

### Peace Congress in Poland, 1948

A manifesto was reported to have been issued by motion picture workers attending this congress; it called for the transformation of moving pictures into a powerful weapon in the struggle (1) for the development of the culture of peoples; (2) for the suppression of racial discrimination; and (3) against forces preparing for another war. It urged motion picture workers to refuse to collaborate in the production of war-songsing films, and urged distributors and public to obstruct the circulation of such pictures. (IX, 10: [REDACTED])

### Hungary

According to the Washington Star of February 4, 1948, the Hungarian Government banned certain American films starring actors who had been outspokenly anti-Communist. (IX, 7)

In the fall of 1948, Paul Jarrico (a member of the Communist Party - USA according to Los Angeles Informant [REDACTED]) returned from a trip to Europe. He told Los Angeles Informant [REDACTED] that he was endeavoring to obtain capital so that he might return to Hungary to make a picture. Potential backers in Hollywood declined to invest because the script featured a Communist as the hero of the picture. (IX, 11: [REDACTED])

### Australia

The Daily Worker of September 21, 1948 reflected Australian Communist criticism of American films as being under the control of "Wall Street." It was charged that these films emphasized individualism and served big business interests. (IX, 12: [REDACTED])

### England

Following the House Committee hearings on Communism in Hollywood in 1947, a pamphlet was published in England under the title, "The Hollywood Trial." It strongly supported the "unfriendly witnesses." (IX, 12: [REDACTED])

### Israel

An article in the October 11, 1948 issue of Variety indicated that several individuals in the Hollywood motion picture industry had become interested in establishing the "Israeli Film Studio" in Israel, with a capital of \$800,000. Several of those named in Variety and the B'nai Brith Messenger as being interested in the studio had been close associates of Communist Party members and had allowed their names to be used as sponsors of Communist front organizations. (IX, 12: [REDACTED])

**II. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY**  
**(July 15, 1949 to April 15, 1950)**

The October 7, 1949, issue of Film Daily reported that the Soviet Government had screened twenty-four pictures submitted to it for review and desired only to purchase four or five of those submitted and was haggling over the price of those to be purchased. These pictures were those submitted in accordance with an agreement reached by Eric Johnston during a tour to Russia for the purpose of selling films to Russia.

The October 11, 1949, issue of the Daily Worker in a column by David Platt reported that the Progressive Film Workers and Journalists to the 4th International Film Festival held in Marianske Lazne, Czechoslovakia, had adopted a resolution stating that the art of the film, which should contribute to the happiness of mankind, was being misused toward the destructive ends of war. The resolution also condemned war hysteria, racial discrimination and the spreading of hatred between nations. Among the individuals who signed this resolution was Paul Strand of the United States.

The December 7, 1949, issue of New Times, a weekly journal published in Moscow, Russia, contained an article entitled "The Perugia Cinema Convention." This article referred to the "Hollywood Ten" who had sent a collective letter to the Perugia Convention describing what the article indicated to be "the state of the cinema in the United States where the monopolies repress everything progressive." The article continued by stating, the letter "painted a picture revealing morals and masses of vaunted American democracy in all their naked ugliness. In one of its resolutions the Perugia Convention protested against the attempts to lay a police ban on the activities of progressive American artists."

Also, according to the article, "the Convention condemned Hollywood's productions as inimical to the interests of the people, as designed to debase the minds of the masses, as propagating war and serving the interests of the American monopolies."

The Bureau representative in Paris on July 12, 1949, requested by cable, information concerning one Elia Laphone described as the European representative of EKO in Paris inasmuch as this individual had been reported as a secret Communist agent. The Bureau had no record concerning this person.

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**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (April 16, 1950, to June 23, 1950)**

The May 19, 1950, issue of the "Daily Worker" contained an article dated at Peking, China, which stated that the All China Federation of Literature and Arts Circles and the All China Association of Cinema Workers had issued a statement on April 25, 1950, protesting the "persecution" of the "Hollywood Ten." According to this article, the statement had expressed "wholehearted support for the righteous stand of John Howard Lawson and nine other film workers, and indignant opposition to the increasingly naked anti-democratic, Fascist, and criminal actions of the reactionary American ruling class."

The May 30, 1950, edition of the "Daily Worker" in a column by David Platt, stated that overseas protests against the sentencing of the "Hollywood Ten" had been increasing, stating that a letter had been received from Dr. Jean Dalsace of France criticizing the prosecution of the "Ten" and the fact that a long article on the case would appear in the next issue of "Lettres Francaises." Dr. Dalsace was also quoted as having said that the Permanent Committee of the Partisans of Peace and Liberty had been advised of the case and that the newspaper "Action" would publish a protest and in addition the Committee for the Defense of French Films was taking an active interest in the case.

In the column by Platt appearing in the June 7, 1950, edition of the "Daily Worker" it was stated that three of Great Britain's most powerful movie organizations representing film workers in Britain had recorded protests against the sentencing of the "Hollywood Ten." He identified these organizations as the British Film Academy, the Association of Cinematograph and Allied Technicians, and the Screen Writers Association.

The "Daily Worker" column by Platt appearing in the June 21, 1950, issue indicated that an editorial in the summer issue of "Sequence," British film quarterly, had arrived in the United States which stated that there was no justification of the "savagery of the sentence imposed on the Hollywood Ten." Platt quoted a portion of this editorial indicating that the "Hollywood Ten" had been victims of "intolerance and hysteria."

The May 26, 1950, issue of "Soviet News" published by the Press Department of the Soviet Embassy in London, England, contained an article concerning a letter by Howard Fast addressed to Soviet writers in which Fast

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requested his Soviet colleagues to raise their voices in defense of American progressives who were being persecuted in the United States. This article quoted the Fast letter as stating that the features of Fascism are becoming discernible in America and that "the horrible darkness of this last night of monopoly capitalism is beginning to descend over our beautiful land and over our people."

The article continued by stating that a reply had been made to Fast's letter by Konstantin Simonov, Nikolai Tikhonov, Vsevolod Vishnevsky, Samuil Marshak, Mikhail Chiaureli and other writers in the Soviet Union. The reply by these writers reportedly stated that the writers of the Soviet Union protested against the imprisonment of Eugene Dennis and protested against the approval by the United States Supreme Court of the sentences in the cases of John Howard Lawson and Dalton Trumbo, whom the letter described as "peace champions."

The article was extremely critical of the United States and its current activities in the anti-Communist field indicating that this country had embarked on a program of imprisonment which would result in the fact that there would not be enough prisons in the United States to hold those to be imprisoned. Among other statements included in this letter were the following: "Let the cowardly political gangsters and new fangled gestapo men from the FBI know that an account of their crimes has been opened." "..... As to the Washington jailers, let them remember the Nuremberg noose which ended the life of their spiritual fathers. Hands off the friends of peace and freedom."

██████████ Memo from Scatterday to Baumgardner ██████████

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**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN  
THE MOTION PICTURE INDUSTRY  
(June 24, 1950, to December 31, 1950)**

International Film Festival

The July 13, 1950, edition of the "Daily Worker" reported that the Fifth International Film Festival was to be held in Czechoslovakia beginning July 15, 1950, and that David Platt of the "Daily Worker" would be in attendance. The article indicated that films would be presented from Germany, China, Soviet Union, France, Great Britain, India, Mexico, the United States, et cetera.

The July 26, 1950, edition of the "Daily Worker" contained an article concerning the Film Festival which stated that Samuel Sillen, editor of "Masses and Mainstream", was also in attendance at the Festival and had received a standing ovation for his report to the Festival concerning the "Hollywood 10." Sillen reportedly told the Festival that the "Hollywood 10" were in prison because they were opposed to films for war and had refused to make films which degrade and brutalize the minds of the people. David Platt's column in this issue of the paper indicated that tremendous applause greeted the Czechoslovakian Minister of Information and Public Culture and that standing ovations had been given the delegates from the Soviet Union, China, Korea and to the "People's Democracies." The speech by the Minister of Information and Public Culture referred to the "barbarous crimes perpetrated by the American imperialists against the People's Democracy of Korea and referred to the "poisonous films" being put out in Hollywood.

Platt's column in the August 2, 1950, edition of the "Daily Worker" stated that the film industries of the Soviet Union, China and the "People's Democracies" were serving the cause of peace and the advancement of humanity while the film industry of the United States, because it is controlled "by the same gang who owns the munitions industry and has become an instrument for war and the destruction of humanity." He then continued to berate and criticize the film industry in the United States.

Platt's column in the August 10, 1950, edition of the "Daily Worker" refers to a film shown at the Festival

entitled "Plot of the Condemned" produced in the Soviet Union. Platt indicated that the film shows that Wall Street agents were behind the plot to penetrate the People's Democracy (referring to Czechoslovakia) with the Marshall Plan as a means of getting control of the country and restoring the capitalist economy. The picture shows how this plot, which had the support of the Yugoslav Minister and the Cardinals of the Catholic Church, was exposed and defeated by the progressive forces under the leadership of the Communist Party. Platt stated that the criticisms which had been directed against this film in the United States as being anti-American propaganda were ridiculous and that the film was not anti-American but was anti-imperialist, anti-Wall Street, anti-Marshall Plan and was a factual story of what actually took place.

Platt's column in the August 22, 1950, edition of the "Daily Worker" stated that he had been a delegate elected to the Working Commission of Film Workers and Journalists which was the guiding body of the Film Festival. This Commission was for the purpose of organizing the Film Conference to prepare for an International Film Journal and to act as a continuations committee to plan the next film festival.

"The Worker" of September 24, 1950, contained another article by Platt concerning the Festival which was devoted primarily to his praise of four films from the People's Republic of China.

The November 25, 1950, issue of the "Central European Observer" on page 249, contained an article concerning the Film Festival. This article stated that emphasis at the Festival had been placed on films for peace and social progress which was in contrast to the films from the capitalist countries. The article referred to films from the United States as "the empty, brutal and decadent films of the USA" which were contrasted to the healthy, forward-looking films of the USSR, China, the Eastern German Republic and the People's Democracies. The article was devoted primarily to criticism of films from the capitalist countries and the film industries in such countries and to praise of Soviet and satellite films.

Miscellaneous

The August 21, 1950, issue of the "Washington Post" contained a news item indicating that a film entitled "Secret Mission" had been presented in Moscow and was the story of an alleged American and British wartime conspiracy to betray the Russians to the Germans. According to the picture, British Prime Minister Churchill appealed to Stalin for aid and when Stalin informed him that the Red Army would launch an offensive in mid-January, Churchill had communicated the Soviet plan to the German High Command. [REDACTED]

The column of David Platt appearing in the September 15, 1950, issue of the "Daily Worker" referred to the assistance which satellite countries were receiving from the Soviet Union with regard to their film industries and stated that the Soviet Government was helping to build national film studios in Rumania and Bulgaria and had been sending technicians, actors, directors and producers to the People's Democracies. The article also indicated that the "People's Democracies" were assisting each other's film activities. [REDACTED]

Platt's column in the September 1, 1950, edition of the "Daily Worker" referred to a "peace film" which was being undertaken by the Dutch Director, Joris Ivens, which picture he was to produce for the World Peace Committee. Ivens stated that he was requesting the cooperation of all progressive film makers in producing the film which would "portray the various national forms of this struggle." Ivens reportedly stated that he hoped the film would be ready in the near future and would be shown at meetings in every town and village and the people everywhere would get to know the faces of "many of the best-known and best-loved fighters for peace - Joliet-Curie, Mae. Cotton, Paul Robeson and many others." [REDACTED]

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY (June 15, 1951 to April 15, 1952)**

**France**

The Magazine Section of "The Worker" of 3-30-52, contained an article by David Platt entitled "Hollywood to Rome In Seven Weeks." This article stated in part that the French film industry is in a serious crisis with production at a virtual standstill. According to this article, at the end of the year seventy-one completed French films were collecting dust on shelves because there were no available theatres in which to show them. The article further reflected that "the big money in America is trying to take over the French film industry because the 'French cinema has refused to take part in the ideological campaign of war hysteria launched by Hollywood'". It was stated that there are hundreds of unemployed technicians in France, but it was impossible to get together a technical crew. The article reflected, however, that the French movie artists were fighting back and rallying the entire country to their support and that a similar campaign undertaken in 1948 saved the French movie industry from collapse.

("The Worker" 3-30-52  
[REDACTED])

**England**

[REDACTED]

Mexico

As has been previously reported, [REDACTED] a reliable informant of the Los Angeles Office, advised that he had heard rumors concerning the setting up of a "haven" at Lake Chapelle, Mexico, for members of the so-called "Hollywood Ten." Gordon Kahn was reportedly one of the most active and interested principals in the establishing of this "haven". [REDACTED]

[REDACTED]

It was further reported that another idea in connection with the formation of this motion picture company allegedly would be to produce pictures to combat racial discrimination in the United States and the penetration of imperialism into Latin America. [REDACTED]

Subsequent information received in November, 1951, indicated that Robert Rossen, a motion picture director mentioned in the FCUA hearings regarding Communists in the motion picture industry, and John Bright, a motion picture writer, were reportedly involved in discussions with Kahn and Malts in regard to this film company.

[REDACTED]

**IX. INTERNATIONAL MANIPULATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY  
(July 15, 1953, to February 15, 1953)**

**Italy**

According to information received from the Central Intelligence Agency, a group of American Communists had formed an organization in 1951 under the name Riviera Films, Inc., to engage in the production of motion pictures in Italy although the organization was actually incorporated in New York State.

Investigation of this organization reflected the more important members to be John Weber, Bernard Vorhaus, Joseph Losey and Ben Barzman, all of whom are known to have extensive Communist backgrounds.

According to [REDACTED]

[REDACTED] United Artists entered into two separate agreements with Riviera Films to release two films in the United States. One agreement covered the film "Encounter" while the other covered the film "Finishing School." The contracts of United Artists with Riviera Films for the release of these two films were negotiated by United Artists' continental representative, Paris, France, and Bernard Vorhaus of the Riviera Films in Rome, Italy. Although it is the understanding at United Artists that Riviera Films is a New York corporation with offices at 521 Fifth Avenue, New York City, they have had no contact with anyone at that address, all dealings having been made directly with Vorhaus in Rome.

According to [REDACTED] these agreements with Riviera Films were entered into before investigation into the background of the individuals connected with this organization was conducted. When the background of these individuals was called to the attention of United Artists, [REDACTED] made a trip to Rome to cancel United Artists' agreements with Riviera Films.

When [REDACTED] reached Italy he was advised that the Italian Government through Cines, which [REDACTED] described as one of the oldest film corporations in the world and controlled and operated by the Italian Government, had advanced the money for the production of "Finishing School." Cines had also arranged for

a wealthy Italian national by the name of Baiocchi to advance the money for the production of "Encounter."

██████████ was advised by officials of the Italian Government that Cines had made inquiry concerning the background of these individuals connected with Riviera Films at the United States Embassy in Rome and the Embassy had failed to furnish Cines with the complete background of these individuals and as a result of this inquiry arrangements were made for Riviera Films to produce "Encounter" and "Finishing School." According to ██████████ in view of the United States dollar shortage in Italy the Italian Government wanted to prevent United Artists from breaching its contract with Riviera Films and informed United Artists that if they did breach this contract they would be barred from doing further business in Italy.

United Artists then called a series of conferences both in Rome and in the United States in which members of the United States State Department, officials of the Italian Government, representatives of Cines, the American Legion, American Federation of Labor Film Council, and others participated in an effort to work out a compromise arrangement suitable to all concerned.

An arrangement was reached whereby the Italian Government took over the interest of Riviera Films in the film "Finishing School" and Baiocchi has secured the interest of Riviera Films in the film "Encounter." A new contract has been drawn between United Artists and Cines for the release of "Finishing School" and a similar contract is being negotiated between Baiocchi and United Artists for the release of "Encounter" in the United States.

██████████ stated that "Encounter" and "Finishing School" are the only films completed by Riviera Films to his knowledge and that he has been advised by officials of Cines that Riviera Films, Inc., is now out of business because it no longer can obtain money or facilities for making film and further, these individuals connected with Riviera Films cannot secure employment in the movie industry since that industry is indirectly operated by and controlled by the Italian Government and these individuals are now considered undesirable by the Italian Government. ██████████

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Mohr \_\_\_\_\_  
Winterrowd \_\_\_\_\_  
Tele. Rm. \_\_\_\_\_  
Holloman \_\_\_\_\_  
Gandy \_\_\_\_\_

**IX INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY**

**(February 15, 1953 - July 15, 1953)**

**France**

According to a Foreign Service dispatch from the American Embassy in Paris to the Department of State in Washington, D. C., dated March 3, 1953, the Syndicat Autonome du Cinema Francais, the trade union of workers in the French film industry, was organized in July, 1952, to combat the influence of the Communist-dominated CGT. According to the above dispatch, this new union claims to have had in the short period of its existence a surprising success and claims to account for eighty per cent of the cameramen and soundmen engaged in the production of French newsreels, fifty per cent of the technicians in the field of television and twenty-five per cent of the personnel engaged in film laboratory work.

This organization carries on an extensive campaign against individual Communists in the film industry in France and frequently makes direct representations to producers, including American producers about to begin the production of films in France when such production entails employment of CGT unionists. According to the above communication, the CGT is equivalent to the Communist Party. In line with their campaign against individual Communists, the organization recently invited the attention of the American film director Anatole Litvak, now engaged in production at Nice of a film financed jointly by a French film company and United Artists, to the fact that among those personally selected by him to appear in this feature are three "hilitant Communists," including a script writer, a chief designer and production director.

The above State Department dispatch indicated that Mr. Litvak has taken no action in this matter allegedly because of his former acquaintanceship with the individuals involved and because of indifference as to their political beliefs. According to M. Jenger, Secretary General of the Syndicat, this attitude undermines the efforts of the Syndicat to combat the Communists and the significance of Hollywood's professions of distaste for Communists.

M. Jenger, according to this dispatch, recently entered into correspondence with Mr. Roy Bruce, International Representative of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, in order to ask for an exchange of information relating to the Communist affiliations of persons engaged in the film industry. Similar steps have been taken by Jenger with film workers' unions in other countries, including Italy, Spain, Brazil, Belgium and the Netherlands. Unfortunately, an offer to exchange information in this field with the British film workers' union backfired inasmuch as the secretary of the union who received the communication turned it over to the CGT.

[REDACTED]

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION  
IN THE MOTION PICTURE INDUSTRY  
(July 15, 1953 - December 15, 1953)**

**JAPAN**

An editorial entitled "The Fuse is Burning . . . Anti-Americanism in Japan Films," portions of which are quoted below, appears in the October 16, 1953, edition of "The Film Daily," a trade paper published in New York City.

"The increasing gravity of the situation confronting our industry--and our country--in Japan is sharply lined by a shocking development which was the subject of recent cable dispatches in this industry newspaper as well as the lay press.

"The reference, of course, is to a Japanese motion picture, 'Akasen Kichi,' or, to give it its American title, 'Red Line Military Base,' which a major Nippon company, Toho, was about to place in release.

"Only sharp protests by both Japanese and American interests caused Toho to withhold the picture 'for further study.' Whether it actually will be placed in distribution later is dubious because the theme and treatment are flagrantly anti-American. The diplomatic comment of Frank Waring of the American Embassy staff in Tokyo, 'We don't like this kind of picture,' actually impresses as the under-statement of the year.

"That such a picture as 'Red Line Military Base' should be produced in Japan is astounding and alarming enough; that it should bear the seal of a responsible major company is infinitely worse.

**"The anti-American line in the Toho picture is the Communist line, without deviation. The Tokyo Evening News appraised it rightly when it declared in its own page one editorial that the picture is designed 'like no other picture produced to date, to stir the hatred and disgust of one friendly people for another.'**

**"The picture's story is concerned with what a repatriated Japanese soldier finds when he returns to his home in Mt. Fuji's foothills where a U. S. Security Base has been established. It is an unsavory, sordid melange of lecherous GI's, Japanese prostitutes, pimps, dope peddlers, corrupt officials, with a leavening of miscegenation.**

**"The message left to the audience--again quoting the Tokyo Evening News editorial--is this: 'American soldiers are polluting Japan with their lechery and are turning the country into a cesspool. The shame of Japan can be wiped out only by ridding the country of these Americans. Unless this is done, Japan will sink into moral degradation.'**

**"There is a further unhappy disturbing aspect of this particular cinematic insult and it is this: Three Americans, ex-GI's, are in the cast, and were to be the subject of special billing.**

**"You do not have to be a psychologist to figure out the implications, warranted or otherwise, do you?**

**"And those implications, and their potential effects, extend well beyond our own industry.**

**"That applies no less to another strange recent development in Japan which found four distinguished American scientists, in Tokyo for the International Conference on Theoretical**

Physico, emerging from a private screening of the controversial picture, 'Hiroshima,' to recommend that it 'be shown throughout the world,' according to press dispatches.

"This particular picture was financed and produced by the Japan Teachers Union, with some assistance from Shochiku Motion Picture Co. It has some 'choice' sequences, including the reading of the 'confession' of the pilot of the B-29 which dropped the A-bomb and the peddling of fragments of the bones of bomb victims to American troops as war souvenirs.

"There, again, the evidence of Red penetration is crystal clear, is it not?"

"These happenings in the Japanese industry, with their curious American assists, would seem to throw considerable light on why the INS in a recent Tokyo dispatch reported, 'Reliable sources disclosed today that American military planners are conclusively scrapping plans for the Japanese to play any significant major part in Far East defense.'"

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Winterrowd \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holloman \_\_\_\_\_  
Miss Gandy \_\_\_\_\_

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN THE MOTION PICTURE INDUSTRY**

(December 15, 1953 - July 1, 1954)

England

"The Crucible"

On page eight of the May 9, 1954, edition of "The Worker" appears an article which states that "Hollywood producers refused to handle Arthur Miller's stirring play 'The Crucible,' which deals with a 17th Century McCarthyite witch hunt, for obvious reasons, but a couple of British movie-makers appear interested in bringing it to the screen."

Concerning Arthur Miller, mentioned above, an article appearing in the April 1, 1954, edition of the "Washington Star" states that Miller's application for a passport to travel to Europe was rejected by the State Department. Miller said a charge "that I am supporting any Communist cause is not true."

Miller is also the author of the popular Broadway play "Death of a Salesman."

Russia

"Comedie Francaise"

An article appearing on page seven of the April 28, 1954, edition of the "Daily Worker," datelined Moscow, states the Soviet public enthusiastically received the "Comedie Francaise" during the visit of that group during April, 1954.

According to the article, "This visit to Moscow and Leningrad was made at Soviet suggestion," since there have recently been many instances of Soviet artists going to France. The article concluded "It was felt that, to be effective, cultural relations should be reciprocal."

RUSSIA

Miscellaneous

An article appearing on page seven of the April 22, 1954, edition of the "Daily Worker" glowingly describes the efforts made by the Hungarian State Government in providing rest homes for aged Hungarian actors and actresses. A typical example of Soviet propaganda quoted from this article states: "In the homes of the aged actors and actresses are evident all the beauties of the theatre and the happy serenity with which they are rewarded for their art."

