

14. "The Stranger," Melodrama, International Production, RKO Release

Sam Spiegel, Producer
Orson Welles, Director
Anthony Veilier, Screenplay
Victor Trivas, Story

Edward G. Robinson, member of cast
Orson Welles, member of cast
Phillip Merivales, member of cast
Konstantin Shayne, member of cast

15. "Two Smart People," Comedy, MGM Release

Jules Dassin, Director
George Bassman, Music

Lucille Ball, member of cast
John Hodiak, member of Cast
Vladimir Sokoloff, member of cast
Clarence Muse, member of cast

16. "Till the End of Time," Drama, RKO Release

Dore Schary, Producer
Edward Lmytryk, Director
Allen Rivkin, Screenplay
Niven Busch, Story

Ruth Nelson, member of cast
Selena Hoyle, member of cast

17. "A Boy, a Girl and a Dog," Comedy-Drama, Film Classics Release

Herbert Kline, Director
Maurice Clark and Irving Fineman, Screenplay
Leopold Atlas, Story
herbert Kline, Adaptation

Lionel Stander, member of cast

18. "Cloak and Lagger," Melodrama, Warner Brothers Release

Milton Sperling, Producer
Fritz Lang, Director
Albert Maltz & Ring Lardner, Jr., Screenplay
Boris Ingster & John Larkin, Original Story
Max Steiner, Music

Vladimir Sokoloff, member of cast

"FREEDOM ROAD" FILMS

This is a new organization incorporated in the State of New York production of independent pictures in Hollywood. The first picture to be made is stated to be "Freedom Road." This picture will be adapted from a book of the same name written by Howard Fast who has a long record of Communist activity. He is an associate editor of "New Masses," special writer for the "Daily Worker" and "Peoples Daily World" and many other Communist publications.

The picture "Freedom Road" will undoubtedly carry the Communist Party line. Others composing this group, incorporators of the company, are:

Paul Robeson, actor
Leo Hurwitz
Waldo Salt, writer
Joe Gould

Paul Robeson is to be the star of the picture. The finances for the venture have been raised by Mrs. Leo Spitz, wife of Leo Spitz, one of the major producers in Hollywood. Mrs. Spitz supports Communist front groups.

"KANIN PRODUCTIONS"

According to confidential informant [redacted] the foregoing is the name of a newly formed organization to produce motion pictures in the independent field. No announcement of program has been made but the following persons with Communist records compose the organization:

Garson Kanin
Ruth Gordon (wife of Garson Kanin)
Donald Ogden Stewart - writer
Michael Kanin - writer

Arrangements have been made to release any production through Universal-International Pictures affiliated with the J. Arthur Rank interests outside the United States.

[redacted]

NEGRO PICTURES

David Hanna in the Los Angeles Daily News for August 22, 1946, stated in part that from New York comes an announcement of the formation of a new firm,

Harold Pictures, which is expected to have an important influence on the production and distribution of all Negro pictures.

Hanna stated in substance that a company headed by Jack Goldberg, an old hand in the Negro field, will turn out twelve pictures a year at the rate of one per month. The first is to be "Boy! What a Girl!", which will be distributed by Arthur Leonard. Some \$50,000 will be spent on the film.



V. SOVIET ACTIVITY IN HOLLYWOOD

The chief Soviet activity in Hollywood at the present time centers around the representative of Artkino, the Soviet film concern. The Soviet film industry maintains an official representative in Hollywood in the person of Mikhail Kalatozov.

Mikhail Kalatozov

This man arrived in Hollywood in August, 1943. According to press items his duties were to be comparable to that of an Ambassador in diplomatic circles with the additional function of advising on the purchase of American films. Among his announced aims were to "strengthen the artistic and commercial ties between the cinema people of the United States and those of the Soviet Union." Kalatozov has been in contact with known Communist elements in Hollywood and shortly after his arrival a reception for him was sponsored by the National Council of American Soviet Friendship, a Communist controlled group. Charlie Chaplin, Hollywood actor, acted as master of ceremonies at the reception and introduced Kalatozov. Kalatozov's duties are said to operate in conjunction with the Soviet Committee, the special representative of which is Leonid A. Antonov, whose headquarters are in New York City.

Leonid A. Antonov

Antonov is one of the largest film producers in Russia and reportedly was sent to the United States to act as liaison agent to get Russian pictures released in this country. He is also charged with the duty of reading scripts of films produced in the United States to see that they are favorable to Russia, and it is said that whenever any Russian film is desired for stock shots, the picture must necessarily not be anti-Communist. It is said that it is not necessary for the picture to be Communist to obtain the Russian films, but that the picture must be at least neutral on the subject of Communism. The local representative for Antonov in Hollywood is Ben Goldstein, with whom all arrangements must be made for the purchase or use of Russian films. Goldstein is American born and works at Technicolor Laboratory in Hollywood.

Soviet Films

Several films depicting Russian activities have been made in Hollywood through the assistance of Artkino. Among these are: "Russia," which will soon be released through Metro Goldwyn-Mayer Studios. Jay Leyda, Communist Party member, was technical director for this picture and stock shots taken in Russia are utilized as background and were purchased from

Artkino. V. V. Pastoev, Soviet Vice Consul at Los Angeles appeared on the MGM lot at least three times to observe the shooting of this picture. "The Russian People" is being made by 20th Century Fox. The producers are Boris Morros and his business associate Sam Spiegle, alias S. P. Eagle. This film also uses stock shots of Russian backgrounds purchased through contact with Artkino. It is based on a play by the Soviet writer Siminov and was adapted to the screen by Clifford Odets, Communist Party member.

Boris Morros

Morros, who is associated with the film, "The Russian People," is a naturalized Russian who at the present time is a musical director in the Hollywood motion picture colony. Morros has been contacted by Vasilii Zubilin, reportedly the head of the NKVD for the Western Hemisphere and was given a brief case containing unknown documents by Zubilin. According to an unidentified informant, Morros acts as an agent of Zubilin in transferring information to German espionage agents. Morros is a close contact of members of the Soviet Consulate staff in Los Angeles, California.

Although Morros has been and still is the subject of vigorous investigative attention in connection with the Comrap case, no additional information identifying him as an active Soviet agent has been developed as of the present time.

Awards to Persons Prominent in the Motion Picture Industry

The Los Angeles Herald for June 9, 1944 stated that Charles Chaplin and John Ford have been accoladed in the past by the Soviet Film Committee. It further stated that Louis Milestone will be honored by the Soviet Union Film Committee in July, 1944 when four of his pictures will be shown at the Cinema Theater Building in Moscow. The subjects selected as being most expressive of Milestone's technique are reported to be: "The Front Page," "Of Mice and Men," "The Purple Heart," and "North Star."

Selection of American Films by Kalatozov

Among the films which have been purchased by Mikhail Kalatozov, a Soviet motion picture representative on the West Coast, and showing in Russia as representative of United States films are "The Little Foxes" and "The Earl of Chicago." The first of these pictures depicts a degenerate Southern family and the latter is the story of a Chicago gangster in England. Informants have reported that it is particularly unusual that Kalatozov should have selected "The Earl of Chicago" since this picture was never particularly successful in the United States and is several years old. It has been suggested that it may be part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people.



Russian-American Club

In August, 1944, this club reportedly was created in the Hollywood district with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. The Russian Vice Consul, V. V. Pastoev, attended the opening session as one of the principal speakers. Included among those active in the affairs of the club are Leonia Kinsky, an associate of the Russian Consul, and Michael Walden who is also reported to be connected with the Russian Consul. Included among known Communist Party members active in this club are Frank Tuttle and his wife Tatiana Tuttle, Michael Walden, and Dr. Murray Abowitz. Olivia DeHavilland, Louis Milestone and George M. Day are also active in the organization.

Mikhail Kalatozov



Kalatozov and his associates reportedly have continued to contact known Communist elements in Hollywood and to have visited nearly all the major studios, allegedly to seek desirable films for purchase by the Soviet Government. It is reported that he has presented to the State Department a proposal whereby the Soviet Union will confer decorations on the following prominent personages: Jack Warner, Sam Goldwyn, Edward G. Robinson, Walter Huston, Oscar Homolka, Victor Francen, Jay Leyda, Mannart Kippert, and Joris Ivens. These awards reportedly are being made to the listed individuals for their participation in the films "Mission to Moscow" and "North Star."

It is reported that Kalatozov has had numerous meetings with Gregori Kheifets, principal suspect in the COMRAP investigation, when the latter has been in Los Angeles.

Exchange of Films with Soviet Representatives

The Hollywood Reporter, a trade paper, on August 2, 1944, stated that plans are being formulated for cultural exchange of motion pictures between the United States and the Soviet Union and Britain and the Soviet Union. It was reported that the USSR Film Committee has approved certain plans and recommended them for acceptance of United States Ambassador Harriman and the British Ambassador at Moscow. The original plan was to have one theatre in Moscow to show only American and British films, but this did not materialize as no suitable theatre was available. The present proposal is that two American and two British films each month be presented for closed showings to cinema clubs, actors, composers, writers, and scientific organizations, and the showing would be for one day only in screening rooms accommodating between 300 and 500 persons. The Russians reportedly would expect similar arrangements to be made in the United States and Britain for the showing of their films. It is reported the State Department and OWI will recommend acceptance of the plan by the Hollywood industry.

"RKO Soyuzintorkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

"In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at \$50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

The following reply was received from the Department in May, 1945.

"The story concerning a contract between these organizations, which appeared in News Week, appears to have been premature. Tentative proposals along the general lines reported in this news story were made by RKO, and were sent, in the form of a draft contract, to the Soviet Union for ratification. Mr. Knapp, of the Foreign Agents Registration Section, has been informed by Mr. Charles Recht, attorney for Soviet organizations in this country, and by Mr. John Whitaker, of RKO, that the Soviet film industry

authorities have not accepted the PKO proposals, or made any counter-
proposals. Both sources imply that, although the Soviet authorities
have definitely terminated negotiations, they did not expect them
to lead to an agreement along the lines first discussed and thereafter
enlisted in the draft agreement, a copy of which is contained in
Division of Records file 147-1978. If any further information is
received by this Division, it will be transmitted to the Bureau."

[REDACTED]

[REDACTED]

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CHP:bm

Soviet Propaganda in the Motion Picture Industry

Information is being compiled by the Los Angeles Office as to whether through propaganda agents or otherwise, the Soviet Union is attempting to place Russian propaganda in documentary war films made by Government agencies for exhibition to the Armed Forces, or whether through influencing local writers, technicians, directors and producers Soviet propaganda is being incorporated in films made for general release to the public.

In this connection the inquiry has disclosed that several official Soviet representatives have acquired contacts in Hollywood, which might enable them to influence American produced moving pictures along Soviet propaganda lines.

Mikhail Konstantin Kalatozov was the first representative of the Soviet Government assigned to the motion picture industry in Los Angeles. He arrived in Los Angeles in August, 1943, and departed for Russia on November 11, 1944. The duties of Kalatozov, a prominent Russian motion picture producer and director, during his stay in the United States were to encourage cultural relationships between this country and the Soviet Union, and to act as an advisor for the Soviet Cinema Committee on the purchase of American films for distribution in Russia. He maintained close contacts with the Soviet Vice Consulate in Los Angeles and with Grigori Khaifets, the Soviet Vice Consul in San Francisco and a prominent subject in the Gouzenko case.

Kalatozov's social and business associates in the movie industry were predominantly among persons of left wing tendencies. He was given a reception by the National Council of American-Soviet Friendship sponsored by such persons as Norman Corwin, George Cukor, John Garfield, William Halloran, James Hong How, Louis Hilstone, Paul Robeson, Franchot Tone, Frank Tuttle and Green Malles. These individuals were typical of Kalatozov's contacts in Hollywood.

That Kalitayev's activities were well known in the industry and were publicized by numerous items appearing in motion picture trade journals, local newspapers and national magazines. Anti-Communist agitators attempted to expose his propaganda efforts and "Time" magazine described him as "an energetic, uncommunicative Soviet official, (who) went about his business with ostentatious and solemn placidity, abetted by the fact that he spoke no English when he arrived."

Information was received that Kalitayev's functions were to be taken over by the Soviet Vice Consul in Los Angeles when he departed and no successor was appointed. Investigation of the Soviet Vice Consul since that time reflects that the Consulate has been relatively inactive in the motion picture industry. The present Vice Consul, Eugene F. Tuzantsev, has few contacts in the Hollywood movie colony. Contacts maintained by the Vice Consulate with the Motion Picture Arts and Science Academy, the organization closest to the members of the Consulate as far as motion picture interests are concerned, are largely confined to inquiries regarding pictures being made or released. Business conducted by the Russian Government in the motion picture industry including purchases of American films for release in Russia are handled by the Soviet Government Purchasing Commission in Washington, D. C.

The West Coast representative for Artkino Pictures, Inc., the U. S. Soviet Film Agency, is Benjamin Bernard Goldstein who resides in Los Angeles. Goldstein handles the assignment, booking and showing of Russian pictures on the West Coast, and is also employed by Technicolor Pictures, Inc., as a film reviewer. Goldstein reportedly is a member of the Communist Party and is said to have been expelled from the Academy of Motion Picture Arts and Sciences several years ago for agitation against America's participation in the war. He has been in frequent and close contact with the Soviet Vice Consulate in Los Angeles over a long period of time.

In May, 1944, Gregory L. Irsky, formerly of Irsky Trading Corporation, together with Leonid Kozlov, a film cameraman, and Boris Tolstopyanov, a film technician, arrived in the United States from the Soviet Union as a commission to study scientific techniques on behalf of the Soviet Government, to arrange for the purchase of cinematographic equipment and to negotiate for technicolor assistance in the motion picture field. From confidential sources, it was learned also that Irsky was charged by the Soviet Government with the organization of public opinion in Hollywood, and the finding of technical assistance for the establishment in Russia of film studios destroyed in the war.

Irsky carried letters from a leading Russian motion picture director to Walter Packer and Charlie Chaplin. Irsky and his friends were entertained at parties by Solomon Laskin, an employee of 20th Century Fox and a close

friend of Kalatosov, and by William Dieterle, a left wing motion picture director, at whose party Gregori Kheifets, Soviet Vice Consul at San Francisco was also present. Irsky was a frequent contact of Benjamin Goldstein, identified above. It has been reported that Irsky at a function held at the Russian Consulate in Los Angeles in September, 1941, broached the plan of obtaining prints of Russian films, such as had just been presented on the program of the Consulate function that evening, for distribution free of charge to American schools and colleges.

Visit of Konstantin Simonov to the United States

On May 23, 1946, from a technical surveillance maintained on John Howard Lawson, it was learned that he telephonically communicated with Bert Bergeman, a Communist employed as a secretary by the Hollywood Writers Mobilization. During the course of this discussion, Lawson stated that he had written most of Konstantin Simonov's speeches that he had delivered in Los Angeles. As you will recall, Konstantin Simonov is a noted Russian writer who visited Los Angeles in May of this year. Bergeman told Lawson that she felt that Simonov's possibilities had not been fully exploited and that many of Simonov's speeches had "watered down" to a mere "drivel" of "Russian and the United States should be friends." Bergeman felt that this was a "milk toast" attitude and that it should be stopped. Also, that the Communists start fighting Fascism which she claimed flourished most successfully in the United States. To this Lawson agreed but cautioned that it would be necessary to start off very gradually in changing the peoples' beliefs and that he felt the "best bet is by Communizing the writers and producers" in Hollywood and eventually controlling every picture and fiction story produced in Hollywood. He also stated that perhaps one day every news article in the United States might also be controlled.

The Los Angeles Herald for May 28, 1946, under the heading "Probe Russ Ship Parties as Chaplin and Garfield Fated," stated in part that Actor John Garfield and wife, Charlie Chaplin and wife, Lewis Milestone, Russian born film director, and Mr. and Mrs. C. Pumantze were entertained aboard a Russian ship anchored in the Los Angeles harbor. This article further stated State Senator Tenney, chairman of the Un-American Activities Committee, announced that he was sending two investigators to get the facts to report to the committee at its next meeting. It is reported that the guests were on board this ship at the invitation of Simonov.

