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NY 100-26648

UNDEVELOPED LEADS

~~CONFIDENTIAL~~

LOS ANGELES FIELD DIVISION:

At Pacific Palisades, California

b7c

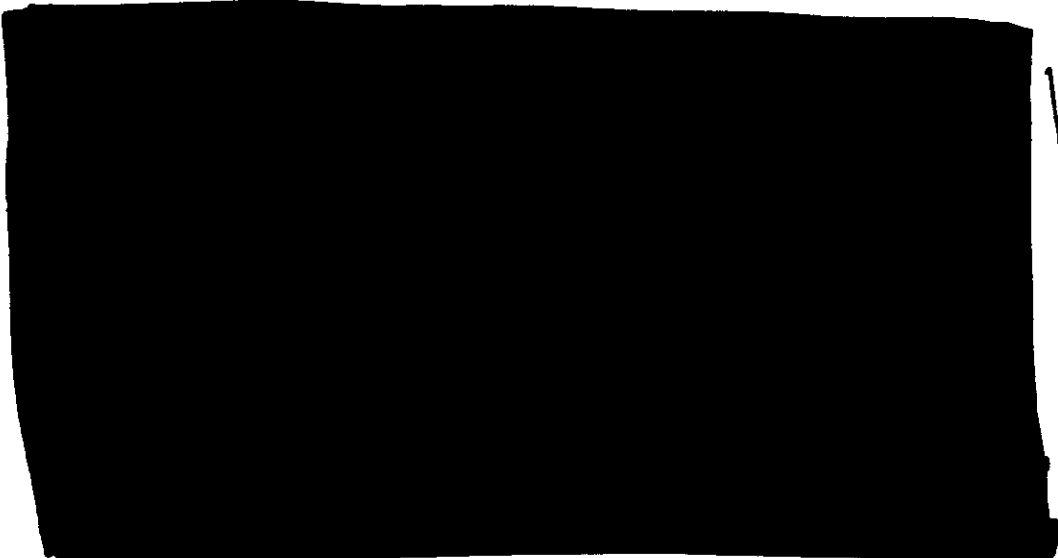
Will attempt to ascertain information regarding the activities and contacts of [REDACTED] to determine, if possible, subject's connection with [REDACTED]

NY 100-26648

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Federal Bureau of Investigation
United States Department of Justice
NEW YORK 7, NEW YORK

TCK:AM
100-26648

August 30, 1943

Director, FBI

RE: HANNS EISLER, with aliases;
ALIEN ENEMY CONTROL - C

Dear Sir:

Reference is made to the report of Special Agent [redacted] dated August 30, 1943 at New York City, wherein, in referenced report of Special Agent [redacted], dated May 18, 1943, at Los Angeles, California and referenced letters from Los Angeles to the Bureau dated June 3rd and June 12th, 1943, there are set out leads requesting that the identity of GERHART EISLER and his connection with subject of instant case and OTTO KATZ be established by the New York Field Division.

This is to advise you that said leads have not been covered in instant investigation in view of the fact that both KATZ and EISLER are subjects in cases already under investigation by both the Los Angeles and New York Field Divisions.

It is noted that GERHART EISLER is one of the subjects in the case entitled: [redacted] ET AL; CUSTODIAL DETENTION - C, Los Angeles File #100-19126, and that two copies of the report of Special Agent [redacted] dated July 2, 1943 at New York City, pertaining to GERHART EISLER were designated for the Los Angeles Field Division.

Very truly yours,

E E Conroy
E. E. CONROY
Special Agent in Charge

RECORDED

INDEXED

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100-19126-C-10
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35 SEP 8 1943

100-2416, D98
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6/21/84 SP-7 mac/eww
cc - Los Angeles

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CI

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
September 13, 1943

Director, FBI

Re: HANNS EISLER, with aliases,
Hans Eisler, Johannes Eisler
ALIEN ENEMY CONTROL - G

Dear Sir:

Reference is made to the report of Special Agent [redacted] dated May 18, 1943, at Los Angeles, in the above entitled matter, which set out a lead to present the facts in this case to the United States Attorney at Los Angeles with a view toward obtaining subject's internment as a dangerous alien enemy. The above report, as well as prior investigation, also suggests the possibility that the subject may have left himself open to prosecution by failing to register as an alien enemy.

Information set out in the several reports in this case has been for the most part restricted to that which might be presented to an alien enemy hearing board without danger of disclosing that an investigation is being conducted by this office into the subject's possible Comintern connections, his connections with the Free Germany Movement, and his connections with known Communists in this area. Information regarding the latter is reported in the case entitled "OTTO KATZ, was, SECURITY MATTER - R", since subject's activities interlock with those of the persons under investigation in that case.

The information presently available against the subject in instant matter, although undoubtedly indicative of revolutionary tendencies, is about the same as that developed in the case entitled, "BERTOLD BRECHT, was, ALIEN ENEMY CONTROL - G". BRECHT and the subject have been collaborators for years. A short time ago, with the Bureau's approval, the BRECHT case was presented to the United States Attorney in Los Angeles, who referred it to the Department for an opinion. The Department, at that time, declined authorization of a Presidential warrant for BRECHT's arrest as a dangerous alien enemy, and there therefore appears to be no reason for referring a similar set of facts pertaining to EISLER to the United States Attorney at this time.



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Director, FBI

- 2 -

September 13, 1943

Re: HANNS EISLER, was
ALIEN ENEMY CONTROL -- G

Investigation conducted to determine whether the subject should have registered as an alien enemy has failed to disclose a violation of this nature. Immigration records show that the subject traveled on an Austrian passport prior to the date of its expiration, at which time he obtained a stateless Czechoslovakian passport rather than one issued by German authorities. As an Austrian, EISLER was not subject to registration as an alien enemy.

