

**FREEDOM OF INFORMATION  
AND  
PRIVACY ACTS**

**SUBJECT: COMMUNIST INFILTRATION-MOTION  
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

**FILE NUMBER: 100-138754**

**SERIAL:4**

**PART: 1 OF 15**



**FEDERAL BUREAU OF INVESTIGATION**

# PUBLICATION FILE

REPORT MADE AT <b>LOS ANGELES / CALIFORNIA</b>	DATE WHEN MADE <b>2/18/43</b>	PERIOD FOR WHICH MADE <b>8/15, 21, 22, 29; 9/1, 5, 6, 11, 12, 18, 19, 20, 26, 27; 10/2, 3, 7, 9, 10, 11, 17, 23, 24, 30; 11/3, 4, 7, 13, 14, 18, 20, 21, 25, 28; 12/4, 5, 9, 11, 12, 15, 19, 21, 23, 30/42; 1/1, 2, 5, 7, 11, 12/43</b>	REPORT MADE BY <b>[REDACTED]</b>
TITLE <b>COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY</b>			CHARACTER OF CASE <b>INTERNAL SECURITY - C</b>
SYNOPSIS OF FACTS:			<b>26 59440</b> <b>5327</b>

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

- P -

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NUMBER OF THIS REPORT Bureau ONI, Los Angeles ONI, San Diego G-2, San Francisco G-2, Los Angeles New York (NY)	San Francisco (Inf.) Los Angeles

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ENCLOSURE FOR THE BUREAU:

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Exhibit I

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Louisville, Ky., June 3-6, 1940 - Pages 1 to 12, inclusive.

Exhibit II

Photostatic copy of portion of the proceedings of the I.A.T.S.E. convention at Cleveland, Ohio, June 6 to 9, 1938 - Pages 1 to 10, inclusive.

Exhibit III

Page 1 is photographic copy of Page 31 of the May, 1941 issue of "The Clipper", which is headed "In Defense of Culture" and is a call of the League of American Writers to the "American Writers Congress", June 6 to 8, 1941 at New York City.

Page 2 is a photographic copy of Page 3 of the August, 1941 issue of "The Clipper" which is headed "A Communication to All Writers From The League of American Writers."

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

L.A. File 100-15732

DECLASSIFIED BY *[Signature]*  
ON 9-22-89  
#293823+293894

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100-138754-4

BUREAU OF INVESTIGATION  
U.S. DEPARTMENT OF JUSTICE

OFFICIAL BUSINESS

REFERENCE:

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

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DETAILS:

AT LOS ANGELES, CALIFORNIA:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LINCOLN STEFFENS  
LOUIS ADAMIC  
JOHN R. ADAMS  
GEORGE P. ADAMS  
HENRY G. ALSBERG  
HOWARD BAKER  
BETTY BALLANTINE  
JOHN BARRY  
ERNEST SUTHERLAND BATES  
CHARLES BONNER  
B. A. BOTKIN  
JOHN H. BRADLEY, JR.  
CALVIN BRIDGES  
JOHN BRIGHT  
ARTHUR BRODEUR  
GILBERT BROWN  
H. C. BROWN  
R. L. BURGESS

WITTER BYNNER  
JAMES CALDWELL  
HARRY CARLISLE  
OLIVER CARLSON  
ARTHUR CAYLOR  
HAAKON CHEVALIER  
HUMPHREY COBB  
HOWARD MCKINLEY CORNING  
CLARKSON CRANE  
H. L. DAVIS  
HAROLD EBY  
GARLAND ETHEL  
GUISEPPE FACCI  
HARVEY FERGUSSON  
SARA BARD FIELD  
HILDEGARDE FLANNER  
MARTIN FLAVIN  
MERIAM ALLEN de FORD