The Los Angeles Herald for May 31, 1946, under the heading, "Russ Writer Lists Chaplin, Bette Davis as Soviet Friends," stated in part that Konstantin Simonov, Russian journalist, reported from New York that Bette Davis, Charlie Chaplin and Hollywood writers speak, "in deep contempt of the slanderous campaign raised by the reactionary press — particularly the Hearst press — against the Soviet Union." Simonov described Miss Davis as an actress

"whom our film goers know from the 'Little Foxes'", and said he was amazed to find Chaplin rehearsing five rolls for a forthcoming picture. Simonov further stated he visited the "Actors Lab" in Hollywood where a great interest in the Soviet Union was displayed. At the Writers' Association Simonov said, "The American writers displayed a sincere and profound interest in Soviet culture." He also stated the friendly attitude of the progressive American intellectual workers is a guarantee for broad cultural relations between our two countries.

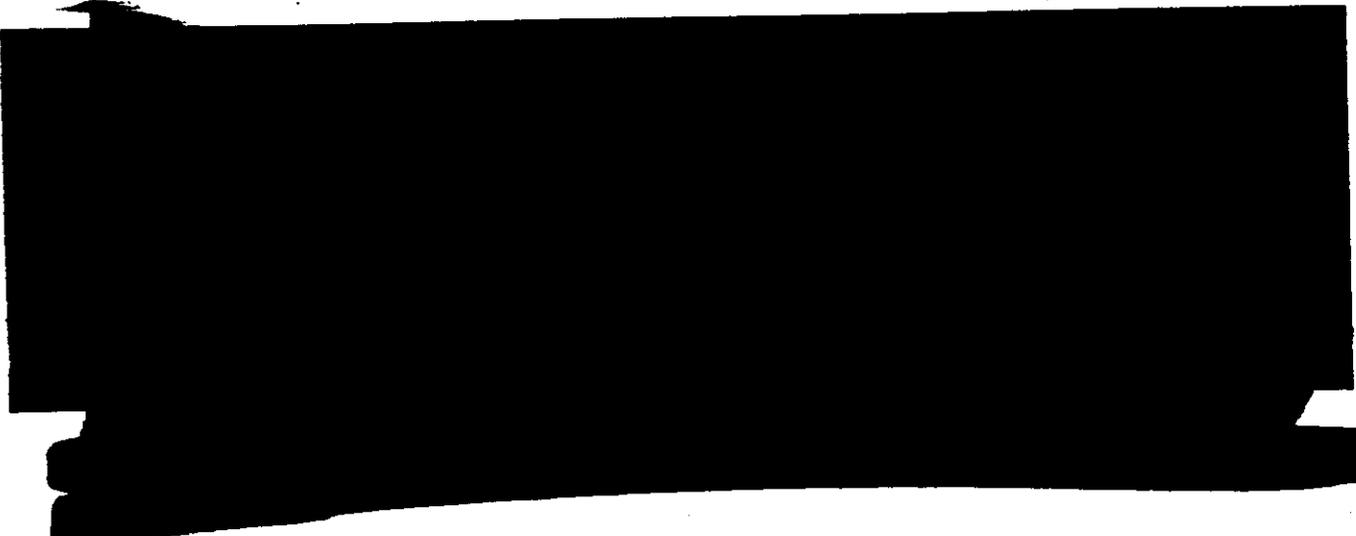
The article in the Los Angeles Herald for May 28, 1946, which referred to Mr. and Mrs. John Garfield, Mr. and Mrs. Charlie Chaplin, Mr. and Mrs. Puzantze and Lewis Milestone, Russian born film director, being the guests of Konstantin Simonov, Russian journalist, on a Russian ship anchored in the Los Angeles harbor, also contained information that State Senator Tenney, Chairman of the Un-American Activities Committee, had sent two investigators to get the facts to report to the Committee at its next meeting concerning this gathering. Then he stated that he was interested in learning more about Milestone and his Russian connections and to question John Garfield. Tenney also stated that he intended to summon Chaplin, who is not a citizen, as well as Garfield and Milestone, along with a score of others. He also indicated that the Committee would like to know Milestone's and Garfield's names at birth. The article stated, "The elaborate banquet served to the guests — while millions are starving in Europe — provided an ironic touch to the celebration honoring the proletariat."

It was stated that the Soviet film viewed by the party aboard the Russian ship was "The Bear" in which the decadence of the Czarists was pointed out by their predilection for champagne parties. Its climax is a scene in which hundreds of bottles of the sparkling wine are smashed. The article stated that Alexander P. Grochev, representative of the Soviet Purchasing Commission in the United States, arranged the banquet preceding the showing of the picture.

This article also reflected that John Garfield said, "we felt it was an honor to be invited aboard as a guest of Simonov because he is here on invitation of the State Department and because he is the author of the best seller 'Days and Nights.' We had been showing him around Hollywood and he felt he ought to return the entertainment and buy a drink in the Russian manner."

Charlie Chaplin, another Hollywood guest at the party, repeatedly referred to the United States Customs men as the "American Gestapo."

SOVIET ACTIVITY IN HOLLYWOOD
(July 23 through November 14, 1946)



In connection with the visit of Konstantin Simonov, the Russian writer, to this country, there appeared in the June issue of the Screen Writer, which is the official publication of the Screen Writers Guild, an edited transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. This forum was presided over by Screen Writer, Dalton Trumbo and was interpreted by Bernard Koten. This discussion was in question and answer form and the following were some of the more important questions, with answers, given by Simonov.

Q: I want to know about such things as the Motion Picture Institute in the Soviet Union and similar institutions.

A: The Film Institute works under the Ministry of Cinematography, situated in Moscow, and it has the following sections: a school for directors, one for film actors, script writers, stage set designers and a section on the history of the film. Students are accepted into the Institute on the same basis as other institutes of higher learning, but for entrance into the actors' division, directors', script writers' and set designers' divisions there are additional tests of the applicants' creative abilities. The Institute itself gives a general education in the humanities. The specialized work in the acting, writing and directing fields is conducted through small groups and work shops, which are led by well-known, important people in the field. The course is a five-year one, and on completion the students take the regular state final examinations in addition to special examinations. The set designers,

for instance, in their final year produce a film. If the sets are considered good, they pass their final test. For the actors this final test is playing an important featured role in a film. For the director this final test consists of either a short which he will direct by himself or working under another director as a creative assistant on a full-length film. For the script writers it is a full-length feature script accepted for production. That describes in general the organizational work of the Institute. For instance, a film just finished, a full-length color film based on a Ural folk tale, had in its case a young girl who played the feature role, who was playing this role as her diploma project for the term; the sets were designed by a young set designer who was also offering this as his diploma project.

Q: From a practical point of view, is it so that this writers' organization mostly determines what subjects shall be filmed for the coming year? (Note: This organization is discussed in a previous answer by SIMONOV and was described as a writers' organization responsible for approximately 75% of the scripts written and used by studios in Russia.)

A: The Council at the head of the script writers' studio prepares the yearly plans which are presented to the council attached to the Ministry of Cinematography. About half the members of the council are attached to the Ministry of Cinematography. In addition, there are many other members of this latter council—about twenty-one members. They are the most important figures in their fields in the country. This council approves and widens the script writers' plan. In such cases as an argument over whether or not a script which the writers' studio thinks is good and is not wanted by any of the film studios, or arguments over construction of the script, the final decision rests with the council attached to the Ministry of Cinematography. That only happens in very serious cases. The main work of the council attached to the Ministry, which meets weekly, is the discussion of films already produced or being produced. About ninety percent of any of the script problems or questions are decided upon by the script writers' studio....

Q: What about rights of the writer in other use of his material? Does he sell only the film rights? Can he sell the film again as a novel or short story?

A: (Note: In this connection, there is presently a strong move under way within the Screen Writers Guild to license rather than sell screen plays, and this move has been promoted by Communists within the Guild presumably in order that they may then exercise complete control over the script.) He sells only the right for screening.

the right for publishing remains his. But sometimes they make the condition in the contract that the author does not have the right to have it printed or published until the film has been screened or issued. That happens very rarely. Most of the studios are not much concerned whether or not the script is published.

Q: How do writers get paid; by salary or percentage?

A: The script writer is paid for each film. He does it by contract. He gets from forty to eighty thousand rubles for a film.

Q: I am interested in the compensation of people employed by the studios-- the actor, director, writer and cameraman; what is the comparative pay?

A: The director gets a monthly salary. There are four categories of directors (Simonov then goes on to explain these categories.) There are two types of acting personnel. The first is the so-called staff actors who get a regular salary. They are required to work a maximum number of days a year, let us say, perhaps ten shooting days a month. For all work beyond that they get overtime. But most of the important actors work in the theatre, too, the greatest number, and they work on contract.....

Q: These technicians, cameramen, etc.; who sets their salaries and what can they do about it if they consider their salaries unfair?

A: They get a two-week testing out period. After this period they are told they will be hired at such and such a salary. If they agree, they stay on; if not, they go to another place. With the set designers, the artists, their qualifications and art ability decide their salaries and that is decided upon by the various art organizations.

Q: What about trade unions as they exist in America which set working conditions and wage scales?

A: The principle is the same. I will explain from the point of view as it is worked out in the theatre. In the theatre there is a well defined norm for the actors' salaries. In a given theatre, ten actors could be of the highest category, fifteen of the next, twenty of the next, forty of the lowest category. And on this basis theatres accept actors for any openings. And if all ten places in the highest category are filled, for instance, and some important actor of the highest category asks to be taken into the group, he will be told, 'We would like to have you, but there is no opening, only one in the next category.' The actor must decide this himself. If it is

an especially good theatre, and the actor wants to come to the theatre just to work there, he will come despite this. These categories are not static; they continually change; an actor can promote himself from one to another. In the case of any misunderstanding or quarrel, say, when an actor might consider that he should be promoted to a higher category but is not being promoted, he has two ways out. He might apply to the trade union for help. The trade union would have to appoint a qualified commission to examine the whole question. Into this commission would go representatives of the theatre, representatives of the whole director force of the theatres and representatives of the actors' social organizations. This decision will be a compulsory one for the theatre because if the theatre does not follow the decision made by the trade union, the union takes the theatre to court.

But that is rarely necessary. The actor has another avenue of complaint. There is a union, a theatrical society which is purely an arts organization and not a trade union. At its head are the most important directors and actors. If the actor thinks he has been treated unjustly, he can apply to this organization of theatrical workers, asking them to comment upon his treatment. If the organization decides to defend the actor, its authority is so high that usually it will be listened to.

Q: What is the procedure in the event of dissatisfaction with wages? For instance, take the actors in the lowest category; suppose they are dissatisfied with the rate. What appeal do they have?

A: Take the theatre, for instance. At the head are two people — the Administrative Director and the Arts Director. In deciding any hotly-contested questions, the last word remains with the Arts Director, since in these positions, usually, there are the most important actors, etc., and if there is any argument, certainly the Administrative Director must accept the decision the Arts Director makes. So, if an actor in this lower category considers his salary too low, he will apply first of all to the Arts Director and if the Arts Director decides that his salary should be increased, and if it is possible to increase it, in that theatre, then it is raised. However, if they don't come to an agreement, the actor can then apply to the trade union and if the union agrees, the actor should get a higher salary, they then take the Arts Director to court. But those cases are rare because the life of the theatre depends on agreement.

Q: I am still trying to tackle the problem of a group action. Suppose not one, but all of the stagehands became dissatisfied. What is their approach toward reaching a higher wage?

In cases where it would be generally conceded that a whole group is being underpaid this question would be raised in government circles and they would raise the salaries on government decision. To take a concrete example: the writers decided their fees for work in magazines and books were not high enough. They continued discussions on that for two years in the trade unions. The Union of Soviet Writers, on its decision that the salaries were too low, together with the publishers, appealed to the government for raising of their salaries and fees. A commission was established by the government with representatives from these fields and the decision was to double the fees. You will excuse me if I say something that is quite primitive, but I must say it.

The whole state budget is organized in the interests of the entire population of the country. Therefore, we cannot always give people the salaries that their work might deserve, and we cannot always give people the salaries which would secure good life for them. This, of course, is regrettable, but it does not provoke any opposition among the people because no one is putting their money into his pockets. At this given moment the government is not able to pay more. It is more important to build and restore at present. For this a tremendous amount of money is needed in capital. Therefore, in the interest of the government's needs, the people reconcile themselves to the conditions. The question of raising salaries is very often put, and if you were to examine Soviet newspapers, you would notice often decrees calling for raising of salaries in tens of different categories, but the question is NEVER categorically put: 'Either you raise my salary or I won't work.'

Q: Do you get many American films in the Soviet Union?

A: There are the films that are received to acquaint the small circle of people in the arts with American films, and then the films that are received to be distributed throughout the country.

Q: Where is there that separation?

A: The smaller circle of people decides which films ought to be bought and distributed. In recent times there were a greater number of American films on the screens in the Soviet Union. Unfortunately, now we have adopted the system of dubbing in voices. I don't like this system. I prefer sub-titles. This dubbing in holds up distribution for a long time; it usually takes six to

eight months to dub in a film because the attitude toward dubbing is quite a serious one and great actors are hired to dub in the voices. They do a very good job but take a very long time at it. I think that the number of American films on our screens will be greatly increased; the whole tendency is to take on more and more of them.

Q: What is the basis for a selection now?

A: The question of the creative worth of a film, the question of business relations between ourselves and Hollywood. Often when it is felt that there is a great desire for comedies by the Soviet audiences, comedies are bought and put on the screen. Much depends on our own production. It is important to intelligently establish a proportion between the type we are doing and the type we put on the screen from other countries.

Q: I am interested in the exchange of people in larger numbers than is now taking place and would like to know what hurdles have to be overcome.

A: I am very happy this matter has come up. I have talked with several people already and I think it would be very desirable to have some sort of American-Russian Film Committee established, which would concern itself with these exchanges. I think such a committee should consist of people from all the fields—camera-men, writers, actors, directors, producers—so it could deal with all questions concerned with cultural and administrative problems and the creative arts. If such a committee were established I think that we would then be able to turn from these fruitless discussions of exchange to practical exchanges. We could concern ourselves with the exchanges of workers, with trips, with the exchange of information, sending over apprentices both here and there. It would make possible the organizing of Periodical film festivals and in addition aid in the more intelligent and more rapid exchange of good films between both countries. I am going to insist on such a committee when I get back to Moscow."

[REDACTED] Paramount Studios, advised an Agent of our Los Angeles Office that no contact has been made by personnel of the Soviet Vice Consulate in Los Angeles with Paramount Studios during the past six months. He stated that it was entirely possible that unofficial contacts had been made but that nothing had passed through his office which would indicate any attempt on the part of Soviet diplomatic officials to contact this studio.

This interview, which was conducted on August 13, 1946, also provided information that the Paramount Studios had recently discharged several writers who had Communist inclinations. [redacted] indicated that although Communists and Russians were an active minority in the motion picture industry, he did not believe that they would ever have any real influence in the industry until they learned how to make pictures properly and stop trying to convey a social message. He indicated that he did not think the average American theatre-goer was interested in this sort of picture.

[redacted] also advised that he recently returned from a four months tour of Europe which took him to Finland, Norway, England, Italy and occupied Germany. He advised that he visited the Russian zone while in Berlin and learned that the Russians were at that time producing twelve pictures, using the facilities of a German film organization and German actors. He stated that these films were all Communist propaganda and were being prepared for release to Central Europe. He indicated that there was no doubt in his mind that the Russians were extremely motion picture conscious. He recalled one incident when one American studio had several prints in a warehouse in the Russian controlled zone. Efforts to get these prints back have been negative and the Russians have claimed that they were destroyed by fire. However, he stated that affidavits are available to the effect that the Russians stole the prints and are using them in the production of their own pictures.

[redacted] also stated in this interview that the Johnston office was aware of the Soviet and Communist attempts to infiltrate the motion picture industry and is taking measures to combat propaganda of this type.

[redacted] of the MCA Studios, stated on August 15, when interviewed by a representative of this Bureau, that officials of the Soviet Union had been very inactive and that no contact had been made with his studio by the Soviet Vice Consulate in Los Angeles since May 15, 1945.