A review of the file in this case discloses that all leads set out for other field divisions have been covered. Outstanding leads for the Los Angeles Field Division will be covered and reported in connection with the OTTO KATZ investigation, of which Los Angeles is the Office of Origin. Since subject EISLER's activities are inextricable from matters reported in the latter case, simplicity and economy of effort will be served by continuing to report information regarding him in that file. This will not mean a lessening investigative effort applied to EISLER, but will avoid repetition in report writing. This case is therefore being closed herewith.

Very truly yours,

R B Hood

R. B. HOOD
SAC

cc 100-15865
RCT jb
100-18124

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HEREIN IS UNCLASSIFIED
DATE 7/14/80 BY SP1 GSK/CL~~

SP1 GSK/CL

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. 100-18124

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 9/28/43	PERIOD FOR WHICH MADE 9/21, 27/43	REPORT MADE BY [REDACTED] AJR
TITLE HANNS EISLER, with aliases: Hans Eisler, Johannes Eisler.			CHARACTER OF CASE ALIEN ENEMY CONTROL - G

SYNOPSIS OF FACTS:

Facts in instant case presented to Assistant United States Attorney JOHN M. GAULT, who advised that a presidential warrant for subject's arrest as a dangerous alien enemy would not be requested at this time.

-C-

REFERENCE:

Report of Special Agent [REDACTED] at Los Angeles, dated 3-30-43.

DETAILS:

On September 21, 1943 the facts in this case, as set out in reference report, were presented to Assistant United States Attorney JOHN M. GAULT.

In addition, Mr. GAULT was advised that subject has been proclaimed a "revolutionary composer" by the New York Daily Worker, which publication set out a list of songs written by him, in their issue of February 18, 1935. The songs thus mentioned include the following: "Cominterin," "Rote Front," (red front) "Kuhle Wampe," "Ballad of the Cotton Pickers," and "Song of the Coal Miners."

Attention is directed to that portion of reference report which indicates that subject wrote the music for a revolutionary drama which is known as the "Die Massnahme," the literary portion of which was written by BERTOLT BRECHT. A translation of "Die Massnahme" was previously furnished to the United States Attorney at Los Angeles in connection with the case entitled BERTOLT EUGEN FRIEDRICH BRECHT, with alias - ALIEN ENEMY CONTROL - G.

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APPROVED AND FORWARDED: <i>R. B. Hood</i> SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
<p>15 235 QN:COINC 2 DEC 1 100 4195 228 - 124</p> <p>COPIES OF THIS REPORT</p> <p>5 - Bureau</p> <p>1 - USA, Los Angeles</p> <p>2 - Los Angeles</p> <p>10-16-43</p> <p>DEC 1 1943</p>	<p>RECORDED</p> <p>INDEXED</p> <p>30 OCT 21 1943</p> <p>ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED</p> <p>DATE 7/14/00 BY SP165K/PLA</p>

On September 27, 1943 Assistant United States Attorney JOHN M. GAULT, having considered the facts in this case, advised that no request would be made for a presidential warrant for subject's arrest as a dangerous alien enemy at this time. Mr. GAULT referred to the collaboration between subject and BERTOLT BRECHT and the similar nature of the facts in their individual cases. He further referred to the decision of the department in the case against BRECHT; that no presidential warrant would be authorized for BRECHT's arrest under existing conditions, since BRECHT's beliefs seem to be anti-Nazi and anti-Fascist and he is therefore not considered a danger to the war effort of this country. Mr. GAULT stated that in instant case, his decision is based upon that of the department in the case against BRECHT.

Mr. GAULT requested, however, that additional information coming to the attention of this office concerning subject's tendencies be furnished to the office of the United States Attorney.

- C L O S E D -

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F.B.I. TELETYPE

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Coffey
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Acers
- Mr. Carson
- Mr. Harbo
- Mr. Hendon
- Mr. Mumford
- Mr. Starks
- Mr. Quinn Tamm
- Mr. Nease
- Miss Gandy

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ON

DATE *1/14/80* *65K/49*

DATE
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 SLIP(S) OF
 8-24-84

[REDACTED] (S) *b1*

DIRECTOR CLASSIFIED BY: *SP7mac/aw* CLASSIFIED BY:
 QUIZ DECLASSIFY ON: OADR DECLASSIFY ON: OADR
8-22-84

TECHNICAL SURVEILLANCE ON HANNS EISLER DISCONTINUED
 BECAUSE NOT PRODUCTIVE. SYMBOL WAS [REDACTED]

[REDACTED] (S) *HOOD 62*
10-195220

CLASS. & EXT. BY *SP1 GSK/49 7/14/80*
 REASON-FCIM II *1-2.4.2*
 DATE OF REVIEW *7-14-80*

RECORDED

[REDACTED] (S) *SECRET*

Los Angeles - 13 - California
May 18, 1944

Director, FBI

RE: FREE GERMAN ACTIVITY IN
THE LOS ANGELES AREA;
INTERNAL SECURITY - R

Dear Sir:

REFER 5 IS

Since correspondence between the Free German group in Mexico and persons in the Los Angeles area has been carried on as reflected in previous reports in this case, it is recommended that the following subjects be placed on the National Censorship Watch List for ninety days:

1. HEINRICH MANN, 301 South Swall Drive, Los Angeles.
2. BERTOLT BRECHT, 1063 - 26 Street, Santa Monica, California.
3. LEON FEUCHTWANGER, 520 Paseo Miramar, Pacific Palisades, California.
4. HANS EISLER, 1650 North Analfi Drive, Pacific Palisades, California.
5. BRUNO FRANK, 513 North Camden Drive, Beverly Hills, California.
6. BERTHOLD VIERTEL, 165 Mabery Road, Santa Monica, California.
7. FRITZ KORTNER, 120 Homewood Place, Santa Monica, California.