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ALFRED FRANKENSTEIN  
 ELSA GIDLOW  
 MICHAEL GOLD  
 DAVID GROWKOWSKY  
 JOSEPH HARRISON  
 ADA HASTINGS HEDGES  
 HOWARD HILL  
 CHARLES HILTON  
 JAMES HOPPER  
 HELEN HOYT  
 FLORENCE BEAN JAMES  
 ALEXANDER KAUN  
 HERBERT KLEIN  
 ROBIN LAMPSON  
 PROF. B. H. LEHMAN  
 JANET LEWIS  
 MABEL DODGE LUHAN  
 DR. LILLIAN J. MARTIN  
 HEDFERN MASON  
 EDWIN JUSTUS MAYER  
 CAREY McWILLIAMS  
 ALEXANDER MEIKLEJOHN  
 SELDEN MENEFES  
 H. G. MERRIAM  
 LOREN MILLER  
 MAX MILLER  
 FULMER MOOD  
 RICHARD NEUBERGER  
 ALBERT M. OTTENHEIMER  
 LANCASTER POLLARD  
 LAWRENCE CLARK POWELL  
 MICHAEL QUIN

PETER QUINCE  
 EDWARD RADENZEL  
 KENNETH REICROTH  
 HAROLD SALEMSON  
 WILLIAM SAROYAN  
 GEORGE SHAFTELL  
 IRWIN SHAW  
 VIOLA BROTHERS SHORE  
 UPTON SINCLAIR  
 TESS SLESINGER  
 PAUL JORDAN SMITH  
 JOHN STEINBECK  
 IRVING STONE  
 ROBERT TASKER  
 LLOYD THOMPSON  
 ANTHONY M. TURANO  
 ETHEL TURNER  
 FRANKLIN WALKER  
 CLARA WEATHERMAX  
 MARIE de L. WELCH  
 GEORGE WEST  
 NATHANIEL WEST  
 T. K. WHIPPLE  
 ROBERT WHITAKER  
 LESLIE T. WHITE  
 STEWART EDWARD WHITE  
 ALBERT RHYE WILLIAMS  
 GEORGE WILSON  
 ELLA WINTER  
 SOPHUS KEITH WINTER  
 CHARLES ERSKINE SCOTT WOOD  
 BERTHOLD VIERDEL  
 JAKE ZEITLIN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Members of the Hollywood section of the Communist Party have received instructions from the sub-district headquarters in Los Angeles that the election campaign will be one of the major campaigns of the party this year. Every party member stands instructed to register "Communist". The old evasion of "decline to state", is definitely abolished and all party members must register "Communist". (u) 110

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### CONTEMPORARY FILM DISTRIBUTORS

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

"RE: Aaron Brodsky

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

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

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

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

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

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

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

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

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

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

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

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

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

The second "card" is identified as follows:

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

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

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

"Crime and Punishment",  
French Film with HARRY BAUERS

"Alone" - Russian Film

"A Nous La Liberte"  
French Film by Rene Clair

"The Wave"  
Beautiful Film of Mexico today

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

1. "Youth of Maxim" - Russian  
Directed by KOSINTSEV & TRAUBERG
2. "Crime et Punishment" - French  
Directed by PIERRE CHENAL, with music by HONNEGER
3. "Alone" - Russian  
Directed by KOSINTSEV & TRAUBERG, music by SHOSTOKOVITCH
4. "A Nous la Liberte" - French  
Directed by RENE CLAIR
5. "The Wave" (Redes) - Mexican  
With photography by PAUL STRAND

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

WORKERS' FILM AND FOTO LEAGUE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"FRANK DAVIS, assistant producer and director, whose home is at 338 N. Barrington Drive, Brantwood Heights, makes a regular monthly donation of \$500.00 to the Communist Party. DAVIS recently flew his own plane to Yuma, where he was married to TESS SLESINGER. TESS SLESINGER, incidentally, divorced her former husband because he did not share her radical ideas. She is a scenario writer. She, like DAVIS, is a staunch supporter of Communism. (u)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"It may be apropos to make some reference here to the play, "Bury the Dead." On March 29th, this play was read at the Womens' Club on Hollywood Boulevard, with FREDERIC MARCH and his wife, FLORENCE EL-DREDGE, reading the major roles. Among the notables attending this reading were JAMES CAGNEY, LIONEL STANDER, ONSLOW STEVENS, DUDLEY NICHOLS (who recently refused to accept the academy award, claiming that it was not a fairly conducted procedure and that it is an empty gesture), FRANK TUTTLE and his wife and JOHN CROMWELL, the well known director who has a magnificent estate in Hidden Valley. 28

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

" 'BURY THE DEAD' TO BE PRODUCED.