[redacted] Universal International Studios, advised that on August 8, 1946, a party of seven Russian engineers, including an interpreter, visited Universal International Studios. The interpreter's name, according to [redacted] was Alexander Arkator, of 156 North Arden Boulevard, Universal City, Los Angeles, California.

The activities of this group of Russian engineers were followed by this Bureau in the case entitled "Igor Nikolaevich Murovov. These individuals

were in this country with the approval of the State Department to inspect municipal facilities such as water plants, gas plants, bridges, railway and streetcar installations. Their tour included the major cities in this country, during which time they gathered information, photographs and blueprints.

They were also interested in production figures and new techniques developed. The visit of these individuals to the studios was the result of a request received from Mr. Albert Kriz, who is a Los Angeles architect, who made the request for the Los Angeles Chamber of Commerce.

[REDACTED] of Columbia Pictures International Corporation of New York City, advised that Columbia Pictures had no contractual relations with the Soviet Government and that this corporation cannot sell pictures to the Soviet Government as it (the Soviet Government) will not pay for them and that Columbia Pictures has purchased no Russian pictures.

[REDACTED] of Paramount International Films, Inc., also advised that Paramount had no contractual relations with the Soviet Government. He advised that in 1943 Paramount Studios had purchased "The City that Stopped Hitler" from the Russians for distribution in the United States. This film was a factual war picture concerning the siege of Stalingrad with narration by John Wexley. He stated that approximately one year ago Paramount Studios through Nicola Napoli, of Artkino Pictures, Incorporated, sent prints of the pictures "Hitler Gang" and "The Hostages" to Moscow for the approval of the Soviet Government. He explained that if the Soviet Government approved the pictures then a deal would be made for their purchase. However, he stated that he has tried unsuccessfully to obtain the return of said pictures from the Russians. He stated that since this time Napoli has indicated an interest in the picture "The Searching Wind," which was written by Lillian Hellman, reported as a well-known follower of the Communist line, which depicts the story of diplomacy in Europe leading up to the second World War. However, [REDACTED] advised Napoli that in view of the fact that any dealings with Artkino and the Russians were far from profitable, he consequently refused to have any further dealings with him, citing the fruitless attempt to regain the prints "Hitler Gang" and "The Hostages" from the Russians.

[REDACTED] an official of the Metro-Goldwyn-Mayer Pictures in New York City, also advised that his company had no contractual relations with the Soviet Government and that further it did not wish to deal with the Soviet Government, as the Soviet Government would offer to pay only about \$5,000 for a picture, which is a very low figure, according to Mr. Spring. It was Mr. [REDACTED] opinion that the Soviet Government wished to purchase pictures derogatory to the American way of life. For example, the film, "Johnny Eager," which was

a gangster picture. He advised that his company would not permit the sale of such type pictures to the Soviets. Mr. Spring also advised that approximately two years ago, the Soviets attempted to make a deal with his company whereby they would purchase pictures from Metro-Goldwyn-Mayer for showing in Russian theatres if MGM would guarantee certain running time of their pictures, in American theatres. However, he advised this deal was not consummated. He stated that during World War II, the following pictures were sold by MGM to the Soviet Government: "Edison the Man" and "Song of Russia."

[REDACTED] of Twentieth Century Fox Film Corporation, advised that his company had no contractual relations with the Soviet Government and that he could not remember that his company had sold any pictures to the Soviet Union within recent years. He advised that the Soviets wanted to purchase the film "Grapes of Wrath" and were even willing to pay approximately \$150,000 for the picture. However, he stated that this offer was turned down as he believed the Russians wished to show this picture for propaganda purposes. He also stated that "Grapes of Wrath" was not the type of picture typical of our American way of life.

[REDACTED] of RKO Radio Pictures, Inc., advised that his corporation had no contractual relations with the Soviet Government. He stated that the Soviets had purchased the picture "North Star" and the picture "Bambi," approximately a year and a half ago, "Bambi" being a Walt Disney production and the story of a little deer and other animals. "North Star" is an American picture described as being one of several specific propaganda films tending to show American sympathy to Russia. He also advised that 8 major motion picture companies had arranged to form a motion picture export association and assign their rights to sell pictures in certain foreign areas to this motion picture export association. This was done for the commercial protection of the major companies. These companies are as follows:

RKO RADIO PICTURES
WARNER BROTHERS
PARAMOUNT
METRO-GOLDWYN-MAYER
20th CENTURY FOX
UNIVERSAL
UNITED ARTISTS
COLUMBIA

He explained that under this arrangement if a picture made by one of the major studios was sold to Russia or certain other foreign countries, all the

major companies would obtain a percentage of the sale price. It was his opinion, as it was the opinion of other motion picture executives, that the Russians had been interested in purchasing American pictures not truly depicting our American way of life and pictures which would show our American way of life in a bad light. He stated this association, which was formed October 4, 1945, is known as the Motion Picture Export Association, Inc., of New York City.

[REDACTED] of the Motion Picture Export Association, Inc., was interviewed and stated that his association was a Delaware corporation and had no contractual relations with the Soviet Union. He advised that his company distributed pictures of the aforesaid eight major companies in the following 13 foreign countries:

- Japan
- Korea
- Holland
- Austria
- Bulgaria
- Czechoslovakia
- Hungary
- Netherlands (East Indies)
- Poland
- Rumania
- USSR
- Yugoslavia
- Germany (probably American Zone)

He stated that the association was also formed to promote harmony in the distribution of these pictures among the various companies. He stated that so far American pictures are being distributed in Japan, Korea and Germany (American Zone). He stated that his association was sending representatives to all thirteen countries in an attempt to sell American pictures. He advised, however, that no dealings with the USSR have been consummated up to this time.

(November 14, 1946, through February 14, 1947)

RUSSIAN FILMS

The Hollywood Reporter for October 28, 1946, under the heading "Reds Admit Their Pictures are Tops" stated in part as follows:

"Film critics 'can arrive at one conclusion only, that Soviet cinema art ranks first in importance and profoundness,' V. Polporatsky, Correspondent for Izvestia, wrote in a story on 'The Cannes Film Festival,' released here last week by the USSR Embassy. Praising the French films and the 'great craftsmanship of Disney's films,' the Russian writer held that the impressive record of awards to Soviet films was justified by their 'vitality, faith, in the future and the struggle for it.'"

The article stated that the American films tend toward standardization. One critic remarked that films are stamped in Hollywood just like automobile parts in Detroit. "Many of the films shown demonstrated the moral degradation of much of the world's cinema art. The majority of the non-Soviet films which were shown in Cannes were devoted to the decadence of the human mind. Drug addiction, dipsomania, and mysticism under the guise of psychology. Such was their essence." "A direct contrast is supplied by the Soviet films. Even the other contestants admitted the superiority of the Soviet films."



(February 14, 1947 to April 22, 1947)

JOHN HERMAN DIERKES

[REDACTED]

In connection with this investigation the Los Angeles Office developed information that Dierkes is presently acting as technical advisor for Jay Richard Kennedy, an independent motion picture producer in Hollywood. Dierkes was assigned to Kennedy's picture "Assigned to Treasury" and to a projected follow-up picture tentatively titled "Secret Service."

Investigation of Kennedy reflects that he is a business associate of Sidney Buchman, an alleged Communist figure in the Los Angeles area and a producer at Columbia Studios. Kennedy reportedly came to Los Angeles approximately one and one-half years ago from New York to confer with Sidney Buchman about a screen story which he subsequently sold to Buchman. This story was based on material taken by Kennedy from the confidential files of the Treasury Department and is being made into a picture by a joint production unit of Kennedy and Buchman. This picture is to star Dick Powell and is entitled "Assigned to Treasury."

The Los Angeles Office reports that from a source close to Buchman it ascertained that Kennedy was a member of the Communist Party, although the New York Office was never able to identify him as a member of the Cultural Section. It is reported by the Los Angeles Office that Kennedy's importance in Party circles was evidenced by the fact that his leadership was being reviewed at the same time as was the leadership of John Howard Lawson, a top motion picture alleged Communist figure.

The Los Angeles Office also reported that there are various references in its files to liaison missions carried by Kennedy in contacts with Carl Winter, former Chairman of the Los Angeles County Communist Party in the past few years.

In the latter part of February, 1947, there appeared an article in the Los Angeles "Examiner" stating that the Roosevelt family had abandoned their former policy of refusing to allow a motion picture to be made on the life of the late President and had agreed to a film based on the life of F.D.R. which will be in the charge of writer producer Jay Richard Kennedy. The news item pointed out that James Roosevelt was to be technical advisor on the film and would assist Kennedy in selecting the material and snaring in the financial interests of the picture. James Roosevelt added in this article that Kennedy would soon meet with Mrs. Eleanor Roosevelt and stated that he had obtained her permission for Kennedy to write and produce the film.

A further article appeared in the Los Angeles papers carrying a date line of February 27, 1947, at New York, in which Mrs. Eleanor Roosevelt stated that while her mind was not changed on the subject of pictures of the late President, her son James took the position that since there was no way to stop such pictures, it was better for the family to cooperate and thus obtain as accurate a presentation as possible.

On March 19, 1947, the Los Angeles Office reported that the status of Dierkes with this projected picture was not clear as of that date. They further reported that Dierkes was on a status of leave without pay with the Treasury Department until March 24, 1947, and that he had given no indication as yet as to what his future plans would be. The Los Angeles Office further reported in this connection that Dierkes has had an offer to return to the Treasury Department for active assignment, that his position with Jay Richard Kennedy could be extended at his option and, further, that he received an offer of Liaison Agent in Hollywood for the Jay Arthur Bank, Motion Picture Interests of Great Britain.



V/ COMMUNIST INFILTRATION OF RKO STUDIOS

INTRODUCTION

Under the following designated sections there is incorporated herein the latest information available concerning the above entitled matter:

- I. RKO Executive Organization and Staff.
- II. RKO Producers
- III. RKO Directors
- IV. RKO Writers
- V. RKO Actors and Actresses
- VI. RKO Feature Pictures Containing Communist Propaganda.
- VII. RKO Contracts with Soyuzintorgkino (Soviet Movie Trust) for Sales of Films.

As will be noted, much of this memorandum is devoted to digests of information concerning the leanings of persons affiliated with RKO. These descriptions are incorporated according to the categories in which they are employed at RKO Studios.

At the outset it may be stated that RKO ranks sixth in size and importance in the motion picture studio group in Hollywood. Since January 1, 1942, RKO has produced or released approximately ninety full length pictures, and in addition has produced and released many short subjects.

1. RKO Executive Organization and Staff.

RKO Radio Pictures has an executive office in New York City, which is responsible for the financing and management of the national and international aspects of the business. The studios are located in Hollywood, where the active production of the pictures takes place, and in addition, there is a motion picture exchange also located in Los Angeles where all pictures produced are marketed. This summary deals only with the production end of the business.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Mohr _____
Mr. Carson _____
Mr. Fardon _____
Mr. Harford _____
Mr. Jones _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

Personages

Charles W. Koerner. According to [redacted] a reliable paid informant, Koerner, Executive Vice President in charge of production for RKO, must be aware of the Communist situation in this studio. The informant has advised that Koerner is a member of the Motion Picture Producers Association which has discussed the Communist situation in the motion picture industry on many occasions. [redacted] recalled that Congressman Martin Dies discussed this situation with the Executive Board of the Association some time ago. [redacted] has advised he does not believe that Koerner is sympathetic with the Communist movement, although he cannot be moved to take action against it. [redacted] has pointed out that the chief interest of Koerner, as head of production at RKO, is to release motion pictures with box office appeal in order that RKO may be financially successful, and that he is not interested in fighting Communism.

C. Bakaleinikoff. This person is Musical Director for RKO, and according to [redacted] the informant, Bakaleinikoff is Russian born and is affiliated with the Russian-American Club in Los Angeles, which was reportedly organized by Michael and Clara Walden, who are members of the Northwest Section of the Los Angeles County Communist Political Association. [redacted] has described Bakaleinikoff as a "careful sympathizer," one who is not particularly active in political affairs, but who has provided music for meetings sponsored by such organizations as the Los Angeles Council of American-Soviet Friendship and the Russian-American Club, both Communist groups.

James Crow is the assistant to William Dozier, General Production Aide to Koerner. According to [redacted] Crow was formerly President of the Los Angeles Newspaper Guild. He has advised that prior to the "Hollywood Citizen-News" strike in 1938, Crow cooperated with the Communist fraction in the American Newspaper Guild, although during this strike Crow was critical of the Party program. [redacted] states, however, that Crow still socializes with Communists, and that while Crow will follow the Communist program in some of its aspects he will not follow the Communist line completely.

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Coffey _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Mohr _____
- Mr. Carson _____
- Mr. Hendon _____
- Mr. Mumford _____
- Mr. Jones _____
- Mr. Quinn Tamm _____
- Mr. Nease _____
- Miss Gandy _____

William Dozier is the General Production Aide to Charles W. Koerner. [redacted] has advised that Dozier was formerly the head of the Story Department at Paramount Studio. In this capacity he hired such known Communists as [redacted], Bernard Gordon and Don Gordon. [redacted] states that there has been an affair between Meta Reis and Dozier of many years standing. Meta Reis, by way of identification, is a member of Club A-3 of the Northwest Section of the Los Angeles County Communist Political Association. The stage and screen magazine "Variety" of July 21, 1944, advises that Dozier had been made Aide to Koerner and that Dozier would act as General Production Supervisor for Koerner, supervising all story purchases as well as being in charge of writers and writers' assignments in addition to producing a number of important pictures. According to [redacted] Dozier, though not known as a Communist Political Association member, has been active in Communist affairs during the past year and one-half. The informant has also advised that Dozier was active in the 1943 Writers' Congress sponsored by the Communist controlled Hollywood Writers Mobilization. At this Congress he was a member of the Advisory Committee, as well as a member of the Feature Film Panel, which was chaired by Richard Collins, known member of the Communist Party. The informant has further reported that Dozier, while at Paramount Studios, elevated Adrian Scott, known Communist, from the rank of writer to the rank of Associate Producer. When Dozier left Paramount and came to RKO Scott followed him and is now with RKO. [redacted] has pointed out that in his capacity as Aide to Koerner, Dozier is the highest executive in the Hollywood RKO Studios, next to Koerner, and that in his capacity as a supervisor of the Writing and Story Departments, Dozier is in a position to pass on all Communist propoganda which might be injected into any film made by RKO, subject to revision only by Charles Koerner.

II. RKO Producers

Prior to setting forth the various people in this category with Communist affiliations at a varying degree, the following observations are made concerning the general capacity of a producer as based upon information of general knowledge and that supplied by [redacted]

The producer in a studio is the official responsible for and in charge of the actual production of a picture. In many cases producers are the heads of production companies or units which are almost independent of studio management, although the completed picture might bear the label of the studio releasing it. This is true with respect to RKO.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Mohr _____
Mr. Carson _____
Mr. Hendon _____
Mr. Mumford _____
Mr. Jones _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

Producers are principally interested in completing a picture for profit and might neither be aware nor interested in any disguised Communist message injected into a given picture by the writers or directors, so long as the picture as a whole has box office appeal.

The producer is the final arbiter of what the picture is to contain when it is completed. Therefore he is in a position to cut out all Communist propaganda when he recognizes it or when he cares to take this action. Similarly, if a producer desires to inject Communist propaganda into a picture, he being in charge can do so; then the only person who can override the producer is the executive head in charge of production.

As of November 1, 1944, RKO had fifteen producers, fourteen associate producers and one short subject producer. Following are listed those RKO producers who have Communist affiliations or connections indicated:

Niven Busch has been described by [redacted] as one who appears to be sympathetic with the Communist movement and one who is supported by Communists because of his writings. The informant knows of no organization of a Communist character to which Busch has belonged, nor does he recall any specific pictures for which Communists have expressed their likes. He described Busch as a "liberal" writer.

Harold Edgar Clurman is said to be a native-born citizen. He is a director-producer and writer for RKO Studios. His father and mother are said to have been born in Russia. [redacted] states that Clurman claims to have directed twenty-five Broadway successes, including "Men in White", "Awake and Sing", "Gentle People", "Golden Boy", and "Deadline at Dawn."