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DATE 7/14/80 BY SP1 GSK/BJE

EPL:AH,
100-21367

8/22/84
SR7 MAC/ewj

Very truly yours,

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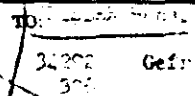
FEDERAL BUREAU OF INVESTIGATION
K. E. 1944
SAC

AUG 16 1944

U. S. DEPARTMENT OF JUSTICE

1944

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FROM:  b7c		TO: 				
DECLASSIFIED BY <u>SP-7 mac/omw</u> ON <u>8-22-81</u>		LIST:				
Date of communication 21 Sep. 1943	Date of postmark	Kind of mail	Mail No.	Register No.	Serial No.	
Language	Previously censored by	Station distribution		DISPOSAL OF ORIGINAL COMMUNICATION		
Previous relevant records	For interoffice use			H RELEASED H C RE Sent with comment to—		
None	To be photographed	Photo No.	To whom photograph is to be sent			
Comment by: Office of the Theater Censor, WPAFFE						
Division (or section)	Table	Examiner	D. A. C.	Reviewer	Examination date Nov. 1943	Typing date

DR
use only
12/22/K
-CFC-Gibbs
2-10
7-110
1-30
2-000
2-701

COMMENT

(Information from British Prisoner of War Censorship
Ref. No. W/NT/04501/43, dated 11 November 1943)

I. - HITLER WEARS BROODER FROM STALINERD FRONT

II. - ESKALE OF GERMAN SOLDIER BOY

I.- "Our division was in the Stalinerd hon and many of our best comrades were lost. Our division was immediately reformed and as a reward for our achievements, the Fuehrer gave us the name of 'Panzer Grenadier Division Feldhernhalle'. The official investiture took place on Sunday, followed by a grand parade. This parade was made by 1000 men, young volunteers all of them. Fine, upright soldiers. We only take on volunteers here and our division will strike some hard blows once we are in action. We are proudly wearing an arm-band with the inscription 'Feldhernhalle'. It is a great honour for us that the Fuehrer invested us with THIS name and we want to do it honour especially when in action".

II.- "Don't lose courage and show that you are a real German. Even though this is a long war and you have been in captivity a long time, always think of our victory and it will help you to live through the dark hours. Yes, victory will be ours. However hard the battles may be, we shall be victorious in the end. On all fronts the German soldier shows himself far superior to all, even in the fifth year of the war. The home-country supports us and we are doing its best to bring about..."

Number of enclosures: None

1/2/44/wjs

FEDERAL BUREAU OF INVESTIGATION

30558

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

CONFIDENTIAL

FILE NO. 100-21184

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 10/16/48	PERIOD FOR WHICH MADE 5/30, 7/13/45; 5/3, 6, 20, 21; 6/13, 19, 21/45; 8/5-8, 12-14/48	TITLE HANNIS EISLER, with aliases; Hans Eisler, Johannes Eisler	CHARACTER OF CASE INTERNAL SECURITY - R
DECLASSIFIED BY SE-7mac/cmw ON 8-22-84				

SYNOPSIS OF FACTS:

Personal effects of HANNIS EISLER, made available by confidential informant, reviewed herein. Same included documents concerning personal histories of EISLERS and works of HANNIS EISLER in this country and abroad. Scrap book clippings from Russian newspapers concerning his visit to Russia in 1935 reflect his pro-Soviet and revolutionary attitude, and state, "in 1927 EISLER wholeheartedly entered the proletarian 'Agitpropgroup' movement and began work as a political music journalist." Correspondence reviewed and contents of address books set out.

NO
MAR 1947
STATISTICS

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Report of Special Agent
Los Angeles, 9/28/48.

AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF

DETAILS: This case is being reopened to report information received from Confidential Informant T-1, on May 30 and August 13, 1948, concerning the personal effects maintained by HANNIS EISLER in his residence, which was at that time 689 South Amalfi Drive, Pacific Palisades, California. Much of the material furnished by this informant was in the German language. A portion of the German language matter has been translated in this office by former Special Employee [redacted]. The balance of this material is being transmitted to the Bureau for translation and a lead is being set out to report on the results thereof.

All information set out hereinafter has been furnished by Confidential Informant T-1, except as otherwise indicated.

APPROVED AND FORWARDED: *R.B. Wood*
SPECIAL AGENT IN CHARGE

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100-195220-16

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EX-73

REASON-FCIM II, 1-2.4.2

DATE OF REVIEW 2-21-80

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Informant made available a German Language birth certificate dated July 14, 1898 at Leipzig, Germany, reflecting that JOHANNES EISLER was born July 6, 1893 at Leipzig, Germany to "FARLE IDA EISLER, nee Fischer, the legal wife of Private Lecturer, Ph. D. RUDOLF EISLER, the first being of the Evangelical Lutheran Religion and the last named of the Mosaic Religion." *ku*

Informant made available Passport #234 of the Austrian Republic issued to JOHANNES EISLER by the Austrian Embassy in Paris, France on June 14, 1933. This passport was to expire on December 13, 1933, but on May 2, 1934 its validity was extended by the Austrian Embassy in Paris until May 1, 1939. The reason for issuance of this passport was given as "Loss of Passport." The passport gives EISLER's residence as "Paris." *ku*

This passport was made valid for travel to the United States by the American Consul General, London, England on January 23, 1935 and it contained a notation reflecting that EISLER was admitted at New York City on February 18, 1935. Chronologically, the next entry would indicate that EISLER had returned to England by May 12, 1935. The passport also indicates a second trip to the United States, under Visa #205 issued by the American Consulate at Prague, Czechoslovakia on December 13, 1937. On this visa EISLER was admitted at New York on January 21, 1938 as a temporary visitor for six months. *ku*