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

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

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

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

"Regarding: CLIFFORD ODETTIS.

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

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

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

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

INTRODUCTION OF COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD MOTION PICTURE LABOR UNIONS

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

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

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

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

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

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

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

#### HOLLYWOOD STUDIO UNIONS

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

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

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

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

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

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

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

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

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

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

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

MOTION PICTURE WORKERS INDUSTRIAL UNION

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

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

The officers of this union were the following persons:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LINE NOW CHANGES (1935)

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

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

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

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

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

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

#### "THE POPULAR FRONT"

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

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

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

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

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

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

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

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

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

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

MELVINA GOODMAN - A member of the Communist Party.

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

DUDLEY NICHOLS - Fellow traveller, writer and director.

NORA HELLEGREN - A high Communist Party functionary.

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

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

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

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

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

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

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

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

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

Source further stated that in the fall of 1937 HARRY BRIDGES, regional director of the C.I.O., on the West Coast, appointed RUDOLPH KOHL, a member of the Communist Party in Hollywood, as regional director for the Hollywood Section. At the time he was appointed KOHL was a member and had at one time been the business representative of Local 644, Studio Painters, A.F. of L. This local was not a unit in the I.A.T.S.E. 42

KOHL'S duties were to direct the campaign to take over the I.A.T.S.E. into the C.I.O. KOHL at the time was a member of the A.F. of L. union. (A4)

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

Source 2-B has stated that about December, 1937 another organization, the Committee of Motion Picture Arts and Crafts (C.O.M.P.A.C.) was set up in the motion picture industry which was conceived and dominated in the usual Communist Party manner. The purpose of this organization was to draw the workers of every type and kind in the studios, using the prevailing acute unemployment problem as a base. Although its activities were presumably directed towards solving the unemployment problem by means of division of work and the creation of jobs and other means, in reality it was a scheme to make contacts and propagandize workers along the lines of the Communist Party, and particularly to create sympathy for the C.I.O. (A4)

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

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

JACK HOLEN, Chairman, a member of Painters Union #644.  
(He is now dead)

CHARLOTTE DARLING was secretary.

ED M. GILBERT, whose Communist Party connections and activities have been set out above.

LIONEL STANDER, who in 1934 introduced himself to the M.P.W.I.U. as a member of the Communist Party and who was active in the Hollywood Anti-Nazi League, American League for Peace & Democracy, and North American Aid to Spanish Democracy.

GEORGE E. BODLE, fellow traveller who is a member of the National Lawyers Guild and a follower of the Communist Party line. (at present Assistant Director of the Man Power Commission on the Pacific Coast)

LILLIAN HELLMAN, member of the League of American Writers, American Peace Mobilization who sent the call of the Fourth Writers Congress of the League of American Writers and a fanatical follower of the C.P. line

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

IRWIN P. HENTSCHEL, whose record appears supra.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### UNITED STUDIO TECHNICIANS GUILD (U.S.T.C.)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

STUDIO PAINTERS LOCAL NO. 644

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

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

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

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

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

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

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

HERBERT K. SORRELL

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

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

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

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

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

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

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

#### CONFERENCE OF STUDIO UNIONS

Source 2-0 has stated that this so-called "Conference of Studio Unions" is a small, compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which has been taken over and is now under control of the Communist Party operating through its members in those unions which have captured key positions. (u)

In reality this "Conference of Studio Unions" is the organization set up in the Hollywood studio labor groups to ~~control and steering committee to coordinate and direct Communist union~~ 53

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

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

- (1) STUDIO PAINTER, LOCAL 644 of the International Brotherhood of Painters, Decorators and Paperhangers of America.
- (2) Laboratory Technicians, Local 683, of the International Alliance of Theatrical Stage Employees.
- (3) SCREEN OFFICE EMPLOYEES GUILD, an affiliate of Studio Painters, Local 644, above.
- (4) SCREEN CARTOONISTS GUILD, an affiliate of Studio Painters, Local 644, above.
- (5) SCREEN SET DESIGNERS GUILD, an affiliate of Studio Painters, Local 644, above.
- (6) STUDIO MACHINISTS, LOCAL 1185 of the International Association of Machinists.