Spain

"Le Salaire de la Peur"

A Foreign Service Despatch of the State Department from the American Embassy in Madrid outlines the press reactions to the screening of the captioned anti-American motion picture.

According to the despatch, the film was praised highly in the Madrid press. Although no reference was made to the anti-American content in the film, all the critics appeared to take their lead from the fact that the film had won first prize at the Cannes Film Festival in April, 1953, and that ipso facto made it a great film.

The despatch continued that "It is interesting to note that the film has been championed in France by Communist 'l'Humanite' in Paris for its 'just portrayal of the capitalist oppressors' and has been on its recommended-to-see list for the faithful over a six-month period." (105-6574-41)

Mexico

Amigos Del Cine (Friends of the Motion Picture)

A confidential informant of the Legal Attache in Mexico City reported on September 11, 1953, that Amigos Del Cine was being organized in Mexico City by three Americans and a group of Mexicans. The purpose of the group was to secure financial backing to produce motion picture "shorts" of a "cultural nature."

Subsequent to the organizational period, this group planned to undertake the production of a full-length motion picture of "social significance." According to this informant, the term "social significance" meant that the picture would follow the Communist line.

Other confidential informants advised the Legal Attache that all members of the group were associated with Communist activities in Mexico.

On February 8, 1954, a confidential informant reported to the Legal Attache that no meetings of the organization are being held because of the inability of the group to secure adequate financial support for the project. [REDACTED]

**IX. INTERNATIONAL MANIPULATIONS OF COMMUNIST INFILTRATION IN THE  
MOTION PICTURE INDUSTRY**

**(July 1, 1954 - December 31, 1954)**

**JAPAN**

An article appeared in the July 22, 1954, edition of "The Film Daily," a trade paper published in New York City, captioned "Commie Pictures Flop in Japan." The article itself was written by a representative of the Film Daily's Bureau at Tokyo, Japan. According to the article, Hokusai Eiga, the prime distributor of Soviet and domestic Communist propaganda motion pictures, has been a business failure. However, another effort will be made to distribute such movies through the formation of the Independent Film Company Limited. Eiga's defunct firm did not announce its obligations but, since the successor company states it will take four years to pay these debts, it can be assumed that they are considerable.

The article continued that rumor and speculation has it that an undisclosed contact is in Hong Kong awaiting additional funds from Red China to prime Independent Film Company Limited activity and another contact is eagerly awaiting a film figure's return from France with sufficient money to finance the new company's projects.

The officers of the newly formed Independent Film Company Limited are:

President - Takeo Ito

Directors - Torizo Matsumoto  
Tengo Yamada  
Shotake Kado  
Tokuji Fujimoto  
Chikatera Yamaguchi  
Susumu Atsumi

**IX. INTERNATIONAL RAMIFICATIONS OF COMMUNIST INFILTRATION IN  
THE MOTION PICTURE INDUSTRY**  
(January 1, 1955 - June 30, 1955)

**JAPAN**

**"Hiroshima"**

An article appearing on page six of the April 19, 1955, issue of the "Daily Worker," east coast Communist newspaper, announced that the next attraction at the Baronet Theater in New York City will be "the powerful Japanese antiwar film, 'Hiroshima.'" The film was produced in Japan and directed by Thideo Sekigawa, "a prize winner at the Venice Film Festival."

A subsequent article appearing on page six of the May 18, 1955, edition of the "Daily Worker" reports that "Hiroshima" opened at the Baronet Theater on May 17, 1955. David Platt, "Daily Worker" film critic, writes "It ('Hiroshima') contains scenes of such nightmarish sorrow and agony as humanity has seldom experienced.

"There comes to mind the horrible slaughter by the Nazis of six million Jews but it took several years for these demons to fry them in gas ovens and make lampshades out of their fleshly remains.

"The Hiroshima tragedy was different. This was a sudden visitation. An unexpected horror."

The critic then describes the devastating effect the dropping of the Atomic Bomb had on the City of Hiroshima and its citizens. This naturally leads to an attack upon experimental Atomic Bomb detonations presently engaged in by "some cynical and cruel Americans" in Nevada.

**"Atom Bombed Children of Hiroshima"**

On November 29, 1954, [REDACTED]  
[REDACTED] United States Customs, New York City, advised the

New York Office that the Customs Service was holding a Japanese propaganda film entitled "Atom Bombed Children of Hiroshima."

The Agents of the New York Office viewed the film. According to the Agents, the most obvious theme of the picture was that the Atom Bomb should be outlawed and constant references were made to this idea throughout the entire film. Another thought which the picture obviously attempted to convey was that war is the greatest of evils and should be abolished because of the terror which results from it. The film, which is in Japanese with English subtitles, asserted that the survivors of Hiroshima would continue to work for peace.

It was the opinion of the Agents who viewed the film that it was a sensational type of production in that it portrayed the innocent Japanese people as being the victims of the tremendously destructive Atom Bomb.

The United States Customs Service advised the New York Office that the Yamaoka Company, 52 Wall Street, New York 5, New York, was the consignee of prints of this film.

The Department by letter dated December 17, 1954, requested that the Bureau determine whether the Yamaoka Company occupied an agency status as defined by the Foreign Agents Registration Act of 1938 since it possessed prints of a similar film, that is, "Hiroshima." The Department stated that the film, "Atom Bombed Children of Hiroshima," is being considered as potential propaganda.

Mr. and Mrs. Yamaoka, owners of the Yamaoka Company, were interviewed on February 10, 1955, and advised that their interest in the film "Hiroshima," prints of which they received in April, 1954, and other film imports was solely financial.

Mrs. Yamaoka advised that all "objectionable scenes" have been deleted from the revised and edited version of the film "Hiroshima," which is scheduled for release in the United

States in April, 1955; for example, the reading of the "confession" by the pilot of the B-29 which dropped the Atomic Bomb on Hiroshima.

The film, "Atom Bombed Children of Hiroshima," arrived in the United States in November, 1954, and two prints were released by Customs to the Yamaoka Company and the Fellowship of Reconciliation located at 21 Audubon Avenue, New York City.

Mrs. Yamaoka advised Agents that in June, 1954, the Yamaoka Company learned that "Atom Bombed Children of Hiroshima" was ready for release and, in an effort to protect their investment in the previous import, "Hiroshima," the Yamaoka Company secured an option to purchase the rights to this film in the United States and Canada.

Mrs. Yamaoka stated the Yamaoka Company does not intend to release "Atom Bombed Children of Hiroshima" and options were purchased on the film solely to protect their business interest in "Hiroshima." This would prevent the release of "Atom Bombed Children of Hiroshima" commercially by another company in the United States. Mrs. Yamaoka also said that, should the latter picture be unacceptable to United States Customs and rejected, such action would meet with their wholehearted approval.

Mrs. Yamaoka said that neither she nor her husband had any desire to bring into this country films that might in any way be considered as propaganda or Communist inspired. She stated that the importation of foreign films to this country is strictly a business proposition with them and that they in no way are interested in propagandizing the Communist ideology or philosophy.



**X. ANTI-COMMUNIST ACTIVITIES**

**A. Motion Picture Alliance for the Preservation of American Ideals**

In February, 1948, the effectiveness of this Anti-Communist organization, comprised of executives, directors and producers, was on the decline, according to a former member of the Communist Party. At a meeting on February 12, it was brought out that the heads of the industry were apparently lined up to protect the Communists working for them because of the fact that the House Committee hearings (October, 1947) and the activities of the Motion Picture Alliance had brought the whole industry into disrepute with the American public. (X,1)

Several members of the Alliance stated that because of their Anti-Communist activities in the MPA and as "friendly witnesses" before the House Committee they had been under adverse pressure from the Motion Picture Companies with respect to employment. (X, 1)

The informant quoted James McGuinness as stating that L. B. Mayer (of MGM) had told him that anyone who testified against the Communists or who took part in any hearing or investigation as a witness friendly to Government action against Communists was rendering a distinct disservice to the motion picture industry. (X,2)

On March 31, 1948, the MPA held an open meeting in the form of a lecture program in Hollywood. Robert Taylor, President of the MPA, was chairman. He and other speakers denounced Communist infiltration tactics in Hollywood and called for the expulsion of Communists from the industry. (X, 3, 4)

In May, 1948, Roy Brewer, international representative of the IATSE, reported that the MPA had entered into a program of increased activity and had received applications for 90 new members in the past month, had a representative active on every major studio lot, and intended to carry on an aggressive campaign for additional members. (X,4)

Informant [redacted] advised that in taking a deposition in a suit filed by Emmett Lavery against various members of the MPA, Lavery's attorneys attempted to establish a connection between the MPA and the House Committee on Un-American Activities. He named Ben Margolis as the attorney for Lavery who had questioned him. Margolis has been identified by a highly confidential source as a member of the Communist Party. (X, 4, 5)

During the fall of 1948 an informant close to the leaders of the MPA advised that this group, due to pressure from the motion picture industry, had dwindled to a very small organization and was rapidly becoming more and more ineffective.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

RJBarke: jac [signature]

NOTE: Source-references are to Section and page of the Manning Memorandum current as of 7-15-49, of which this is a condensation.

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The motion picture producers had always attacked the Alliance on the grounds that by raising the Communist issue it would cause a split in the industry. Members of the Alliance claimed that they were being discriminated against in their work because of the MPA activities. They pointed out that this fact discouraged the younger Hollywood talent from taking an anti-Communist stand. (X, 2)

In the spring of 1949 another informant advised that the MPA had improved its position considerably by its program of protecting American film interests in Britain. The program would point out that the J. Arthur Rank organization was monopolist that the technical guilds were controlled by the Communists, and that the British film industry would die overnight if it were not for the showing of American films on a "double bill" basis with British productions. The informant felt that this program would appeal strongly to the producers because it favorably affected their pocketbooks. (X, 8, 9)

#### B. Tenney Committee Investigations

In February, 1948 the Tenney Committee held hearings in Los Angeles concerning Communist influence in the Actors Laboratory from which young actors and actresses are chosen for work in the motion picture industry. The Los Angeles "Times" of February 20 reported that the following persons had been examined as witnesses: Ira Gershwin, Rose Hobart, J. Edward Bromberg, Will Lee and Roman Bohnen. (X, 5)

#### C. American Jewish League Against Communism (AJLAC)

This group held a meeting in Los Angeles September 15, 1948. Congressman Nixon was the main speaker. Various local prominent Jews spoke, pointing out the need for people to rally against Communism. An informant stated that about 200 were in attendance. He expressed the opinion that a considerable amount of good had been done in the motion picture colony, and that the AJLAC would continue to gain in strength. (X, 9)

#### D. Cinema Educational Guild (CEG)

This group was organized late in 1948. At a meeting on December 9, 1948, a masked "mystery witness" addressed some 1100 people in an anti-Communist speech. (X, 6) Gerald L. K. Smith also spoke for an hour, attacking the motion picture industry for harboring and encouraging Communists. Smith alleged that although he would not be officially connected with the CEG, his organization would give its support. The previously identified Myron Fagan (who had to be told to stop alleging Bureau approval of his activities) was introduced at the meeting. (He later identified the "mystery witness" to Bureau Agents as [redacted])

He declared that he was the head of the CEG and that its membership was strictly confidential. In January, 1949 Fagan made a talk under CEG auspices indicating that a plan was being formed to boycott pictures involving Communist propaganda or personnel. Informants advised that the Motion Picture Alliance had no use for Fagan particularly after his affiliation with the CEG which the MPA considered to be an organization of Gerald L. K. Smith. (X, 10)

#### E. Anti-Communist Pictures and Plays

##### "Thieves' Paradise"

Myron C. Fagan produced this play. It ran a short time and closed December 31, 1947. Fagan alleged, without substantiating evidence, that the play closed as a result of threats

received from Frederic March.

In April, 1948, when the play re-opened, Fagan made a speech in which he declared that studio heads were actually protecting Communists within the movie industry. He claimed that he had been unable to obtain the cooperation of the "friendly witnesses" (who had appeared before the House Committee) as speakers before women's clubs due to a secret order which had gone through the Hollywood agents' offices that any personality who talked about Communists in Hollywood would be blacklisted forever. Fagan stated that he was organizing a women's group to combat Communism: the Committee of 99 of Citizens United for American Principles.

This organization held a meeting on April 14, 1948. Fagan stated that the Director (of this Bureau) had approved his plan for organizing the women and that he would send a wire congratulating the women on their stand. He also indicated that the Director, Fulton Lewis and George Sokolsky had agreed to supply the organization with documentary evidence concerning Communists. His statements concerning the Director were false. (X, 6, 7)

"Iron Curtain" This anti-Communist picture aroused strong opposition from the National Council of Soviet-American Friendship. This organization, which was cited by the Attorney General as coming within the purview of Executive Order 9835, alleged that the picture was "harmful to the aims and welfare of the United States and the United Nations," and a menace to peace. (IV, 56)

"I Married A Communist" The "Daily Worker" of October 20, 1948 reported that RKO was having trouble with the story for this picture and it was being entirely re-written with a resultant delay in production. If the re-write was not satisfactory, permanent shelving of the story was cited as a possibility. (X, 10, 11)

In November, 1948 an informant advised that Art Cohen, a Communist writer, and James E. Grant, a non-Communist, had been assigned to re-write the story. He was of the opinion that Cohen was attempting to muddle the script to delay production until producer Howard Hughes became disgusted with it and gave it up. He also expressed the opinion that both Cohen and director John Cromwell had been under terrific Communist pressure exercised by their friends to give up their assignments with the picture. This informant later advised that Nicholas Ray had replaced John Cromwell as director. He stated that Ray had associated with persons strongly suspected of Communist connections. (X, 11)

On April 12, 1949 the "Daily Worker" stated that Hughes had announced that production of this picture would begin in May, 1949. The paper stated that the hero would be a San Francisco shipping executive who "unknown to his wife is an FBI informer within the ranks of the Communist Party," and that those desiring further details of the plot "should consult J. Edgar Hoover's lurid file labeled 'Bolshevik Beware' and Hitler's 'Mein Kampf.'" (X, 11)

Later in April, 1949 an informant advised that the picture had gone into production, with Jack Gross as producer and Bob Stevenson as director. The script had been entirely re-written by Robert Andrews and the informant was of the opinion that it was an excellent, definitely anti-Communist script. (X, 11)

**"Jet Pilot"** In January, 1949 information was received that RED was considering the production of an anti-Communist picture under the above title. It dealt with a woman Soviet agent who landed in Alaska as an alleged refugee. (X, 12)

**"The Red Menace"** This strongly anti-Communist picture, widely exhibited in 1949, was bitterly attacked in the Communist press. The "Daily Worker," in June, 1949, took steps to have numerous letters of protest sent to the theater regarding the July 2, 1949 opening of the picture in New York City. A demonstration on opening night was also suggested so as to give the film "a crippling send-off." (X, 12)

**"Crossroads for America"** "The Worker" of April 24, 1949 stated that this picture presented Communists as the villains "at the root of industrial and political strife in America. The paper described the picture as "the kind of bogey with which monopolistic capitalism today is trying to sell imperialist war to the American people." (X, 12, 13)

**"The Conspirator"** The "Daily Worker" of March 22, 1949 stated this picture falsely linked the Communist Party with espionage and treason, and that the picture was scheduled to open in April during the trial of the Communist leaders. (X, 13)

**"Walk A Crooked Mile"** The "Daily Worker" of October 13, 1948 charged that this picture repeated the lies of Nazi propaganda and was "part of the lie machinery used by reaction to take the American people down the road to Fascism." The lie referred to "is the one that screams Communists are murderers and traitors to their country." (X, 13)

**"Red Gloves"** This anti-Communist play was attacked by the Communist press in December 1948 on the grounds that it was "based on the hackneyed slander that the Communist Party believes in and uses assassination as a political weapon." (X, 13)

**I. ANTI-COMMUNIST ACTIVITIES**

**(July 16, 1949 to April 15, 1950)**

**Motion Picture Alliance for the Preservation  
of American Ideals**

Los Angeles Informant [redacted] in the summer of 1949 reported that the Alliance was planning a pamphlet to expose Communism which would contain a detailed analysis of Communist success in having pictures made in foreign countries where the industry is dominated by the Communist Party. Informant reported that the organization is continuing to grow and on June 29, 1949 presented a program at the American Legion Hall in Hollywood, which meeting was addressed by Elizabeth Bentley. [redacted] a source of information of the Los Angeles Office, reported that the Alliance was in better financial shape than it had ever been. Los Angeles Informant [redacted] was of the opinion that the Alliance in the summer of 1949 was becoming a positive factor and would play a more important role in the motion picture industry in the future. [redacted]

The "Daily People's World" of July 7, 1949 contained an article regarding the June 29, 1949 meeting of the Alliance and characterized it as a campaign to "isolate and divide the progressive forces in Hollywood," and described Elizabeth Bentley as the "notorious 'finger woman' of the FBI."

In January, 1950, Los Angeles reported that its informant [redacted] on January 5, 1950 had reported that the Alliance while still an active organization had no particular current outstanding program at that time. The informant stated that the Communists within the motion picture industry at that time were "lying low" but that the Alliance continued to remain alert for any situation whereby they could combat the Communist movement within the industry. [redacted]

The October 24, 1949 issue of the Los Angeles "Examiner" contained an article to the effect that the Motion Picture Alliance had sent a telegram to Judge Harold Medina following the conviction of the eleven Communist leaders praising his conduct of the trial. [redacted]

On October 3, 1949, Los Angeles Source of Information [redacted] reported that the Alliance was increasing its membership at the rate of approximately fifteen members per month. He also stated that the "black list" against [redacted]

individuals who had taken an anti-Communist stand in the motion picture industry was still in operation and that one of the individuals affected thereby was Morris Ryskind.

Los Angeles Informant [redacted] on October 18, 1949 advised that a few days previously a list of writers employed on the Warner Brothers lot had been published in Hollywood trade publications and included on the list were Guy Endore and Waldo Salt. The informant stated that members of the Alliance had unofficially been protesting to Warner Brothers over the hiring either directly or indirectly of these two individuals whom the informant stated had the reputation throughout the industry of being Communists. Both of these individuals have been identified as active in the Communist movement in the early 1940's.

This informant advised that the Alliance frequently circulates anti-Communist literature and places ads in Hollywood trade papers on certain occasions. In connection with this latter activity, he mentioned that an ad had been placed advocating that members of the motion picture industry stay away from a concert on September 30, 1949 by Paul Robeson.

The March 24, 1950 issue of the "Daily Worker" reporting on the election of the new officers for 1950 of the Alliance stated that John Wayne had been re-elected as President and the Executive Committee was composed of Hedda Hopper, Charles Coburn, Morris Ryskind, Zed Bond, Gary Cooper, John Ford, Clark Gable, Leo McCarey, Adolphe Menjou, Alan Moubray, Pat O'Brien, Lahey Prins, Robert Taylor and Herbert Yates. This article described the Alliance as "notoriously anti-Negro, anti-Semitic and anti-union."

#### Cinema Educational Guild

On June 22, 1949, Myron C. Fagan, Director of the Cinema Educational Guild, reported that the organization was continuing to advocate a nationwide boycott of motion pictures having any Communist connection whatever either through producers, directors, writers or actors. He indicated that the organization would continue to publish bulletins and would be active in promoting legislative measures of an anti-Communist nature.

In July and August, 1949, the Cinema Educational Guild published a booklet entitled "Red Treason In Hollywood" which contained on the inside

cover a picture of the Director and a quotation which by inference attempted to convey that the Director had personally endorsed the Cinema Educational Guild. Fagan had previously been admonished several times by the Los Angeles Office for his use of the prestige of the Bureau in an effort to help his organization and in this instance it was necessary to insist that Fagan retract the alleged endorsement by the Director. [REDACTED]

Fagan attributed the alleged endorsement of the Director to information furnished him by Adolph H. [REDACTED], who allegedly had dined with the Director during a visit to Washington. The Director denied that such a meeting had ever taken place or that he had made the statements attributed to him. [REDACTED]

In September, 1949, Fagan advised the Los Angeles Office that the Cinema Educational Guild was publishing anti-Communist pamphlets and news bulletins in an attempt to point out Communist influence in the motion picture industry. Among the pamphlets which the organization was distributing were "Moscow Marches On In Hollywood," "Unmasking the Reds in Hollywood," "Red Treason in Hollywood," and "Reds Behind World Federalism." Fagan has also alleged that due to his attacks on Communism, he had been subject to vilification and attack by the Anti-Defamation League. [REDACTED]

On November 16, 1949, Fagan furnished the Los Angeles Office with another publication issued by the Cinema Educational Guild entitled "Hollywood Reds Are On The Run." Fagan also reported that he had been on a speaking tour throughout various cities in California in an effort to educate the public concerning Communist infiltration of the motion picture industry and advocating a boycott of certain motion picture stars and pictures which the Cinema Educational Guild believed to have a Communist connection. [REDACTED]

#### American-Jewish League Against Communism

On July 8, 1949, Los Angeles reported that according to information received from [REDACTED] the American-Jewish League Against Communism had not made the progress in Hollywood which it had enjoyed in the New York area. This source reported that among the active members are George Sokolsky, Eugene Lyons and Isaac Don Levine, and that in addition Bernard Baruch had made a donation. This source also reported that in the Los Angeles area the organization was being combated by the Anti-Defamation League. [REDACTED]

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In October, 1949, Los Angeles reported that [redacted] had alleged that the organization was "being sabotaged" by the Anti-Defamation League and cited as an example the formation in Hollywood of a group known as the Cinema Lodge as an adjunct of the national B'nai B'rith organization. According to [redacted] Albert S. Rogell was the head of the Cinema Lodge and had refused to permit a meeting between the heads of the Cinema Lodge and the American-Jewish League Against Communism. [redacted] indicated that he was collaborating with Freedom Films, an independent production group in Los Angeles, contemplating the production of a picture concerning the life of Cardinal Mindszenty which would be anti-Communist in nature. [redacted]

In November and December, 1949, [redacted] advised that his organization was not seeking any large membership but was more interested in an educational program conducted in an independent manner to enlighten the various Jewish groups throughout the United States as to the undesirability of Communism. He indicated as an example, the organization's working on a plan to open an active campaign to have the Los Angeles Jewish Community Council remove the Jewish People's Fraternal Order of the International Workers Order from the list of benefactors of the Council. [redacted] indicated that he had also been making speeches protesting Communism and believed that his organization could do a good job of educating a large segment in the motion picture industry concerning the true facts about Communism and Communist infiltrated organizations. [redacted]

#### Cinema Lodge of B'nai B'rith

As mentioned above, [redacted] has alleged that this organization has refused to cooperate with the American-Jewish League Against Communism. The Cinema Lodge is comprised of individuals in the entertainment field, ostensibly formed as a public relations group to combat the inroads of Communism and propagate the principles of Americanism. According to Los Angeles Informant [redacted] this group is headed by Albert S. Rogell and among its members are Sam Goldwyn, Barney Balaban, John M. Stahl, William Wyler, Henry Ginsburg, Jules White, Jack Benny and Harry Maitlish. [redacted]

### Century Theater

In July, 1949, Los Angeles reported that [redacted] had reported that the formation of the Century Theater located at 755 North LaBrea in Los Angeles was a concrete step in the direction of forming a school of acting promoted by persons within the motion picture industry who believe in the American system. The Theater was to function as a school and training ground for young talent and certain well known Hollywood personalities would take part in its productions. The formation of this theater was for the purpose of combatting the Actors Laboratory which is under Communist domination.