This passport contained a visa for entry into the USSR, dated June 19, 1935 and valid until July 12, 1935. The purpose of the trip was given as "personal business." The visa contained a notation ordering EISLER to appear before authorities within 24 hours after arrival. The passport reflects that prior to EISLER's trip to Russia he was in England as of May 12, 1935, in Austria as of June 14, 1935, in Czechoslovakia as of June 15, 1935, and departed from Stavica (?) on June 22, 1935. *ku*

The passport also contained a visa for entry into Poland, issued June 21, 1935 and valid until July 2 of that year. The passport contains an exit visa valid from August, 1935 to August 15, 1935. This visa was stamped and dated August 7, 1935 at Belo-Ostrov. (According to the translator, Belo-Ostrov is on the border between Finland and Russia.) *ku*

Informant furnished Certificate of Registrar of Alien #560453 issued to JOHANNES EISLER on December 10, 1934 by the United Kingdom. This certificate merely described EISLER and gave his last residence as Svendborg, Denmark. *ku*

EISLER possessed a document issued by the Spanish Embassy in Paris, France under date of January 4, 1937, granting EISLER safe conduct during a journey through Spain. *ku*

Subject was in possession of a document issued by the Immigration Service of Mexico and bearing #526300. This document, which was in the nature of an Identification Card, was issued by the General Consul of Mexico in New York City on March 31, 1939, to expire April 11, 1940. This document describes JOHANNES EISLER as a political refugee and grants him permission to enter Mexico for a period of one year. *ku*

AUG 9 1941

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Another document in the possession of JOHANNES EISLER was issued by the Immigration Service in Mexico to EISLER on May 9, 1939 and bears #119099, his legal residence at that time being in Mexico. This document acknowledges EISLER's entrance into Mexico via Nuevo Laredo, Tamaulipas, Mexico on April 12, 1939, and states that "he has been accepted as an immigrant in quality of political refugee for the duration of one year, liable to renewal." *ku*

In this same connection, EISLER was in possession of a carbon copy of a letter dated January 15, 1940 on the letterhead of the Subversive Activities Section of the Department of Immigration of Mexico, addressed to the Ministry of Foreign Affairs, Mexico City. This letter stated that JOHANNES EISLER and his wife had been granted permission to stay a second year in Mexico as of March 24, 1940. It mentioned that the EISLERS were at that time in New York City. A copy of this letter was sent to "Professor ALFONSO GOLDSCHMIDT in this city for his notice." *ku*

EISLER was in possession of a Provisional Passport issued to him by the Republic of Czechoslovakia through its General Consul in New York City, under date of March 11, 1940. This passport was to expire March 10, 1941 and it bore #43/no (or possibly 43/40). There was pasted on the back of this passport, Visa #265 issued by the American Consul General in Mexico on September 7, 1939, authorizing EISLER's entrance into the United States as a temporary visitor. This passport also contained Non-Quota Immigration Visa #36, dated September 29, 1940. A notation reflects that EISLER was admitted at Calexico, California on October 22, 1940 as a non-quota immigrant. Finally, it reflects that he was admitted at Brownsville Municipal Airport (Brownsville, Texas) on January 6, 1941, upon presentation of Reentry Permit #1513129. *ku*

Subject was in possession of a notice from Selective Service Local Draft Board 33, 834 Columbus Avenue, New York City, reflecting that HANNS EISLER, 443 Central Park West, was registered with that board. *ku*

[REDACTED] *ku*

[REDACTED] *ku*

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The article then stated further:

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"The seeking of new musical techniques and forms of expression by such famous directors as ERWIG PISCATOR. It coincided with his desire to express through these new methods his attitudes toward society. He is thus classified with that group of composers who were interested in producing a people's music. It is not surprising to find a critic writing of him 'He is an ardent advocate of 'Proletarian' music.' To one who has seen the work of holiday spirit of Eddie Campa, for which he wrote the music, could guess the intentions of EISLER and his colleagues with HITLER's Strength - Through Joy movement. But this sympathetic attention to workers made it inevitable that when he visited America in 1935 an irate citizen should file a complaint with the Immigration Commission on the ground that the composer had radical connections. *u*

"EISLER's work for films also began in Germany, in 1927. In that year he composed the music for 'Opus 3,' which was directed by JOSEF RUTTMAN. In 1930 he did 'Das Lied von Leben' (direction, ALEXIS RAISON) and in 1931 'Kienansland' (direction, VICTOR TRIVAS). 'Eddie Campa' (1932), with its vigorous songs and interesting camera work, made the composer known throughout Europe and to some extent in this country as well. It was directed by H. HEDD. Along with the rest of EISLER's work in music, it was banned when HITLER came to power in 1933. 'Song of Heroes,' a JORIS IVENS film of life in the Soviet Union, was also completed in 1932. *u*

"After his flight from Germany in 1933 (he was on the 'black' prohibited list), EISLER's work for motion pictures became increasingly cosmopolitan. In France in 1933 he wrote music for 'Dans les Rues' (direction, VICTOR TRIVAS) and for 'Le Grand Jeu' (direction, JACQUES FEYDER). He did music for the famous JORIS IVENS film 'New Earth' (Holland, 1934). This film and 'Eddie Campa' are sometimes included in film festivals. In England in 1935 he composed music for two films directed by ERIC GRUBB, 'Abdul the Damned' and 'Raffaelli' (1935).