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

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

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

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

HERBERT K. SORRELL is president of the Conference of Studio Unions. He is also business representative of Studio Painters, Local 644. 54

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

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

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

Other delegates or representatives composing the Conference are:

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

GLENN PRATT, business representative of Screen Office Employees Guild.

WILLIAM POMERANCE, business representative of Screen Cartoonists Guild.

ED MUSSA, business representative of Screen Set Designers Guild.

BERNARD LUSHER, Secretary Screen Office Employees Guild.

BLANCHE COLE, Screen Office Employees Guild.

DAVE HILBERMAN, Vice-President Screen Cartoonists Guild.

ED M. GILBERT, Screen Set Designers Guild.

CARL HEAD, Studio Painters, Local 644.

WILLIAM BALL, Studio Painters, Local 644.

JOSEPH STERNAD, President Screen Set Designers Guild.

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

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

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

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

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

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

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

It has passed resolutions demanding the immediate independence of India.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

BERNARD LUSHER, Secretary Screen Office Employees Guild.

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

DAVE HILBERMAN, Vice-President of Screen Cartoonists Guild.

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

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

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

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

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

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[Source 2-0 has stated] that the local union from which all of this activity originally started was Studio Painters Local No. 644, the history of which has heretofore been given. As stated it received its impetus for Communist activity from the M.P.W.I.U.

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[Source 2-0 has stated] that the other unions forming this conference are the followings:

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

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

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

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

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

MELVIN G. YOUNG - Vice-President.

PAUL JAFFE - Recording Secretary.

NORVAL CRUTCHER - Secretary-Treasurer.

JOHN R. MARTIN - Business Representative.

CHARLES GREENBERG - Sergeant-at-arms.

RALPH BLANCHARD - Member of the Executive Board.

FRANK REGAL - Member of the Executive Board.

ARTHUR LEVENHAGEN - Member of the Executive Board.

DOROTHY ALEXANDER - Member of the Executive Board.

GEORGE SHAW - Member of the Executive Board.

THEODORE FOGELMAN - Member of the Executive Board.

SAMUEL HORN - Member of the Executive Board.

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

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

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

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

SCREEN OFFICE EMPLOYEES GUILD

[Source 2-Q has stated that this union was originally organized as an independent group in about 1937. He stated that after being in existence some three or four years it came under the influence of HERBERT K. SORRELL and the Communist elements within it and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters, and is now affiliated through Local 644 with the International Brotherhood of Painters, Paperhangers, and Decorators of America.] 60

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

[Source 2-Q has stated] <sup>(u)</sup> that the following are the officers of this union:

MARGARET BENNET - President

BLANCHE COLE - Recording Secretary

BERNARD LUSHER - Financial Secretary

CLAIRE HARGAN - Treasurer

JACK REID - Warden

BARBARA ALEXANDER - Conductor

GLENN PRATT - Business Representative

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

#### SCREEN CARTOONISTS GUILD LOCAL NO. 852

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

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

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

[Source 2-R stated] <sup>(u)</sup> that the officers of this guild are the following:

JACK ZANDER - President

DAVE HILBERTMAN - Vice-President

ERIC LARSEN - Treasurer

PEPE RUIZ - Financial Secretary

AL ARMATUZIO - Warden

A. C. CAMER - Conductor

WILLIAM POMERANCE - Business representative

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

#### SCREEN SET DESIGNERS GUILD

[Source 2-8 has stated] <sup>(u)</sup> that this guild has jurisdiction over set designers, draftsmen, and illustrators, that the workers composing these crafts over a period of years have had various organizations, none of which were successful. Source stated that at one time they were classed as scenic artists and formed a union on that basis but it soon went out of existence. Source further stated that further attempts were made which likewise failed. He also stated that it was not until 1939 that they formed a stable organization. Source further stated that in the fall of 1941 this organization affiliated with Painters Union Local No. 644, thus coming under the influence of HERBERT K. SORRELL and this Painters Union No. 644 which had been dominated by Communist influence since 1935 as has heretofore been shown. 62