Numerous prominent individuals contributed to the Theater's fund raising campaign including Cary Grant, Bing Crosby, Clark Gable, Joel McCrea, Barbara Stanwyck, Robert Taylor, Ray Milland and numerous motion picture executives. [redacted]

On October 3, 1949, [redacted] reported that the Theater was under construction and while it would not be a school as such, it would provide a theater to furnish young talent with an opportunity to appear professionally and that the Century Theater was to operate in direct opposition to the Actors Laboratory. It was hoped that in the future, the Theater might develop into a school when more funds became available. The source reported that the Theater was created principally by LaRoy Prinz, a director at Warner Brothers Studios, and Sam Wood, formerly of MGM and now deceased. [redacted]

### Foundation For Political Freedom

The September 20, 1949 edition of the "Daily People's World" reported the formation of the above organization under the leadership of Cecil B. DeMille. The article indicated the organization would be on a "Communist witch-hunt" and would sponsor a twenty-six week series of radio programs to preach individualism, dramatizing the lives of certain Americans including William N. Jeffers, formerly President of the Union Pacific, Walter and Victor Reuther of the United Automobile Workers and Madame Kaseckina, the Soviet employee who jumped from a window of the Soviet Consulate in New York City. [redacted]

"I Married A Communist"

In May, 1949, this picture of an anti-Communist nature, produced by MKO-Radio Pictures, was scheduled for release in the immediate future.

In January, 1950, Los Angeles reported that this picture had been released during the latter part of 1949 in certain localities and on January 5, 1950, Los Angeles Informant [redacted] reported that the box office response had not been satisfactory and it was believed that the public considered it a propaganda type of picture with the result that the film had been withdrawn from the theaters to be retitled and it was planned that the new title would be "Where Danger Lives." [redacted]

The picture was subject to a great deal of criticism by the "Daily People's World" due to its anti-Communist nature, including a review of the picture in the "Daily People's World" of October 17, 1949, which was extremely critical. [redacted]

The "Daily Worker" also attacked the picture and in its issue of March 1, 1950 stated that the name of the picture had been changed to "Woman on Pier 13." This article in the March 1, 1950 edition of that newspaper described the star, Robert Ryan, as taking the part in the picture of an "FBI stool pigeon" and indicated that in accepting that part in the picture he had been cleared by the Bureau. [redacted]

"Guilty of Treason"

On January 5, 1950, Los Angeles Informant [redacted] advised that this picture, which portrayed the events leading up to the arrest and trial of Cardinal Mindszenty by the Communists in Hungary, was produced by Jack Weather, a former Texas oil man, and Robert Golden. The screen play was written by Emmett Lavery, former President of the Screen Writers Guild. The informant reported that the film had received a poor review in "Hollywood Reporter" but had received a very satisfactory review in "Hollywood Variety." A review of the picture appeared in the December 29, 1949 issue of "Hollywood Reporter" which stated that the picture had devoted too much time to the romantic portion of the story, thus diverting the audience's attention from the real issues of the picture. [redacted]

The "Daily People's World" of September 28, 1949 carried a very critical review of the picture, describing it as "Hollywood's latest packet

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of lies." [REDACTED]

The September 13, 1949 issue of the Washington "Daily News" contained an article concerning the picture, indicating that the picture was meeting with criticism from Communists and fellow travelers and that efforts had been made to frighten actors, studios, etc. from having anything to do with the picture. [REDACTED]

The December 30, 1949 issue of the "Daily Worker" is commenting upon the film described it as "a parcel of lies" and indicated that it was one of the scripts ordered by "the contemptible thief Farnell Thomas at the time of the hearings by the House Committee on Un-American Activities into Communism in Hollywood." It charged that the script had been written in collaboration with individuals and groups favorable to the restoration of the Hapsburg tyranny in Hungary and that the Vatican had received a specially bound copy of the script. It was charged that the film was a call to war against the Soviet Union. [REDACTED]

A further very critical review of the picture appeared in the "Daily Worker" of April 11, 1950, describing it as a "monstrously dull and stultifying movie" and indicating that the story was full of lies. [REDACTED]

#### "Red Danube"

In connection with this picture, the "Hollywood Reporter" of September 15, 1949 mentioned that Louis Mayer had made good his threat when he told the House Committee on Un-American Activities investigating Communist activities in Hollywood that he would make a picture "slugging Communism" when and if he got a story that was right. This article indicated that such a picture was "Red Danube." The story was from a book originally entitled "Vespers in Vienna" and deals with the story of the cruelties and brutalities practiced by the "Reds" in Vienna in their efforts to transform Austria into a "satellite of Moscow."

According to Myron C. Fagan, the story had been assigned to Al Lichtman but that Dory Schary, Production Chief at MGM, knew that if Lichtman handled the story, it would emerge as a truly anti-Communist picture. Fagan stated that through direct intervention by Schary, the script had been revised and the title changed to "Storm Over Vienna" with the result that the

story had been changed, making the villains of the picture Nazis. According to Nagan, Lichtman and other MGM executives protested Schary's action but that Schary together with Louis Mayer had "squashed the rebellion" and Lichtman was requested to resign. The source advised that the situation was publicized by Hedda Hopper and Jimmie Fidler with the result that the Studio received an avalanche of letters whereupon the Studio again used the original script with the result that an anti-Communist picture was produced, enabling Schary to gain credit for producing an anti-Communist film.

During the fall of 1949, reviews of "Red Dawn" in the trade press were quite favorable to the story indicating it dealt with the story of Communist tactics in forcibly compelling Russian nationals to return to their home land. It was further described in the September 21, 1949 issue of "Hollywood Reporter" as a "hard slugging MGM production exposing Communists and their methods." Los Angeles Informant [redacted] on August 3, 1949 furnished a throwaway advertisement issued by the Los Angeles County Communist Party which denounced the picture as war propaganda and accused its producers of attempting to instigate a war.

#### "The Red Menace"

The "Daily People's World" of June 9, 1949 described this picture as an anti-Communist propaganda film and urged that steps be taken against it including telephone calls of protest to theaters, the organization of picket lines and immediate calls to managers of Los Angeles theaters warning against the showing of the film. This picture was released by Republic Pictures and widely publicized as an anti-Communist motion picture. The "Hollywood Reporter" of June 20, 1949 revealed that Republic Pictures had filed suits against the "Daily Worker" and "Daily People's World" charging a copyright violation. Los Angeles Informant [redacted] reported that one of the subordinate employees at Republic Studios had secretly removed portions of the script and made it available to the "Daily People's World" with the result that portions of the script were published prior to the release of the picture. Various Los Angeles newspapers gave considerable free publicity to the picture, including an article appearing in the Los Angeles "Times" on June 10, 1949, which stated that the picture would do more to arouse the public to the dangers of Communism than any other picture ever made. The June 10, 1949 issue of "B'nai B'rith Messenger" described the picture as

"inadequate." [REDACTED]

"Project X"

The "Daily People's World" of November 10, 1949 reported that "Project X" was a new anti-Communist film made in New York and to be released by Film Classics. According to the article, the trade press had been critical of the picture, indicating it was an unsuccessful attempt to build a thrilling melodrama around the Communist ring in New York, that the script was highly improbable and the picture as a whole impossibly dull. The article continued by stating that producers should learn that all anti-Communist pictures were dull, impossible, boring and ridiculous and that anti-Communist pictures "are born in the nightmares of Wall Street bankers." [REDACTED]

"The Sickie or the Cross"

The "Daily People's World" of July 11, 1949 reported that the St. Louis Lutheran Laymen's League was financing an anti-Communist film "The Sickie or the Cross," made by Roland Reed, directed by Frank Strayer and based on a screen play by Jessie L. Lasky, Jr. This article was very critical of this picture. [REDACTED]

A similar article appeared in the "Daily Worker" of July 21, 1949, describing the picture as an "anti-Communist atrocity film." [REDACTED]

The "Hollywood Reporter" of July 5, 1949 in a review of this picture described it as a "timely anti-Communist drama" showing that "Communism is a powerful enemy of the Christian people, that the time has come when religious people must organize to fight the growing Red menace in America." [REDACTED]

"Jet Pilot"

In June and August, 1949, Los Angeles Informant [REDACTED] reported that RKO-Radio Pictures, Incorporated was planning to produce the above picture which would be anti-Communist and anti-Soviet in nature. [REDACTED]

In January of 1950, Los Angeles advised that Los Angeles Informant [REDACTED] had pointed out that the original theme of this story was serious and [REDACTED]

very dramatic and dealt with a female agent "planted" by the Russians in this country through Alaska by air, but that Howard Hughes had made certain changes in the story in order to make it lighter and more entertaining. [REDACTED]

Miscellaneous

The October 27, 1949 issue of the "Daily People's World" stated that Variety had admitted that the box office on anti-Communist pictures was off while pictures based on social problems such as "Home of the Brave" were doing very well. The article then indicated that box office returns had been very poor in connection with such pictures as "Red Menace," "I Married a Communist," and "Red Danube." [REDACTED]

**I. ANTI-COMMUNIST ACTIVITIES  
(April 16, 1950, to June 23, 1950)**

Anti-Communist Pictures and Plays

"The Big Lift"

The April 27, 1950, edition of the "Daily Worker" in a column by Jose Yglesias contained a review of the picture "The Big Lift" which was critical of the picture stating that it was more clever than other anti-Soviet films in its presentation of anti-Soviet propaganda. The article then accuses the picture of being "crammed" with distortions, lies, and half truths and then called on Communists for programs to "expose this movie."

"Conspirator"

The column by Yglesias appearing in the April 28, 1950, edition of the "Daily Worker" contained comments on the film "Conspirator" which stated that the picture would "make J. Edgar Hoover green with envy and would delight the war makers." The column continued by being extremely critical of the picture stating that its final aim was the encouragement of "concentration camps and war."

"Guilty of Treason"

A column by David Platt in the April 26, 1950, issue of the "Daily Worker" stated that this picture was failing at the box office. This article stated the picture was failing even though it had received the support of the Catholic Legion of Decency and the Anti-Communist National Conference of Christians and Jews. Platt was critical of the Jewish organizations which supported this picture stating that the picture itself was the glorification of a "notorious anti-Semite."

Motion Picture Alliances for the Preservation of American Ideals

A column by David Platt appearing in the May 31, 1950, edition of the "Daily Worker" stated that the "Hollywood Ten" had issued a statement assailing the Motion Picture Alliances which Platt accused of being the "big finger" of the investigation of Communism in the motion picture industry by the House Committee on Un-American Activities.

Tolson \_\_\_\_\_  
Ladd \_\_\_\_\_  
Clegg \_\_\_\_\_  
Glavin \_\_\_\_\_  
Nichols \_\_\_\_\_  
Rosen \_\_\_\_\_  
Tracy \_\_\_\_\_  
Harbo \_\_\_\_\_  
Mohr \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Nease \_\_\_\_\_  
Gandy \_\_\_\_\_

GHS:jgh



**I. ANTI-COMMUNIST ACTIVITIES**

**(June 24, 1950, to December 31, 1950)**

**Motion Picture Alliance for the  
Preservation of American Ideals (MPA)**

The September 8, 1950, edition of the Los Angeles "Examiner" reported that Walter Fanger, a one-time critic of the MPA, which is an anti-Communist organization, had acknowledged that he had made an error in judgment in connection with his opposition to the organization. Fanger's admission was disclosed in a letter to the MPA in which he welcomed that organization's pledge of support for the Crusade For Freedom of which Fanger is the Los Angeles chairman. Fanger's letter was prompted by a letter from John Wayne, President of MPA, who recalled Fanger's opposition in 1944 to the MPA's charge that Communists had infiltrated the film industry. In his letter, Fanger was quoted as stating, "I recognize that time and history have proved the correctness of the judgment of the Motion Picture Alliance and its foresight in recognizing the Communist menace."

Los Angeles Informant [redacted] advised that the idea behind the publishing of the correspondence between Wayne and Fanger was to present a united front in support of the Crusade For Freedom and to mend a rift caused by the resignation from the Crusade of Senator Jack B. Tenney.

Los Angeles Informant [redacted] on November 28, 1950, advised that following the death of Sam Wood, who had been extremely active in the MPA, the organization had not been active nor had regular membership meetings been held. The informant advised that the MPA was at that time currently endeavoring to bring Angela Jean Calomiris, author of the anti-Communist book, "Red Masquerade," and a Government witness at the trial of the eleven Communist leaders to Hollywood to address a membership meeting. The source reported that a number of the MPA members feel that the organization should attempt to present a program of education concerning the nature of Communism and its menace. Another group within the organization feels that such an educational program would have little merit and would be ineffective in bringing members to meetings.

The source also advised that the MPA had recently directed a letter to Darryl F. Zanuck, head of Twentieth-Century Fox Studios, protesting the purchase by that studio of a story written by Ruth McKinney, who, according to the informant, has been actively affiliated with the Communist movement in the past. The MPA as of November 28, 1950, had not received a response from Zanuck but planned if the production of the picture based on McKinney's story is undertaken to publish its letter to Zanuck in order to bring about public action against the studio.

[REDACTED]

Cinema Educational Guild (CEG)

[REDACTED] on November 28, 1950, advised an Agent of the Los Angeles Office that on the previous evening she had attended a meeting of the CEG at the Los Angeles Ebell Theater, attended by approximately 400 persons. Myron C. Fagan, head of the CEG, spoke of the success of the Guild in fighting and exposing Communism in the motion picture industry. Fagan stated that he was leaving Los Angeles soon thereafter on a lecture tour to San Diego, California; Phoenix, Arizona; Salt Lake City, Utah; and thirty other cities, ending his tour in Boston, Massachusetts. He stated that he planned to set up offices of the CEG in each of the cities in which he appeared; that membership in the various cities will be screened for loyalty; and that he expects to obtain a total membership of one million.

During the meeting, Fagan stated that he had produced a movie entitled, "Thieves' Paradise," which was to be distributed throughout the United States through the various units of CEG. The informant advised that she had seen this picture, which runs twenty to thirty minutes, and that it has an anti-Communist theme.

[REDACTED]

Anti-Communist Films

The August 23, 1950, edition of the "Daily Worker" in a column by David Platt stated that Warner Brothers had

acquired the screen rights to the story of Matt Cuetie, whom Platt described as a "Pittsburgh labor spy and FBI steel pigeon." The picture was tentatively titled, "I Posed As A Communist For The FBI." Platt's article continued by being extremely critical of Warner Brothers for their purchase of this story.

Platt's column appearing in the "Daily Worker" of December 6, 1950, again mentioned Warner Brothers' purchase of the Cuetie story, stating that Gordon Douglas would direct the picture; that the script would be written by Berden Chase; and that it would be produced by Bryan Foy. Platt then stated, "These three boys together should be able to turn out a film that will flop every bit as hard as 'Red Menace' or 'I Married a Communist'."

Platt's column in the "Daily Worker" of December 27, 1950, stated that Frank Lovejoy had accepted a role in the Cuetie film and commented that he was "well equipped for this dirty role" inasmuch as he had appeared on radio for years playing nothing but gangsters or cops.

The column of Platt's appearing in the November 30, 1950, edition of the "Daily Worker" referred to a film being produced by Howard Hughes of RKO Studios entitled, "High Frontier." According to Platt, this film will portray the dropping of A-bombs on the Soviet Union and, according to Platt, was to be used to "help push our country closer to the anti-Soviet war." He also described the picture as a "war-mongering film which may well be one of the most dangerous films in our history."

#### Miscellaneous

[redacted] of Warner Brothers Pictures, on September 13, 1950, furnished to the Los Angeles Office a copy of a speech made by Bore Schary of MGM Studios before the B'nai B'rith Convention at San Diego, California on August 9, 1950.

[redacted] advised that in this speech, Schary had taken the opportunity to go on record against Communists,

Communism and the Communist Party; to support the United States stand in Korea and at the same time call upon all true "liberals" not to be confused or frightened by the tendency in some places to make the word "liberal" interchangeable with "fallen traveler," "parlor pink," and "red."

The August 10, 1950, edition of the New York "Times" carried an advertisement supporting the action taken by the United States in Korea. The advertisement contained a statement, "Those among us who defend Russia or Communism are enemies of freedom and traitors to the United Nations and the United States." This statement was signed by the following individuals: Richard Aldrich, Maxwell Anderson, Irving Berlin, Milton Caniff, Madeline Carroll, Russel Crouse, Howard Cullman, Blevins Davis, Dr. Clarence B. Decker, Alfred de Liagre, Jr., Julius Fleischmann, Eube Goldberg, Otto A. Harbach, Lawrence Langner, Allan Jay Lerner, Howard Lindsay, Raymond Massey, William Mauldin, Ray Middleton, Jo Nieziner, Richard Myers, Robert P. Patterson, Arthur Schwartz, and William Sloane.

On August 22, 1950, [redacted] advised SAC Hood that in his opinion the motion picture industry has not done as much as it should in connection with the fight against Communism and he was considering calling together leading executives of the motion picture industry to enlist their active cooperation and aid to the FBI in its investigation of subversive activities. A few days later, [redacted] advised Mr. Hood that he had talked informally with Joseph Schenck and one or two others in the motion picture industry who were very responsive to his ideas. He indicated that he contemplated holding a meeting with four or five other individuals such as Louis B. Mayer of MGM and Harry Cohn of Columbia.

The August 30, 1950, issue of "Hollywood Reporter," a trade paper, carried a double-page advertisement signed by Warner as well as other top motion picture executives from other studios attacking Communism and calling for full support of the Government in its action against the Russian danger and in prosecuting the war in Korea.

This article was signed by the following individuals:

Cecil B. DeMille, Y. Frank Freeman, Samuel Goldwyn, L. B. Mayer, Joseph W. Schenck, Albert Warner, Harry M. Warner, Jack L. Warner, and Darryl F. Zanuck.

The September 5, 1950, issue of the "Hollywood Reporter" announced that Harry M. Warner, President of Warner Brothers Pictures, had recently called together 2,000 employees of the Studios on the sound stage and had taken the opportunity to deliver an address against Communism and the position of the Warner Brothers organization with regard to it. Warner was quoted as stating the studio did not want anyone in its employ who belonged to any Communist, fascist or other un-American organization and called on his listeners to advise the studio of any individuals employed by the studio who belonged to such organizations in order that the studio could get rid of such persons. The newspaper commented editorially on his address to the effect that Communists had made incredible efforts to infiltrate the industry and that it would be stupid to argue that they had made no converts.

The September 20, 1950, edition of the New York "Times" reported that a meeting in support of the Crusade For Freedom had been held on every major studio lot in Hollywood, which meetings had been addressed by Louis B. Mayer, Harry M. Warner, Cecil B. DeMille, Frank Freeman, and John Farrow.

The September 24, 1950, edition of the Los Angeles "Times" reported that a number of early-day motion picture personalities had gathered at General Service Studios to discuss Communism and a project to combat it. Among those present were Mae Murray and Rupert Hughes. The anti-Communist project discussed was the filming of a series of short subjects based on the various departments of the Government, their history, duties and the manner in which their jobs are accomplished. The idea behind the project was summed up by Producer James Harper as follows: "Show the people how America operates and you won't have to worry about Communism."

On October 3, 1950, advised the Los Angeles Office that he had recently attended a meeting at the home of

Oliver Carlson, which meeting was also attended by Adolph Menjou, James McGuinness, Fred Nible and Morris Richini. The purpose of the meeting was to give those present, who are all anti-Communist personalities, information which would possibly enable them to recognize Communists working in Hollywood.

██████████ advised there was a general discussion of the Communist situation in Hollywood and also of the discrimination which apparently exists against those individuals in the industry who had testified against the Communists in the hearings held by the House Committee on Un-American Activities.

██████████ advised that the consensus of opinion of the group was that the motion picture industry as a whole and particularly MGM was unwilling to sever connections with the Communists since some of the Communist personalities in the industry represented valuable properties and extensive investments. ██████████ advised that the group was endeavoring to get in touch with Howard Hughes of RKO as one of the few motion picture figures who is willing to put up a stiff fight against the Communists. ██████████ also quoted Menjou as stating at this meeting that James Cagney was no longer connected with the Communist movement nor would he even now admit that he had been a Party member. However, Menjou stated that Cagney had once admitted to Robert Montgomery that he had been a member of the Communist Party. In connection with Cagney, ██████████ stated that it was well known in Communist circles that Cagney was a Party member at large and that his name had appeared on a list of frequent contributors to the Party, which ██████████ had in his possession in 1939 but which was destroyed in a Florida hurricane in 1947.

██████████ a stage, radio and television actor in New York City, on October 3, 1950, advised that an organization known as "Theatre for Freedom" is presently active in fighting Communism within the theater. The informant reported that Maida Reade, an actress, and Ben Gittow, former Communist Party functionary, were both active in this organization.

The October 3, 1950, edition of "The Worker" in an article by David Platt stated that the publishers of "Red Channels" (which was published by "Counterattack") were extending their activities to the screen and were engaged in collecting names of Hollywood actors, writers, directors and producers who are or have been members of organizations declared "subversive" by the Attorney General, which material would be published in the future in book form.

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**X - ANTI-COMMUNIST ACTIVITIES**  
**(January 1, 1951 to June 15, 1951)**

**Motion Picture Alliance for the Preservation**  
**of American Ideals (MPA)**

[REDACTED] advised that on March 22, 1951, he had attended a meeting of the MPA which had been called to honor the late James K. McGuinness, one of the organizational founders of the MPA. The meeting was under the chairmanship of John Wayne who was followed by Roy M. Brewer and Hedda Hopper. Mrs. Hopper stated that while dressing to come to the meeting she had heard a radio commentator quote Wayne as commending Larry Parks for his testimony before the HCUA. Hopper stated that she did not approve of such a commendation and did not agree therewith. She stated that she condemned Parks and all other traitors to American ideals and expressed the opinion that the only reason Parks had made his admissions was that he had been forced to do so and in her opinion had come forward too late.

The next speaker was Victor Riesel who stated that he agreed with Hopper's opinion and then commented on the Communist affiliations of Jules Garfield and George Willner. Following Riesel's speech Wayne argued that he had not commended Parks for his admissions before the HCUA but in a telephonic interview with the press had stated that Parks admission was commendable but the radio commentator had twisted his comment to indicate he was sympathetic with Parks.

Confidential Source [REDACTED] advised that following the above mentioned meeting the Executive Council of MPA met to consider the group's stand toward Parks. He stated that the majority of the Council felt that Hopper's criticism of Parks had been too severe and the majority of the Board also felt that individuals such as Parks who had endeavored to clear themselves should be afforded some rehabilitation as far as their positions in the Motion Picture Industry are concerned.