"On his visit to the United States in 1935, GORETT's 'Father', for which he composed the score, was produced by the Theatre Union. His next work released in America was JORIS IVENS' stirring film of life in modern China, 'The 400,000,000.' This documentary film depicts the epic struggle of the Chinese people united against the Japanese invader. In getting the film for exhibit there was close collaboration between director and composer. Several sequences, EISLER revealed, were cut to fit my music -- how fast start -- and the music composed for the children sequences was cut for the picture. *u*

"In February 1940 the Rockefeller Foundation allocated \$100,000 to the ROCKEFELLER SCHOOL FOR SOCIAL RESEARCH for research and study of the subject. In turn, commissioned EISLER to write music of a collaborative world record. *u*

CONFIDENTIAL

LA 100-18124

".... In May 1942 the ~~UNITED STATES~~ ~~FOR SOCIAL RESEARCH~~ grant, a leave of absence to continue his work on the Rockefeller project in Hollywood.

"EISLER is married to the former LOUIS ~~GOSZTONYI DE BALLOTA~~, a Hungarian writer...." *ku*

There were also two typewritten documents purporting to list the works of HANS EISLER. These letters reflected that EISLER had done the following, in addition to the works listed in the above mentioned article from the "Current Biography, 1942." *ku*

The documentary film entitled "Rain", directed by JORIS IVENS; the film entitled "Langmen Also Die", directed by FRITZ LANG; and "The Little Symphony", published in Moscow. *ku*

In connection with these lists of EISLER's works, there was a rough draft letter addressed to a man named KOHNER by HANS EISLER, furnishing KOHNER with his credit titles. It may be noted here that KOHNER is probably PAUL KOHNER, Actors' Agent in Hollywood. This letter, in speaking of his credit titles, reads as follows: *ku*

"....You will see that they have not only been used by the United Artists, the French film industry, and the English film industry, but that the Russians too have made me come over here. In the film, 'Our Russian Front', made by MILSTONE and IVENS, which was made here in America, they have used along with SCHOSTAKOVITSCH also my music, taken from old films...." *ku*

There was a scrap book containing various newspaper articles concerning subject. One of these articles appeared in the "Moscow Daily News" of July 18, 1935 and was in the English language. It was entitled, "Two Black Years for German Music." This article states that EISLER, a renowned composer then visiting the Soviet Union, had first been thrust face-to-face with the grim realities of his social environment when he was 16 years of age and fighting in a world war. It states further that at the age of 28 he went to Berlin and cast aside his early concern for the "pure" esthetics of musical composition and turned his intelligence towards the more profound problems that were afflicting the art. "The crisis in music has been created by the general crisis in society," was the conclusion that brought EISLER to newer methods of composition. The article continues as follows: *ku*

"The people of many countries, whose lives have been brightened and strengthened by the songs and ballads of HANS EISLER, by such stirring as the 'Comintern', 'Solidarity', 'United Front', and others, can see that to this musician his art is an instrument capable of expressing ideas." *ku*

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The article mentions that EISLER had recently visited America where he had met many musicians "who attempted to use their art as he does." The article states that EISLER described these musicians as "a splendid group of artists." In the very next sentence, EISLER is quoted as saying he will return to America in the Fall where he will teach at the NEW SCHOOL FOR SOCIAL RESEARCH in New York City. The remainder of this article is given to a discourse on music under HITLER. *Ku*

The scrap book contained a Russian language article which was translated by Special Employee [REDACTED]. A notation indicates that this article appeared in the July 20, 1935 issue of "Soviet Art." This article, to other with the following articles, will be treated in considerable detail herein, inasmuch as they reflect EISLER's revolutionary character and affiliation with Communism. *Ku* **b7c**

The article quotes EISLER at length. It is prefaced by a remark that EISLER's first words to the interviewer, upon arriving in Moscow, were his impressions of the "new face" of Moscow and, especially, of the difference between it and what he saw in the capitalistic countries. EISLER is then quoted as saying that he made a picture in London, entitled "Abdul The Damned," which was based on the Turkish Revolution of 1908. He states that the picture also included such contemporary episodes as the burning of books, anti-Soviet burning of union halls, punishment of revolutionists, the underground work of the COMMUNIST PARTY, etc. He stated that the film was produced entirely through the efforts of political immigrants from fascist Germany. It was directed by KARL GRUNE and starred FRITZ KORTNER. *Ku*

EISLER also related that while in London he had composed the music to the play "Furnace Fire" (literal), written by the German revolutionary author ERNEST TOLLER. He also states that he wrote several new fighting songs, to other with BERT BRECHT, one of which was the "Song of the United Front", which he states he later discovered to be the favorite song of the "American proletariat." *Ku*

EISLER's article then describes his trip to North America and states that the purpose of it was to "actively support the Anti-Fascist Federation in the United States." He said that in this country he traveled from New York to Hollywood giving as many as 50 speeches and concerts enroute. He claimed that the attendance at his appearances and the revenue gained from them, if taken as a criterion, made obvious the active solidarity between the most diversified layers of the American population and the oppressed labor of fascist Germany. He said that there is a strong sympathy in the United States toward the Soviet Union and that a person returning from the Soviet became the target for many requests "to accurately portray life in a country of conservative socialism." *Ku*

EISLER then refers to the most dramatic moment of his trip, which he says was his visit "to the unjustly suffering revolutionary, 18 years imprisoned in an American prison, TOM MOONEY." He claimed that he was por *Ku*

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a 10 minute interview with "the prisoner of capitalism", but that this was insufficient for him to tell LOONEY what he wanted to know most of all, namely, "the new life of the proletariat of one-sixth of the entire globe." He said LOONEY's first question was regarding the fate of THALLMAN. He also stated that LOONEY desired EISLER to give his impressions of the May Day Parade in Moscow. *u*

EISLER claimed that amongst the progressive musicians of America there was a tendency to unite with the labor movement. He said that several examples of this were that the respected ~~MARCO COPOLAND~~ composed a song entitled "First of May," that Professor ~~HEBER KOLL~~ (phonetic) was taking an active part in progressive politics, and that ~~LEOPOLD STOKROSKI~~ had included the "International" in one of his programs. *u*