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

[Source 2-S has stated] <sup>(u)</sup> that the present officials of this organization are the following:

JOSEPH STERNAD - President

ED MUSSA - Business representative

LESLIE THOMAS - Executive board member

LEW GOULD - Executive board member

ART LONERGAN - Executive board member

FRITZ WILLIS - Executive board member

ED M. GILBERT - Executive board member

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

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

of  
Source 2-S has stated that the officers named ED M. GILBERT is known to be a member of the Communist Party and has been to the knowledge of source a member of the party since 1933. Source has stated that in 1934 and 1935 GILBERT was a member of the executive board of the MPWIU mentioned above. He further stated that in 1935 GILBERT was made chairman of the top fraction of the Communist Party in the Hollywood studio units, being appointed to that position by GEORGE MAURER who was in charge of the Labor Commission of the Communist Party of southern California. (u) 63

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HOLLYWOOD GUILD COUNCIL

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

WORKS FOR THE FORMATION OF THE HOLLYWOOD GUILD COUNCIL

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

<u>Guild</u>	<u>Approximate membership</u> <u>in 1941</u>
Screen Directors Guild	350
Screen Readers Guild	250
Screen Publicists Guild	200
Screen Set Designers Guild	350
✓ Screen Office Employees Guild	900
✓ Screen Cartoonists Guild	500
Total	4,000

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

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

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

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

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

Source further stated that immediately after the invasion of Russia this council had no further place as a propa- ganda group inasmuch as the majority of the representation of the guilds were writers, directors, art- ists, etc. They transferred their activities from a position of isolation to one of violent patriotism. He further stated that after the change in the Com- munist Party line caused by the invasion of Russia was made clear, which took approximately three to four weeks, the directing heads of the guild [council] (u) 67

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

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

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

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

- SHERIDAN GIBNEY - President, Screen Writers Guild, 1941.
- ✓ ROBERT ROSSEN - Secretary, Screen Writers Guild, 1941.
- ✓ LESTER COLE - Treasurer, Screen Writers Guild, 1941.
- MARY McCALL, JR. - Member Screen Writers Guild, 1941.
- ✓ JOHN HOWARD LAWSON - Member of Screen Writers Guild, 1941.
- JEROME CHODOROV - Member of Screen Writers Guild, 1941.
- ALLEN SCOTT - Member of Screen Writers Guild, 1941. 68
- ED M. GILBERT - President, Screen Set Designers Guild, 1941.
- GLEN PRATT - Business Representative, Screen Office Employees Guild, 1941.

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- DAVE HILBERMAN - Vice-President, Screen Cartoonists Guild, 1942.
- ✓ FRANK TUTTLE - Screen Directors Guild, 1941.
- DON GORDON - Screen Readers Guild, 1941.
- LESLIE MASON - Screen Publicists Guild, 1941.

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

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

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

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

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

HOWARD LAWSON  
SAMUEL ORNITZ  
DUDLEY NICHOLS  
GUY ENDORE  
HARRY CARLISLE

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

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

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

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

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

He signed the communication:

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

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

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

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

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

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(14)

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

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

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

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

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

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

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

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

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

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

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

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

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

JOHN HOWARD LAWSON  
SAM ORNITZ  
DUDLEY NICHOLS  
TESS SLESINGER  
FRANK DAVIS  
DOROTHY PARKER  
ALLAN CAMPBELL  
MARION SPITZER  
MADELINE RUTHVEN  
H. S. (HY) KRAFT  
LESTER COHEN  
GUY ENDORE  
JERRY SACKHEIM  
VICIA BROTHERS SHORE  
DONALD OGDEI STEWART  
EILA MAE WINTERS  
JOHN BRIGHT  
ROBERT TASKER  
JOHN WEXLEY  
ROBERT ROSSEN  
THEODORE DREISER  
JULIUS EPSTEIN