[REDACTED]

Cinema Educational Guild (CEG)

[REDACTED] advised that the CEG held a meeting on March 26, 1951, the entire program of which consisted of a talk by Myron C. Fagan. Fagan stated that his publication "Red Treason in Hollywood" had been responsible for the reopening of the HCUA investigation concerning Communism in the Motion Picture Industry. [REDACTED]

[REDACTED] also reported that a meeting of the Cinema Educational Guild had been held on May 3, 1951, at which Fagan was again the principal speaker and again attributed the current HCUA hearings on Communism in the Motion Picture Industry to the activities of the Cinema Educational Guild.

Fagan then went into great detail concerning his new anti-Communist film "Operation Survival" which he stated had been made at the specific request of the Veterans of Foreign Wars and which had been directed and narrated by Fagan. Meadows advised that the Veterans of Foreign Wars had repudiated the film and claimed that they had nothing to do with its sponsorship or production. Fagan then appealed to the CEG to help in the production of the film which the informant reported has a general theme of showing that the United States Government pampered the Communists and appeased Stalin during the Roosevelt and Truman regimes. The picture deals briefly with the formation of the Communist Party in the United States and the Communist methods of causing internal strife by setting race against race. Meadows expressed the opinion that the film could be made into a very effective picture when it has been cut but that it is "brutally frank in its criticism of the Roosevelt and Truman Administrations."

Assistant Director Nichols by letter dated March 27, 1951, was furnished by the Anti-Defamation League with a letter dated April 20, 1950, from Gerald L. K. Smith to William C. Ring in which Smith admitted that he started the CEG, that he named it, conducted the first meeting, raised the first money and thereafter turned the Guild's operation over to Fagan. [REDACTED]

The March 13, 1951 edition of the Daily Worker in a column by David Platt comments on an anti-Communist film by the CGO entitled "It Can Happen Here." The Daily Worker article indicates that Fagan's anti-Communism is a cloak behind which he carries out his anti-Semitism and the article then continued by attacking Fagan and the CGO. [REDACTED]

#### Anti-Communist Pictures

##### "I Was A Communist For The FBI"

The Daily Worker of March 1, April 24, May 8, and May 9, contained numerous articles attacking the Warner Brothers' "I Was A Communist For The FBI" which picture was based on a story by Mathew Cvetie, a former Bureau informant. These articles characterized the picture as "gutter sewage," a picture designed to incite mob violence and anti-Semitism and a "vile anti-labor film."

##### "High Frontier"

The January 14, 1951 edition of The Worker reported that Howard Hughes was planning a "top secret" war-mongering film entitled "High Frontier" which would be used to "help put our country closer to the anti-Soviet world which is the thrill of every big profiteer" and that this production had been ordered by the Truman Administration as their answer to the growing world demand for peace. [REDACTED]

##### "The Big Lie"

The March 12, 1951 edition of the Daily Worker reported that Ben Hecht and Charles MacArthur were writing an anti-Communist play to be called the "Big Lie" which would be produced by Billy Rose.

##### "The Man Who Voted No"

David Platt's column in the Daily Worker of March 12, 1951, reported that Gilbert Goldsmith Rothschild was financing an anti-Communist film entitled "The Man Who Voted No." This picture concerns the village idiot in one of the Iron Curtain countries who voted against the Stalin regime,

but the idiot is so loved by the people that the Communists do not care to touch him. Platt remarked that this "idiotic cold war film," would be made in Paris and that possibly Harpo Marx would be the hero. [REDACTED]

"Tokyo File 212"

The Daily Worker of March 12, 1951, reported that this picture had received only a lukewarm reception as well as some hostile reviews. It reportedly dealt with the "underground Communist work in Japan and efforts of United States intelligence to smash it." [REDACTED]

The column of Victor Riesel appearing in the March 27, 1951 edition of the New York Mirror reported that Helen Hayes was the star in a still untitled spy movie concerning the fight between the United States and the Soviet for the minds of the "Workers of the World." He described the picture as an aid in "our Government's global campaign to keep the Russians from turning working people into fanatical anti-Russian troops." Riesel continued that this picture was one of 42 Hollywood feature films, 19 documentary films and 400 Government anti-Communist scripts being planned. [REDACTED]

Miscellaneous

The Hollywood Reporter on January 26, and 29, 1951, contained an article by W. R. Wilkerson, owner and publisher, dealing with the Communist situation in the Motion Picture Industry. He pointed out that there are some 568 persons in the Motion Picture Industry whose membership or connections with subversive organizations are well known and that they should either prove their innocence or have the guilty tag pinned on them. Wilkerson suggested that a tribunal be set up by those who want to be cleared of Communist accusations; that the Motion Picture Industry leaders should ask the HCUA to send one or two of its Committee to Hollywood to sit on such a Board; that the successor to the California Committee on Un-American Activities should also send two representatives and that each of the Motion Picture Guilds should be requested to appoint a representative. Thereafter individuals accused of Communist connections would be invited to appear before this board which would either give them a clean bill of health or through its failure to so clear them let them be labeled as Communists or in sympathy with the Communists. [REDACTED]

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The April 25, 1951 edition of the New York Journal American reported that Ralph Bellamy in speaking for the National Board of Theater for Freedom had appealed to all persons in the entertainment world to join the fight against the Communists. [REDACTED]

**X. ANTI-COMMUNIST ACTIVITIES**

**(June 15, 1951, to April 15, 1952)**

**Wage Earners Committee**

The "Los Angeles Times" for October 26, 1951, carried a news item to the effect that a group called the Wage Earners Committee had begun picketing a number of motion picture theaters in Los Angeles where personalities connected with the films being shown had been subjected to scrutiny by the House Committee on Un-American Activities. Up to that time the Wage Earners Committee had pickets at five theaters which were showing such movies as "M," "Saturday's Hero," and "Bathsheba."

In connection with this matter of picketing by the Wage Earners Committee, the management of the Paramount Theater in downtown Los Angeles, which was one of those theaters being picketed, advised during a contact there the pickets had been withdrawn when the management agreed that at the end of the current run of "M" the theater would not run it again.

With regard to the Wage Earners Committee itself, [redacted] American Legion Post No. 43, Hollywood, California, advised on December 12, 1951, that it is about a year old and has its headquarters in Glendale, California; that it claims several million followers who are anti-Communists and object to films being shown which have alleged Communists connected with them; that the committee claims its picket lines at the above-mentioned theaters were definitely effective by bringing box office pressure to bear against patronizing the pictures.

According to [redacted] the head of the Wage Earners Committee is an individual named Raymond McConnon of Glendale. [redacted] believed that the committee's claimed numerical strength is probably a considerable exaggeration.

On January 7, 1952, a suit for \$1,000,000.00 libel damage was filed in Los Angeles Superior Court by film producer Stanley Kramer against the Wage Earners Committee of the United States of America.

The "Los Angeles Daily News" of that date quoted Kramer as stating that his action was based on distribution by this committee of libelous circulars by its members picketing his Columbia production of "Death of a Salesman" at a Beverly Hills theater. Kramer's suit alleged that these handbills distributed by the pickets and sent through the mail described the producer as "notorious for his red-slanted, red-starved films."

Individuals named as defendants to this suit, in addition to the committee, were Norman S. Smith, L. C. Vincent and R. A. McConnon, who were described as officers and directors of the organization.

The "Los Angeles Mirror" of January 9, 1952, reported that the so-called Big Three of the major film producers group had commended Stanley Kramer for filing his \$1,000,000.00 libel suit against the Wage Earners Committee. According to this paper, the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association and the Association of Motion Picture Producers have come out in support of Kramer's action. The paper further noted that Dore Schary of MGM had hired Kramer and offered his support.

According to the "Daily Variety," Hollywood trade publication of January 31, 1952, the Wage Earners Committee had approached Kramer through his attorney with the proposition of trading a retraction by the committee in return for Kramer's calling off the libel suit. The committee's attorney had reportedly submitted one form of retraction to Kramer and his attorney but this was not acceptable to them. According to the "Daily Variety," another written retraction would be submitted after consultation with State Senator Jack Tenney, Counsel for the Wage Earners Committee.



According to the January, 1952, issue of the "Hollywood Legionnaire," news organ of the Hollywood Legion Post No. 43, a resolution was adopted calling for Legion picketing action against any film which carries the name or credit of any individual who refused to answer questions put to them by the House Un-American Activities Committee.

After adoption of this resolution by Hollywood Post No. 43 it was also adopted at the 24th District meeting of the American Legion and was then sent to the Department level for appropriate action. [REDACTED]

The "Washington Post" of March 6, 1952, reflected that the District American Legion on the previous day picketed the Ontario Theater where the film "Death of a Salesman" was showing. According to [REDACTED] Chairman of the District Department of the Legion's Americanism Committee, the action was taken because some persons connected with the production of the film had been reported to have had Communist connections.

According to the article, [REDACTED] stated he has not seen this movie but understood its contents were objectionable because the picture presented the American scene in an unfavorable light. In addition, [REDACTED] stated the committee would decide whether picketing would be authorized against some fifty other films which were mentioned in an article appearing in the December issue of "The American Legion Magazine" and were described as films with which recently exposed Communists were alleged to be connected.

(Washington Post, 3/6/52  
[REDACTED])

According to an article appearing in the "Washington Star" of March 13, 1952, William J. Holliman, Department Commander of the American Legion District Department stated at a press conference on the previous day that picketing of all local theaters offering movies with a Communist taint in the writing, acting, preparation or of any other kind would be continued.

Mr. Holliman further stated that this picketing was an effort to force down the box office receipts to the extent that it would be unprofitable for the theater operators to continue offering such movies.

(Washington Star, 3/13/52,  
[REDACTED])

A Washington City News Service release of March 31, 1952, reflected that top leaders of the American Legion and the motion picture industry met in Washington for a high level "exploratory talk" on possible methods to eliminate the "menace" of Communism from movies. The meeting was reportedly called by Eric Johnston, President of the Motion Picture Association of America, while the American Legion was represented by Commander Donald R. Wilson and Director of Legion Publicity James O'Neill.

According to this release Johnston told the United Press that no decisions were made at the meeting.

(Washington City News Service  
3/31/52, [REDACTED])

With regard to the above conference, it is noted that Colonel Louis Johnson, former Secretary of Defense, telephonically advised Inspector L. R. Pennington of this Bureau that the Legion "stood pat" on its present policy of doing everything possible to weed Communists and their sympathizers out of the motion picture industry. He further stated that Eric Johnston was disappointed and a future meeting has been tentatively set for April 7, 1952.

(Memo Mr. Pennington to Mr. Ladd  
[REDACTED])

#### Americans Against Communism

"The Film Daily" of January 4, 1952, contained an article reflecting that an organization called Americans Against Communism has been formed and will produce anti-Red pictures. This organization was reportedly headed by Rupert Hughes as President, Lionel Barrymore as Vice President and Adolph Menjou as Secretary.

(The Film Daily, 1/4/52, Filed  
in Publications)

"Counterattack" of January 11, 1952, carried an article reflecting that the organization called Americans Against Communism is a nonprofit, nonpolitical group. According to "Counterattack," "The Sickle or the Cross," exposing Communist infiltration tactics in government, labor unions, churches and schools, will be the groups first film with four other films exposing Communist tactics also scheduled for production.

(Counterattack, 1/11/52,  
[REDACTED])

Anti-Communist Pictures

"Seeds of Destruction"

"The Film Daily" of April 2, 1952, carried an article reflecting that Astor Pictures, which has just released "It Can Happen Here," a thirty-five minute featurette dealing with Communist gangsterism in Europe, will follow up with an anti-Red feature tentatively titled "Seeds of Destruction," the story of which points out the Communist method of infiltrating the American way of life.

(The Film Daily, 4/2/52, Filed  
in Publications)

"The Hoaxers"

According to an article appearing in the March 12, 1952, issue of "The Film Daily," MGM was planning a spring release for the documented history of Communism called "The Hoaxers."

(The Film Daily, 3/12/52,  
Filed in Publications)

According to the "Daily Worker" of March 25, 1952, "The Hoaxers" is described as an FBI steel pigeons-eye view of the Communist movement since its inception.

(Daily Worker, 3/25/52,  
[REDACTED])



of an American businessman. According to this article, the "reporter" could be William Outis who confessed in an open court in Czechoslovakia that he was a spy for the State Department while the "businessman" could be Robert Fogler who also confessed in a Budapest People's Court that he was carrying on espionage and sabotage against the Hungarian People's Government. This article further reflected that the purpose of this film is to present the fantastic idea that both these agents of Wall Street are great Americans.  
(Daily Worker, 3/25/52,  
[REDACTED])

#### "Viva Zapata"

"The Worker" of March 16, 1952, contains a review of this film by Harry Wylis which is in general quite uncomplimentary and states that this picture does not give a real portrayal of the Mexican Revolution.

(The Worker, 3/16/52,  
[REDACTED])

It is interesting to note that this film also received uncomplimentary mention in the February 15, 1952, issue of "Counterattack," although in this case it was due to the individuals connected with the film and not with the story itself. Among these individuals were the following: Elia Kazan, Director; Marlon Brando, leading actor; Marge, leading actress; Lou Gilbert, actor; Frank Silvera, actor; and Anthony Quinn, actor. According to "Counterattack," all of these afore-mentioned individuals have been associated with Communist front organizations. (Counterattack, 2/15/52,  
[REDACTED])

#### Miscellaneous

The "Washington Star" of March 18, 1952, contained an article reflecting that RKO Pictures Corporation had asked Superior Court to declare that RKO is not obligated to Paul Jarrico, the film writer, in any way. Jarrico, who was fired by RKO after he refused to tell the House Committee on Un-American Activities whether he was or had been a Communist, had asked for back pay and screen credit for "The Las Vegas Story."

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According to the above article, RKO claims that after firing Jarrico it discarded everything he had written in connection with this movie and a new script was prepared. The Screen Writers Guild, however, after a hearing ruled Jarrico's contribution made up more than a third of the finished story. (Washington Star, 3/18/52, [redacted])

The "Washington Post" of March 30, 1952, reflected that Paul Jarrico was suing RKO for \$350,000.00 and charged the studio with acting against him to get widespread publicity as "savior" of American morals.

According to this article, this action was a counter claim to a previous RKO suit which had been filed on March 17, 1952. (Washington Post, 3/30/52 [redacted])

The "Washington Times Herald" of April 7, 1952, contained an article reflecting that approximately 100 employees of RKO were notified on April 5, 1952, principal owner, Howard Hughes, that they were being placed on "leave of absence status," effective as of the previous day. Hughes stated that the 100 employees were "innocent victims of the Communist problem in Hollywood."

The above article further reported that Hughes stated it was his determination to make RKO one studio where the work of Communist sympathizers will not be used and for this reason he has found it necessary to reduce production temporarily.

This article also reflected that a studio spokesman said that before the reduction approximately 640 of the total RKO employment of more than 3,500 was working in Hollywood.

Hughes stated that due to his dispute with Paul Jarrico he has installed a method of screening "so that to the extent humanly possible, such a situation could not occur again at RKO." He continued that during the past six months

RKO has been searching for scripts for two stars available to the studio and of the 150 scripts studied 11 were considered suitable for these particular stars. An examination of these 11 scripts, however, disqualified every one of them because of information concerning one or more persons involved in the writing of the script or the original stories.

(Washington Times Herald, 4/7/52)

According to a reliable informant who furnished this information on April 15, 1952, Hughes has acknowledged privately that he "is in a hell of a mess" on his dispute with the Screen Writers Guild for failing to accept their decision favorable to Jarrico. The informant continued that from the producers standpoint Hughes may not be on solid ground although the Motion Picture Producers Association has as yet made no official statement on the matter. The informant felt that Hughes has used this dispute as an excuse to cut down RKO operations which he wanted to do anyway.

**ANTI-COMMUNIST ACTIVITIES**  
(July 15, 1952 to February 15, 1953)

**"Clearance" Program**

[redacted] free-lance screen writer and confidential source of the Los Angeles Office, recently outlined in a general way a system being utilized by the major film producers for the purpose of "clearing" employees in the film industry. According to [redacted] the threat of the American Legion in 1951 to picket those motion picture productions with which alleged Communists or Communist suspects were connected was a matter of considerable concern to a number of motion picture producers. As a matter of fact, in a number of instances in which the American Legion actually did engage in picketing activities the film producers concerned suffered a definite financial loss.

Accordingly, therefore, these particular producers got in touch with George Sokolsky, well-known syndicated columnist in New York City, to determine what the producers could do to alleviate this situation.

As a result of this get-to-gether the following plan was generally adopted by the major film producing companies. The Legion furnished the producers with a list of individuals objectionable with the Legion based on reports of the HCUA, the California Legislative Committee and other sources including certain anti-Communist publications. The producers thereafter would demand a letter from those employees whose names appeared on this list wherein the employee was to explain how his name became associated with the Communist Party, its activities or its front groups. If the employee's explanation was satisfactory to the producers and the Legion, no objection would be raised to his being connected with a film production. If his explanation was not satisfactory the producer would thus be under notice that the employee was not "clear" or satisfactory to those concerned.

As the letters of explanation were received by the producers who requested them they were made available to the Legion. [redacted] pointed out, however, that neither the producers nor the Legion knew anything in particular about

- Tolson \_\_\_\_\_
- Ladd \_\_\_\_\_
- Nichols \_\_\_\_\_
- Belmont \_\_\_\_\_
- Clegg \_\_\_\_\_
- Glavin \_\_\_\_\_
- Harbo \_\_\_\_\_
- Rosen \_\_\_\_\_
- Tracy \_\_\_\_\_
- Laughlin \_\_\_\_\_
- Mohr \_\_\_\_\_
- Winterrowd \_\_\_\_\_
- Tele. Rm. \_\_\_\_\_
- Holloman \_\_\_\_\_
- Gandy \_\_\_\_\_

Communism, the Communist Party, or its activities and as a practical matter were not in a position to be able to evaluate the explanations set out in the letters. Accordingly, therefore, the letters were transmitted to George Sokolsky. Sokolsky in turn made the letters available to film actor, Ward Bond, and Hollywood labor leader, Roy Brewer, both of whom have long been active in combating Communism in the film industry.

According to the above plan, Bond and Brewer were to coordinate and pass on the acceptability of the explanations made to the producers by the employees in the letters demanded of them. [redacted] pointed out, however, that in spite of their long fight against Communism in Hollywood, neither Bond nor Brewer was in possession of any real evidence or knowledge of the extent of Communist activity in the film industry over the years. Accordingly, they called upon film writer Martin Berkeley, a one time Communist Party member and a cooperative witness before the HCUA in 1951, to examine these letters carefully and based on his personal knowledge to determine whether the letter writer told the truth, hedged or deliberately falsified the explanation.

[redacted] continued that [redacted] Berkeley in analyzing these letters which as a result of their deliberations are rated "acceptable," "not acceptable," "not satisfactory," or "no comment."

According to [redacted] only the "not acceptable" rating in actual practice has generally prevented the hiring of a prospective film employee or caused the dismissal of such an employee already on the payroll at the time the letter was demanded of him.

[redacted] expressed the opinion that this plan is undoubtedly faulty in some respects, particularly in view of the fact that it amounts to a private concern or body taking upon itself to judge who is and who is not acceptable for employment in the film industry. [redacted]

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- Clegg \_\_\_\_\_
- Glavin \_\_\_\_\_
- Harbo \_\_\_\_\_
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- Mohr \_\_\_\_\_
- Winterrowd \_\_\_\_\_
- Tele. Rm. \_\_\_\_\_
- Holloman \_\_\_\_\_
- Gandy \_\_\_\_\_

American Legion

In addition to its connection with the afore-described "Clearance Program," the Legion has continued to keep a close check on any production from Hollywood with which any individual with a subversive background is connected. Among their most recent activities in this regard has been the opposition to the new Charlie Chaplin film "Limelight." The Legion has announced definite intentions of picketing any showing of this film.

On January 9, 1953, George Sokolsky advised Assistant to the Director L. B. Nichols that Loew's Theatres made a decision to distribute "Limelight." Sokolsky advised that he notified Loew's that if such distribution was made an organized campaign would be directed against Loew's. [REDACTED]

According to "The Worker" of February 1, 1953, Loew's Theatres canceled bookings of "Limelight" in view of the picketing threat of the Legion for which action they were commended by National Legion Commander Lewis K. Gough. ("The Worker," February 1, 1953, [REDACTED])

The film "Limelight" is reviewed in the "Daily Worker" of October 24, 1952, as a story of a famous clown of the English Music Halls who has lost the ability to make audiences laugh. This clown nurses back to health a beautiful young dancer, Claire Bloom, who tried to kill herself in the mistaken belief that she can never walk again. The clown watches her rise to stardom with his support and understanding and she in turn helps him get on his feet. According to this article "Limelight" ranks with Chaplin's best films and in it is to be found Chaplin's real thinking about the world we live in as well as his appeal for more fellowship among human beings. ("Daily Worker," 10-24-52, [REDACTED])

Anti-Communist Pictures

"Big Jim McLain," according to the "Daily Worker" of September 9, 1952, is one of the most vicious of the

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Tracy  
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Mohr  
Winterrowd  
Tele. Rm.  
Director's Sec'y

recent anti-Democratic, anti-union Hollywood films. According to this article, this film stars John Payne and classifies the anti-labor activities of the HCUA with the plot involving insane charges against U.S. Communists. ("Daily Worker," 9-10-52, [redacted])

According to the "San Diego Union" of September 6, 1952, however, this film is described as a semidocumentary story of Communist chasing, filmed with intelligence and "minus the familiar corn." According to this article it is a human story of "McLain" who is portrayed as an FBI agent and his personal fight to uncover suspected subversive elements and at the same time it discusses the frustration of soldiers who win their battles and then find the fruits of victory lost by the same laws under which they prosecute. ("San Diego Union," 9-6-52, [redacted])

"Diplomatic Courier"

According to the "New York Compass" of June 15, 1952, this film is a haphazard story produced by Twentieth Century-Fox concerning the existence of an important document sought by the Soviets which is supposed to include "the complete Communist timetable including the date for the invasion of Yugoslavia" by the Soviet Union. ("New York Compass" June 15, 1952, [redacted])

Miscellaneous

Amvets

According to the "New York Times" of August 5, 1952, the California State Branch of Amvets, national organization of veterans of World War II, called on the heads of motion picture studios to sign a pledge that they will not employ any persons who refused to respond to the HCUA or any other duly constituted Government agency investigating charges of alleged subversive activities involving Hollywood personalities.

According to this article, the pledges were mailed to the studios with an accompanying letter which explained

that the action represented the carrying out of a resolution adopted at the recent Amvets State Convention at Santa Barbara, California. ("New York Times" August 5, 1952, [redacted])

Veterans of Foreign Wars

According to the "New York Herald Tribune" of August 9, 1952, the Veterans of Foreign Wars at its 53rd National Encampment at Los Angeles on August 7, 1952, adopted a resolution commending the motion picture industry for "its example in fighting Communism" and pledged its full support to the industry's continuing battle against subversive persons and activities.