EISLER then praised ~~JACOB SCHLEIFER~~ (phonetic), whom he described as a young genius, composer, and conductor among the "proletariat American composers." ~~SCHLEIFER~~, he said, was a carpenter by trade who was engaged in organizing choirs among Jewish labor in America. ~~SCHLEIFER~~ was said to be planning a visit to the Soviet Union. EISLER states, "We, the proletariat musicians, must accept him as an important master amidst our ranks." *u*

EISLER then made this statement: "My trip in America also filled me with happiness because I grew politically and creatively. I have been invited to be a Professor of Music at the New York New School for Social Sciences." I was glad to accept this post for it will give me opportunity to teach new ranks of revolutionary composers." *u*

EISLER then states that he left New York to attend the International Olympiad of labor's musical movement, held at Strassburg, France. He stated that the International Union of Revolutionary Theatre had requested EISLER to make a report at the Olympiad and to act as "Chairman of the Jury." He said that the Olympiad played an important role in connection with the strengthening of the united front of the musicians of many countries of Europe. He claimed that the Olympiad also gained the sympathies of the Social Democratic musicians' unions. He said that it helped to unite progressive musical intelligencia with the worker musician. EISLER said that an illustration of this was that the song "Free Thallman" was sung at the Olympiad. He claimed that the singing of this song had great political and artistic significance. *u*

EISLER said that another such occurrence was the appearance at the Olympiad of Professor ~~ALLAN BUSH~~ of the Imperial Music Academy of London, who arrived at Strassburg with a choir composed of 60 persons. This choir, which was said to be constituted by members of the "Workers Party", and the choir composed of members of the "Union of the Revolutionary Masters of Art of France" both sang "Free Thallman." This created indescribable enthusiasm said EISLER. *u*

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EISLER related that another imposing demonstration of the strength of the international workers' solidarity was the musical festival in Reichenburg, Czechoslovakia in which he took an active part. This festival furthered the work of uniting Czechoslovakian labor and German labor in Czechoslovakia with the Czech progressive creative intelligentsia. *Xu*

EISLER then relates the deplorable condition of music in fascist Germany and concludes by stating that it is comforting that in other important nations of Europe, as well as in America, the progressive musicians are sympathetic to Soviet ideas. He says this is exemplified by the themes and styles of their creations. He also claims that the younger generation more and more realizes that questions of musical technic cannot be answered without including a political basis. *Xu*

The article is concluded as follows: *Xu*

"In closing, HANS EISLER spoke of the old composer, ARNOLD ~~SCHOENBERG~~, an honest, reactionary-thinking master, who has now rather naively admitted 'Communism as a method must be tried. The capitalistic idea has produced too many unbearable hardships.' For ~~SCHOENBERG~~ this is quite an important admission. He, incidentally, intends to visit the Soviet Union. *Xu*

"HANS EISLER will stay in the USSR for a short time. He intends to return soon to the U.S.A. via Denmark, where he will teach. The composer has ideas for a large symphonic production for orchestra and choir, which came to him through political prisoners of Fascist Germany. The first part of the symphony will be in the form of a death march; the second, as a song composed by those behind Fascist bars." *Xu*

The scrap book also contained a Russian Language article which appeared in the July 22, 1935 issue of "Pravda" and was written by ~~S. TRET'YAKOV~~. This article read in part as follows, according to a translation by Special Employee [REDACTED] *Xu* b7

"For us, EISLER -- is first of all a song. The -- 'Red Wedding', the -- 'Comintern.' With the songs of EISLER on their lips, the Foreign living proletariats fought in the barricades of Berlin and Vienna. With the songs of EISLER they demonstrated in Zurich and Antwerp. With the songs of EISLER they stood in picket lines in Copenhagen and Manchester. *Xu*

"EISLER finished his education brilliantly. Everything pushed the composer towards an easy road of life. But he did not take it. Too disgusting to him was the bourgeois concert hall where, in a musical narcosis, the gourmants made their discoveries with relish. A feeling of anarchist protest awoke in the young composer. *Xu*

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"In 1927 EISLER wholeheartedly entered the proletarian 'agitpropgroup' (agitation propaganda group) movement and began work as a political music journalist. X u

"'Song of the Miner,' 'Invalid's March,' 'Song of Solidarity,' march 'Defend the Soviet Union,' 'Song of the Unemployed,' this is only a small part of the great list of EISLER's political songs. Unfortunately, only a few of them are published by us. X u

"With all of his natural fighting temperament, EISLER tore into the reformistic song group, forming a communistic wing. The battle was successful. It drew the attention of the entire musical world, gathered travelers, and cultivated such revolutionary musicians as RANKEL, FOGLE and VOLFE. X u

"At the same time, a strong tie was formed between EISLER and dramatist BERT BRECHT. Together they worked out the theory of the 'pedagogic' theater, wishing to make it especially active in the work of political agitation and propaganda. X u

"A musical spectacle, 'Highest Standard', herein particularly applicable to political genre, written by EISLER from BRECHT's play, marks the composer's change from the political platform to the grandiose musical form. 'Highest Standard' -- a mature production of an important, independent master. X u

"..... Now he is writing a symphony dedicated to the prisoners of fascist concentration camps, based on the 'Song of the Swamp Soldier' and composed by the captives. X u

"He has been with us before. He made notes on Kazak melodies on the steps by Mt. Magnitnoi where the Young Communists were building a blast furnace. It was about them he wrote the 'Ural Young Communist'. X u

"He has traveled in Europe and in America. Everywhere his arrival awakened the revolutionary movement of music and the choir. EISLER's song is the song of political warrior. New York University has invited him to a professorship. X u

"It is to our shame that we know little of EISLER's creative works, and this in no small way is the fault of the previous management of the State Music Publishing House. After all, he was an accomplished master, chief of the movement of revolutionary music. We want to hear more of EISLER's work on our stages and in our concert halls. We must publish his compositions, especially his songs, here, particularly since it is very difficult to have them published abroad. X u