[redacted] further advised that Clurman is a personal friend and associate of Franchot Tone, John Garfield and Clifford Odets, all of whom are said to be connected in the Communist movement. His wife is Stella Adler, an actress. While there is no definite record available to show Clurman is a member of the Communist Political Association, [redacted] has advised that Clurman has been active in the following Communist influenced or dominated groups:

Group Theater - a leader
Director of Marxist plays
International Union of Revolutionary Writers
Member of New Theater League
Joint Anti-Fascist Refugee Committee - active worker.

Tolson _____
E. A. Tamm _____
Clegg _____
Coffey _____
Glavin _____
Ladd _____
Nichols _____
Rosen _____
Tracy _____
Mohr _____
Carson _____
Hendon _____
Harford _____
Jones _____
Quinn Tamm _____
Nease _____
Miss Gandy _____

[redacted] has further informed that Clurman made several trips to Russia, and at one time referred to the United States as the "middle class world." He directed "Waiting for Lefty" and "Paradise Lost", both of which were written by Clifford Odets. He signed "the Letter of 150", justifying the Moscow purges in 1937. He protested against the release of "Tennessee Johnson" picture. He is also a lecturer at the Hollywood Writers School run by the Hollywood Writers Mobilization.

Don Hartman is an Associate Producer, and according to [redacted] he was a member of the League of American Writers, and is presently active in the Hollywood Writers Mobilization, the successor to the League, both of which are Communist controlled. This informant has advised that [redacted] was also been active in the Hollywood Democratic Committee which is also a Communist controlled group.

David Hempstead. According to [redacted] Hempstead is a former screen director who has followed the line of the Communist fraction in the Screen Directors' Guild. [redacted] describes Hempstead as a sympathizer with the Communist movement and advises, however, that he has no evidence of actual membership on the part of Hempstead in the Communist Political Association. The informant could not advise of any organization under Communist control in which Hempstead has been active.

Nunnally Johnson. According to [redacted] Johnson was active in the Contemporary Theater during the years 1936 and 1937, which the informant has stated was organized and controlled by the Communist Party. He believes also that Johnson was active in the New Theater League also under the domination of Communists. [redacted] termed Johnson as one who, by his activities, has shown sympathy for the Communist movement, but described Johnson as having a "spotty" record, i.e., active only occasionally.

William Cameron Menzies. [redacted] has advised that Menzies was a former instructor at the League of American Writers' School for Writers in Hollywood, and is presently teaching at the People's Educational Center, Hollywood Extension, which is the successor to the School sponsored by the League of American Writers. Both groups have been described as being under Communist control. The informant does not know whether Menzies has been

[redacted] member of the Communist Political Association.

- Tolson _____
- E. A. Tamm _____
- Clegg _____
- Coffey _____
- Glavin _____
- Leahy _____
- Nichols _____
- Rosen _____
- Tracy _____
- Harbo _____
- Belmont _____
- Quinn Tamm _____
- Nease _____
- Gandy _____

Dudley Nichols is said by ██████████ to have been born in Ohio and educated at Oxford University, England. ██████████ has reported that Nichols came to Hollywood in 1933, and soon became a member of the John Reed Club, Communist writers club, and that in 1934 he was associated with John Howard Lawson, John Wexley, Robert Tasker and others, in organizing the Hollywood Motion Picture Writers Union, which is now known as the Screen Actors Guild. In 1936 the Communist gained complete control of this Guild. In addition, Nichols was very active in the following alleged Communist and Communist front organizations:

Screen Writers Guild
 League of American Writers
 Hollywood Writers School - teacher
 American Peace Mobilization
 North American Aviation, Inc. Wildcat
 Strike - June 1941 - supporter.
 A chief speaker at Writers' Congress
 at UCLA, October, 1943.
 Active in American League for Peace
 and Democracy, 1938-1939.
 Sponsor of and active in Hollywood
 Anti-Nazi League. (Elected member
 of this group after culmination of
 "Stalin-Hitler Pact").
 Supporter of "The Yanks are Not
 Coming" program.
 Contemporary Theater.
 New Theater League
 International Union of Revolutionary
 Theaters - Moscow, 1932.
 Signed protests against investigation
 of Moscow trials requested by John
 Dewey in 1937.
 Supported Loyalist cause in Spain in
 1937.
 Member of reception committee for Andre
 Malraux - French Communist at time of
 visit in Hollywood, August 16, 1937.
 Member of Sleepy Lagoon Defense Committee
 Sponsor of Los Angeles Council of American
 Soviet Friendship.
 Member of Citizens Committee for Harry
 Bridges.
 Member of Screen Writers Guild
 Member of Hollywood Writers' Mobilization

Mr. Tolson _____
 Mr. E. J. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Egan _____
 Mr. Gurnea _____
 Mr. Harbo _____
 Mr. Hendon _____
 Mr. Mumford _____
 Mr. Jones _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

Adrian Scott was formerly a writer at Paramount Studios and was promoted to the rank of producer at Paramount by William Dozier, described hereinbefore. Scott was subsequently made producer at RKO. According to available records pertaining to the membership list of the Northwest Section of the Los Angeles County Communist Party of 1944, Scott was a member of Club A-1. These same records reflect Scott is presently a member of Club A-1, Northwest Section of the Los Angeles County Communist Political Association holding 1944 Communist Political Association Book Number 46832. Pearl Kamm, the secretary of Scott, according to the same records, has acted as group membership director, as well as labor chairman in two clubs of the Northwest Section of the Communist Party, Los Angeles.

Orson Welles was born in the State of Wisconsin in 1915. He has been a director, actor and writer, and was formerly employed by RKO as a director. Positive proof of his affiliation with the Communist Political Association is not available. However, [redacted] has reported Welles has been affiliated over a period of time with the following organizations, either Communist controlled or influenced:

New Theater Alliance
League of American Writers
Attended 4th Writers' Congress -
University of California, Los
Angeles, October 1-4, 1943.
Member of Bridges Defense Committee
Member of American Peace Mobilization
Member of Theater Arts Committee "EAC"
Sponsor of Rescue Ship Mission to Spain
Member of and active in Joint Anti-
Fascist Refugee Committee.
Sponsor of Los Angeles Council of
American Soviet Friendship.
Member of Hollywood Democratic Committee.

III. RKO Directors

Prior to listing the various directors, the following observations are made as based upon information of general knowledge and that supplied by [redacted]

The director of a motion picture is in charge of the actual making and filming of the picture. He is in turn directly responsible to the producer. He has complete charge of the set, the actors, cameramen and other employees on the lot. He is in a position to inject Communist lines in a motion picture, subject only to revision by the producer.

As of November 1, 1944, there were eighteen directors on the payroll at RKO Studios. Following is a list along with descriptive data of those who have Communist affiliations:

Herbert Joseph Sberman is presently employed by RKO as a director and writer. According to membership records available of the Northwest Section, Los Angeles County, Communist Political Association, Sberman is presently attached to Club A-3. He was formerly organizer of Branch - B, Northwest Section of the Los Angeles County Communist Party in 1943. He was the former West Coast director of the American Peace Mobilization, renowned Communist front. According to [redacted] Sberman at one time was the leader of Communist activity in the motion picture industry, but since June, 1941, when the Communist line changed to advocating all-out aid for the war effort he has been superseded by John Howard Lawson, movie writer. He has always been active in such groups as American Council on Soviet Relations, League of American Writers, Hollywood Writers Mobilization and Hollywood Democratic Committee.

Frank Borzage. According to [redacted] Borzage is mildly sympathetic to the Communist cause but [redacted] does not know any Communist organizations to which Borzage has belonged. The informant described Borzage as one "who goes along" with the Communist fraction in the Screen Directors League.

Danny Dare is a director of the dance and directs in all studios in Hollywood, according to information available. [redacted] states that Dare was a member of the New Theater League and the Hollywood Theater Alliance, and that he has been a teacher in the Actors Lab, described as a Communist controlled group to train actors and actresses. His last directing job, according to records available, was in "Meet the People", produced by RKO.

Edward Dmytryk. According to available records of the Northwest Section membership of the Los Angeles County Communist Party, Dmytryk in June 1944, was a member of Club A-3 (Writers). He is an instructor at the Peoples' Educational Center, a Communist group. According to information received, Dmytryk admitted to Mrs. Lela Rogers, RKO associate producer, that he is a Communist.

Howard Estabrook is not a known Communist membership book holder. However, according to [redacted] he is a member of the League of American Writers, a Communist front and was a teacher at the League of American Writers School in Hollywood. He is presently an instructor of motion picture direction at the People's Educational Center, Hollywood Extension, which is the successor to the school sponsored by the League of American Writers. Estabrook has been affiliated with the Hollywood Writers' Mobilization, Communist successor group to the League of American Writers. He has recently been named secretary of the Council of Hollywood Guilds and Unions which, according to [redacted] was set up at the instigation of Communists to combat the Motion Picture Alliance for the Preservation of American Ideals, and anti-Communist organization. Estabrook is a member of the Executive Council of the Hollywood Democratic Committee in which organization he has been active. This organization is indicated to be a Communist controlled group. He is also a California sponsor of American Youth for Democracy, successor to the Young Communist League.

Fritz Lang. According to [redacted] Lang is a German refugee who came to the United States in 1936. He produced "Fury" and became a hero of the former Communist New Theater League as a result of this production. He has been currently active in the Free Germany Movement.

Lewis Milestone, according to [redacted] was born in Russia and claims that he was naturalized in New York City. The informant states that Milestone came to Hollywood in 1919 and that in 1936 he was active in the former Communist groups, the New Theater League and Contemporary Theater. Milestone, according to [redacted] served on the Committee to Honor Andre Malraux, French Communist who came to Hollywood in 1937 to collect funds for the Loyalist cause in Spain. He signed protests against the investigation of the Moscow trials requested by Professor John Dewey in 1937. He is an active member of the Communist Hollywood Democratic Committee and he sponsored the reception for Mikhail Kalatozov, Russian film director at the Voca-be Club, Hollywood, on August 12, 1943.

Leonide Moguy. According to [redacted] Moguy is a Russian refugee who mixes socially with Hollywood Communists. The informant knows of no Communist organization to which Moguy belongs, although he has stated that the Communists like Moguy.

Clifford Grets, according to [redacted] is a native-born citizen. He has been a writer and is now characterized as a director and a producer. He recently produced "None But the Lonely Heart" for RKO (described hereinafter). The plays "Waiting for Lefty", and "Till the Day I Die" are attributed to

his authorship, having been written during the years 1934 and 1935. According to [redacted] these two plays are considered Communist propaganda since they glorified the role of the Communist Party in underground work and in trade union work.

[redacted] has advised that Odets has been active in the following Communist fronts and organizations and groups having Communist influence:

Member of the New Theater League - (Member of National Advisory Council of League in 1935 which was then affiliated with the International Union of Revolutionary Theaters with headquarters at Moscow.

Teacher in the New Theater School in New York.

Member of the Theater Arts Committee (TAC) - (Also member of National Advisory Council for organization).

One of the original organizers of the League of American Writers.

Chairman of the Delegation of Young Communists, who reportedly went to Cuba in 1936 to protest arrest of workers. (He is said to have been arrested in Cuba with other members of the group - wrote booklet "Rifle Rule in Cuba" in conjunction with Carl Stone Beals, which work has been described as pure Communist propaganda).

Sponsor of benefit in 1939 for Anti-Nazi Writers and the Abraham Lincoln Brigade.

In attendance at Fourth Writers Congress, New York City, June, 1941. (Then elected member of National Executive Board of the League).

On reception committee honoring Mikhail Kalatozov, Russian film director - (At Mocambo Cafe, August 21, 1943).

John G. Honeycombe, a former Communist Party member, has stated that he was in attendance at Communist Party meetings with Clifford Odets.

There are two types of writers in the motion picture industry, the original story writer and the scenario writer. The scenario writer writes dialog from an original story and consequently propaganda might be injected either into the original story or by the scenario writer. It is certain, however, that it is the writer who actually injects Communist propaganda into a picture because it is he who writes the script upon which the production of the picture is based.

It is to be noted that in the motion picture industry in the Los Angeles area, the Communists are the strongest nucleus of the writers' group. From information available as developed in connection with the case entitled "Communist Infiltration of the Motion Picture Industry", there are approximately eighty-five screen writers in the two writers' clubs of the Northwest Section of the Communist Political Association. According to [redacted] Communists have recognized the basic value of the writer in the production of the picture.

As of November 1, 1944, there were fifty-three writers, sixteen of whom are contract writers, the remainder being hired only for individual pictures. Following is a list of those writers who have Communist records of affiliations as noted:

Joe Akins in 1942 acted as an official of the Pasadena Book Panel for Allied Relief which group, according to information developed in the investigation of Communist activities, was organized by known Communists.

Benjamin Frank Barzman was born October 12, 1910 at Toronto, Canada and admitted to citizenship in this country, November 13, 1942, at Los Angeles, California. He has been a free lance writer and, as of June 1944 he was employed at RKO Studios. According to available membership lists of the Communist Party in Los Angeles, Barzman has been a member of Group A-2, Branch A, (Writers' Branch), Northwest Section, Los Angeles County Communist Party. His wife, Norma Barzman, is a writer who has been employed at the Los Angeles Examiner, and who has been a member of Branch A, Northwest Section, Los Angeles County Communist Party.

Wicki Baum who is the novelist, was born, according to [redacted] in Austria. [redacted] has stated she has signed many petitions sponsored by Communist controlled organizations, and has been a follower of the Communist program continually. The informant has no evidence that she is an actual member of the Communist Political Association.

Herbert Eiberman. (Eiberman was described previously under "RKO Directors").

Allen Boratz. According to Communist Party membership lists available Boratz was recently a member of Club A-1, Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party Book Number 48621. There is no record of his current activity in the Communist Political Association.

Harold Buchman. According to available Communist membership lists of the Northwest Section, Los Angeles Section, Communist Political Association, Buchman is literature director of Club A-1, Northwest Section, holding 1944 Communist Political Association Book Number 46232. Buchman has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. He was a member of the Executive Board of the West Coast American Peace Mobilization during its existence.

Val Burton. According to available membership lists of the Los Angeles Communist Political Association, Burton is a member of Club A-3, Northwest Section, holding 1944 Communist Political Association membership card number 46803. He is active in the Hollywood Democratic Committee and the Hollywood Writers' Mobilization.

Edward Chodorov. According to available membership lists of the Communist Party, Northwest Section, Los Angeles, Chodorov was a member of Branch Y., (composed of people out of the city), and was scheduled to be transferred to the New York Cultural Section of the Communist Party on April 28, 1944.

██████████ was advised that Chodorov was a member of the League of American Writers. ██████████ further informed that Chodorov signed the call to the Fourth Congress of American Writers in 1941.

Jay Dratler, according to [redacted] was one of the editors of "Communique" published by the Hollywood Writers' Mobilization in 1942. The [redacted] of this publication followed the Communist Party line. According to [redacted] Dratler has been active in the Hollywood Writers' Mobilization, the Hollywood Democratic Committee, and the Screen Writers' Guild, all of which are controlled by Communists.

Howard Estabrook. (Described previously under Section "RKO Directors").

John Fante, according to [redacted] is an Italian by birth and is believed to be a naturalized citizen. He was a member of the League of American Writers and is close to Orson Welles, collaborating with him in scenario writing.

Anne Froelich. According to available membership lists of the Northwest Section, Communist Party, Los Angeles, she was a member of Club A-3, having 1944 Communist Party membership book #48673. Her 1944 Communist Political Association membership book is not available, although she was recently observed in attendance at a Communist Political Association meeting (Club A-3) by Bureau Agents.

Oliver H. P. Garrett. According to [redacted] Garrett is a former novelist. [redacted] has advised that Garrett is a member of the League of American Writers, the Hollywood Writers' Mobilization, and has been active in the Hollywood Council of Guilds and Unions which was formed to combat the Motion Picture Alliance for the Preservation of American Ideals, a group organized to combat Communism. According to [redacted], a reliable paid informant until recently in the Communist Political Association, Garrett was one of the principal speakers at a meeting on June 28, 1944, of the Council of Hollywood Guilds and Unions, at which time Garrett gave what the informant described as the most settled Communist speech of the evening before nine hundred people.