The organization also served notice that it would "utilize every weapon of public protest in action to route Communists and Communist sympathizers from other branches of show business and from all other areas of the United States which have been infiltrated." ("New York Herald Tribune," August 9, 1952, [redacted])

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Gandy \_\_\_\_\_

**X. ANTI-COMMUNIST ACTIVITIES.  
(February 15, 1953 - July 15, 1953)**

**"Wonderful Town"**

An article appearing in the March 27, 1953, issue of the "Evening Star" reflected that the Broadway hit musical "Wonderful Town" had cancelled its April 8 performance rather than play for an alleged left wing group.

Producer Robert Fryer on March 26, 1953, confirmed reports that he had called off the performance, a move which caused the show management about \$4,000.

According to the above article this cancellation followed the suggestion of Ed Sullivan, columnist for the "Daily News," who wrote on March 9, 1953, that "a leftist sheet, forever raising money to trumpet the Party line" had bought tickets for the April 8 show and Mr. Sullivan suggested that Rosalind Russell, the musical's star, "step out" of the show for the night.

The above article further reflected that the publication in question, "The National Guardian," had bought a block of 300 tickets for a benefit and that on the previous day a spokesman for the publication commented: "Things have come to a pretty pass in this wonderful town of ours when a tabloid tattler with a few blows on his typewriter can close a Broadway theater to an audience of 1,500 people because of political pique against a handful of theater-goers." ("Evening Star" March 27, 1953;

**Anti-Communist Pictures**

**"Pickup on South Street"**

The Washington "Daily News" of June 1, 1953, contained a review of the motion picture "Pickup on South Street" which reflected that the lesson gained from the film is that no matter how evil a criminal may be a Communist

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Holloman \_\_\_\_\_  
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Miss Gandy \_\_\_\_\_

is far more evil. According to this article, the film in general concerned the story of a pickpocket, a lady of questionable character, who is a Communist courier, and the work of the FBI and the New York police in recovering a strip of microfilm, upon which was a secret formula, from the above-mentioned lady. ("Daily News" June 1, 1953; [REDACTED])

X. **ANTI-COMMUNIST ACTIVITIES**  
(July 15, 1953 - December 15, 1953)

Hollywood American Federation of Labor Film Council

An article appearing in the October 7, 1953, edition of "The Film Daily" reported that with a pledge of a continued aggressive fight against Communism, the Hollywood American Federation of Labor Film Council elected unanimously as its president Carl Cooper, the International Vice President of the International Alliance of Theatrical and Stage Employees Union. Cooper succeeds Roy Brewer who resigned after six years as head of the Hollywood American Federation of Labor Film Council composed of unions and guilds representing more than twenty-seven thousand workers in the motion picture industry.

"Aware"

In a letter dated November 16, 1953, [REDACTED] communicated with the Director and advised that they are now active in a new anti-Communist organization known as "Aware" which has been formed by "leading elements among the established anti-Communist groups in our entertainment world here in the East."

The correspondents enclosed a copy of the Statement of Principles of "Aware" which states that "Aware" is "an organization to combat the Communist conspiracy in the entertainment world."

[REDACTED] is a well known Hollywood and Broadway actor who has been very cooperative in furnishing information to Agents of the New York Office.  
[REDACTED]

## **I. ANTI-COMMUNIST ACTIVITIES**

(December 15, 1953 - July 1, 1954)

### Anti-Communist Pictures

#### "Jump Into Hell"

An article appearing on page eight of the June 6, 1954, edition of "The Worker" informs that Warner Brothers Studio is sending a crew to Indochina to make the captioned film. The article also reports that "... the French Government has offered its fullest cooperation to the company."

#### "Prisoner of War"

On page eight of the May 30, 1954, edition of "The Worker" there appeared a review of this film by columnist David Platt which states in part: "The story behind MGM's release of the lie-packed, war-inciting film 'Prisoner of War' directed against the Soviet Union and the People's Republic of China gets worse and worse.

"This is the film that said Russians were in charge of Chinese and North Korean prisoners of war camps and they got Americans POWs to 'confess' to germ warfare by subjecting them to the most inhuman tortures ever conceived by the mind of men.

"The film is a gigantic fraud nonetheless and The Worker is not the only one making the charge. The Department of Defense in Washington has also attacked the picture's veracity.

"'It is not an accurate portrayal' and it is 'contrary to the facts as we know them,' said a spokesman for the Army, who also revealed that the Defense Department had instructed 'all six Army commands in the continental United States' to take no part in MGM's efforts to exploit the film commercially. Army bands were told not to play at the opening of the film.

"But this is hair-raising! Here is a McCarthyite war film based on pure forgery. It's such a phony it smells bad even to the Pentagon. The Department of Defense gave the

studio a technical adviser on the film but now warns its six Army commands not to touch it with a 10-foot pole. MGM disregards all this and goes right ahead and releases the film, passing it off as the gospel truth okayed by Washington."

### "Night People"

On page seven of the May 19, 1954, edition of the "Daily Worker" there appears an article entitled "'Night People,' Anti-Soviet Film Propaganda."

In essence the review states: "When it isn't boring 'Night People' is one of the most openly savage pieces of war propaganda Hollywood can boast of in a long time."

### Motion Picture Alliance

On page eight of the June 6, 1954, edition of "The Worker" it is reported that Roy Brewer

of the pro-McCarthy Motion Picture Alliance. Some of the better known movie people who were elected officers and executive board members of the Alliance along with Brewer are: Charles Coburn, Ward Bond, John Wayne, Gary Cooper, Cecil DeMille, Irene Dunne, John Ford, Clark Gable, Adolph Menjou, Robert Taylor, Alan Mowbray, Morris Ryskind and Cedric Gibbons. Ace Republicans--not a Democrat in the lot! With one or two exceptions these are the people who were bitterly opposed to Franklin Delano Roosevelt during the critical war years. Some were members of the Alliance when the outfit was playing a disruptive role in Hollywood win-the-war affairs and was condemned as having 'fascist tendencies and aims' by 19 Hollywood guilds and unions representing 22,000 film industry workers.

"The Alliance rode back into the limelight on the heels of the Un-American witchhunts. Its leaders were among the witnesses who testified against the Hollywood Nine whom they helped send to jail for their opinions. This is the gang it should be noted, that tried to stop the production of 'Salt of the Earth' and failing in that organized the theatre boycott against the picture."

### Miscellaneous

An article appearing in the May 6, 1954, edition of "The Hollywood Reporter," a trade journal, states: "Anti-Commie Picture In Works at Farmers. George Suckerman reported

to Warners yesterday to develop a story and screenplay on anti-communism. It will be patterned close to some of the successful anti-Nazi films the studio made during World War II. David Weisbart will produce. Herb Tobias of the Nat C. Goldstone Agency negotiated."

## **I. ANTI-COMMUNIST ACTIVITIES**

**(July 1, 1954 - December 31, 1954)**

### **Notion Picture Alliance**

Mr. Ward Bond, motion picture actor and an officer of the anti-Communist Notion Picture Alliance, advises that there are no individuals who have been identified as Communists working in the film industry at the present time insofar as he is aware. Mr. Bond feels that the backbone of the one-time Communist influence in the motion picture industry has been broken. However, he also feels that there may be a lessening of the once adamant position taken against the Communists by the major film producers and that there is some indication that the American Legion may also be backing down from its former policy of pressuring against the studios who hired individuals affiliated with Communist front groups. Mr. Bond advised that, although he cannot be specific as yet, he feels that, among some film producers, the policy seems to be to risk anti-Communist pressure if particular talent or property in question is really good and might make some money for the studio. Mr. Bond cited as an example the recent purchase by Samuel Goldwyn Studios of the New York stage success, "Guys and Dolls," which was written and produced by Abe Burrows, former Communist radio writer in Hollywood.

Mr. Bond also pointed out that Dave Schary, Production Head at Metro Goldwyn Mayer Studios and one of the most influential men in the film industry, has become affiliated with the American Civil Liberties Union and has apparently accepted the position of the group in defending the victims of "witch hunts," such as those black-listed in the film industry for having been once connected with organizations cited as Communist influenced.

Mr. Bond also informed he is somewhat concerned with the large influx into Hollywood film productions of New York stage and radio people about whom he or the Notion Picture Alliance knew little other than that they have supported questionable organizations and groups in the east. Mr. Bond said that at this time he could not be more specific concerning his opinion in this matter.

**RE: MURKILLANOV**  
(July 16, 1949, to April 15, 1950)

[REDACTED] of the American Magazine and Father John Graham, assistant editor of American Magazine, both reported that to their knowledge neither Communists nor the Communist Party have utilized or infiltrated into the screen magazine field. In addition, Mr. [REDACTED] of Gailley Publications, New York City, advised that to his knowledge there has been no Communist infiltration into the screen magazines and he pointed out that if there had ever been such infiltration he would have been advised by his staff who are continually on the alert for such infiltration.

[REDACTED]

The Washington Daily News of March 28, 1950, on page 7, reported that Chairman Edwin C. Johnson of Colorado had stated that the Senate Commerce Committee might conduct an investigation into the morals of the movie industry. The article indicated that the Committee would begin its investigation in April 1950 and would consider a bill by Senator Johnson to impose strict Federal license curbs on movie companies and films. The article indicated that Senator Johnson had been extremely critical of the "narcotics menace," Rita Hayworth, Ingrid Bergman and Roberto Rossellini.

Information was also received concerning George Slaff, described as a brother of Edith Slaff Miller, who had admitted membership in the Communist Youth League and who had taught Communist doctrine. Slaff has reportedly admitted membership in the National Lawyers Guild, the Washington Bookshop Association and the Washington Committee for Aid to China. He has also been reported as friendly with Robert W. Kenny, active in the Independent Citizens Committee of the Arts, Sciences and Professions and has expressed friendship for the "Hollywood Ten." Slaff is main attorney for Samuel Goldwyn who reportedly hired him upon the personal recommendation of Judge Sam Rosenman. It was reported that Slaff is a brilliant writer who has been with Goldwyn since 1946 and who writes all of Goldwyn's speeches, articles, announcements and press releases.

[REDACTED]

GHS:jgh

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**XI. MISCELLANEOUS**  
**(April 16, 1950, to June 23, 1950)**

The column by David Flatt appearing in the April 28, 1950, edition of the "Daily Worker" reported that General Motors was planning a film to be produced at a cost of two hundred thousand dollars for the purpose of reassuring the nation "that big business - free enterprise - is just dandy for everybody." He indicated that the picture would run for a period of seventy-five minutes and would be an entertainment feature without any commercial advertising or any mention of General Motors. The article concluded by describing the production as NAW propaganda.

[REDACTED]

GHS:jgh:td

- Mr. Tolson \_\_\_\_\_
- Mr. E. A. Tamm \_\_\_\_\_
- Mr. Clegg \_\_\_\_\_
- Mr. Glavin \_\_\_\_\_
- Mr. Ladd \_\_\_\_\_
- Mr. Nichols \_\_\_\_\_
- Mr. Rosen \_\_\_\_\_
- Mr. Tracy \_\_\_\_\_
- Mr. Egan \_\_\_\_\_
- Mr. Gurnea \_\_\_\_\_
- Mr. Harbo \_\_\_\_\_
- Mr. Hendon \_\_\_\_\_
- Mr. Pennington \_\_\_\_\_
- Mr. Quinn Tamm \_\_\_\_\_
- Mr. Nease \_\_\_\_\_
- Miss Gandy \_\_\_\_\_

**XI. MISCELLANEOUS**

(June 24, 1950, to December 31, 1950)

In 1947, an individual identified as John Hans Winge was identified as an employee of Metro-Goldwyn-Mayer Studios. In 1946, this individual was reported as having attended the People's Educational Center, a Communist-front school. In 1945, it was reported that he was an acquaintance of Hans Fiala and in 1947, he was reportedly a subscriber to the "U.S.S.R. Information Bulletin." Los Angeles Informant [redacted] in 1949 stated that he considered Winge as a Socialist rather than a Communist.

In the spring of 1946, John Hamilton was an employee of Paramount Pictures. He was recruited into the Communist Party in May, 1946, was originally assigned to the Studio Workers Branch and later to the Actors Branch. In December of 1946, he discontinued his Communist Party affiliation and has been reported as inactive in Communist Party activities since October, 1947. It was further reported that he is not active since October, 1947. As of September, 1950, Hamilton was employed as a free lance actor.

On June 16, 1950, [redacted] salesman for Bell & Howell Corporation, advised an Agent of the Los Angeles Office that the individuals hereinafter named, all associated with the motion picture industry, were suspected of being pro-Communist. [redacted] based his suspicion on the fact that they were all friends and have been interested in certain literature and film in the past years which were favorable to the Russians. [redacted] stated that these individuals asked for and rented from the Bell & Howell library every film which seemed to promote the Russian cause and system. These individuals identified by [redacted] were as follows:

Earl Felton, screen writer;  
Leslie Fenton, former actor and now a director;  
J. Dratler, writer;  
Sam Rubin, occupation unknown;  
Gordon Kahn, writer and one of the "Unfriendly 19;"  
Dalton Trumbo, writer and one of the "Hollywood 10;"  
Arch Obler, occupation unknown;  
Warren Duff, occupation unknown.

The Washington "Evening Star" of August 24, 1950, contained a news item indicating that the Senate on the previous day had approved a resolution by Senator Johnson of Colorado condemning the showing in the United States of motion pictures produced or directed by Fascists, Marxists or Communists.

On July 26, and August 4, and 10, 1950, Los Angeles Informant [redacted] identified a number of individuals who he indicated were associated with the Communist Party. This information was furnished on the basis of his experience and recollection of the Communist movement in Hollywood. Among the individuals identified by him were numerous persons who were not associated with the motion picture industry itself but were active in the Hollywood area. Only those individuals described as actually associated with the motion picture industry are set forth as follows:

**Lou Anster** - This informant described him as a writer and Communist Party member who now resides in New York. Los Angeles Informant [redacted] in 1944 and 1945 identified Anster as a Communist Party member.

**Ben Barzman** - The informant identified him as a motion picture writer and Communist Party member in Hollywood. Los Angeles Informant [redacted] has in the past identified Barzman as a member of the Communist Party and assigned to Branch A in 1944.

**Seymore Bennett** - This individual and his wife, both writers in the motion picture industry, were identified by the informant as Communist Party members. Los Angeles Informant [redacted] identified Bennett as a Communist Party member in 1948 and according to Los Angeles Informant [redacted] Bennett as of July, 1950, was a writer at Columbia Studios.

**Margaret (Muggie) Bennett** - The informant identified this person as a Communist Party member in Hollywood and as of February, 1950, identified her as a secretary for an unidentified screen writer in Hollywood.

**Leonardo Bercovici** - The informant identified him as a Hollywood writer presently associated with Sidney Buchman Productions. The informant was of the opinion that Bercovici

is now definitely out of the Communist movement and that the Communist Party dropped him because he would not take a definite position on Party matters. The informant was of the opinion that Bercovici still believes in theoretical Communism but has not gone along with the Party because of his concern for his family.

**Arthur Birnkranz** - The informant identified Birnkranz as a motion picture writer associated with Sidney Buchman Productions. The informant stated that he had little question as to Birnkranz's loyalty to the Party and regards him as one of the Party's smart members in Hollywood, although due to poor health at the present time he is inactive in Party matters. The informant stated, "The worst thing that could be done to him would be to be left out if the FBI picked up a lot of Party people."

**Henry Blankfort** - The informant stated that Blankfort, as well as his wife, was very definitely in the Communist Party movement in Hollywood but does not know his present status. As of July, 1950, Blankfort was reported to be a free lance writer.

**Herman Boxer** - The informant identified Boxer as a writer who joined the Party during the latter 1930's although he does not know his present status. It has been reported that Boxer as of May, 1950, was a free lance writer in care of the Screen Writer's Guild. Los Angeles Informant [redacted] identified Boxer as a Party member in 1943 and 1944.

**John Bright** - The informant identified him as a motion picture writer, Communist Party member and a devoted comrade who is a brilliant writer and one of the best in Hollywood. Los Angeles Informant [redacted] identified Bright as a Party member in 1943 and 1944. Los Angeles Informant [redacted] as of July, 1950, advised Bright was employed as a writer at Paramount Studios.

**J. Edward Bronberg** - The informant identified Bronberg as a motion picture and stage actor who was a Communist Party member but who is now located in New York.

**Sidney Buchman** - Buchman is currently a motion picture producer in Hollywood and according to the informant was a Communist Party member. The informant believes that Buchman

has gradually become inactive and to the best of his knowledge is presently out of the Party movement completely although he may be influenced into donating to some cause with Communist backing.

**Huge Butler** - Butler is a Hollywood screen writer who, according to the informant, became a Party member in about 1940. Los Angeles Informant [redacted] identified him as a Party member during 1943 and 1944. As of January, 1950, Butler was reported among the staff of writers at Columbia Studios.

**Edward Chodorov** - This person is a Hollywood writer whom the informant seems to recall as a Party member, but whom he cannot definitely state was such a member. Los Angeles Informant [redacted] and [redacted] have both identified him as affiliated with the Communist Party. As of June, 1950, he was reported to be a writer for Metro-Goldwyn-Mayer Studios.

**Maurice Clark** - The informant stated Clark is a writer who was definitely in the Party movement in Hollywood and in his opinion is still doubtless in the movement. He was identified in 1943 and 1944 as a Party member by Los Angeles Informant [redacted]. As of February, 1950, Clark was reported to be a free lance writer in Hollywood.

**Richard Jay Collins** - Collins is a Hollywood motion picture writer with whom the informant is still personally acquainted. The informant identified him as an early member of the Party in about 1937 but who definitely dropped out a few years ago and is no longer associated with the Party. Los Angeles Informant [redacted] identified Collins as a Party member in 1944. He is currently reported to be employed as a writer with Sidney Buchman Productions.

**Jeff Corey** - The informant identified him as a Hollywood actor who was a member of the Communist Party although his present status is unknown to the informant. One Jeff Corey was identified as a Party member in 1943 by Los Angeles Informant [redacted]. As of July, 1950, Corey was reported to be an actor with Twentieth Century Fox Studios.

**Howard DoStine** - The informant identified DoStine as a member of the Communist Party but could not state concerning his importance or leadership in the movement. He was identified as a Party member in the 1940's by Los Angeles Informant [redacted]. As of July, 1950, he was reported to be negotiating with Twentieth Century Fox as an actor.

**Julius Dassin** - The informant identified him as a motion picture writer who was definitely a member of the Party at one time although the informant states he has not been active in the Party for the past four or five years and may be out of the movement entirely by now. In 1943 and 1944, Dassin was identified as a Party member by Los Angeles Informant [redacted]. As of July, 1950, Dassin was reported to be negotiating with Twentieth Century Fox on his next picture assignment.

**Howard Dinsdale** - He was identified by the informant as a Hollywood writer who was definitely a Party member at the same time as the informant. Although the informant does not know his present status, he does recall that Dinsdale wrote the speech given by Katharine Hepburn at the rally for Henry Wallace at the Gilmore Stadium in 1947. Los Angeles Informant [redacted] identified Dinsdale as a Party member in approximately 1944. As of January, 1950, Dinsdale was reported to be under contract to the Jean Davis Productions, an independent motion picture producing company.

**Edward Eliscu** - The informant recalls Eliscu as a writer who was active in the Party at the same time as the informant. The informant expressed the opinion that he is probably still a loyal Party member. As of February, 1950, Eliscu was reported as a free lance writer in Hollywood.

**Guy Endore** - Endore was identified by the informant as a member of the cultural groups in Hollywood who was a motion picture writer. Los Angeles Informant [redacted] identified him as a Party member in the middle 1940's. He was last reported in June, 1950 to be a free lance writer.

**Michael Gordon** - The informant described him as a motion picture writer who was a Communist Party member at one time but who dropped out several years ago when he decided the

Party was not doing him any good. Los Angeles Informant [redacted] has identified Gordon as a Party member in 1949, at which time he held the minor functionary post of Branch Educational Director. In 1949, Gordon was reported to be employed by Universal Studios, while as of July, 1950, he was free lance writing.

E. Y. (Yip) Harburg - The informant identified Harburg as a screen writer but cannot positively identify him as a Party member. He recalls that Harburg attempted to join the Party but could not do so because of the opposition of screen writer Jay Gorney who was opposed to his membership inasmuch as Harburg had married Gorney's ex-wife. In 1948, Harburg was residing in New York City, but in September, 1949, was reported to have returned to Los Angeles to write a screen adaptation of his play, "Fiesta's Rainbow."

Lou Harris - The informant identified him as a writer and one of the early group of cultural people to become affiliated with the Party in approximately 1937. The informant always regarded Harris as completely devoted and loyal to the Party. Los Angeles Informant [redacted] has identified both Harris and his wife as Party members. As of March, 1950, he was reported to be connected with the National Screen Service Organization, Santa Monica, California.

John Huston - The informant stated that Huston, a director, was never known to him to be actually affiliated with the Party as a member but describes him as a radical but one who acts entirely on his own. As of June, 1950, Huston was reported to be a director at Metro-Goldwyn-Mayer Studios.

Paul Jarrico - The informant identified him as a motion picture writer and member of the Party for years. He described him as completely devoted to the movement and as one of the leaders among the cultural group. He is presently head of the Film Division of the Hollywood Arts, Sciences and Professions Council. As of April, 1950, Jarrico was employed as a writer at Columbia Studios.

Gordon Kahn - The informant identified him as a Hollywood writer and long-time Communist Party member. He was

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Further identified as a Communist Party member in 1944 by Los Angeles Informant [redacted]. As of June, 1950, he was engaged in free lance writing in Hollywood.

Howard Koch - The informant stated that Koch was a motion picture writer who was never a Party member within the informant's experience although the informant believes Koch is sincere in his beliefs and social theories, as a result of which he has been tied up with such front groups as the Hollywood Arts, Sciences and Professions Council. The informant stated Koch's present wife was at one time a Party member who later dropped out of the Party completely. As of July, 1950, Koch was reported to be a writer with Twentieth Century Fox.

Hy Kraft - The informant described him as a Hollywood writer and a Party member within the informant's experience. He expressed the opinion that Kraft may be out of the movement "in the flesh but may not be out in spirit." Los Angeles Informant [redacted] identified Kraft as a Party member in approximately 1944. As of June, 1950, he was reported to be a free lance writer in Hollywood.

David Lang - The informant recalls him as a Hollywood writer and a member of the Party in 1949, although he does not know his present status. He has been identified as a Party member by Los Angeles Informant [redacted]. In 1948, he was reported to be a writer at Warner Brothers Studios and as of May, 1949, was engaged in free lance writing.

Al Leavitt - This individual, a Hollywood writer, and his wife were both identified by the informant as Party members within the informant's own experience. Los Angeles Informant [redacted] advised that Leavitt in July, 1950, was employed as a writer at Columbia Studios. Los Angeles Informant [redacted] reported that Helen Leavitt, his wife, was employed by the Committee to Free the Hollywood 10, a group organized to seek a pardon or reduction of sentence for the "Hollywood 10."

Robert Lees - The informant identified him as a Hollywood writer who was a member during the informant's connection with the Party and he believes Lees is probably still a member. As of June, 1950, Lees was reported to be a writer at Universal Studios, according to Los Angeles Informant [redacted].