"EISLER can help many in the Soviet choral movement. Our nation needs songs and knows how to value a good one. This is obvious in EISLER's 'Comintern,' deeply imbedded in our golden song fund. X u

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The scrap book contained a Russian Language newspaper article which had appeared, according to a notation, in the "Evening Moscow" dated July 17, 1935. In this article, after talking about the effect of Fascism on music, EISLER wrote: ~~X u~~

"Among the productions composed by me while in London were the music to ERNST TOLLER's play 'Put Out the Fire,' based upon the revolutionary uprisings which, in my opinion, were 'Anitwar' and 'Song of the United Front.' ~~X u~~

"From England, my itinerary took me to America, and I think of this trip with great satisfaction. First of all, I had the opportunity to give many concerts for the benefit of the political prisoners. Secondly, I was able to give a round of lectures on German fascism. These lectures always attracted a large audience. In New York, for instance, the lecture attracted an audience of five thousand. In Hollywood and in Los Angeles, the lectures gathered not only labor but also the progressive intelligentsia. ~~X u~~

"The local reactionary press (in Los Angeles) was strongly hostile towards me and demanded my deportation to Germany. ~~(X) u~~

"I can state with great happiness that I saw a definite movement to the left, among the American artistic intelligentsia. I think I can safely say that the best American musicians (with very few exceptions) are now in a progressive mood. ~~X u~~

Their names are: ARON COPELAND, HENRI COUL (or KOLL), DR. RIGGER (top-most pedagogue of music), outstanding musical theorist, Prof. ZEEGER, most important specialist on contemporary music, SLOLINSKI, and finally the brightest star in the American musical universe, the great conductor LEOPOLD STOKOWSKI. Recently, at a philharmonic concert, he even dared to perform the 'International.' Before an unheard of scandal had time to burst into flame, the fire was put out. ~~X u~~

"Prior to my departure from America, I was offered a professorship at the New York Institute of Culture, to teach composition and theory. This offer was particularly attractive to me as I hoped to have the opportunity to do something in developing the young American musical movement. I will return to New York on the first of September. However, before going to New York, I must go to Denmark to see the German author, BERT BRECHT, with whom I am writing a musical drama, the theme of which is the venality of bourgeois art and science. ~~X u~~

"A telegram from Moscow, from the music bureau of the International Union of the Revolutionary Theater, sent me to the Strassburg Olympiad. The days spent by me at Strassburg and Reichberg, at the Szechoslovakian international festival, have been previously described by me to your representative upon my first day here. ~~X u~~

"In closing, I want to share with you my impression of Moscow, where I have been invited to reorganize the Music Bureau of MORT. ~~X u~~

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"I have not been here for three years and I did not recognize Moscow. My first trip through the proletariat capital was made by a subway. Without compliments, this is the best subway in the world! What exemplary discipline and what shiny cleanliness! On the surface, I was most impressed by the happy humorous carefree expressions on the faces of the populous. In the capitalistic world, these expressions have long ago been rubbed off the faces of the people. They are up to their ears in worry as to what will happen tomorrow. You cannot imagine the feelings of a foreigner as he looks upon the Soviet citizen who has before him such wide horizons and who is sure of a brilliant future." *Xu*

"I will certainly tell America what I saw. Their labor and front rank intelligentsia, with suppressed attention and sympathy, are watching every step in the life of your wonderful nation. This sympathy is far from passive. I shall never forget two impressive meetings held in New York in the form of protests against the false attacks of HEARST on the USSR. The meetings were attended by 35,000 persons. The workers gave their hard-earned pennies, took off their rings and earrings, and shouted, 'Print papers against HEARST.' At that minute, I wanted very much to see a painting done by some great artist which would depict this act of international solidarity." *Xu*

The scrap book also contained a very brief article, under date of July 27, 1935, which appeared in "Pravda". This article merely mentioned that EISLER arrived in Moscow. It was interesting to note, however, that he was described as a "representative of the International Union of the Revolutionary Theater" and, as such, had attended a musicians' olympiad mentioned above. *Xu*

Also, in this scrap book was an article which appeared in "Evening Moscow" sometime during July, 1935. A specific date was not given. This article read in part as follows: *Xu*

"... The name EISLER is not vainly associated with such names as FRIEDRICH WOLF, HERT BRECHT, and IRVIN FISKATOR. These are the names of our foreign-living comrades who have made their talents into a sharp weapon for communism." *Xu*

"... In June, while in Strasbourg, EISLER attended the International Musicians Olympiad." *Xu*

"I had to spend several days in the Strasbourg jail', says HANS EISLER, 'probably due to the fact that I made a radio speech as chairman of the jury and a representative of IORT.' (International Union of the Revolutionary Theater)

"..... This celebration may boldly be called an expression of solidarity between the Czechs and German labor living in Czechoslovakia. When the first columns, with red banners waving, appeared on the scene, eyes of the German workers filled with tears upon the sight of this anti-fascist demonstration." *Xu*

"HANS EISLER expects to stay in Moscow approximately a month and a half." *Xu*

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The scrap book contained an article in the Russian Language which appeared in the "Literary Gazette" dated July 30, 1935. The article was signed by DELLMAN and was translated by Special Employee [REDACTED]. It is set out in part, as follows: X u

"I found HANS EISLER at work. He was dictating an article for one of the Moscow newspapers. While waiting for my interview, I began to examine some books which were placed in a small group on a shelf. 'Companions Forever' -- 'Revolutionary Artists' -- MARX -- ENGELS -- LENIN -- and STALIN. My attention was drawn to the German translation of 'CHAPAEV'. X u