Sheridan Gibney. According to [redacted] Gibney was formerly President of the Screen Writers' Guild and is currently active in the Hollywood Writers' Mobilization. He participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization. According to [redacted] in 1943 Gibney held a reception at his home for Paul Robeson and Max Yergan, both Negroes, at which the Communist element in Hollywood was well represented. Yergan and Robeson are well known for their Communist affiliations.

Frances Goodrich. According to [redacted] she is very sympathetic with the Communist program. Her husband is Albert Hackett, described hereinafter.

Morton Grant. According to membership records available of the Los Angeles County Communist Party, Grant held 1944 Communist Party membership book #50542 and was a member of Club A-3. According to [redacted] was a member of the League of American Writers and participated in the 1943 Writers' Congress sponsored by the Hollywood Writers' Mobilization, in which group he is also active. His home has been a meeting place for Communists.

Albert Hackett. According to [redacted] Hackett has long been active in the Communist movement in Hollywood and was a member of the League of American Writers. He was elected to the Executive Board of the Screen Writers' Guild in October, 1944. The informant has advised that Hackett was never a leader in any other movements, nor does he have any proof that Hackett is actually a member of the Communist Political Association.

Don Hartman. (Previously described under Section "RKO Producers").

Lillian Hellman. (Mrs. Arthur Kober). This person has a long record as a sympathizer with the Communist movement. According to [redacted] she has been officially connected with the National Headquarters of the Communist Party, New York City. She is the author of "Watch on the Rhine" and she wrote "North Star". Both have been made into pictures which are considered to have a strong propaganda content. The records of the Bureau reflect her to have connections with innumerable known and reported Communists, as well as Communist front groups.

Munnally Johnson, (Previously described under Section "RKO Producers").

Aven Kandel. [redacted] has described Kandel as a "mild" Communist sympathizer. The informant has stated that Kandel rationalizes a great deal and does not follow the Communist line completely.

Herbert Kline. According to Los Angeles County Communist Party records made available in 1943, Kline was a member of the Newspaper Unit of the Los Angeles County Communist Party in 1938. On July 16, 1944, his car was observed at a "People's World" benefit party at the home of E. Y. Harburg, 191 North Bentley Avenue, West Los Angeles. The "People's World" is the

West Coast Communist news organ. According to [redacted] [redacted] has been an instructor in the League of American Writers School for Writers, and [redacted] teaches at the People's Educational Center, successor to this school.

Harry Kurnits. According to [redacted] Kurnits has been a member of the League of American Writers and formerly taught at its Writers School in Hollywood. This informant advised Kurnits was active in the American Peace Mobilization and is now active in the Hollywood Writers' Mobilization, as well as the People's Educational Center, Hollywood Extension.

Richard Landau. According to [redacted] Landau is the husband of Leanne Zugsmith, a writer at Twentieth Century-Fox Studios. [redacted] has advised that Landau's wife, according to reports he has received, has been a member of the Communist movement for years and a writer for "New Masses". She is further reported to [redacted] as having been a member of the League of American Writers and the American Peace Mobilization. The informant has no information on the specific activities of Landau.

S. E. Lauren. [redacted] advised that Lauren has been active in the Hollywood Writers' Mobilization and in the Hollywood Democratic Committee. The informant further advised that while he did not know whether Lauren was a member of the League of American Writers, he did recall that Lauren was very closely associated with it.

Emmet Lavery was recently elected President of the Screen Writers' Guild and also Chairman of the Hollywood Writers' Mobilization. According to [redacted] Lavery, himself, is not a known Communist, although he is sympathetic with the movement and the Communists are using him as a front because he is not known as a Communist at the studio. [redacted] advised Lavery is comparatively new and in his opinion the Communists can use him successfully. Lavery was active in the 1943 Writers' Congress as sponsored by the Hollywood Writers' Mobilization and has been active in the past year in the Council of Hollywood Guilds and Unions, which group it is recalled was established to fight the Motion Picture Alliance for the Preservation of American Ideals - an anti-Communist group. According to technical sources close to John Howard Lawson, who is regarded as the real Communist leader in Hollywood, when Lester Cole, former President of the Screen Writers' Guild, was nominated for reelection, Cole withdrew in order that Lavery would have no opposition. According to the same sources the reason for this move was that the Communists did not want to split the progressive vote and, accordingly, backed Lavery in the election. It is to be noted that he had no opposition since he was the only one nominated for the position.

Arnold Manoff. According to available Communist Party membership records, Manoff was formerly Educational Director of Club A-3, Northwest Section, Los Angeles County Communist Party, holding membership book #10909. Manoff is known to have been a delegate to the Los Angeles County Communist Party convention held October 31, 1943, at Los Angeles. According to the membership records referred to above, Manoff has also been connected with the following Communist groups: The Western Writers' Congress, League of American Writers, Screen Writers' Guild, and the People's Educational Center. He has also been a subscriber to the "People's World," the "Daily Worker" and has been a regular reader of "The Communist". According to the membership records available, his wife, Ruth Manoff, has been a functionary in the Northwest Section.

Lewis Meltzer, according to 1943 Communist membership records, joined the Party in 1943 under the name of Lewis Callahan, holding 1943 membership book #36025.

Horace McCoy. According to [redacted] McCoy has been a member of the League of American Writers, taught in this organization's school and has been active in the Hollywood Writers Mobilization. No evidence is available that McCoy is actually a Party member.

Josef Mischel, alias Peter Warner, is a writer for RKO Studios according to the most recent information. He was born in Austria and naturalized in Los Angeles, October 10, 1914. Available Los Angeles Communist Party membership lists indicate Mischel joined the Communist Party in Los Angeles in May, 1943, under the name Peter Warner, and was assigned to Branch 1, Northwest Section. He is said to have been a newspaper correspondent before coming to America. In his work with RKO, according to [redacted] he translates American films for foreign consumption. He has been a member of the Hollywood Writers Mobilization, and [redacted] states he has advocated an alliance on the part of that organization with the Society for Cultural Relations with Foreign Countries (VOKS) in the Soviet Union. He was a sponsor of the Writers Congress, University of California, Los Angeles, in 1943.

Leo Mittler. Mittler is an associate of reported German Communist sympathizers in Hollywood and has been a contributor to the Free German Movement. He was present at a reception given in honor of Mikhail Kalatozov, Soviet Film Representative in Hollywood, on August 22, 1943.

Jane Murfin, according to [redacted] is not a member of the Communist Political Association, but is used apparently by the Communists. Her activities have been generally in the Screen Writers' Guild as a member of the Executive Board, and in the 1943 Writers' Congress where she was a Chairman of the Ticket Committee.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Coffey _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Mohr _____
Mr. Carson _____
Mr. Hendon _____
Mr. Mumford _____
Mr. Jones _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

Henry Myers, according to membership records available, was formerly National Director of Branch A, Northwest Section, holding Party membership book for 1943, #25065. He was a member of the League of American Writers and taught in their Hollywood school. Through a surveillance by Agents it is known he attended a meeting with Alexander Trachtenberg on February 7, 1943, at the League of American Writers School. Trachtenberg is a member of the National Committee of the Communist Political Association and Literary Director. He was one of the three authors of the CIO stage show entitled "Marching with Johnny," which played in the Eastern part of the United States in 1943.

Dudley Nichols. (Previously described in Section "RKO Producers").

Arch Oboler, according to [redacted] was formerly Western Regional Vice President of the Radio Writers' Guild and is an alternate on the Executive Council of the Radio Directors' Guild, Hollywood Chapter. He was a member of the League of American Writers and was active in the 1943 Writers' Congress, subsequently being a member of the Continuations Committee thereof. On April 15, 1944, as a result of a physical surveillance, it was learned that a car registered to Oboler was observed at the Hollywood Mobile Theater where John Howard Lawson was addressing new recruits of the Northwest Section of the then Communist Party. This was strictly an invitational meeting and a man was observed who may have been Oboler and who left Oboler's car.

Clifford Odets. (Previously described under Section "RKO Directors").

Don Quinn. (Described hereinbefore under Section "RKO Directors").

Stanley Roberts. A car registered to Stanley Roberts was observed as a result of a physical surveillance at a "People's World" (Communist West Coast news organ) benefit party at the home of H. Y. Harburg on July 16, 1944. From technical sources close to John Howard Lawson, Hollywood Communist leader, it has been learned that Lawson stated that Roberts is the kind of person who will go along with "the others", but who is not important - undoubtedly meaning that Roberts will go along with the Communist cause when he has supporters.

David Robison. Robison is a reader and a writer at RKO. According to membership records available for early 1944, Robison was a member of Club B, Northwest Section, Los Angeles County Communist Party, and later was active in Branch B, Communist Political Association, holding Communist Political Association card for 1944, #46889. His wife, Naomi Robison, is Northwest Section Financial Director, apparently handling all money in the Northwest Section. She is a member of Branch D (Radio Artists), Northwest Section.

Waldo Miller Salt is a free lance screen writer. According to membership records until recently he was organizer for Branch A (Writers) Northwest Section, Los Angeles County Communist Party, holding 1944 Communist Party membership book #48986. He has been active in the League of American Writers, the Hollywood Democratic Committee, the Hollywood Writers' Mobilization, and the Council of Hollywood Guilds and Unions. He was formerly Los Angeles Treasurer of the National Federation for Constitutional Liberties, a Communist dominated group. On September 24, 1944, he was observed by agents in attendance at a birthday party at the home of Carl Winter, President of the Los Angeles County Communist Political Association. His wife, Mary Salt, is a member of Branch F (Actors) Northwest Section, Los Angeles County Communist Party, and is an instructor in the Actors' Laboratory, Communist actors' work shop.

Adrian Scott. (Previously described under Section "RKO Producers").

Allan Scott is the brother of Adrian Scott and, according to [redacted] he has been a member of the League of American Writers, and has been active in the Hollywood Writers' Mobilization and the Hollywood Democratic Committee. Jane Mead, who formerly lived with Scott, has been a Communist functionary in the Northwest Section for some time. According to [redacted] one of Scott's screen plays, entitled "So Proudly We Hail", was strictly in line with the Communist theme that the present war is a "people's war". Allan Scott is not known as a Communist Political Association member.

Rud Wilson Schulberg was born in New York City, and is presently an Ensign in the United States Navy and assigned to the Office of Strategic Services. He was previously a screen writer and is said to have alternated between Hollywood and Mexico City. According to [redacted] Schulberg was a writer for the picture "Government Girl" produced by RKO under the direction of Dudley Nichols, described hereinbefore. Schulberg is reported to have been a Communist Party member by [redacted]. He has been active in such Communist groups in the Hollywood area as,

American League for Peace & Democracy
Hollywood Anti-Nazi League
Hollywood League for Democratic Action
Hollywood Peace Forum
Motion Picture Democratic Committee

American Peace Mobilization
Hollywood Theater Alliance
Contemporary Theater
United Spanish Aid Committee
Joint Anti-Fascist Refugee Committee
New Theater League
Motion Picture Artists Committee

Curt Siodmak. [REDACTED] has described this person as a refugee who is regarded favorably by Hollywood Communists and who fraternizes with them.

Harold J. (Hal) Smith. Available Communist membership records for 1944 reflect that Smith was former Membership Director of Club A-3, Northwest Section, and held 1944 Communist membership book #48677. His wife, Sylvia Smith, is known as a former functionary of the Northwest Section, Communist Party in Los Angeles. [REDACTED] a reliable informant, until recently a member of the Communist Political Association, advised Smith was a writer of a pageant to have been presented at a rally for William Z. Foster, National Chairman of the Association, which was under the auspices of the Los Angeles Communist Party Executive Committee in July, 1943.

Ray Spencer. According to available membership records for 1944 he was a member of Club B, Northwest Section, Los Angeles County Communist Party, and now holds 1944 Communist Political Association card #46825.

Joe Swerling. According to [REDACTED] Swerling was an instructor in the League of American Writers School for writers in Hollywood, and was active in the Joint Anti-Fascist Refugee Committee, and attended open Communist Party meetings. The informant states that Swerling is currently active in the Hollywood Democratic Committee.

Frank Tarloff. According to available membership records, Tarloff became a member of the Communist Party in 1943 and later held 1944 Communist Party membership book #48663.

Bess Taffel, according to membership records, is presently assigned to Club A-1, Northwest Section, Los Angeles County, Communist Political Association, and holds 1944 Communist Political Association card #46818. She was formerly a club functionary.

Barry Trivers. [redacted] believes Trivers to be the brother of Paul [redacted], a known Communist Party member. Barry Trivers, according to [redacted] is comparatively new in Hollywood, and is not a member of any Communist front, but is a sympathizer and one who fraternizes with Communists.

Dalton Trumbo was born in Montrose, Colorado, December 9, 1905. He is said to have been the writer of "Tender Comrade", recently produced by RKO, and has also been employed as a screen writer by MGM Studios. Available Communist Party membership lists in Los Angeles indicate he was a member of Branch A, Northwest Section, Communist Party, Los Angeles County, under the Party name Hal Conger. Trumbo is a member of the Screen Writers' Guild, the League of American Writers, and was a contributor to the "Clipper", the publication of the Hollywood Writers Mobilization. He was a member and speaker at the meetings of the American Peace Mobilization, and the National Federation for Constitutional Liberties. [redacted] states Trumbo wrote a pamphlet in defense of Harry Bridges, and has written articles appearing in the Communist West Coast news organ, the "Peoples World." He has been one of the most active members in the Hollywood Democratic Committee and was extremely active in working against the Motion Picture Alliance for the Preservation of Democratic Ideals, an anti-Communist group formed recently to fight Communism in the motion picture industry.

Brenda Weisberg. [redacted] as advised that Weisberg was formerly active in the now defunct Hollywood-Nazi League, and the Joint Anti-Fascist Refugee Committee. She is currently active in the Hollywood Democratic Committee. The informant has described her as a rank-and-file person who has never been a leader in any of the groups, but he has stated he does not know if she is an actual Communist Political Association member.

John Wexley. The November 15, 1944, issue of "Variety" states that this person has just returned from military service and was assigned by RKO to handle the screen play "Cornered" for Producer Allan Scott. According to available 1944 Communist Party membership records, Wexley was a member of Branch A, Group 2, Northwest Section, holding 1944 Communist Party book #48640. These records reflect he was given special leave by the Party to go into the United States Army. According to dispatches in the "People's World", he made a trip to Europe and was in Russia, but returned around the first of November, 1944, at which time he was discharged from the United States Army.

V. R.K.O. Actors and Actresses

R.K.O. has no contract "star players" although it employs what are known as "stock players", generally hired for a period of six months, and consequently, the players roster is continually changing.

The "star players", when used in an R.K.O. release, are signed only for the picture and are not under regular contract. Since January 1, 1942, approximately 160 different actors and actresses have had leading roles in R.K.O. feature pictures. As of November 1, 1944, R.K.O. had fifty-five "stock players" on its roster. Listed below are those actors and actresses who, since January 1, 1942, have taken a leading part in pictures produced or released by R.K.O. and who have Communist connections as indicated. There are listed also those "stock players" with Communist connections who are presently on the R.K.O. roster.

Lucille Ball, motion picture actress. According to [redacted] she is a member of the Screen Actors' Guild and to his personal knowledge, she has taken an active part in and supported Communist-controlled fronts in the Hollywood area over a period of six or seven years. She was registered as a Communist voter in 1936. [redacted] has also stated that in 1936, Lucille Ball was appointed as a member of the state-controlled committee of the then Communist Party of Los Angeles County. The official records of the Registrar of Voters reflects that she sponsored Communist candidates for office in 1936 (when a voter sponsors a candidate, the voter must state that he or she is a member of the party to which the candidate being sponsored belongs). According to Rene Valle, former Communist Party member and subsequent witness for the California State Legislative Investigative Committee, she, Rene Valle, attended over a period of time, Communist Party new members' classes at the home of Lucille Ball on North Ogden Drive. This informant also stated that since Lucille Ball has become prominent, she has not been taking an open stand in Communist activities.