Melvin Levy - Levy, according to the informant, is a Hollywood writer who was a member of the Party during the same time as the informant although he does not know Levy's present status. Levy was identified as a Party member in 1944 under the Party name of George Francis by Los Angeles Informant [REDACTED]. As of July, 1950, Levy was reported by Los Angeles Informant [REDACTED] as a writer under contract to Metro-Goldwyn-Mayer Studios.

Mitchell Lindeman - The informant identified him as a motion picture director currently employed in Hollywood who has been a Party member and in the informant's opinion would rate as one of the more important members in the movement among the cultural groups. Los Angeles Informant [REDACTED] identified one Mitchell Lindeman as a Party member during 1940-1947. As of February, 1950, Lindeman was reported to be an assistant to Harold Hecht, producer at Norma Productions in Hollywood. He was also reported to be associated as a director with the radio show, "Life of Riley."

Arnold Manoff - The informant identified him as a motion picture writer who was a member of the Party at the same time as the informant and who in the informant's opinion is probably still a member. Los Angeles Informants [REDACTED] and [REDACTED] have previously identified Manoff as a Party member. As of February, 1950, he was engaged in free lance writing.

Frederic March - The informant stated that although there has been a lot of "smoke" concerning both March and his wife, as far as the informant knows March was never an actual Party member. As of September, 1949, March was reported as a free lance actor in New York City, who in May, 1950 returned to the West Coast to do a picture for Metro-Goldwyn-Mayer Studios.

Karen Morley - The informant identified Morley as a screen actress who has been a Party member within the informant's experience and whom he characterizes as "one who will stay in." As of June, 1950, Morley was reported to be a free lance actress.

Carlton Moss - The informant identified Moss as a Negro actor-writer who was the author of "Negro Soldier." The informant does not definitely know of Party membership on the part of Moss although he is of the opinion that he is such a member. Moss is currently reported to be a free lance writer-actor, residing in Santa Monica, California.

**George Pepper** - The informant recalls Pepper as a Party member who has been active in several front groups. In 1944, Los Angeles Informant [redacted] identified Pepper as a Party member. Although he is a musician by training, in February, 1950 he claimed to be an independent motion picture producer.

**Paul Perlin** - The informant described Perlin as a Party member and one of the Party teachers in past years although he does not know his present status in the Party. As of April, 1950 Perlin was reportedly connected with Columbia Pictures.

**Abraham Polonsky** - The informant characterizes Polonsky as a first-rate writer in the motion picture industry at the present time and a Party member who is devoted to the Party. Polonsky was identified in 1946 and 1947 as a member of the Party by Los Angeles Informant [redacted]. In July, 1950, Los Angeles Informant [redacted] advised that Polonsky is under contract as a writer to Twentieth Century Fox.

**Fred Binalde** - The informant identified him as a member of the Communist Party in the past. Los Angeles Informant [redacted] identified him as a Party member as late as 1946-1947. As of July, 1950, according to [redacted] Binalde was a writer at Universal Studios.

**Robert Kessen** - The informant identified Kessen as a Party member in the past in Hollywood. The informant has expressed the opinion that although Kessen has not attended Party meetings in recent years, he possibly still makes occasional contributions. The informant feels that Kessen would like to get away from the Party completely now and he may be definitely out as an active member. He also stated that Party leaders no longer consider Kessen as entirely reliable.

**Walde Salt** - The informant stated that Salt was one of the original group of writers to join the Party in Hollywood in approximately 1937. He was of the opinion that Salt should be considered as important to the movement at the present time.

**Dere Schary** - The informant advised that based on his own knowledge and experience as a member of the Party for many

years, Schary was never a Party member and as a matter of fact has taken an anti-Party stand on several issues in the past. The informant states that the Party never had any real use for Schary and characterizes him as one of those individuals not connected with the Party concerning suspicions of whose "red connections" from certain quarters was always a matter of comfort to the Party for the reason that "if they think Schary is a red, they must not have any real information about us." Schary is currently vice-president in charge of production at Metro-Goldwyn-Mayer and is generally regarded as one of the most important men in the motion picture industry.

George Sklar - The informant recalls Sklar as a writer and member of the Party and has expressed the opinion that he is still a member. Los Angeles Informant [redacted] identified Sklar as a Party member in about 1944. As of November, 1949, he was reported to be a self-employed playwright in Hollywood.

Louis Solomon - The informant advised that Solomon was a definite Party member within the informant's experience although he does not know his current status in the Party. As of July, 1950, Solomon was a writer at Universal Studios.

Gale Sondergaard - The informant has identified her as a Party member within his own experience. She has also been identified as a Party member by Los Angeles Informant [redacted] and by [redacted]. She is also the wife of Herbert Biberman. As of July, 1950, she was reported to be a free lance actress.

Phil Stevenson - The informant identified him as a Hollywood writer and a member of the Party. Los Angeles Informant [redacted] has also identified him as a Party member in about 1944. As of July, 1950, Stevenson was reported as an "available" writer in the motion picture industry.

Bea Taffel - The informant characterizes her as a writer who was a Party member in Hollywood and who may still be a member. During the World War II period, she was identified by Los Angeles Informant [redacted] as a Party member. As of March, 1950 she was reported to be free lance script writing in Hollywood.

**Dorothy Tree** - The informant has identified her as an actress and one of the early group of cultural people in Hollywood who joined the Party about 1937. The informant said she had been in the Party movement a long time and probably still is. As of February, 1950, she was reported to be an actress under contract with Metro-Goldwyn-Mayer.

**Paul Trivers** - The informant identified him as a motion picture writer who was a Party member within the informant's own experience. He also stated he believed Trivers to be one who could never be shaken in his belief in the Party. Los Angeles Informant [redacted] identified Trivers as a Party member about 1944. As of March, 1950, he was reported to be employed by R. B. Roberts Productions in Hollywood.

**Mickey Uris** - The informant described him as a writer who joined the Party in approximately 1937 and who is probably an entirely devoted comrade. The informant advised Uris was a member as late as 1948. As of January, 1950, Uris was reported to be under contract with Columbia Studios.

**John Weber** - The informant stated Weber was an early functionary of the Party prior to coming to the West Coast and also stated he was devoted to the Party and could probably be classified as one of the most important people in the movement in Hollywood. Until 1950, Weber was connected with the William Morris Agency in Hollywood but was terminated when that agency combined with another agency.

**Everett Weil** - The informant described Weil as a Party member within his own experience although he does not know his current status. As of July, 1950, Weil was reported as a free lance writer.

**John Wexley** - The informant identified him as a writer who is a Party member who has spent considerable time in Europe within the past year. He does not know of his current status in the Party. Wexley is reported to have returned to Hollywood in the spring of 1950.

[redacted]

The "Daily Worker" of September 14, 1950, in the column by David Platt, reported on a meeting the previous Friday between President Truman and representatives of the motion picture industry. The article stated that the motion picture industry was to pledge its full resources to the "current war emergency" and devise a plan for the coordination of war film activities to eliminate waste and duplication. Platt criticized the meeting, stating that the plan called for the joint production by Government departments and the film industry of films made especially for overseas distribution which will "soften up resistance to and bolster belief in the holiness of U. S. imperialism's preparation for war against the Soviet Union." He then stated, "The movie industry has pledged its cameras and its screens to Wall Street, whose dirty war for power and profits it will be their job to transform into a 'crusade for freedom'."

On October 4, 1950, [redacted] the Screen Actors Guild, reported that within the previous twenty-four hours a number of "ultra left Hollywood Comies" had been in contact with the Screen Actors Guild and the Hollywood Coordinating Committee for the purpose of offering their services for entertaining troops in Korea. Among the individuals the informant so identified were Will Geer, Edward G. Robinson and Howard Duff. The informant pointed out that these individuals had offered their services following the turn of the tide of the war in favor of the United Nations forces and he referred to these individuals as "48-hour patriots."

On August 16, 1950, Los Angeles Informant [redacted] reported that he had received information that Rosella Stewart, the secretary to Billy Wilder, motion picture producer at Paramount Studios, had been making statements denouncing the American system of government. The informant advised that until recent weeks no information had come to his attention indicating anti-American sympathies on the part of Stewart. No derogatory information concerning her is available in the Los Angeles Office.

[redacted]

XX - MISCELLANEOUS

(January 1, 1951 to June 15, 1951)

On December 12, 1950, [redacted] of  
MGM Studios voluntarily furnished certain information to  
the Los Angeles Office as follows:

[redacted] advised that MGM is considerably concerned  
and anxious not to hire any members of the Communist Party  
or Communist sympathizers in connection with any film  
production. He reported that recently Betsy Blair, wife  
of Gene Kelly, had been selected for a small part in a  
picture after Kelly had personally assured [redacted] that his  
wife had no Communist sympathies. After being employed,  
however, she participated in a meeting sponsored by the  
Hollywood Council of the Arts, Sciences and Professions and  
was thereupon notified by the studio that she was being  
released from the picture. Thereafter Kelly advised [redacted]  
that his wife was willing to sign an oath concerning her  
loyalty and had not realized the nature of the meeting at  
which she spoke. [redacted] after talking with Blair and making  
certain inquiries of his own, rehired Blair upon authority  
from the MGM Headquarters in New York. He also arranged  
for her to execute an affidavit concerning her loyalty.

[redacted] stated that it is extremely difficult to  
know what action to take concerning particular individuals  
and mentioned the fact that he was listed in the publication  
"Red Treason in Hollywood" by Myron C. Fagan, although there  
was no truth whatever in the charge. [redacted]

On January 16, 1951, [redacted] and  
[redacted]  
respectively at MGM Studios, furnished the following  
information:

[redacted] stated he was leaving MGM after thirteen  
years because he feels it has become a hotbed of Communists,  
both he and [redacted] blaming this development on Dore

Schary. [redacted] explained that while he did not mean to infer that Schary is a Party member, since Schary was put in charge at MGM, one by one all writers, directors, and producers in any way connected with the Motion Picture Alliance for the Preservation of American Ideals (anti-Communist organization) had been released or given poor assignments. He cited as examples James McGuinness and Sam Marx and added that Clarence Brown, John Waters and Tay Garnett, as well as he himself had received very poor assignments.

Both [redacted] and [redacted] agreed that Schary is not alone in this responsibility, but that Arthur Freed, Producer and Vice President of MGM, had hired more than his share of suspected Communists although Freed claims to be anti-Communist. [redacted] also expressed the opinion that Mr. L. B. Mayer had "lost his grip" and on several occasions [redacted] had questioned Mayer concerning individuals hired and in every instance Mayer had told him these individuals had assured him they were not Communist Party members. [redacted] also commented on Mayer's nephew, Jerry Mayer, whom he described as definitely pro-Communist, and who has been influenced in his pro-Communist beliefs during his attendance at Stanford University.

During the interview [redacted] advised that E. Y. (Yip) Harburg and Donald Ogden Stewart had both recently been rehired by MGM and he also stated that June Allyson in commenting on Gene Kelly stated she had known and worked with him in New York before he became prominent in motion pictures and that it was general knowledge that Kelly was a member of the Communist Party at that time.

Actor George Murphy also participated in the above mentioned interview and stated that Larry Parks was apparently wavering in his Communist sympathies, but that this was not true of his wife Betty Garrett.

[redacted]

The March 5, 1951 edition of the Daily Worker reported that fifteen members of the International Alliance of Theatrical Stage Employees had sued the union for \$217,000 and reinstatement. The complaint alleged that corrupt deals had been made between the major studios and the IATSE as a result of which these fifteen had been black-listed at the time they refused to cross picket lines during the 1946 film strike. [REDACTED]

**II. MISCELLANEOUS**

(June 15, 1951 to April 15, 1952)

**Carl Foreman Productions**

The "Washington Post" of September 27, 1951, contained an article reflecting that Stanley Kramer was calling a meeting of his movie company's board of directors and shareholders to "take necessary action" with regard to his writer-associate, Carl Foreman, who was a reluctant witness at the HCUA hearings. According to this article, Kramer stated that "there is a total disagreement between Carl Foreman and myself." According to the article, Foreman refused to comment on Kramer's statement but said he would attend the meeting. ("Washington Post" 9-27-51)

"The Film Daily" of 10-25-51 reflected that Carl Foreman had severed connections with the Stanley Kramer Company and a financial settlement had been effected covering Foreman's interests according to a joint announcement by the two principals.

This same publication contained an article reflecting that Carl Foreman on the previous day announced the formation of his own independent film company, Carl Foreman Productions, as well as the consummation of a financing and release deal with Robert L. Lippert. According to this publication, this deal calls for three pictures to be released through Lippert's distribution setup, and is non-exclusive while Foreman will function as writer, director, and producer in the new company and will have complete independence in all phases of production.

Among the shareholders listed in this new concern were Gary Cooper, I. H. Prinzmetal, Sidney Cohn and Henry C. Rogers.

("The Film Daily" 10-25-51  
Filed in publications)

The "Washington Star" of November 2, 1951, contained an article reflecting that Gary Cooper announced that he will not associate with Carl Foreman in a new film company. According to this article, Arthur Jacobs, Mr. Cooper's representative, stated that since the announcement of Cooper's association with Mr. Foreman, Cooper has "received notice of considerable reaction against it," and felt it would be better for all concerned if he did not purchase this stock.

("Washington Star" 11-2-51)

Independent Producers, Inc.

On March 13, 1952, [redacted] who has been previously identified in this memorandum, furnished information which he had received from Mike Connelly, a columnist for the film trade paper "Hollywood Reporter", to the effect that certain individuals who have appeared before the HCUA as "unfriendly witnesses" are in the process of establishing an independent motion picture company probably to be known as Independent Producers, Inc., and that Paul Jarrico, screen writer, is believed to be one of the key figures in forming this company.

According to [redacted] information, this proposed company is presently seeking financial support and is being "fronted" by Simon M. Lazarus, whose home at 1250 Beverly Estates Drive, Beverly Hills, is being used as a temporary headquarters.

In connection with this matter, [redacted] International Alliance of Theatrical and Stage Employees Union in Hollywood, advised on March 5, 1952, that during the latter part of February, 1952, he had been approached by Lazarus for the purpose of determining what the union's position would be if Lazarus were to engage in the independent production of motion pictures utilizing individuals who have been identified as Communists in the motion picture industry.

Lazarus, who owns the Ritz Theater on Wilshire Boulevard in Los Angeles, and who possesses considerable wealth, told [redacted] that he was planning to establish an independent film company to produce pictures in Hollywood but that before endeavoring to commence production he desired to determine whether or not the International Alliance of Theatrical and Stage Employees Union would have any objection to its members working for a company which would utilize the services of individuals who had been named as Communists. Lazarus indicated to [redacted] that the film company would have Dalton Trumbo, writer, Adrian Scott, director and Paul Jarrico, writer, associated with this organization. It is noted that Trumbo and Scott are members of the so-called "Hollywood Ten."

[redacted] advised that he told Lazarus that he personally would endeavor to exert all the necessary effort to prevent members of the union's locals as well as affiliated Hollywood unions from assisting or working on any film production sponsored by this contemplated organization of Lazarus.

It may be noted that during his contact with ██████████ Lazarus remarked that it would be possible for his film company to make pictures in Mexico without any objections or obstacle from Hollywood personalities and unions. Lazarus, however, did not indicate that any films were actually being planned for production in Mexico and appeared to be more desirous of arranging matters with the crafts and guilds in Hollywood in order to produce pictures there.

With regard to Lazarus, ██████████ stated that although he does not have any specific information indicating that Lazarus may be or has ever been affiliated with the Communist Party, Lazarus made a trip to Russia in 1938 or 1939, where he is said to have remained two or three years. ██████████ further advised that Lazarus had been on the reception committee in Los Angeles to welcome a Russian plane that had flown non-stop to Los Angeles from Russia some years ago. ██████████

**XI. MISCELLANEOUS**  
**(July 15, 1952 to February 15, 1953)**

**Independent Productions Corporation**

It may be noted here that information concerning the Independent Productions Corporation has been set forth previously on page 19 in Section XI of this memorandum under the title of Independent Producers, Inc.

In July, 1952, reliable information was received that a group of individuals, including Herbert Biberman, one of the "Hollywood Ten," was planning to make a motion picture at Silver City, New Mexico, dealing with the problem of the Mexican workers in that area, it being noted that this was the scene of a recent strike conducted by the International Union of Mine, Mill and Smelter Workers.

Subsequent investigation reflected that this film is being produced by an organization known as the Independent Productions Corporation in conjunction with the International Union of Mine, Mill and Smelter Workers. This production is to be entitled "Salt of the Earth" and will portray Mexican workers in the Silver City mining area in a backward light and will depict them as victims of discrimination. The feminine lead is to be played by one Rosaura Revueltas, a Mexican motion picture actress, who has been alleged to be a Communist.

Officials of the Independent Productions Corporation have been reliably reported to include Simon M. Lazarus, Paul Jarrico, and Herbert Biberman. Biberman and Jarrico have both been reliably identified as Communist Party members in the past and Lazarus has been reportedly connected with various Communist front organizations.

Other individuals engaged in the production of this film include Edward Biberman, Emil Sondergaard Biberman, Sonja Dahl Biberman, Paul Perlin, and Herman Waldman, all of whom have been identified as Communist Party members in the past by various witnesses before the House Committee on Un-American Activities when that Committee was investigating Communist infiltration of the motion picture industry in Hollywood in 1951 and 1952.

NCT:jdt

On February 24, 1953, Representative Donald L. Jackson, a member of the HCUA made a speech in the House concerning the above-mentioned film. Congressman Jackson stated that the film was being made by pro-Communists and that it was designed to stir up racial hatred.  
(Washington Post 2-25-53; [REDACTED])

On February 25, 1953, the above-mentioned Rosaura Revueltas was arrested by officials of the Immigration and Naturalization Service and was charged with illegal entry into this country.

According to the "Washington Evening Star" of March 7, 1953, Revueltas was to leave for Mexico City that day by plane and deportation proceedings against her were being dropped by Immigration officials.  
(Washington Evening Star, 3-7-53; [REDACTED])

As a result of Congressman Jackson's speech in the House and the arrest of Revueltas, the production of this motion picture received considerable publicity in the press in all parts of the country.

Citizens of the Silver City area became aroused over the situation and warned the people connected with this production to leave the area or expect trouble. During the course of this agitation, Clinton Jencks, International Representative of the International Union of Mine, Mill and Smelter Workers was beaten and his automobile shot up. In the face of this agitation, it was reported that plans were being made for the completion of this film to be accomplished in Mexico.

(Washington Evening Star, 3-6-53; [REDACTED])

**XX. MISCELLANEOUS**  
**(February 15, 1953 - July 15, 1953)**

**Independent Productions Corporation**

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

By letter dated March 26, 1953, the Los Angeles Office forwarded photographic copies of the script of the above motion picture. A review of this script reflected that the film was definitely a Communist propaganda portrayal of a story of Mexican miners and their families during a strike at a zinc mine in New Mexico. The script was studded throughout with the Communist line including such items as racial hatred, white supremacy, graft and corruption of public officials, police brutality, and "Red baiting."

On May 11, 1953, information was received from [redacted] a reliable informant of the Los Angeles Office, that "Salt of the Earth" was complete with the exception of a few close-up shots of the Mexican star Rosaura Revueltas which had to be done in her native Mexico. According to this informant when the film company recently went to Mexico to obtain these final shots they found the Mexican authorities unfriendly with the results that the desired shots were not obtained. The informant further advised that attempts would be made to shoot "sneak shots" in the Province of Sonora, New Mexico, and that the premiere of this picture when finished is to be in Silver City, New Mexico, around July or August 1953. The informant continued that it is hoped that a "sneak preview" can be held possibly in the Los Angeles area before that.

This same informant advised that Independent Productions Corporation hopes to make five more films

after "Salt of the Earth" although no concrete plans have been evolved as yet. One of these contemplated films may be based on a play by Dalton Trumbo although the particular play was not otherwise identified. [REDACTED]

On June 22, 1953, [REDACTED] who was at that time employed as [REDACTED] and who is a confidential source of the Los Angeles Office advised that his best estimate was that the film was still about six weeks away from completion. He continued that apparently all the necessary "shooting" has been completed including the final close-ups of the Mexican Star, Rosaura Revueltas, although he had no information as to where or when these final shots were taken. [REDACTED]

On July 2, 1953, [REDACTED] advised that he recently had an opportunity to observe a preliminary run of this motion picture in its present state of production. He characterized the film as "amateurish in spots" but believes it will make a fairly good picture when completed. In his opinion the film will probably be rather effective anti-American propaganda, particularly if shown in Latin or South American countries. [REDACTED]

**XI. MISCELLANEOUS**  
**(July 15, 1953 - December 15, 1953)**

**Independent Productions Corporation**

Information concerning this organization and its production of the motion picture "Salt of the Earth" under the guidance of Paul Jarrico, Herbert Biberman, and Michael Wilson, all of whom have been reliably identified as Communist Party members in the past, has been previously set forth in this memorandum.

[REDACTED] a reliable informant of the Los Angeles Office learned on June 19, 1953, from Herbert Biberman, director of the film "Salt of the Earth," that he expected the film production to be ready for release in approximately two months from that date but in all likelihood it would not have a premiere in Los Angeles.

During June and July, 1953, those concerned with the "Salt of the Earth" production engaged a member of the Film Editors Union to edit the production up to that date. However, according to [REDACTED]

[REDACTED] of the powerful International Alliance of Theatrical and Stage Employees Union in Hollywood, the Union felt that no assistance whatsoever should be given to those backing the "Salt of the Earth" production.

[REDACTED] long known for his anti-Communist fight in Hollywood and currently the President of the anti-Communist organization, Motion Picture Alliance, felt that every legitimate obstacle should be thrown in the way of those endeavoring to produce a film which was alleged to be anti-American and pro-Communist.

On January 17, 1953, at a meeting of the Hollywood Film Council, with which all Hollywood unions are affiliated, [REDACTED] urged all members of the guilds and unions affiliated with the Council to refuse to work for or with persons connected with the "Salt of the Earth" production.

As a result, the individual who had been employed to edit the film for the "Salt of the Earth" producers terminated his employment. In view of the importance to any film production of a qualified editor, this has, according to [redacted] definitely delayed the completion of the film.

In the latter part of August, 1953, [redacted] of the Film Editors Union in Los Angeles confidentially advised the Los Angeles Office that Paul Jarrico, one of the producers of "Salt of the Earth," remarked that they were admittedly having difficulty in obtaining competent help to edit the film and that its completion was being delayed accordingly. [redacted]

[redacted] a reliable informant of the Los Angeles Office, reported on September 11, 1953, that according to Paul Jarrico, several months technical work remained to ready the film for release to the public and Jarrico estimated that it would not be ready before January, 1954. Jarrico stated that Independent Productions Corporation will release the motion picture and if necessary, the film will be "smuggled" to the public. Jarrico characterized this movie and subsequent ones to be filmed as the kind that must be made to educate the people of the United States as to what is happening to their freedoms and further, the people must be aware of the slave state in which they live.