PHILIP EPSTEIN  
SIDNEY BUCHMAN  
PHILLIP DUNNE  
EDWARD CHODOROV  
JEROME CHODOROV  
LILLIAN HELLMAN  
CEDRIC BELFRAGE  
MAC ELITSTEIN  
HARRY CARLISLE  
VERA CASPERAY  
HOLLY CASTLE  
ARANUD D'USSEAU  
EDWARD ELISEU  
JOSEPH FIELDS  
MANTIE GRANT  
ARTHUR KOBER  
ALBERT MALTZ  
ROBERT MOLTZER  
W. L. RIVERS  
GEORGE SKLAR  
ORSON WELLES  
VICTOR A. YAKHONTOFF

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

SCREEN DIRECTORS GUILD

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

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

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

The names of those composing this small group were:

KING VIDOR  
LEWIS MILESTONE  
FRANK TUTTLE  
WILLIAM K. HOWARD  
JOHN FORD  
FRANK BORSAGE  
HOWARD HAWKS  
WESLEY RUGGLES

JOHN CROMWELL  
WILLIAM WELLMAN  
ROUBEN MAMOULIAN  
GREGORY LACAVA  
CLARENCE BROWN  
EDWARD SUTHERLAND  
H. BRUCE HUMBERSTONE

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

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

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

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

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

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

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

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

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

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

The officers of the Screen Directors Guild are the following:

- GEORGE STEVENS - President
- ERNST LUBITSCH - First Vice President
- NORMAN TAUROG - Second Vice President
- WILLIAM A. SEITER - Secretary
- TAY GARNETT - Treasurer
- J. P. MCGOWAN - Executive Secretary
- MABEL WALKER WILLEBRANDT - Counsel

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Board of Directors: (in addition to the above)

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

Alternates to the Board:

FELIX FEIST  
REEVES EASON  
IRVING PICHEL  
LESLEY SELANDER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SCREEN PUBLICISTS GUILD - 1735 1/2 No. Vine Street, Hollywood, California

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

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

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

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

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

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

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

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

[Source 2-Z has reported] <sup>(w)</sup> as follows on this guild. He has stated that the following are the officers:

- JOHN WEBER - President
- LILLIAN BERQUIST-Vice-President
- JESSIE BURNS - Corresponding Secretary
- RUTH FASKEN - Recording Secretary
- BILL COLE - Treasurer
- HAL LEVY - Member Executive Board
- BERNARD GORDON- Member Executive Board
- WESLEY HAINES - Member Executive Board
- LEWIS CLAY - Member Executive Board
- FRANK CLEAVER - Member Executive Board
- WILLIAM SHENKER- Member Executive Board

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

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

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SCREEN DIALOGUE DIRECTORS GUILD~~CONFIDENTIAL~~

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

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

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

WILLIAM L. BROSSEAU	TED STANHOPE
STANLEY J. GRANDON	JAMES LEENER
ED L. DAVENPORT	MILTON SACKSON
LESTER SCHAFFER	RICHARD LAPAN
EDWARD E. KAYE	EDWARD J. CORNELL
EUGENE BAILEY	

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

AMERICAN GUILD OF MUSICAL ARTISTS

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

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

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

#### SCREEN ACTORS GUILD

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

[Source 3-C stated] <sup>(u)</sup> that the following are the officers of the guild:

KENNETH THOMPSON - Executive Secretary

JAMES CAGNEY - President

GEORGE A. MURPHY - First Vice-President

PAUL HARVEY - Second Vice-President ✓

WALTER ABELL - Third Vice-President

LUCILLE GLEASON - Recording Secretary

PORTER HALL - Treasurer

WALTER ABELL - Member, Board of Directors

JAMES CAGNEY - Member, Board of Directors

EMMA DUNN - Member, Board of Directors

GEORGE A. MURPHY - Member, Board of Directors

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

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

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

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

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

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

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

RICHARD LAPAN. Source stated that LAPAN in about 1935 or 1936 was the collector for the Communist Party amongst the motion picture people. At that time LAPAN stated that he had collected large sums of money from JAMES CAGNEY and others in the Screen Actors Guild. He stated that in 1934 LAWRENCE ROSS was Secretary of the Communist Party in Los Angeles County. 85

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

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

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

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

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

AFFILIATED PROPERTY CRAFTSMEN LOCAL 44.