Lloyd (Bud) Bridges. According to available Communist Political Association membership records, Bridges joined the then Communist Party in 1943, and was assigned to Branch K of the Northwest Section and now holds 1944 Communist Political Association Card No. 46950. Bridges is also active in the Actors' Laboratory, Communist Actors' Work Shop.

Jean Brooks. According to available Communist Party membership record, Jean Brooks held 1944 Communist Party membership book No. 48972. She is a subscriber to the Communist news organ on the West Coast, the "People's World."

Virginia Bruce. According to [redacted] she became active in Communist affairs in 1938. She is a member of the Screen Actors' Guild. According to [redacted] she was a member of the Emergency Committee of the Communist Anti-Nazi League to save that organization at the time many deserted [redacted] organization because of the pact between Stalin and Hitler. She has also been a member of the American Peace Mobilization and the Motion Picture Artists' Committee for Spanish Aid. Proof of her membership in the Communist Political Association is not available.

Morris Carnovsky. According to available membership records of the Communist Party in Los Angeles, Carnovsky and his wife, known professionally as "Pheobe Brand", were transferred from New York to the Northwest Section of the Los Angeles Communist Party in early 1944. Carnovsky now holds 1944 Communist Political Association membership card No. 46951. He is attached to Branch F, Northwest Section.

Aaron Copland is a musician and according to [redacted] was a member of the League of American Writers and a former instructor at its school. [redacted] has also advised that Copland was active in the 1944 Musicians' Congress reportedly organized and controlled by Communists. He was also active in supporting the Harry Bridges Defense Committee.

Joseph Cotten. According to [redacted] Cotten is a member of the Executive Board of the Screen Actors' Guild and is a sympathizer with Communist aims, but is not a member. [redacted] has advised that Cotten supplied his name to many front organization rallies and is a member of the Communist Joint Anti-Fascist Refugee Committee. He is a product of the Actors' Laboratory, Communist actors' workshop and is currently active in the Hollywood Democratic Committee.

Olivia De Havilland. [redacted] was informed that to his personal knowledge, this person began exhibiting sympathy for the Communist cause in Hollywood in 1942, and since that time, has taken an active part in various Communist front activities such as the Hollywood Committee for Writers in Exile and the Free People's Dinner honoring Paul Robeson. She is a sponsor of the Communist Joint Anti-Fascist Refugee Committee. She signed a protest sent to the State Department, protesting the detention of Jesus Hernandez Tomas, Spanish Communist who was temporarily held by Immigration authorities at Seattle, Washington in 1943. She attended the reception of Mikhail Kalatozov, Soviet motion picture representative, at the Mocambo Cafe, Hollywood, on August 22, 1943. She is a sponsor of the Los Angeles Council of American-Soviet Friendship and a member of and active in the Russian-American Club.

John Garfield, Alias Jacob Garfinkel. According to [redacted] Garfield is a citizen and has had his name officially changed to John Garfield. He is a member of the Screen Actors' Guild. The informant has advised that Garfield has been very active in Communist front activities for the past seven years and further, that Garfield teaches at the [redacted] Hollywood Writers' School, a Communist organized school. [redacted] advised that Garfield returned home on or about May 1, 1944, from the Italian front where he had been on an entertainment tour. At this time, Garfield advised he had interviewed Marshal Tito while in Europe and eulogized Tito for his great efforts. According to available Communist membership records, Garfield's wife, Roberta, was active in Branch H, Northwest Section, Los Angeles Committee of the Communist Party and has been a member of the Communist Political Association.

Ira Cirshwin. According to [redacted] Cirshwin is a member of the League of American Writers and a former instructor in its school. He has been active in the Musicians' Congress, the Hollywood Democratic Committee and has been a sponsor of the Harry Bridges Defense Committee.

Cary Grant. [redacted] has advised he knows Grant to be a Communist sympathizer, although he knows of no Communist organization with which Grant has been affiliated. The informant stated that Communists make a great deal over Grant, although he does not know whether Grant fraternizes with them.

Paul Guilfoyle. According to [redacted] he is an Actors' Lab product who was formerly active in the Hollywood Theater Alliance. Guilfoyle was an actor in the stage musical, "Meet the People", a 1940 anti-war show, reportedly produced by Communists. The informant does not know whether Guilfoyle is actually a member of the Communist Political Association.

Paul Henreid. According to [redacted] Henreid was born in Austria and is a product of the Actors' Lab, Communist Actors' Workshop and a sympathizer with Communists. He is not known as a Communist and the informant knows of no other organization of a Communist nature to which Henreid has belonged.

James Wong Howe was a former instructor in the Hollywood League of American Writers' School for Writers and is presently an instructor in the People's Educational Center, successor to the Writers' School. He currently lives with Sonora Babb, who holds, according to available membership records, 1944 Communist Political Association membership card No. 46924.

Walter Houston. [redacted] informs that information on Houston's membership in the Communist Political Association is lacking but that to his personal knowledge, Houston has supported Communist and Communist-controlled activities. He is a member of the Executive Board of the Hollywood

Democratic Committee. [redacted] advised that Houston is a close friend and associate of Jay Leyda and Joris Ivens, Communists who are important in the production of documentary propaganda films. Houston was attached to the League of American Writers and the Hollywood Writers' Mobilization. According to [redacted] Houston has met many times with leading Communists at open meetings.

Dean Jagger. According to [redacted] this person is sympathetic with the Communist movement, although not active therein.

Ruth Nelson. According to available Communist membership records, Ruth Nelson was recruited into the then Communist Party in 1943, and now holds Communist Political Association membership card No. 41773. According to [redacted] she is a product of the Actors' Lab, a Communist Actors' Work Shop. Further, according to this informant, Ruth Nelson is considered by Communists to be one of their best developments and is receiving the Communist "build up". It is to be noted she plays an important part in the motion picture "Wilson".

Rosalind Russell. According to [redacted] she has been a member and a sponsor of a large number of Communist fronts, among which have been: Hollywood Anti-Nazi League; Hollywood League for Democratic Action; "Committee of Fifty-Six" - an organization advocating the severance of relations with Germany prior to the Stalin-Hitler Pact; Motion Picture Democratic Committee; Free World Association of Hollywood; and Hollywood Democratic Committee (Executive Board).

George Sanders. According to [redacted] he is an Actors' Laboratory product. He is a member of the Screen Actors' Guild and is described by the informant as a Communist sympathizer, although the informant cannot advise of any Communist front group connections of Sanders. He added that Sanders is definitely not a leader and that he has no evidence of his actual Communist Political Association membership.

Tamara Toumanova. According to [redacted] she is the wife of Casey Robinson, producer at R.K.O. She is a Russian-born dancer who is the product of the former New Theater League, a Communist-controlled organization.

Orson Welles. (Described hereinbefore under Section "R.K.O. Producers").

VI. R.K.O. Feature Pictures Containing Communist Propaganda

At the outset, Informant [redacted] has stated that the "western" or "mystery" type of escapist film are not a suitable vehicle for Communist propaganda and that Communists do not expect that every picture or even a majority of pictures produced by a studio, be a Communist vehicle. The informant has advised that from his experience in the Communist movement, Communists consider themselves successful even if one of twenty-five motion pictures contain important Communist propaganda. He stated this propaganda may consist of the spoken words, the actions or even the implications in sequences.

Communist propaganda has varied over a period of years and it is to be remembered that prior to June 1, 1941, Communists declared the present war to be an imperialist war, but since that time and continuing to the present time, Communists have completely reversed themselves and in varying stages have fallen in line with the Government's program of "win the war and win the peace", proclaiming themselves to be "super-patriots". This pretended position, according to [redacted] is merely a pretext and in fact, the Communists have so cloaked themselves in order to deceive the public and gain prestige and leadership.

The informant has advised that the present tactics of the Communist movement in the use of the motion picture as a propaganda medium are to refrain from directly advocating Communism, but to create sympathy for the Soviet Union and picture the Communist, either national or international, as a patriotic, loyal supporter of democratic processes. It is for these reasons Communist propaganda in motion pictures may be extremely difficult to detect. Further, the "patriotic" role of the Communists is being utilized to the fullest extent to further penetrate the industry. The informant states that the purpose of this intensive penetration is to prepare for the future so that the powerful influence of the motion picture may be used in the interests of internationalism, according to the Marxist-Lenin philosophies.

Recently two articles have appeared in the press, one in PM and the other in the Daily Worker, which have indicated feelings that R.K.O. cooperates with "Fascists". In the July 28, 1944, issue of PM, in the column by McManus, entitled, "Speaking of Movies", R.K.O. is referred to in the following manner:

"Most recently, however, it has accepted the unique and unenviable stigma, being the only American film company willing and anxious to distribute Fascist-made films in the U.S.A. It is distributing (or trying to distribute) the Franco-made Spanish film, Goyescas, in the U.S.A. as a tribute for the privilege of distributing its Hollywood product in Fascist Spain. Goyescas is the film Winchell attacked on the radio Sunday night."

It was further stated in this article:

"Apart from a mounting indignation and disgust with this sort of trading with the enemy's agents, there has also been a growing concern over how such a reciprocal trade agreement with a Fascist country might affect a Hollywood studio's own production quality. Obviously anti-Fascist films would not be permitted on the market in a Fascist land. Obviously too, no business-like Hollywood studio can afford to produce films for export only. The inescapable conclusion therefore is that all its productions must be acceptable to all its markets which, logically means an end to anti-Fascist film-making by studios aiming to trade with Fascists."

The article then refers, however, to the fact that R.K.O. had, in the past, produced anti-Fascist films, such as "This Land is Mine" and "Tender Comrade".

With regard to its future releases, the article states that R.K.O. promises fifty or more feature-length "escapist and comedy themes" predominately, with the exception of one or two "prestige pictures". The article states,

"Otherwise, for the great burden of the way, the going will be intrigue, bang-bang, and technicolor kisses, the same old messy misrepresentation of America and its tastes that characterized most Hollywood film production in the prewar years."

In the other article referred to previously, the one appearing on page fifteen, Section I of the September 17, 1944, Daily Worker, was entitled "Warner Brothers Respect Franco". This article refers to a West Coast article describing how Hollywood has responded to Franco's summons to do business with him and his silent Axis partners. It is stated:

"R.K.O. and Universal are already doing business with him. Paramount and 20th Century-Fox are reported interested, but Warner Brothers has unofficially let out the word that they will not take part. 'Unofficially' perhaps because our State Department is involved to the extent that it is encouraging this exchange of business between the countries. Yet no anti-Axis sentiments are permitted in any of the pictures accepted by Franco. This is bound to have some influence on the content of films. Does it account for the fact, or is it just coincidental, that Universal acknowledges a present schedule of chiefly 'escapist' musicals?"

The reported exchange of films between this country and Spain is attacked in the article and Warner Brothers is set up as the "consistent" studio since it will reportedly not do business with Spain.

Within the past year, several movies which, according to the informant, contain Communist propaganda, have been produced by R.K.O. These are listed hereinbelow with a brief description of each.

"The North Star" - a Samuel Goldwyn production released by R.K.O. Director of this picture was Lewis Milestone, a sponsor of and active in a large number of Communist fronts. The writer of the script was Lillian Hellman, a reputed Communist and a close associate of known Communists. Jay Leyda who was Technical Director is a known Communist Party member. The film deals with life in a small town in Soviet Russia prior to the time of the Nazi invasion and subsequent to that invasion. The picture has been attacked viciously in the press as Communist propaganda of the Soviet Union and as a picture of life in the Soviet Union which is not consistent with the facts.

"This Land Is Mine". This was released in June, 1943, and is a war drama dealing with conditions in the occupied territories under Nazi domination. The screen play was written by Dudley Nichols who was co-producer with Jean Renoir, both of whom have been described hereinbefore.

has advised that this picture conveys the idea that the middle-class cannot be trusted to fight against dictatorship, but that only the working class can be relied upon to fight Fascism and that it follows the principle of class opposition as advocated by Marxist ideology. In its cast are George Sanders, Phillip Merivale and Walter Slezak, all of whom, according to have cooperated with persons favoring the Communist Political Association line.

"Government Girl". This was produced and directed by Dudley Nichols, described hereinbefore. The writer of the picture was Bud Wilson Schulberg, described hereinbefore. The star of the picture was Olivia De Havilland who, according to has been in frequent contact with Communist elements and has been associated with the Communist-controlled Joint Anti-Fascist Refugee Committee.

"Tender Comrade". This was written by Dalton Trumbo, described hereinbefore. It was produced by David Hempstead and directed by Edward Dmytryk, who has been described hereinbefore. claims that lines in this movie were of the Communist propaganda type.

"None But The Lonely Heart". This was directed by Clifford Odets and produced by David Hempstead who, according to has shown decided sympathies for Communism over a period of years. The male star is Cary Grant, who has been alleged by to move socially in Communist circles.

VII. R.K.O. Contracts With Soyuzintorgkino
(Soviet Movie Trust) For Sale Of Films

It has been learned from the Foreign Agents Registration Section of the War Division, Department of Justice that on July 13, and July 17, 1944, conversations were had with [REDACTED] one of the Vice-Presidents of R.K.O. studios relative to the matter of establishing a corporation composed of stock holders from R.K.O. and Soyuzintorgkino, the Soviet motion picture combine. [REDACTED] pointed out to the Foreign Agents Registration Section that R.K.O. and Soyuzintorgkino were contemplating dividing the profits equally. No further progress at that time was indicated. However, the October 9, 1944, issue of the "News Week" Magazine carried an article to the effect that R.K.O. and Soyuzintorgkino had entered into an arrangement whereby R.K.O. will distribute five films each year which cost \$50,000 each to produce, and in turn, Soyuzintorgkino is to release a like number for R.K.O. in Russia. R.K.O., according to the article, was not made the sole global distributor of Russian films.

To date, no additional information has been received with regard to this arrangement or with regard to the character of the movies to be released. Undoubtedly, however, the Soviet films which will be furnished to R.K.O. will be highly propagandistic if the previous policy of the Soviet Union in the making and distribution of its films is followed. Furthermore, any film made by R.K.O. for distribution in the Soviet Union will undoubtedly be censored most carefully by the Soviet Union.

"RKO Soyuzintorgkino Deal"

The October 9, 1944, issue of "News Week" (page 24), carried the following item:

"In Hollywood's current scramble for the post-war foreign film market, RKO has out-sprinted the other studios by signing a two year contract with Soyuzintorgkino (Soviet Movie Trust). Under the deal, RKO will distribute, in the United States and elsewhere as agreed upon by the trust, a yearly minimum of five Soviet films purchased at \$50,000. In return for every Russian picture the U. S. studio handles, Soyuzintorgkino will purchase an RKO movie at the same price for distribution with the U.S.S.R. To facilitate these business deals, a new corporation soon will be set up with RKO and the Russian film trust, each holding a 50% interest. The Soviet Union's determination to cut its own slice of the world film market is seen in the trust's refusal to name RKO as sole global distributor of Russian films."

(November 14, 1946, through February 14, 1947)

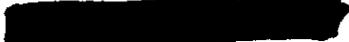
Dore Schary

Dore Schary has been elevated to the vice presidency of RKO pictures and put in charge of all production of pictures under a five-year contract. This company, Radio-Keith-Orpheum (RKO), is one of the major companies in the motion picture industry in Hollywood. The appointment of Mr. Schary was made by David Selznick, the head of the company.

Mr. Schary, as director of all production, would determine the type of picture produced, the personnel employed in the cultural preparation and direction of the picture; in fact, his power would determine the entire trend of the production of that major producing company.

Mr. Schary has a long record of activity as a strong Communist sympathizer. Some of his activities are as follows:

Former member of the League of American Writers,
Teacher in the Hollywood Writers School conducted by the League of American Writers. This League of American Writers was affiliated with the International Union of Revolutionary Writers, headquarters, Moscow, Russia. This school is now known as the Peoples Educational Center and is still under Communist control, was a member of, and extremely active in, the Hollywood Writers Mobilization,
Member of the "advisory committee" of the Fifth Writers Congress,
Member Executive Council of the Hollywood Democratic Committee,
Member Executive Council of Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Was also vice president of this organization.
Member of the Russian-American Club of Hollywood, and
Supported the Council of Hollywood Guilds and Unions, an organization set up to defend Communists in the motion picture industry.



VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE
MOTION PICTURE INDUSTRY BY THE COMMITTEE ON
UN-AMERICAN ACTIVITIES,
HOUSE OF REPRESENTATIVES

The House Committee on un-American Activities announced to the public on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the government. John E. Rankin of Mississippi, acting Chairman of the Committee, made the announcement, stating that so much mail had been received about a dangerous plot to overthrow the government centering around Hollywood that the Committee had voted to send investigators to the west coast at once. Mr. Rankin did not elaborate in his statement to the press on the persons involved in the alleged plot or its nature but indicated that before the investigation was finished some "big names" would enter into the inquiry.

REASON FOR THE PROPOSED INVESTIGATION

The decision of the House un-American Activities Committee to inquire into Communist infiltration of the motion picture industry appears to have been prompted by articles originating in Los Angeles newspapers following a meeting in that city on June 8, 1945, which was sponsored by "New Masses" magazine and held in honor of William Gropper, cartoonist for that publication. This meeting was arranged by Doretta Tarmon, field director for "New Masses." The principal speakers were Richard Bransten, also known as Bruce Minton, who is contributing editor to "New Masses;" Ruth McKenney, wife of Richard Bransten, who is also a contributing editor for "New Masses;" Joseph Foster, film editor for "New Masses;" and William Gropper.

Clippings from Los Angeles papers which were made available at the time stated that speakers at the meeting indicated that Communist propaganda and activities would in the future become centered around Hollywood; that Communists were seeking to strengthen their ties with the White House; that relations between the United States and the Chiang Kai-Shek Government of China must be broken in order to further the plan of Sovietizing all of Asia; that pressure must be exerted to continue lend-lease aid to Russia; and that pretty young girls in the Communist Youth movement should be used to favorably influence men in the armed forces. The Los Angeles "Examiner" published a story setting out the reaction of several civic organizations and civic leaders to the reported disclosures made at the meeting, all expressing indignation and demanding action to counteract the alleged Communist program.

The Los Angeles Office reported that information regarding the meeting on June 8, 1945, had been received from informants prior to the time it was held and that inasmuch as it was indicated information of some significance could be obtained from coverage of the meeting, which was a public one, agents of the Los Angeles Office were in attendance.

- Wilson
- Mr. A. _____
- Mr. Z. _____
- Mr. E. _____
- Mr. G. _____
- Mr. H. _____
- Mr. I. _____
- Mr. J. _____
- Mr. K. _____
- Mr. L. _____
- Mr. M. _____
- Mr. N. _____
- Mr. O. _____
- Mr. P. _____
- Mr. Q. _____
- Mr. R. _____
- Mr. S. _____
- Mr. T. _____
- Mr. U. _____
- Mr. V. _____
- Mr. W. _____
- Mr. X. _____
- Mr. Y. _____
- Mr. Z. _____

According to the agents, the meeting had as its Chairman Joseph Foster and the first actual speech was delivered by Ruth McKenney who opened by offering some rather humorous and not particularly serious observations regarding her experiences at the San Francisco United Nations Conference. The agents advised that McKenney did, however, during her address, find occasion to praise the position of the U.S.S.R. and to ridicule the attitude of the United States State Department.

Richard Bransten in addressing the meeting also spoke regarding the United Nations Conference, stressing particularly the need for exerting pressure upon the State Department to induce its return to the foreign policy of the late President Roosevelt and to carry out the provisions of the Yalta agreement. Bransten is said to have particularly ridiculed former President Hoover and Senator Vandenberg; to have repeatedly emphasized throughout his speech the need for strengthening "Big Three" unity; and to have stressed the necessity of putting an end to the growing trend toward "Soviet baiting."

According to the agents, the speech made by William Gropper dealt only with the history and policies of "New Masses" magazine. Each of the speakers found occasion to appeal for support of "New Masses" in the form of subscriptions and contributions.

The Los Angeles Office has advised that the "Examiner" in its newspaper stories regarding the meeting had to some extent embellished the statements of the above-named speakers whose alleged remarks appeared in quotation marks in newspaper articles. The agents who covered the meeting were of the opinion that some of these quotations were not correct, although the nature of the meeting was such that the agents could not take notes.

One particular inaccuracy pointed out was the statement quoted in the Los Angeles "Examiner" that "the thousands of pretty young girls in our Communist Youth movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors and marines seek recreation and are prone to listen to persuasive voices." The agents pointed out also that although the "Examiner" made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets," no such statement, in fact, had been made at the meeting.

The reaction of the agents present at the meeting as to what was said and outlined by the speakers was generally at variance with the conclusions reported in the Los Angeles "Examiner." They have stated that nothing was said by the speakers or suggested during a question and answer period to indicate any change in the policies of the Communist organization. They have advised that

nothing was said from which the conclusion could be drawn that the Communist Political Association was transferring its center of operations from New York City to Hollywood. Furthermore, nothing was announced or said at this meeting, according to the agents, to indicate a plan had been formulated by the CPA to win over the armed forces to a sympathetic viewpoint.

According to the Los Angeles Office, there is no question but that the meeting held on June 8, 1945, was a completely Communist dominated gathering. Two of the principal speakers, Richard Branston and his wife, Ruth McKenney, are contributing editors to "New Masses" and both are known by the Los Angeles Office to have been members of the Communist Political Association assigned to the 59th Assembly District Club in Los Angeles. The meeting was held for the purpose of honoring William Cropper, cartoonist for "New Masses," and to increase interest in that publication as well as to obtain donations and subscriptions therefor.

Information was received from confidential sources subsequent to the date of the meeting indicating that Communist leaders in Los Angeles were considerably aroused at the manner in which the function was treated by the press. According to the Los Angeles Office, there were indications that Branston and his wife would protest to the "Examiner" and demand a retraction of the story. It was also indicated that Branston might possibly seek legal advice as to whether he had a libel case against the newspaper for the publication of the stories. No information has been received, however, that a protest was made directly to the "Examiner" or that any legal proceedings were instituted.

REACTION OF THE CPA TO THE NEWSPAPER CLIPPINGS

The reaction of the national office of the Communist Political Association to the newspaper publicity referred to above was indicated by a letter dated June 13, 1945, from John Williamson of the CPA national office in New York City to William Schneideman, State Secretary in California. A photostatic copy of this letter which is set out below was furnished the San Francisco Office by a highly confidential source of information.

"June 13, 1945

Mr. SCHNEIDEMAN,
San Francisco.

Dear BILL: Copies to RED SPARKS and JOE NORTH.

A number of districts have sent in to me copies of newspapers carrying a long news item from Los Angeles.

In this case file there are made alleged quotations from HUGH HENSON, RUTH MCKENNEY, and JOSEPH FOSTER at a Hollywood meeting sponsored by the New Masses.

The sort of things that are attributed to these 3 speakers are so grotesque as to be unbelievable. I just cannot imagine that any Communist in his right mind would say such politically incorrect, not to speak about provocative, things which have nothing in common with the program or policies of the CPI.

I feel confident that there must be some distortion, although all of the things are in quotation marks.

We would like to get an immediate reply dealing specifically with this question.

Fraternally,

JOSEPH.

STATEMENTS OF PRINCIPAL FIGURES INVOLVED REGARDING THE NEWSPAPER PUBLICITY

Walter Hanger, who shortly after the publication of the newspaper articles mentioned above attempted to secure a statement from the Director that no plot to overthrow the government as had been alleged existed, submitted to the Bureau copies of affidavits which had been prepared by the following persons, all of whom had reportedly participated in the "New Masses" meeting on June 8, 1945: William Cropper, cartoonist for "New Masses;" Richard Bransten, also known as Bruce Minton, west coast representative for "New Masses;" Ruth McKenney, wife of Richard Bransten, now under contract with Paramount Studios; and Joseph Foster, film editor for "New Masses."

William Cropper in his affidavit deposes that none of the statements attributed to him by the Los Angeles "Examiner" resembled in any way, in whole or in part, the remarks made by him at the "New Masses" meeting. Richard Bransten, Ruth McKenney, and Joseph Foster likewise in their affidavits denied that they had made the statements attributed to them regarding the Communist Party and its principles. They expressed the opinion that the newspaper stories were complete fabrications for the purpose of smearing the progressive movement in Hollywood and furnishing a springboard for an investigation of the soviet colony.

lished an article in which she denied the statements attributed to her and characterized the entire matter as a "hoax".

STATEMENTS AND REACTIONS TO THE CONGRESSIONAL INVESTIGATION

[redacted] a confidential informant regarding Communism in the motion picture industry, advised that the immediate reaction in Hollywood to the "New Masses" meeting and to the publicity afforded it was that many persons connected with the motion picture industry issued statements denying that there were any Communist activities in the various studios, claiming that the entire commotion could be laid to publicity-seeking individuals. The informant stated, however, that motion picture producers were very much perturbed by the developments. The film industry and all interests allied thereto were generally violently opposed to the Congressional investigation.

The July 2, 1945, issue of "Variety," movie trade paper, under the heading, "Accuse Rankin of Trying to Bust Page One" stated in part that the new Hollywood smear investigation was just an effort by a "flop" committee to crash the front pages. The story continued that Los Angeles congressman had accused Representative John Rankin and the House Committee on Un-American Activities of following the well-recognized technique of trying to bust the front pages by working through the motion picture industry.

The article quoted Congressman Red E. Healy of Los Angeles as stating: "This move is typical of sort of Rankin's activities. He obviously is following in the footsteps of his predecessor, Martin Dies. This is an attempt to drive underground all members of the motion picture industry. It is the old Red smear."

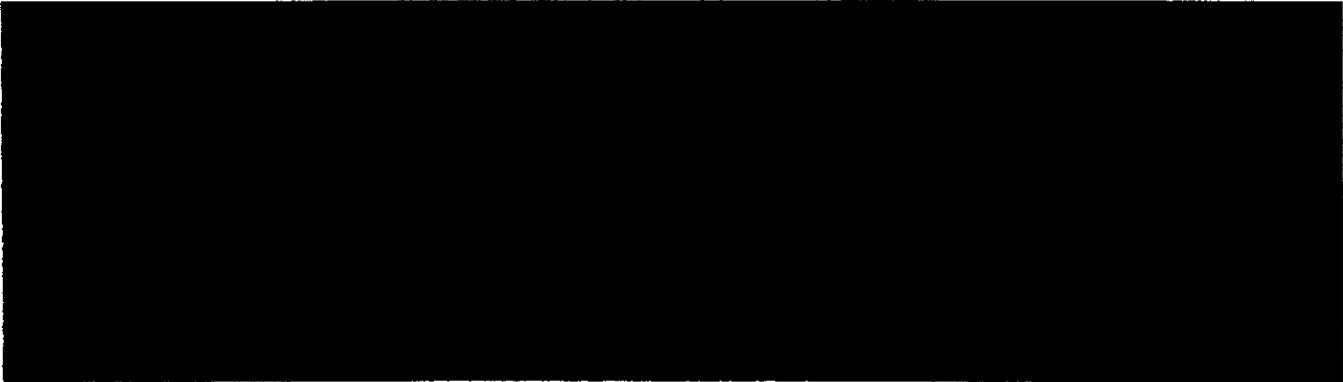
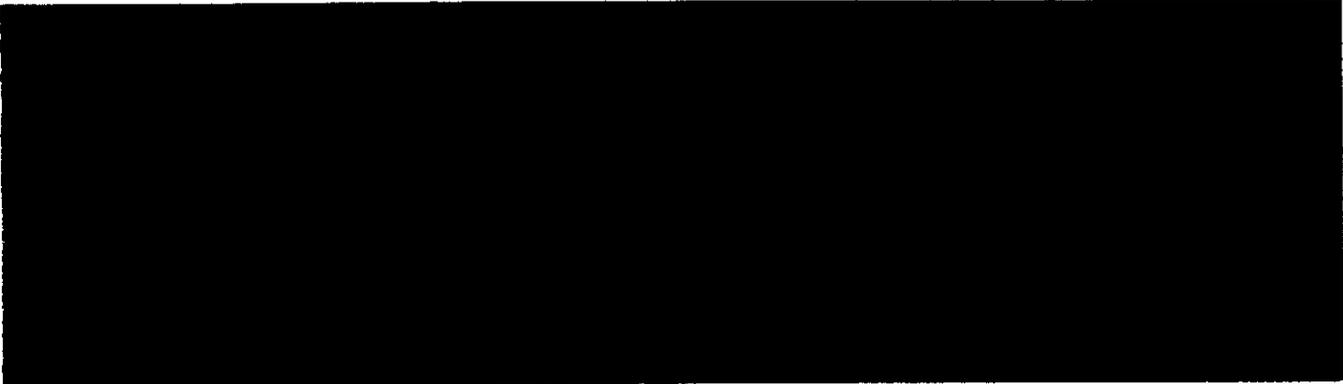
Congressman Ellis R. Patterson of Beverly Hills, California, was quoted as saying: "The whole thing is an attempted smear of Hollywood in order to hurt the film industry and to get a lot of publicity.... It's the old Red herring drawn across the band of freedom of speech and thought."

Congresswoman Helen Cahagan Douglas charged: "It is a plan to get publicity through a smear of the film industry. It is an effort to crush liberalism among the Democrats of the area."

Gordon L. McDonough of Hollywood, the only Republican representative from the area also joined the denunciation of the Rankin investigation as an effort to "smear the motion picture industry."

THE COMMUNIST INVESTIGATION

Parliamentary sources [redacted] has reported that a preliminary survey by investigators for the Congressional Committee on Un-American Activities has been started. From reports the investigators did not consider the strike of the Miners with the trade unions, but devoted most of their investigation to the so-called liberal groups and to writers, directors and actors. They reportedly paid particular attention to the connections between the Office of War Information and the Hollywood Writers Guild and the Screen Writers Guild. According to the informant, the investigators also took into the matter of certain schools of indoctrination, specifically, the Actors Laboratory and the People's Educational Center, both of which are under Communist supervision and influence.

(November 14, 1946, through February 14, 1947)

This Congressional Committee has been giving some attention to Communist activities in Hollywood film industry over a period of several years. On December 3, 1946, Chairman Wood and Chief Investigator Adamson held a short hearing in Los Angeles on this subject. Only three witnesses were called and the hearings were superficial. However, the Committee announced that it would return in January and conduct extended open hearings into all phases of this type of activity in Hollywood. 

**VII. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE
MOTION PICTURE INDUSTRY BY THE COMMITTEE ON
UN-AMERICAN ACTIVITIES, HOUSE OF REPRESENTATIVES
(April 22, 1947 - May 24, 1947)**

As you will recall, you testified before the House Committee on Un-American Activities on March 26, 1947, at which time you referred to the Communist infiltration into the motion picture industry. You pointed out that the Communists launched their attack in Hollywood in 1935 directing their activities at the infiltration of labor unions and the so-called intellectual, and creative fields. You pointed out that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who use the prestige of prominent individuals in the motion picture colony to further their cause. You also pointed out that the Communists endeavor to insert into the motion pictures Communist propaganda or to keep out of motion pictures anti-Communist propaganda.

Following your testimony before the Un-American Activities Committee, you will recall that Eric Johnston of the motion picture industry testified before this Committee after he made a trip to Hollywood where he conferred with studio and union heads. The Washington Post on April 13, 1947, in referring to Johnston's appearance before the Committee quoted Johnston as stating:

"As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the Daily Worker—as I can assure you I am. And some of the people out there who are attacked as Communists are no more Commies than I am. They have a right to their convictions, and while some of them may be critical they have a perfect right to be."

As you will further recall, Father Cronin telephonically advised Mr. E. A. Tamm that Eric Johnston had requested him to draw up a program for the elimination of Communists from the motion picture industry. Father Cronin stated he had outlined a program which he was going to submit to Eric Johnston in which each of the studios would have three specialists in the script department of the studio who would review all script prior to the time that the pictures were actually made. One of these men will be an expert on the labor aspects of Communism; the second an expert on propaganda aspects of Communism, and the third another type of an expert. Father Cronin's program also will recommend that there be assigned to the "brain office" of each studio one man who will have the responsibility of enforcing a program of easing the Communists out of the various jobs in the company and of directing the screening of all applications so that Communists will not be hired. As you have noted, the statements of Johnston as quoted in the Washington Post and his activities with Father Cronin do not follow the same line and apparently Johnston has changed his mind concerning the Communists in Hollywood.