[redacted] informed on October 28, 1953, that information she has received indicates that \$15,000 is still needed by the producers of "Salt of the Earth" in order to finish the picture. In fact, the producers are trying to borrow the necessary funds at interests as high as ten per cent in order to complete the production.

[redacted]

[redacted]

## **II. MISCELLANEOUS**

(December 15, 1953 - July 1, 1954)

### **"Martin Luther"**

This motion picture was written by Allen E. Sloane, whose true name is Allan Silverman. Sloane appeared in Executive Session as a cooperative witness before the House Committee on Un-American Activities on January 13, 1954. He stated he was a Communist Party member during the period from March, 1943, to July, 1944. He said he became disenchanted with the Communist Party when they endeavored to slant his writings and thereupon dropped out of the Party.

### **"Ghost of a Chance"**

On page eight of the April 18, 1954, edition of the "Daily Worker" appears an article stating that "Hollywood movie director, Vincent Sherman, was all set to shoot 'Ghost of a Chance' at Universal Studios when it was discovered that the story had been written by one, Ned Young, a recently unfriendly witness before the Un-American Activities Committee. The picture was shelved."

It will be recalled that Hedrick Young appeared before the House Committee on Un-American Activities on April 8, 1953, and refused to answer questions concerning his membership in the Communist Party, utilizing the Fifth Amendment to the Constitution as his defense.

### **"Guys and Dolls"**

The following item appeared on page eight of the April 18, 1954, edition of the "Daily Worker": "Sam Goldwyn's purchase of the screen rights to the Broadway hit musical 'Guys and Dolls' is under attack by the pre-McCarthy Motion Picture Alliance in Hollywood. Reason: The musical was co-authored by Abe Burrows, who was a friendly witness for the Un-American Committee but whose grovelling, according to the Alliance, was 'vague' and 'unsatisfactory.' They want him to 'come clean' or else."

Burrows appeared before the House Committee on Un-American Activities in public session at Washington, D. C., on November 12, 1953, pursuant to his request after having been identified as a member of the Communist Party. Burrows testified that he had never joined the Communist Party. However, [REDACTED] who is a special service contact of the Los Angeles Office, advised that he felt Burrows had "lied" in his testimony when he said he had no recollection of ever joining the Party or of signing a Party card. [REDACTED]

"From Here to Eternity"

The November-December, 1953, issue of "Hollywood Review," a publication of the Southern California Council of the Arts, Sciences and Professions, 509 North Western Avenue, Los Angeles 4, California, contains a critical review of this motion picture. The reviewer dwells at length on the cruelty to which certain characters in the film are subjected, the immorality of the regular Army men stationed at Schofield Barracks, Hawaii, in the pre-World War II days, and the general state of depravity then existing among Army personnel.

This motion picture, it will be recalled, won several Academy Awards for the year 1953.

"Communists in Hollywood"

George Sokolsky, the well-known columnist, wrote the captioned article which appeared in the June 9, 1954, edition of the "Washington Post and Times Herald."

Sokolsky states that "The Communists or 5th Amendment witnesses are creeping back into Hollywood." According to Sokolsky's write-up, the main problem which the anti-Communists now face is that "somehow the Communist treasury in Hollywood will be restored."

Artkine Pictures, Incorporated

[REDACTED]



Charles Chaplin

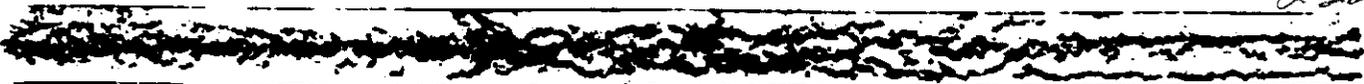
An article appearing in the May 28, 1954, edition of the "Washington Post and Times Herald" reported that Charles Chaplin accepted the \$14,000 World Peace Prize of the Communist sponsored World Peace Council.

The announcement made at an East Berlin meeting of the Council said the award was in recognition of his work for the protection of peace. According to a Washington City News Service dispatch datelined June 3, 1954, at Corsier, Switzerland, Chaplin said he was "honored and very happy" to receive it. "To promulgate a demand for peace, whether from East or West, I firmly believe is a step in the right direction," Chaplin said.

Freedom Stage, Incorporated

This organization filed articles of incorporation with the Secretary of State of the State of California on February 27, 1952, and ostensibly its purpose is "to initially engage in the primary business of preparing, presenting and producing dramatic productions for the living stage," and "joins in the movement toward establishment of a living people's theatre." The majority of the officers of the organization as well as other persons in the group, for example, members of the cast, playwrights, and so forth, are Communist Party members.

According to a number of reliable and confidential sources of the Los Angeles Office, the presentations of the Freedom Stage, Incorporated, are sponsored by, and receive the support of Communist front organizations active in the Los Angeles area.



**Freedom Stage, Incorporated, has been cited by the Attorney General pursuant to Executive Order 10450, and is under active investigation by the Bureau as a Communist front organization.**

**"Hollywood's Here"**

**The April-May, 1956, issue of "Hollywood Review," previously mentioned, offers considerable space to the topic "Hollywood's Here," written by Michael Wilson.**

**A review of this discourse indicates that the writer takes issue with the character of the heroes of present-day motion pictures as compared to the heroes during the 1930's and early 1940's. Wilson utilizes statistics to show that the modern movie hero is an "irascible, mercenary compeke," a hardened killer, and is ruthless, insolent and mean, while the hero of the 1930's was a "honesty fellow, outward and inarticulate, shy and idealistic." Wilson states in his article: "A host of current pictures presents a freeboater-hero who brazenly interferes in the affairs of another nation--usually a colonial country. At a time when embarrassed politicians assure us that American imperialism is a thing of the past, movie stars are busy glorifying white supremacist adventurers."**

**Wilson states that the titles of pictures "alone show that the Hollywood freebooters encircle the globe." He illustrates this theme by naming such movies as:**

**"East of Sumatra"  
"Drums of Tahiti"  
"Jamaica Run"  
"Desert Legion"  
"Flame of Calcutta"  
"White Fitch Doctor"  
"The Royal African Rifles"**

**Wilson concludes by stating: "Meanwhile we cannot remain silent as the Hollywood hero becomes a paragon of McCarthyism. If audience protest is loud enough, even the men who control the movie industry cannot remain deaf to it. The fascist hero may be invulnerable on the screen but he is not invulnerable at the box office."**

White Lake Lodge

This lodge, according to former Confidential Informant Werbert A. Philbrick, is one of a group of accredited summer camps for children of Communist Party members.

White Lake Lodge consists of 262 acres of land and is located between White Lake, New York, and Bethel, New York, in Sullivan County. [REDACTED]

An article appearing on page seven of the June 7, 1954, issue of the "Daily Worker" reports that Lionel Stander has formed "a resident repertory company to do classic drama and good topical reviews and variety at White Lake Lodge."

Lionel Stander, [REDACTED] was an uncooperative witness in his testimony before the House Committee on Un-American Activities on May 6, 1953, stating that he had been smeared by "steal pigeons, psychopaths, and political heretics." [REDACTED]

**XI. MISCELLANEOUS**

(July 1, 1954 - December 31, 1954)

**"Gone With the Wind"**

David Platt, feature editor for the "Daily Worker," reviewed this film in the July 18, 1954, issue of "The Worker," which is the Sunday edition of the "Daily Worker." He writes that the Dixiecrats should be grateful to Metro Goldwyn Mayer for reviving this film which can be useful in their fight to block the carrying out of the decision of the Supreme Court against segregation. Platt writes that the message of the film is:

- (1) Abraham Lincoln was a tyrant and a coward.
- (2) The Negro people were satisfied with their lot as slaves and had nothing but contempt for those few who wanted to be free.
- (3) The Ku Klux Klan is a democratic institution.
- (4) General Sherman's Army was not an Army bent on liberating the South from the strangle hold of the slave master but a gang of killers who invaded the South in order to rape the most politically, economically, and culturally advanced section of the country.

**"Executive Suite"**

David Platt in the "Daily Worker" of August 1, 1954, writes that the basic idea of this film is that Big Business is concerned with truth and morality as well as piling up profits. Platt writes that it is a pity that Charles Chaplin's satire, "Monsieur Verdoux," which exposes the murderous nature of business for profit, is not around to answer the National Association of Manufacturers' propaganda in "Executive Suite" that Big Business has its good side.

"Demetrius and the Gladiators"

In the "Daily Worker" of August 6, 1954, Platt writes that this film is another "super colossal mixture of history and action, sex and sedition, brilliance and bombast." Platt states that the core of this film is the great political frame-up of the Crucifixion and that there are scenes in the film that parallel to some extent the McCarthyite terror in our country today.

"The Maid"

In the September 23, 1954, issue of the "Daily Worker," Platt reports that this film is antidemocratic and with the comeback of the Nazis in West Germany with the help of Washington, 20th Century Fox sees no wrong in rewriting the history of the American Civil War so that a large share of the glory falls on the Confederate conspirators who also tried to overthrow the United States by force and violence.

"Broken Lance"

In the "Daily Worker" of September 24, 1954, Platt states that this film is one of the finest films Hollywood has ever made on a mixed marriage or antimiscegenation theme. Platt states it is a pleasure to report on a movie that deals with a real American theme instead of the usual violence, Red-baiting, and sex.

"Dragnet"

This action picture, starring Jack Webb as Sergeant Joe Friday of the Los Angeles Police Department, also gets its share of condemnation in the September 23, 1954, issue of the "Daily Worker." The review states in part, "Don't write off 'Dragnet,' new Warner Bros. film at the Victoria, as just another cop picture.

"It's something a lot more sinister than a color movie version of Jack Webb's TV program.

"The picture's major theme is an effort to indict the Fifth Amendment. Its secondary plea is for legalization of wire-tapping.

"Ostensibly this is a story in the tradition of the radio and TV program of the same name -- of how the Los Angeles police department seeks to bring the perpetrators of a gangland killing to justice.

"Actually, Richard L. Breen's screenplay is a plea for 'something to be done' about persons who invoke the historic and hard-won right against self-incrimination.

"In addition, at one point he has Webb, playing his traditional Sergeant Joe Friday, repeat all the hackneyed police arguments in favor of wire-tapping.

"A few minutes later, with magnificent disregard for the question of legality, Friday and his curt-spoken pals are shown tapping wires like mad....

"When Webb and his partner put a 'bumper to bumper tail' on a suspect and frisk him a dozen times a day in public, one gets a rough idea of the kind of treatment political prisoners can expect (and have received) at the hands of cops and FBI men trained in this tradition of law enforcement."

#### "The Caine Mutiny"

This popular motion picture, adapted from a novel written by Herman Wouk, received a critical review in the November 21, 1954, edition of "The Worker."

The editorial states that Humphrey Bogart, who plays the role of Captain Queeg, "is in excellent form in the role of this psychopathic liar, petty tyrant and incompetent who, almost everyone will agree would have lost his ship and his men in the typhoon if his command hadn't been taken away from him by force."

The article continues, "In what seems to be a deliberate attempt to confuse the issue, probably in order to make the work acceptable to Washington in the era of McCarthyism, the film, like the novel and the play, goes into a last scene which says that the mutiny was a mistake and that Queeg was a victim of a miscarriage of justice....

"That's odd. We could have sworn that the Quisegs were the ones who were responsible for our defeat at Pearl Harbor and for the fact that we almost lost that precious time necessary to build our forces."

### "Birth of a Nation"

The following excerpts are taken from an article by David Platt that appeared in the December 12, 1954, edition of "The Worker."

"The most important film news of the past week was the shocking announcement that a syndicate of businessmen on the West Coast are planning to spend eight million dollars re-making the 40-year-old inflammatory racist movie 'Birth of A Nation' next year....

"I saw 'Birth Of A Nation' many years ago and whenever I think about it I get sick. The film portrayed the Civil War and the Reconstruction period -- the most democratic period in the history of the South -- from the viewpoint of the defeated slaveowner....

"The film identified Negroes with cruelty, superstition, insolence, lust. Thaddeus Stevens, author of the Equal Rights Amendments to the Constitution and one of the foremost fighters for Negro rights in our history, was brutally caricatured. The Ku Klux Klan, of course, was deified as the saviour of white womanhood. The South must be made 'safe' for the whites, the film editorialized....

"'Birth Of A Nation' said in essence that white skin is superior to dark; lynching is an admirable institution; the Emancipation Proclamation was a criminal act; every Negro who is not in chains is either a rapist, an arsonist or a thief; the Ku Klux Klan is a democratic organization."

"These are the things we are going to get in color and wide screen."

### "On the Waterfront"

This motion picture, which has received wide acclaim as a possible Academy Award winner for its star, Marlon Brando, was directed by Elia Kazan and written by Budd Schulberg.

Kazan, a top screen and stage director, appeared before the House Committee on Un-American Activities at Washington, D. C., on April 10, 1952, and admitted membership in the Communist Party from 1934 to 1936, at which time he quit the Party because he refused to "crawl and apologize and admit the error of his ways."

("New York Journal-American"  
April 12, 1952; [REDACTED])

On May 23, 1951, Schulberg appeared before a public session of the House Committee on Un-American Activities and admitted that he had been a member of the Communist Party in Hollywood from 1937 to 1939, at which time he broke with the Party following its criticism of his book, "What Makes Sammy Run?"

("Washington Post," May 24,  
1951, page 9; [REDACTED])

The "Hollywood Review" for November - December, 1954, published by the Southern California Council of Arts, Sciences and Professions, a Communist front organization, carried a feature article concerning this motion picture written by John Howard Lawson, one of the well-known Hollywood Ten.

Lawson writes that "What we see on the screen is not a segment of reality; it is a total distortion...few Americans would agree that ordinary citizens and especially the working class live and work in a climate of terror and brutality. Yet this view is established in the film through a simple device: we move with the young people in what seems to be the open world that we know. But their emotions and their story keep them within the sealed world of the gangster film." Lawson continues, "'On the Waterfront' should serve as a warning that it is unwise to underestimate the influence of McCarthyism in American film productions or to discount the effectiveness of skillfully contrived anti-democratic, anti-labor, anti-human propaganda."

In one section of his article, captioned "Craven Bargain," Lawson states that Kazan, Schulberg and Lee J. Cobb, a friendly witness who testified before the House Committee on Un-American Activities in 1952, "have officially promised to make no artistic effort which does not conform to the views of the most reactionary members of Congress."

In regard to Lanza, Lawson writes, "Lanza has recently found it necessary to deny publicly that he made 'On the Waterfront' as part of a bargain concluded when he became a steel pigeon."

An interesting note in regard to "On the Waterfront" emanated from [redacted] the Head of Paramount Pictures. On August 3, 1954, [redacted] said this motion picture is one which could be shown in foreign countries by the Communists to the detriment of the American way of life.

[redacted] stated that this picture is a story of corruption, graft and crime, which centers on the docks and piers of New York City and which shows this phase of our economy in a very unfavorable light. He feels that distribution of this picture can have a damaging effect among foreign nations on the efforts of our Government to promote a better understanding of American democracy and pointed out that, although the picture does not contain any material which he could cite as propaganda favorable to Communism, the picture, nevertheless, could be circulated by Communist nations to counteract our propaganda efforts to sell democracy to nations throughout the world.

According to [redacted] a number of prominent motion picture critics, including Hedda Hopper, have praised the picture and have already predicted possible Academy Awards for it and its participants. Recently, [redacted] had occasion to discuss Hopper's praise of this picture with her, pointing out to her the damaging type of propaganda which this production could generate when distributed abroad, whereupon Hopper advised that she had been impressed with the great performance given by Marlon Brando, who has the lead in the picture, and had not realized the anti-American propaganda potentialities of the production. Hopper told [redacted] that she now realizes the damage that foreign distribution of such a picture could do to the efforts of our Government to sell democracy abroad and expressed the feeling that action should be taken to prevent the picture from being distributed in foreign markets. [redacted] said that with the production already in release in the United States it would be almost impossible to curb its foreign distribution. [redacted] felt that a motion picture of this type should not have been produced at this

time because of its being utilized for anti-American propaganda purposes by the Russians or other Communist countries. However, [redacted] said that there are apparently motion picture production companies in Hollywood which are not concerned about the manner in which America and American customs are shown in foreign lands but are only interested in producing a sensational or unusual type of film to produce substantial revenues for the company.

Freedom Stage, Incorporated

This organization has been cited by the Attorney General pursuant to Executive Order 10450.

According to [redacted] Freedom Stage has merged with the Hollywood Council of the Arts, Sciences and Professions and is now the drama division of that organization.

Senator Richard L. Neuberger

An item appearing in the December 7, 1954, edition of the "Daily Worker" stating that Walter Wanger "is planning to make a movie based on 'Adventures in Politics,' a recent book by newly elected Senator Richard L. Neuberger, Oregon Democrat is an interesting bit of news. The producer said the movie would be 'non partisan' but that the 'political philosophies' of the Senator and his wife, Maurine Neuberger who was re-elected to the Oregon legislature last month, would be 'reflected to some extent' in the screen treatment. If honestly done the film could have an impact in the country. Sen. Neuberger has a reputation as an anti-monopoly fighter and was backed by the trade unions in his state. He beat out his opponent, Guy Cordon, a tool of the power and timber trusts whose backers spent enormous sums for billboards, newspapers and radio advertising and even had a team of Republican bigwigs headed by Eisenhower himself stumping the state for his election."

Confidential informants of the Portland Office, such as [redacted] and [redacted] and [redacted] of the [redacted] have indicated that Newberger is liberal, unethical, pro-Socialist and Progressive.

[redacted] Portland letter to the Bureau dated September 29, 1954. [redacted]

Newspaper Article Appearing in the "New York Times"  
October 10, 1954

The "New York Times" of October 10, 1954, contained an article captioned "Cheesit, the Cops!"

This article details a run of recent movies discrediting the police. The articles discussed in particular the following four motion pictures.

"Pushover." In this movie, Fred MacMurray, a policeman, is assigned to keep vigil on the mistress of a bank robber. He eventually approaches the woman and cuts himself in on part of the loot. MacMurray is subsequently killed.

"Shield for Murder." In this production, Edmond O'Brien, a policeman, kills a bookie in cold blood and robs the body of \$25,000. A deaf mute who witnessed the murder is also eliminated by O'Brien. O'Brien eventually has his head blown off by fellow officers.

"Private Hell 36." In this motion picture, Steve Cochran, as a detective, picks up some bills scattered by the wind when a robber he was chasing was killed in an automobile accident. However, a fellow detective was with Cochran and took a dim view of Cochran withholding some of the recovered loot. Eventually, the other detective has to shoot Cochran to save himself.

"Rogue Cop." In this item, Robert Taylor is a grafting detective, but his brother is an honest one who will not play along with the individuals from whom Taylor is extracting his regular graft. Taylor, in all justice, is killed by his "friends" when he turns upon them.

The article sums up that it is "very unfortunate that there should appear at this time, when juvenile crime and delinquency are becoming more and more difficult to control, a run of low-grade films that circulate suspicion and distrust of individual policemen. 'Cop hating' is encouraged thereby. This is a matter that calls for the discretion of the makers of films, not for police or censor action."

"Rough Stuff" in the Movies"

An article appeared in June 14, 1954, issue of the "New Leader" entitled "Rough Stuff in the Movies" by Geoffrey Wagner.

The article decried the brutality, corruption, vulgarity, and immorality that is a part of some of Hollywood's recent productions.

The author cited such films as "Pickup on South Street," wherein all the characters answer to money, everyone is corrupt, and morals are dictated by politics. The author states "No matter how venal you may be, you're okay if you're anti-Communist. If you're not, you're kayoed." The author continues, "My argument here is concerned with how such movies misrepresent America overseas. It would not matter, of course, if this film were taken for what it is: a rather surrealist nightmare of everything America is not. But this movie is not only spuriously serious; it is actually sent to Venice (Venice Film Festival) to represent the U.S.A. there."

Also mentioned is the film, "The Glass Wall," which, according to the author, "has already aroused the surprised criticism of my colleagues in both England and France." In this film, Vittorio Gassman, playing the part of an ex-displaced person, a veteran of the Auschwitz concentration camp during the days of Hitler, lands in America. Gassman is subsequently chased, shot at, and slugged by Americans until he reaches the safety of the United Nations Building at the end.

Regarding this film, the author states "Technically, this is not a good film. It is not nearly so efficiently scripted or directed as 'Pickup.' Pete is a hopeless Galahad, and unconvincingly acted by Gussman. The chase sequences, in which he has to prototype the alienated individual, are faintly reminiscent of 'Old Man Out'; and one realizes that, although neither Gussman nor Mason can act, in the latter film Mason showed that he could at least be directed and that he possessed a certain personality. Yet, without, 'The Glass Wall' is put over with a certain air of feigning authenticity. And still there remain those of us, like myself, who have emigrated to America of late and found something other than socks on the jaw."

The author notes in his article that the Academy Award winning film, "From Here to Eternity," after it reached England was alternately criticized by leading film critics as "a story of savagery...indictment of American civilization...which seems to me unfairly and inopportunistically to put a weapon in the hands of America's enemies."

"In my opinion, this is not an expert picture. Its terrible expose of conditions in the United States Army before the attack on Pearl Harbor; its frank outlay of brutality; its complete indifference to world affairs; its acceptance of drunkenness as an endearing part of American Army life; its completely amoral outlook; all these would make me, if I were responsible for the maintenance of American prestige abroad, ban this picture out of hand, before it has a really disastrous effect in foreign countries."

Concluding his article, the author states "It is this kind of thoughtlessness and vulgarity that it is essential to try to check, not to mention the making of a film like 'Invasion U.S.A.', the message of which is that America must turn into a police state, or else. It is often idle to call forms of culture fascist; yet, these propaganda films come close to being such, for what else do they do but apply the conditions of war and the thought-habits of war to peace and call the result America?... Even if we in America are unable to stop mayhem on our screen today (the kids love it), surely something might be

done to prevent another 'Pickup' from being exported to Venice. Giving testimony before the Senate Foreign Relations Subcommittee investigating propaganda in foreign countries recently, Eric Johnston, head of the Motion Picture Association of America, seemed oblivious of these weaknesses. Referring to crass and stupid Russian movies being shown (fairly seldom) in Europe, Johnston complacently declared, 'People quickly catch on to propaganda.' You can say that again, Mr. Johnston."

"A Child of the Century" by Ben Hecht

This book is a best seller published during the summer of 1954 by Simon and Schuster.

An editorial appeared in the June 17, 1954, edition of "The Film Daily" entitled "Want to Get Fighting Mad...then read Ben Hecht's libel." The article states in part, "It is extremely doubtful if a greater libel of either (the motion picture industry or Hollywood) ever has been set down on the printed page. Hecht tells you:

"The movies are one of the bad habits that corrupted our century. Of their many sins, I offer as the worst their effect on the intellectual side of the nation. It is chiefly from that viewpoint I write of them -- as an eruption of trash that has lamed the American mind and retarded Americans from becoming a cultural people."

"You wonder as you scan the subsequent pages and find dirty words, phrases and expressions which can only remind one of the morose scribbles on the walls of public rest rooms just what culture Hecht would have in America."