INTERNATIONAL PHOTOGRAPHERS LOCAL 659.

INTERNATIONAL SOUND TECHNICIANS LOCAL 695.

MAKEUP ARTISTS LOCAL 706.

MOTION PICTURE COSTUMERS LOCAL 705.

MOTION PICTURE SET ELECTRICIANS LOCAL 728.

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MOTION PICTURE STUDIO GRIPS LOCAL 80.

MOTION PICTURE STUDIO PROJECTIONISTS NO. 165.

STUDIO LABORATORY AND UTILITY WORKERS LOCAL 727.

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

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

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

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

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

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

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

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

HARRY CHERNIN  
WILLIAM WILFROD  
LOUIS HAZEY  
JOHN C. PELTON  
ROY W. VICKEY

WILLIAM M. DOUGLAS  
ARTHUR FRIEDSON  
ROBERT AMES  
MURRY PASCH  
GEORGE HAINES

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

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

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

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

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

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

27  
27/9  
MAKE UP ARTISTS LOCAL NO. 706 (I.A.T.S.E. Affiliated  
With A. F. of L.

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

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

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

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

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

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

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

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

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

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

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

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

[Source 3-K has informed] <sup>(u)</sup> the Los Angeles Bureau Office that none of the officials of this union have any Communist connections. He further stated that the whole union is patriotically opposed to all Communist influence.

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

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

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

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

AMERICAN FEDERATION OF MUSICIANS LOCAL NO. 47

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

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

JOHN GROEN - Vice-President

FRANK B. PENDLETON - Recording Secretary

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AL C. MYERS - Financial Secretary.  
JOHN M. BOYD - Trustee  
H. C. GREEN - Trustee  
RICHARD DICKERSON - Trustee

ZARHN BICKFORD - Member Board of Directors  
JACK BAPTISTE - Member Board of Directors  
ART GINDLER - Member Board of Directors  
MAURI H. PAUL - Member Board of Directors  
GEORGE H. SMITH - Member Board of Directors

The officers are also Members of the Board of Directors.

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

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

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

(u)  
[Source 3-N has further stated] that the Communist line activities of this union are expressed through its President, J. K. WALLACE who sits in the forefront to support the Conference of Studio Unions, which is completely Communist controlled and under the leadership of HERBERT K. SORRELL, a well known Communist. He further stated that the union passed a resolution about October 1, 1942 demanding the opening of a second front. He further stated that WALLACE as a delegate to Labors Unity for Victory 92

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

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

STUDIO DRIVERS LOCAL NUMBER 399

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

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

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

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Their names are:

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

[Source 3-0 has collected] the information about these members himself, personally, through other members of the union. He stated that they were active in the U.S.T.G. in 1939; that they supported the Motion Picture Democratic Committee, which was a Communist front organization. He stated that they also objected to the expulsion from the union of BEN BUDMAN and GENE BRADY because of their Communist activities. The expulsion was made by a vote in an open hearing of the union. AL CAYA acted as the spokesman at the first hearing. At the second hearing, which took place in 1941, BRADY and BUDMAN sought the advice of GEORGE SHIBLEY, an attorney at Long Beach, California who has been involved in Communist activities and is a member of the Lawyers Guild and whose practice is confined to individuals and organizations of a Communist viewpoint and the men mentioned above voted against expulsion. They did not support the American Peace Mobilization or other fronts outside their labor union.