Confidential Informant [redacted] of the Los Angeles Office advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, and a great fanfare of press releases and headlines. The Committee stated it would get to the bottom of the Red issue in studios and that, specifically, it was in Hollywood to investigate the activities of Hanns Eisler, the brother of Gerhart Eisler. It indicated that hearings were to be conducted in secret at the Biltmore Hotel in downtown Los Angeles. The Committee in Los Angeles was represented by the following individuals:

J. Parnell Thomas, Representative from New Jersey, Chairman
John McDowell, Representative, Pennsylvania
John Wood, Representative, Georgia
Robert Stripling, Chief Investigator

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated, according to the Los Angeles Herald and Express for the same date, that Communists dominated Hollywood to a large degree and mentioned two individuals, John Howard Lawson and Charles Chaplin. He said that Charles Chaplin called for a second front in a speech in New York shortly after Hitler turned on Stalin although "we only had a few men in Europe at the time". He said that the Communists control the Screen Writers' Guild and that they had tried to kick him out of the Authors' League. He stated John Howard Lawson, head of the Authors' League, had tried to drive him out of the Authors' League and would have been successful if it had not been blocked by a few of his friends. He said that Lawson was a notorious Communist and "I deplore the fact that he at present is the publisher of the Hollywood Quarterly at U.C.L.A., and on the editorial board are members of the U.C.L.A. faculty".

Hughes stated that the Communists in the Hollywood film industry gang up on anyone opposing them and have caused those in opposition to them to be fired. He recalled a lot of names that the Communists had directed at him when he fought them and he also told of being booted at U.C.L.A. by the Communists while making a speech against Hitler and his totalitarian gang. He stated,

"But that was the time when the Communists opposed conscription, preparedness and lend-lease--because Hitler and Stalin had a non-aggression pact.

"As soon as Hitler turned on Stalin, these same people became the greatest prepareders and that was when Charles Chaplin made his second front speech in New York.

"They call anyone who opposes them a Fascist, yet I, who believe in free enterprise, am a Fascist to them while they, who are believers in totalitarianism, are benefactors.

"Take some of these Red \$3,000-a-week boys in Hollywood who do nothing for humanity--they consider themselves benefactors of humanity. But a Henry Ford, who employs hundreds of thousands and gives everyone a cheap car--they say he is a Fascist and an enemy of mankind and should be wrecked."

Hughes called Stalin "the foulest brute in history" and appended this comparison:

"One of their favorite policies is to start hostility among the Negroes. They do not care to help the Negro, and actually hurt him. Now there are many abuses in this country and these I oppose, and have opposed.

"There are 13,000,000 Negroes in all the United States. But there are 15,000,000 Russians in slave camps in Russia; work-slaves, and their slavery is far more deadly than any we know of. They work in temperatures as cold as 85 degrees below zero; in many cases they work with their feet in ice water; they get 12 ounces of bread a day--and die like flies".

A Communist, in Hughes' view, need not be a member of the Party, he explained, adding:

"A man who says he is not a Communist but who defends Russia in everything; who says he is a friend of the Russians, who defends their policies, and is never critical of Stalin--he may call himself a hypochondriac or a Zulu or any odd name, but he is as much a Communist as an avowed Party member."

Jack Warner, Vice President of Warner Brothers Studios, according to this same article, complimented the Committee and promised his full support. Warner, who appeared before the Committee for an hour with his Plant Production Director, Blayne Matthews, said:

"The Committee is doing an excellent job and I am happy to cooperate.

"If any persons are undermining the American system--the American way of life--I want to be one of those to be of aid in stamping it out.

"I told the Committee everything I might have known of subversive activities in the film industry".

Chairman Thomas, according to this article, complimented Adolf Menjou on having made the most enlightening presentation before the Committee to date. He invited the actor to appear at the Committee's hearings in Washington at some later date. Highlights of Menjou's testimony, according to Thomas, were as follows:

"1. He charged that the 16 men who control the Soviet Union wanted to take over America as 'they could never feel safe as long as there was one free spot in the world such as the United States'.

"2. He predicted that the Communist Party, if unchecked, would 'soften up this country as the Nazis did in Norway' and take it over within 15 years.

"3. He defended the capitalist system in America, asserting he was proud of it and that 'if it did half as much for the happiness of the world in the next 50 years as it had in the past 50 years,' he would feel satisfied.

"4. He charged that many millionaires in Hollywood and elsewhere were Communists or pro-Communists.

"5. He charged that 'the Communists in the film industry are so powerful that many of the "little people" are afraid to move against them'."

This same article reflected that Menjou stated prior to appearing before the Committee that he had made 36 talks against Communism and expressed the belief that the Communist Party of the United States should be outlawed. It quoted Menjou as follows:

"My good friend Edgar Hoover, the F.B.I. head, feels they should not be outlawed—that it would drive them underground. But I ask where are they now? They all hide. This is a wonderful country. It has its faults which we should correct. But I like it the way it is.

"I would recommend that the 16 rulers of Russia be treated exactly the way they treat us.

"They twist what we say to fit their purposes. Any films that we make that show some of our defects, they twist around and change to make it appear that the defects portray America while actually they are exceptions to the rule.

"I would shut all of them out of the country as they shut our people out of Russia. I would distort everything they say.

"As some of my friends say: 'You can't do that'. I answer: -'You can because they do it'.

"With class distinction, the profit system and American capitalism the Communist's particular targets in the United States, what I can't understand is how there are so many millionaires for it. There

...lots of them in Hollywood; at least half a dozen Red directors and some Red actors.

"I have always opposed boycotting films, when such action was suggested, to combat the films directed by these Reds or with the Reds starring in them because too many little people would be hurt. The little people are afraid--in fact it's surprising to find some of the bigger people also afraid of the Communist organization".

* * * * *

"A lot of people who fall for the Commies class distinction and anti-capitalism bunk, don't realize that the Communist leaders in Russia, four months after they had obtained control of that country, abandoned Karl Marx and the favorite Russians now profit by the profit system, can leave property and wealth to their children, while many other Russians just live in a slave state."

"The chief fear of the Communists in the United States is the American middle class. In other countries such as France and Italy where the Communists have gained strength, they have done it primarily by lying to the workers".

"The Little Red School House" of Hollywood was brought into evidence by Mrs. Leila Rogers, mother of film star Ginger Rogers, according to this same article. She attributed the strong influence of Communists in Hollywood to the writers and charged that the Communists trained them "in 'The Little Red School House' as we know it". She identified this school as the "People's Education Center in Hollywood". Mrs. Rogers revealed in one picture, "Tender Comrade", her actress daughter Ginger had refused to say the following line, "Share and share alike--that's democracy". Mrs. Rogers said "I think that's definitely Communist propaganda inspired by the Little Red School House.

"Ginger refused to read the line. So it was given to a sweet and unquestionably loyal youngster, Kim Hunter, to read". She said that the author of the script was Dalton Trumbo.

The Los Angeles Examiner for May 15, 1947, reflected that screen actor Robert Taylor also testified before the Un-American Activities Committee on May 14. On this occasion, Taylor advised that he was forced by a former Aide of the late President Roosevelt into starring in a motion picture which favored Russian ideologies over American. According to the article, the pressure was from a former White House adviser and the Office of War Information official who came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release, "Song of Russia".

Representative Thomas stated, according to the article, that this individual was Lowell Mellett, Administrative Assistant to the late President

~~Robert~~ Mellett. The article reflected that Mellett, as Director of the Motion Picture Division of the O.W.I., had publicly declared they wanted "no censorship of motion pictures". The article also reflected that Mellett, when contacted in Washington, D. C., concerning Taylor's testimony, referred to the accusations as "too silly to deny". He stated "I certainly didn't compel Robert Taylor or anyone else to do anything". He continued, "If Thomas wants to know what I know about this matter, I will be glad to tell him when he gets back to Washington."

Other individuals prominent in the film world who sought to aid the Committee in its probe were Actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. After hearing Taylor and Arlen, Mr. Thomas commended both actors who were very cooperative in appearing before the Committee. He stated, "They showed especial courage in accepting our invitation. It could affect their careers." This article reflected that Arlen told the reporters that "the Communists are very influential beyond their numbers in Hollywood".

The Los Angeles Examiner for May 17, 1947, reflected that a surprise witness, Viktor Kravchanko, an estranged Soviet official, had appeared on subpoena before the Committee—only one day after his life was threatened in a Beverly Hills home where he was a guest. Representative Thomas told reporters, according to the article, that because of this threat received by Kravchanko, the author of "I Chose Freedom", he was placed under the protection of the FBI. This same article reflected that Kravchanko told the Committee:

"Hollywood is a serious intellectual front in the United States. It is necessary to clear Hollywood of Communists and sympathizers-- in the writers' circles and in the artists' circles.

"Today few companies in Hollywood want to make pictures that show the Soviet Union as it really is. Take for example the picture, 'Red Danube', which is pure fantasy.

"Why don't they make a picture on Russia which would show what it means to live there, what the Soviet means and show the concentration camps? Show everything as it really is."

The New York Times of May 17 under a Los Angeles dateline of May 16, quoted Chairman J. Parnell Thomas of the House Committee on Un-American Activities as asserting after a week of hearings on subversive activities in Hollywood, that "90 per cent of Communist infiltration" was in the screen writing field, but that the Federal Government also had abetted the work. He stated that in the testimony of the fourteen actors, writers and producers, "a very outstanding point that came up (not once but many times was the influence of the Government in aiding the Communist conspiracy". Mr. Thomas said:

"We have recorded testimony that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

"I don't refer to just the Robert Taylor disclosure, but to others by actors and producers themselves who told how the Government had wielded the iron fist in order to get the companies to put on certain Communist propaganda."

Mr. Thomas also related that the sub-committee had "been amazed at the revelations made by the witnesses and their frankness in naming names, places, dates, Communist card numbers, etc." He added:

"The insidious propaganda of the Communist has no place in the movies which entertain millions of Americans, but it seems to me that the quickest and most effective way of eliminating it would be for Hollywood to clean its own house and not wait for a committee to spotlight this sorry spectacle".

This article also reflected that Mr. McDowell left on May 15 to inspect the Texas border stations on his way East. Mr. Thomas indicated, according to the article, that he planned to go to San Francisco to continue his inquiry. The article also reflected that Mr. Thomas' statement caused little stir among screen writers. Emmert Lavery, President of the Screen Writers' Guild, said:

"If Mr. Thomas has discovered anything worth investigating, the place to investigate it is through the FBI. I personally doubt very much that subversive circles in the city are likely to be trapped by punches telegraphed in advance by eight-column scare headlines."

VIII. MISCELLANEOUS

[REDACTED]

In 1941, during the period of the Stalin-Hitler Pact, when the Communist Party of the United States was calling strikes in the major defense plants through its control of certain CIO unions, [REDACTED] was the leader of a strike in [REDACTED] in one of the key plants of the [REDACTED]. [REDACTED] also went to Los Angeles, according to [REDACTED] to support the Vultee and Harvil Strikes at about the same time.

[REDACTED] described him as a follower of the Communist line and there was no evidence that he had departed from that position since. According to [REDACTED] it is understood that [REDACTED] plays an important behind-the-scenes role in motion picture labor affairs.

[REDACTED] in 1943, was a confidential national defense informant [REDACTED]. However, extreme caution was used by the [REDACTED] office in the handling of [REDACTED] as an informant in view of the fact that he formerly was a Communist Party member and that his parents and brother-in-law were also affiliated with the Party. [REDACTED] during this period, was also a national labor figure and consequently two agents were always utilized in interviews had with him. However, the [REDACTED] office reported that during the period he acted as an informant with regard to labor matters and Communist activities, all information which he furnished that could be checked or substantiated by the [REDACTED] Office, was found to be reliable and accurate. The Bureau's file with regard to [REDACTED] reflects he was discontinued as an informant on December 17, 1945, when he resigned his position with [REDACTED] to take a position as [REDACTED] in the motion picture industry.

- Tolson
- E. A. Tamm
- Clegg
- Glavin
- Ladd
- Nichols
- Tracy
- Carson
- Egan
- Gurnea
- Harbo
- Rosen
- Quinn Tamm
- Nease
- Belmont

JJC:mae

VIII. MISCELLANEOUS
(April 22, 1947 - May 24, 1947)

[REDACTED]

The Los Angeles Office has advised that [REDACTED] who is a [REDACTED] California, contacted Special Agent [REDACTED] of the Los Angeles Office and disclosed the following information concerning [REDACTED]

It should be noted that [REDACTED] has been used as a source of information on various matters by Agents of the Los Angeles Office. [REDACTED] is the present time. [REDACTED] advised the Los Angeles Agents that [REDACTED] had been attempting to secure her citizenship through the Bureau of Immigration and Naturalization in Los Angeles and has been completing the necessary requirements for the same before an examiner of the Immigration and Naturalization Service in Los Angeles. According to [REDACTED] the examiner advised [REDACTED]

[REDACTED] that all of [REDACTED] requirements for United States citizenship had been fulfilled except for the FBI check concerning her record.

Shortly after this hearing, [REDACTED] advised that the above four individuals engaged in a conversation concerning the probability that the FBI might be in possession of information reflecting that [REDACTED] was affiliated with certain leftist or Communist groups in Hollywood and therefore would block [REDACTED] citizenship. [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

On the occasion of this interview, Special Agent [REDACTED] of the Los Angeles Office did not attempt to question [REDACTED] but merely let her talk and make any statements that she desired.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

On May 3, 1947, [REDACTED] again contacted Agent [REDACTED] of the Los Angeles Office and related the following additional information and had obtained from [REDACTED]

[REDACTED]

[REDACTED] The Agent obtaining the information was, of course, non-committal.

[REDACTED]

On May 6, 1947, arrangements were made for [REDACTED] to be interviewed for a brief period in the Los Angeles Office. On this occasion, an attempt was made to consider the possibilities of using [REDACTED] as a source of information on Communist activities in the motion picture industry. This interview was conducted for the most part by Assistant Special Agent in Charge [REDACTED] and Special Agent [REDACTED]. She was also interviewed by Special Agent in Charge R. B. Hood and briefly by Special Agents [REDACTED]. Supplementing the information previously given to the Los Angeles Office, [REDACTED] stated as follows:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Writers known to [REDACTED] as having definite Communist tendencies are Dalton Trumbo; Albert Maltz; and Donald Ogden Stewart.

[REDACTED]

5

affiliations in certain Communist front organizations as set out hereinafter:

1. [REDACTED]

2. [REDACTED]

3. [REDACTED]

4. [REDACTED]

5. [REDACTED]

6. [REDACTED]

7. [REDACTED]

When questioned by the examiner for Immigration and Naturalization Service, [REDACTED] denied membership in any anti-Fascist organization although she admitted [REDACTED]

[REDACTED] who is in charge of the Investigative Division of IES in Los Angeles, reported that [REDACTED] application had been held for further investigation by his unit in view of the apparent-possible

connection with Communist activities on the part of [REDACTED] Both [REDACTED] and the other two examiners previously referred to indicated that they were of the opinion that [REDACTED] was not actively engaged in the Communist movement but had been duped for financial purposes primarily by front organizations as have many other prominent persons in the motion picture industry.

In view of [REDACTED] position to get valuable information concerning Communist activities among motion picture actresses and actors in Hollywood, the Los Angeles Office is going to maintain periodic contact with her as a source of information. However, extreme caution is to be exercised in dealing with her in view of her past contacts with persons of known Communist sympathies as well as the manner in which she has suddenly become interested in cooperating with the FBI.

[REDACTED]

ANTI-RUSSIAN PICTURES

Four of the major studios, MGM, Warner Brothers, 20th Century Fox, and Columbia, have announced that each will make a picture based on the Canada spy trials. As a matter of fact, it is reported that all four studios are quarreling among themselves as to which will be permitted to use the title "Iron Curtain".