The editorial continues, "For simon-pure unadulterated literary filth, you will look far, even in this day when, more often than not, the animalism of the barnyard is spread across a novel's pages, before you find anything approaching what Hecht sets down in his essays, 'Sex in Hollywood' and 'Don Juan in Hollywood.'"

"They are enough to make one retch, and if they are not sheer pornography, then they are as close to it as one may get with safety."

"This besmirching of an industry by one who received \$300,000 a year for writing movie pieces a serious public relations problem, probably the most serious yet faced by Hollywood and certainly one of the most serious in recent years to confront the industry at large.

"The why of this is all too obvious: While the \$5 price may keep the volume from too wide a circulation, it stands as a 'source book' for those who, for one reason or another, would tear down the industry, its product and its people.

"The situation requires swift action, and this without pussy-footing, on the part of all those who have a stake in the industry.

"Because mark you this: Hecht is not only besmirching Hollywood and its pictures, he is besmirching every individual whose livelihood stems from production, distribution and exhibition. And he is endangering that livelihood."

A review of the 1948 and 1949 reports of the Senate Fact-Finding Committee on Un-American Activities for the State of California revealed that Ben Hecht was affiliated with such Communist front organizations as the League of American Writers, the Exiled Writers' Committee, which organization was established by the League of American Writers, and Russian War Relief, Incorporated.

These reports also reflect that Hecht signed a letter directed to Governor Thomas E. Dewey of New York, seeking a pardon for Morris U. Schappes who had been convicted of the crime of perjury. This was an enterprise of the Schappes' Defense Committee, a Communist front organization.

XI. MISCELLANEOUS

(January 1, 1955 - June 30, 1955)



Fund for the Republic

The "Hollywood Reporter," a trade publication in the entertainment field in Hollywood, in its issue of January 6, 1955, referred to the fact that the Ford Foundation was financing a survey into the so-called "Hollywood blacklist." The article stated that an extensive survey "into political tests of any kind in hiring and firing practices in the motion picture, radio and television industries" had been launched by the Fund for the Republic, headed by Dr. Robert Maynard Hutchins. Further, aiding the survey which had been set up by a grant from the Ford Foundation was John Cogley, former Executive Editor of the "Commonweal" magazine, a lay Catholic weekly magazine.

The newspaper item further stated that the survey was planned on all phases of the actual situations existing, "including legal, psychological, economical and historical aspects of the issues," and would include a test of public opinion. It was stated that, after the facts are gathered, conferences of all interested parties would be attempted so that various points of view would be fairly and honestly stated for a complete presentation of the whole issue.

The article stated that the local representative on the survey was Paul Jacobs, described as a consultant for the Congress of Industrial Organizations and the American Federation of Labor, as well as a member of the Board of the American Civil Liberties Union.

In March, 1955, [redacted] a former functionary of the Socialist Workers Party who quit the organization of his own volition in 1950 and who was personally acquainted with Paul Jacobs, described Jacobs as a former member of the Socialist Workers Party and an individual who was active in the labor union movement. According to [redacted] Jacobs has been employed on a part-time basis for the Ford Foundation to prepare a report dealing with the so-called "blacklist" in Hollywood. [redacted] stated that Jacobs was to receive \$8,000 for his services in connection with this study, that Jacobs had contacted or intended to contact a number of former Communist Party people who had cooperated as witnesses before the House Committee on Un-American Activities, as well as various organizations within the film industry, such as the Motion Picture Alliance, Motion Picture Industry Council and both anti- and pro-Communist elements. [redacted] advised that Jacobs had already been in touch with the anti-Communist Motion Picture Alliance to seek their assistance in his research efforts but that the Motion Picture Alliance had demanded that Jacobs first show evidence of his own anti-Communist feelings, which Jacobs refused to do.

[redacted] advised that, as far as he could determine, he feels Jacobs was trying to be objective in his survey. Jacobs told [redacted] that there are ten other individuals who are engaged in similar research throughout the United States on behalf of the Ford Foundation and that he, Jacobs, feels certain that eight out of ten are anti-Communist. According to [redacted] information obtained from Jacobs, the Ford Foundation intends to publish the primary reports of each of the individuals connected with the research and then expects to receive comments on the research from all types of individuals. [redacted] previously mentioned, who has also been in contact with Paul Jacobs, stated that he too has obtained the impression that Jacobs is endeavoring

to be objective in his survey. [redacted] advised that John Cogley, who apparently is the chief investigator for the survey, had come to Hollywood recently from the east coast and had talked to groups on both sides of the issue. [redacted] advised that he understands Cogley has talked to film writers, John Howard Lawson, Adrian Scott and Dalton Trumbo, who were three of the so-called "Hollywood Ten" film personalities who served one-year sentences in Federal prison for contempt of the House Committee on Un-American Activities, resulting from their appearance before that Committee in October, 1947. Scott allegedly told Cogley that he would rather lose \$2,000 a week income, which he did, than "rat" on his friends.

Cogley has not been investigated by the Bureau and our files contain no information concerning him.

Bureau files contain no substantial data that Hutchins was ever a member of the Communist Party or any Communist Party front groups. Hutchins, however, has expressed opposition to loyalty oaths, particularly for teachers and professors, opposed the Supreme Court decision upholding the conviction of the eleven Communist leaders under the Smith Act, opposed the Universal Military Training program, denounced the activities of the Congressional Committee on Un-American Activities, protested the "spread of censorship," and advocated the admission of Communist China into the United Nations.

Bufiles reflect that, in regard to Attorney General Brownell and the FBI, Hutchins, in December, 1953, stated "We are cursed today by a tremendous glorification of the FBI. The only people we will believe are convicted spies and traitors. The Attorney General now proposes to evade the Fifth Amendment and to permit the use of evidence obtained illegally by wiretapping." Hutchins commented that Attorney General Brownell was a student at Yale Law School while he, Hutchins, was Dean of that institution. Hutchins said "I only hope that Brownell was not a student in one of my classes." [redacted]

[redacted] continued that he understands that Paul Jacobs has recently made a trip to Europe in connection with which he attempted to contact and interview certain past or present Hollywood Communists now in Europe. [redacted] learned through hearsay that apparently these individuals were not inclined to cooperate with Jacobs.

In regard to Jacobs, it is noted that, according to the records of the City College of New York, he is a native-born citizen who attended that institution from 1934 to 1936. The records of the University of California at Los Angeles reflect that he was a research assistant in industrial relations at the University of California at Los Angeles during 1951 and 1952. He is presently employed in an advisory capacity as consultant and writer in labor relations for Nathan and Associates, 416 East Eighth Street, Los Angeles.

In August, 1949, during a personal interview with Bureau Agents, [redacted] admitted that in 1933 and 1934 he had been active in the Young Communist League but had been expelled for Trotskyite activities.

The Young Communist League has been cited by the Attorney General pursuant to the provisions of Executive Order 10450.

In March, 1953, [redacted]

[redacted] reported that Paul Jacobs was a speaker at a "Democracy and Education" program sponsored by the Vanguard Club of the University of California at Los Angeles on March 14, 1953, at 727 South Westgate Street, Los Angeles.

During his remarks on this occasion, Jacobs told his audience, among other things, that the House Committee on Un-American Activities investigation is confusing to him and he objected to the manner in which it is carried out. He warned his audience that the refusal of private citizens to answer past or present affiliation with the Communist Party always results in loss of job and reflected on chances for future employment.

During the speech, Jacobs compared academic freedom today with that in the 1930s. He said that formerly a student had his rights and could not be restricted by professors, that the contrary is true today and, in order to regain this former status, a student should exercise his power of civil liberties and encourage those who have dared to stand up for their rights and have incurred disfavor of college administrators. He said he had no hope for students and could see no future for them unless they planned a well-organized demonstration of their feelings toward academic freedom and students' rights.

In this speech, Jacobs also criticized FBI investigators, stating "they do their job of investigating, but not very well," and that wiretapping by the FBI has grown tremendously.

He also complained that Gus Hall, Communist Party leader convicted in New York City in 1949 for violation of the Smith Act and a fugitive in Mexico, was not afforded his Constitutional rights and he was literally dragged across the border rather than going through the legal process.

[REDACTED] of Paramount Pictures, reported that a review and survey was being undertaken of various motion picture films produced in the past by the Fund for the Republic, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers. According to [REDACTED] information, the Fund for the Republic was established with a \$15,000,000 grant from the Ford Foundation through the influence of Paul G. Hoffman, former executive of the Foundation and currently an executive of the Studebaker-Packard Motor Company.

[REDACTED] advised that he feels that the program of analyzing the content of films produced by Hollywood in the past, as undertaken by the Fund for the Republic, has a pre-determined objective, i.e., to discredit the Hollywood motion picture industry and to undertake a program of ridiculing Government Congressional committees and other Government agencies who have engaged in the investigation of Communism in

the film industry. [redacted] expressed the opinion that the Fund for the Republic program will be damaging in that it will endeavor to show Government investigating agencies, particularly Congressional committees, in an unfavorable light; that it will try to show that the content of motion pictures produced in Hollywood during the period when known Communists were employed was in no way influenced by Communists; further, that it will show that people have been injuriously "blacklisted" by the Hollywood producers in recent years because of their political beliefs and affiliations with subversive groups. [redacted] said that, while it is claimed that the project desires to inquire into the possible "blacklisting" of anti-Communists by film producers, as well as Communists, it is his feeling that this phase of the survey will receive little attention.

[redacted] declared that he is opposed to the project being undertaken by the Fund for the Republic because he believes it is an unfair effort to present Hollywood and the film industry in an unfavorable light, particularly with regard to the efforts that have been undertaken by the industry in past years to eliminate Communist Party members and sympathizers from employment.

In this connection, it is interesting to note that in February, 1955, one Mrs. Dorothy Jones, an employee of the Fund for the Republic, was then making a review of pre-World War II motion pictures produced by Paramount at the Academy of Motion Picture Arts and Sciences Library in Los Angeles, ostensibly to determine the extent to which propaganda may have been injected into motion pictures by Hollywood producers and writers in the past.

[redacted] said that one of the pictures being reviewed by Mrs. Jones to establish its relationship to international markets was entitled "The General Died at Dawn," produced by Paramount in 1936.

After reviewing the picture, [redacted] made Mrs. Jones' notes available to an Agent of the Los Angeles Office, which notes contain the following conclusions:

**"The portrayal given to the Chinese in the film 'The General Died at Dawn' is certainly one which would not be acceptable in Hollywood today. But it cannot be said that it was strikingly different from several other warlord pictures made in Hollywood at about the same time, and it is, therefore, significant that none of the other warlord films aroused the same degree of concern and protest on the part of the Chinese government. The extreme reaction of the Chinese government to 'The General Died at Dawn' can only be explained by the fact that the film's portrayal of the Chinese warlord, General Yang, was undoubtedly taken by Chiang Kai Shek as a portrait of himself and the background of the screen story as a reference to the Shanghai massacres of 1927. It is well known that this bloody chapter of Chiang's career is one which he is reluctant for biographers to explore and one which is but lightly touched upon in his official biographies. It is only in this light that the unusually vigorous and adamant protest of the Chinese government with respect to 'The General Died at Dawn' can be fully understood and appreciated."**

[redacted] of course, brought this matter to the attention of [redacted] who directed [redacted] to communicate with Mrs. Jones, pointing out the objections which Paramount entertained regarding her conclusions and implications and to advise her that no films previously produced by Paramount Pictures, Incorporated, would henceforth be made available to Jones for review in connection with this project.

[redacted]

House Committee on Un-American Activities

Mr. William Wheeler, investigator for the House Committee on Un-American Activities, advised that a Congressional committee will hold scheduled hearings at Los Angeles in June, 1955, but that the hearings will not be directed particularly at Hollywood although at least one

film actress has been subpoenaed. This individual is Angela Clark who was identified as a member of the Communist Party in Hollywood at previous House Committee on Un-American Activities hearings but who has never been reached with a subpoena until this time. Wheeler said that in all probability Clark will be an uncooperative witness.

[REDACTED]

### World Peace Prize and Charlie Chaplin

As reported in previous inserts to this memorandum, an article appearing in the May 26, 1954, edition of the "Washington Post and Times Herald" announced that Chaplin accepted the \$14,000 World Peace Prize of the Communist-sponsored World Peace Council, an international Communist front organization.

An article appearing on page seven of the May 26, 1955, edition of the "Daily Worker" states that Cesar Zavattini, Italian movie scenarist ("Bicycle Thief," "Miracle in Milan," "Shoeshine"), on learning that he had been awarded one of the World Peace Council's annual peace prizes, said in part, "Last year a peace prize was awarded to Charlie Chaplin. This fills me with joy and confusion because it imposes on me a responsibility for which I was not prepared. My beginnings in films were inspired by Chaplin. Today I feel that I have been rewarded for the faith and constancy of my devotion to him and my admiration for his constantly growing determination to belong to the reality of our time, both as an artist and as a man."

In regard to Chaplin, David Platt, film critic for the "Daily Worker," wrote a column in the May 22, 1955, edition of that newspaper defying Chaplin and his past motion pictures. Platt writes that Chaplin's "great" 1936 movie, "Modern Times," has been revived all over Europe. He states, "What a sensation this story of human crusading in pursuit of happiness would be if it could be shown here."

"The film brilliantly satirized speed-up in mass production factories."

After describing in detail a number of Chaplin's pantomimes in the film, Platt in rhetorical ecstasy writes, "Oh! To see this master work again!" Platt continues, "Only the other day I saw for the 100th time 'The Bunk,' 'The Pawnbroker,' 'One A. M.' and 'Behind the Scenes' at the 55th Street Playhouse.

"Of these four, the 'Pawnshop' is by far the finest example of Chaplin's art up to 1917."

### Hollywood Productions Contrary to the Communist Party Line

David Platt, film critic of the "Daily Worker," has reviewed numerous Hollywood films in his column, "Current Films," during the period January 1, 1955, to June 30, 1955. Listed below are portions of Platt's criticism of some films which are in opposition to the prevailing line of the Communist Party.

#### "Carmen Jones"

On page seven of the January 18, 1955, edition of the "Daily Worker," Platt, in obvious sympathy, quotes from the column of Thomas Spencer, film critic of the London "Daily Worker," "...this segregated art....although 'Carmen Jones' has an all Negro cast, it is not a Negro film. It was produced and directed by Otto Preminger and written by Oscar Hammerstein, it is a white man's fantasy of Negro life distorting it and caricaturing it for the amusement of its social 'superiors.'"

#### "On the Waterfront"

This film was judged as the best film of 1954 by the Academy of Motion Picture Arts and Sciences.

On page seven of the January 9, 1955, edition of the "Daily Worker," Platt states "I didn't include it in our list of Best Films because it used the skills of a lot of good actors and some bad actors to create the suspicion in people's minds that all unions, and not only the pistol local on the waterfront, are cesspools of crime and corruption."

### **"Hell and High Water"**

Platt states "The film was such an obvious fraud it was blasted to bits by Crouther of the Times ("New York Times") and Gurnsey of the Tribune ("New York Herald Tribune"). Crouther commented "The idea that such a foreign intrigue would be manipulated as shown here is mad. The magnificence of nonsense is the use that is here made of cinemascope." Stated Gurnsey, "The film glorifies private military enterprise...the whole effort has a slight sour taste...the Atom Bomb does not make a good subject for wild and wooly fiction."

### **"Night People"**

Platt has this to say concerning this film, "another vicious piece of war propoganda out of Twentieth Century Fox," attacking the idea of coexistence with the Russians. Platt continues, "'Night People' had nothing whatever to do with Communism, it had a lot to do with Fascism however. There were times when you couldn't tell it apart from the movies made under Hitler and Goebbels."

### **"Prisoner of War"**

Concerning this film, Platt rants as follows: "...a war-curdling movie based on a whole series of slanders and forgeries about the Chinese, North Koreans and Russians who were depicted as having much less human kindness than the men of Mars in the pseudo-science fiction films."

### **"The Long Walk"**

Platt succinctly sums up his views on this film as "sadistic to the extreme."

### **"Dragnet"**

Concerning the above motion picture, Platt states, "'Dragnet' had for its central theme an attack on the Fifth Amendment to the Constitution. It also used the traditional cops and robbers story as a stepping-stone for arousing public sympathy for legalizing wiretapping and search without warrant."

**"Battle Cry"**

On page seven of the February 18, 1955, edition of the "Daily Worker," Platt, in part, states, concerning this film, "This is cinemascope war, technicolor war, Hollywood war with an eye to the bedroom rather than the battle field."

"The war itself is kept in the background as much as possible, which is understandable in a film that is aimed to send draft-age youth heading for the nearest Marines recruiting office."

"Two Indians in the Corps are given the typical 'ugh' routine while the bad boy of the outfit is given the nickname 'Spanish Joe.'"

**"The Bridges at Toko-Ri"**

On page eight of the February 6, 1955, edition of the "Daily Worker," Platt has this to say concerning the above picture: "The film is based on the James Michener novel by the same name which was a shameful glorification of militarism."

**"20,000 Leagues Under the Sea"**

On page six of the April 25, 1955, edition of the "Daily Worker," Platt states that Disney's movie version of "20,000 Leagues Under the Sea" differs from Jules Verne's book in one important respect, "In the book Nemo (Captain Nemo) is pictured as having a warm and friendly relationship with colonial peoples, fighting for their freedom and independence and he is shown assisting them with gold pillaged from sunken ships."

"The movie, it goes without saying, gave this dangerous theme a wide birth, giving us instead a Nemo (James Mason) who seems to have lost all contact with the realities and humanities of life, and depicting the dark-skinned peoples in the regions he is operating in as cold-blooded brutes and killers."

### **"Blackboard Jungle"**

On page seven of the April 15, 1955, edition of the "Daily Worker," Platt writes that this Metro Goldwyn Mayer picture "...is a brutal and destructive movie about juvenile delinquency."

### **Ten Best Films of 1954 in the "Daily Worker"**

- (1) "Salt of the Earth"
- (2) "Seven Brides for Seven Brothers"
- (3) "Broken Lance"
- (4) "Go Man Go"
- (5) "20,000 Leagues Under the Sea"
- (6) "Vanishing Prairie"
- (7) "Act of Love"
- (8) "A Star is Born"
- (9) "Knock on Wood"

The "Daily Worker" excludes "On the Waterfront" because it is antilabor.

The Winter, 1955, issue of "Fourth International," a Marxist quarterly, according to its own masthead, contained an article on pages ten to fourteen entitled "The American Motion Picture Today...What Unions can do to get Better Movies." The article contends that Grade A films have certainly not become more meaningful if today's best American movies are compared to the best of the era "before the witch hunt, the witch hunt that was to charge the cultural atmosphere with hatred, fear, and cowardliness, the temporary triumph of anti-intellectual forces."

The article continues that the motion picture is a work of art and if the script writer expresses his own real feelings, emotions and ideas without being censored, the groundwork for a valuable movie is laid even if his ideas do not happen to be Marxist.

The article attacks the "artificial world of dreams and despair" that is Hollywood, as well as the censorship activities of the Breen office.

The article mentions the ostracism of Charlie Chaplin and the so-called boycott techniques of the studios.

The latest technical improvements in the industry are mentioned, such as 3-D, vistavision, cinerama and cinemascope. However, such "gadgets" cannot replace either "artistic inspiration or a sound story."

The article pointedly attacks the influence of the Catholic Church in the motion picture industry. The article states the Catholic Church "has become far more influential than the percentage of Catholics in America's population would warrant." The article continued that the Catholic Church systematically tries to influence the studios and individual persons and its efforts are overwhelmingly successful. "No other religious denomination can boast of as many pictures disseminating its views and dedicated to its glorification."

In conclusion, the article points out that "union-sponsored movie-production would be one of the most effective means of spreading the outlook of the American worker." Further, "if the unions went into movie production on a large scale, they would attract talented young artists who don't get a chance in Hollywood, as well as experienced veterans of the movie industry who have been witch-hunted or are simply disgusted with the way things are run in Hollywood."

Ed Sullivan, Columnist

Ed Sullivan, feature columnist for the "New York Daily News," in his column entitled "Little Old New York," dated March 30, 1955, featured an article regarding Elia Kazan's spectacular series of scripts: "On the Waterfront," "East of Eden," "Tee and Sympathy," and "Cat on a Hot Tin Roof."

Sullivan stated that these plays "have been four giant blows in freeing the movies and Broadway theater of Communist influence."

Sullivan continued, stating Kazan loosened the "Commie" grip on entertainment by demonstrating that denunciation did not lead to personal distinction in the movies or in the theater.

The article pointed out how Kazan had joined the Communist Party in 1934 and left in 1936 after denouncing it. Sullivan mentioned that the youngsters of the theater "black-mailed" for years by the threat of joining the "Commies" or having their careers wrecked, watched carefully. Then Kazan went on to greater triumphs, far from destruction. Sullivan also pointed out how in the ballet, Jerome Robbins denounced the "Commies" and his recent "Peter Pan" production on television played to the greatest single audience in history.

Sullivan indicated that the youngsters of the theater learned that the "Commies" could not back up their threats. Concluding, Sullivan indicated this season should be remembered as a blue-ribbon event in the movies and legitimate theater and as a shining experience for all who had, in their earlier years, fought the "Commie invasion" of the theater to the best of their ability.

**XI. MISCELLANEOUS**

(July 1, 1955, through December 31, 1955)

**Center Stage, Incorporated**

In August 1955 [redacted] a discontinued confidential informant who has furnished reliable information in the past, advised that Sidney Hoffman, Paul Gurev, his wife Bobbe Gurev, and Tim Bear had applied for a public license and police permit for a theater which they were opening at 1447 North Las Palmas Avenue, Los Angeles, California. According to [redacted] this theater was to be known as Center Stage, Incorporated, and each of the three men had a one-third interest.

[redacted] and a confidential source of our Los Angeles Office, advised that Hoffman came to Los Angeles in 1949 and immediately became a member of such organizations as the American Committee for Protection of Foreign Born and the Civil Rights Congress, both of which have been designated by the Attorney General of the United States pursuant to Executive Order 10450.

[redacted] confidentially identified Paul Gurev in April 1954 as a member of the Communist Party.

Information obtained from an anonymous source indicated that Bobbe Gurev was a member of the Communist Party sometime prior to 1947. [redacted]

**Fund for the Republic**

On June 30, 1955, [redacted] previously described, advised that he had instructed the executive secretary of the Motion Picture Academy of Arts and Sciences to refuse the facilities of that organization's film and reference library to representatives of the Fund for the Republic which had been established with Ford Foundation funds and which was, at that time, reviewing films and scripts for the purpose of criticizing Hollywood motion pictures for alleged propaganda by the Fund in the past. [redacted] expressed his feeling that the real objective for the Fund for the Republic in this program had been predetermined; that the real purpose was to discredit the motion

picture industry for excluding suspected subversives from employment and to further endeavor to discredit the action of Congressional committees inquiring into the loyalty of persons connected with the motion picture industry.

██████████ said that he had previously denied representatives of the Fund for the Republic the right to review several old Paramount films which he felt they were attempting to criticize. ██████████ said he is opposed to the program being continued by the Fund for the Republic and did not cooperate with the group or its representatives in any manner. ██████████