STUDIO PLASTERERS LOCAL NUMBER 755

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

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

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

[ RUDOLPH PARDUCCI  
HENRY GREUTEST  
HAROLD F. WILSON ] (u)

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

STUDIO CARPENTERS LOCAL NUMBER 946

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

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

STUDIO UTILITY EMPLOYEES LOCAL NO. 724

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

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

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

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

HOLLYWOOD UNIONS FREE OF COMMUNIST PARTY INFLUENCE

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

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

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

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

MOTION PICTURE HAIR STYLISTS GUILD - Independent  
approximately 250 members

ARTISTS MANAGERS GUILD - Independent - approximately  
100 members

SCRIPT CLERKS GUILD - Independent - approximately  
250 members

UNIT MANAGERS GUILD - Independent - approximately 100

FIRST AID MEN AND WOMENS UNION - Independent - approxi-  
mate 150 members

SOCIETY OF MOTION PICTURE FILM EDITORS - Independent  
approximately 650 members

[Source 3-S stated] <sup>(u)</sup> that two of the above named A.F. of L. .B.E.W. Local No. 40 which has about 900 members, and the Building

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

(u)

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

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

(u)

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

This summary is as follows:

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

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

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

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

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

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

Again, on page 512 it stated:

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

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

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

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

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

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

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

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

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

(BROWDER'S report - Page 6)

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

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

(Pages 53-54, BROWDER Report)

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

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

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

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

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

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

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

"From a position of opposition to the war in every respect, the Communist controlled groups now suddenly became violently patriotic and began shouting for all-out support of democracy, the war, national defense, second front, and in favor of everything they had condemned just a few weeks before. This is the situation as it prevails at this time. 101

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

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

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

(BROWDER'S report - Page 7)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COMMUNIST CULTURAL ACTIVITIES IN HOLLYWOOD

[Source 3-0, who was a member of the Communist Party in Hollywood for a number of years and who has been very active in Hollywood activities for many years, has stated that the Communist cultural entry into Hollywood was not a spontaneous movement by certain persons in the industry who were in sympathy with "social causes" and who, living in an artificial world of make-believe wished a vicarious thrill by playing at being the dreaded revolutionary in real life, on the contrary this program of Communist infiltration of the Hollywood motion picture industry with the object of taking over and influencing it in the interests of the Communist world revolution, was planned in 1934 and those plans were laid far afield from the local scene. This is not to say that some of those who later became involved in Communist activities among the cultural groups in the industry were not romantic dabblers ~~but~~ what has become since about 1936 a sort of fad with the intelligentsia of the film world, but that group of Communist Party wheel horses which has been working constantly in the interests of the Communist Party and Communism, is in dead earnest, and when properly understood in the light of its place and functions as part of a gigantic world conspiracy, there can be no denial that it has been extremely successful.

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

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

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

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

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

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

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

PEARL ATTACHEVA  
ANATOLI CELEBOR  
SERGEI EISENSTEIN  
LEONID PISCATOR  
SERGI TRETIAKOV  
CHUAN ITIAN  
JAY LEYDA

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

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

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

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

"Film and Photo League"  
"Workers Dance League"

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

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

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

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

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

NATIONAL EXECUTIVE BOARD OF THE NEW THEATER LEAGUE - 1935

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JOHN BOND-	WILL LEE
BEN BLAKE	MARK MARVIN
VICTOR CUTLER	ALBERT MALTZ
HARRY ELION	LISTON OAK
✓ ALICE EVANS-	ROBERT RILEY
BEN GOLDEN	GEORGE REDFIELD
ANNE HOWE	AUGUSTUS SMITH ✓
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HERBERT KLINE	

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JOHN MAKEPEACE	NORMAN STEVENS
MARK MARVIN	MOLLY DAY THATCHER
LOUIS NORDEN	DORIS YANKAURER
NORMA ROLAND	

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

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

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

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

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

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

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

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

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

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

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

BENNO SCHNEIDER, director, an ardent fellow traveller.

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

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

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

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

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

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

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

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

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

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

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

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

✓ LEWIS MILESTONE, director and a fellow traveller.

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

JOHN CROMWELL, director, a fellow traveller.

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

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

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

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

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

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

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

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

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

FRANCES FARLER, actress, fellow traveller.

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

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

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

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

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

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

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

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

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

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

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

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

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

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