"Only recently have I 'cracked' FURMANOV', smilingly said HANS EISLER. 'I read CHAPAEV all the way from America to Europe. What strength! What bottomless, revolutionary passion and energy! I couldn't tear myself away from this book. These are the talents which we revolutionary writers and artists of the West must have. In what is the uplifting strength of such works as CHAPAEV? It is that in them is revived not only the magnificent talents of the artists, but also the fiery Communistic ambition. Only that kind of unity can give creations of heroic strength. X u

"I am firmly convinced,' continued EISLER, 'that the more heroic creations in Soviet literature will be done realistically. X u

"..... Even now some Soviet authors are being honored throughout the world. This was clearly displayed at the International Congress in Paris. X u

"Mentioning the Paris Congress gave HANS EISLER's ideas an impetus in another direction: He speaks of the Congress as being one of the best symptoms which show the turning of the foreign living intelligentsia towards revolution. X u

"Take a newspaper and read the list of names of those attending and taking part in the Congress for the Defense of Culture. It is dumbfounding. Many of those people I have known for a long time, and five years ago I could not imagine that they would so soon be in our camp. No smaller symptom was the group of revolutionary authors from America. Our ranks are widening and our confidence in the inevitable collapse of Fascism becomes stronger day by day. X u

"..... EISLER excitingly speaks of the 'man with glasses' who appeared at the Paris Congress. 'Is not this scene full of drama and significance? The best artistic minds of the West are giving up their studios and are being drawn into the revolutionary struggle. The era of "priestly" (religious) art is coming to an end. How can we, the artists, help but feel elated? We who have dyed our fate with the fate of the working classes, the fate of revolutionists, with our own blood?' X u

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The scrap book also contained a news clipping indicated to have appeared in the Rochester, New York "Post Express" dated October 23, 1935. This article is entitled "Singer Faces Deportation as Red". It states that charges that HANS EISLER had come to this country to spread communistic propaganda through revolutionary songs, were under investigation by Federal Immigration Commissioner MacCORRACK. The complaint was filed against EISLER by J. E. WILKIE, Secretary of the ARIZONA PEACE OFFICERS ASSOCIATION, who demanded that EISLER be deported. *ku*

The article stated that EISLER arrived in New York on October 4th, under a visitor's visa, and that his arrival was hailed by the "Daily Worker" which stated that "inculcation of radical songs was an important method of advancing the cause of Communism." The charge made by WILKIE was in the form of a letter to Secretary of Labor FRANCES PERKINS. In this letter, WILKIE charged that EISLER's visits to the United States were under Communist auspices and that the songs were of a revolutionary character. *ku*

On the same page of the scrap book, there appeared an article entitled, "The New Music League", by "H.E." It is believed that the author of this article is HANS EISLER. The article, which is undated, reads as follows: *ku*

"First steps toward developing a broad federation of music societies and organizations were taken at the last general meeting of the Workers' Music League. The delegates of the organizations affiliated in the League unanimously voted to promote the formation of a new federation, the United Music League, and to invite all other music organizations to unite in this League on a common platform of struggle against war and Fascism, against cultural reaction, and for the development of a broad people's music movement in America. *ku*

"The adoption of this broad platform, upon which musicians' organizations numbering many thousands can unite, initiates a movement which can give great impetus to the development of workers' music organizations throughout the country. *ku*

"An organizing committee was formed, which has issued a general invitation to all music organizations to send two delegates to its next meeting, Sunday, February 16, at 2 o'clock at the headquarters of the Downtown Music School, 799 Broadway, Room 224. *ku*

"As the first practical measure, it was decided to hold a huge musical festival in New York at the end of May, to be entitled 'United Front Music Festival, for a Farmer-Labor Party.' Along with this, the new organizing committee is to bring out a Song Book, to be published jointly with the Workers' Library Publishers. *ku*

"Most of the important workers' music organizations in New York have already affiliated with the United Music League. *ku*

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"The delegates of the following organizations were present: Downtown Music School, Composers' Collective, New Singers, Freiheit Gesang Verein, I.W.O. Band, Various German Singing Societies, Ukrainian and Finnish Workers' Singing Organizations, Daily Worker Chorus. *ku*

"This move represents a great step forward in the American workers' music movement. There are music organizations in almost every American town. Among them are to be found many outstanding and influential musicians who would be in sympathy with a movement against war and Fascism and against cultural reaction. The United Music League can, if it functions efficiently, rapidly develop a movement in America which will include thirty to forty thousand members. And the influence of this growth upon cultural life will be most significant. Individuals, music groups, societies and organizations throughout the country are invited to write to the league." *ku*

The scrap book also contained a review of the play "Mother" written by BERT BRECHT and based on MAXIM GORKY's novel of revolutionary Russia. This article is indicated to have been in the November 22, 1935 issue of the "Daily Worker". Accompanying it are caricatures of HANNS EISLER, who wrote the music, BERT BRECHT, who wrote the play, MAXIM GORKY, who wrote the novel on which the play was based, and several other characters. The article states the settings were designed by MORDECAI GORELIK. *ku*

The scrap book contained an article which appeared in the "Daily Worker" of December 19, apparently 1935. This article was entitled, "Working Class Song Records." It advised that working class and revolutionary songs were being commercially recorded for distribution to the working class. In connection with the task of making these recordings, it is stated that HANNS EISLER -- the world's acknowledged master composer of workers' songs -- garnered the finest of his melodies. It continues by stating that "Comintern" is undoubtedly one of EISLER's most popular songs. This song, it is said, has been sung throughout the world for the past eight years and still stirs the crowds at out-door demonstrations and political meetings. Other EISLER songs are also recorded in this album of working class song records. The article states that it was the idea of "Friends of the Workers School" to make such recordings. *ku*

The scrap book, on a page dated January 17, 1936, contained two news clippings, one of which was in the German language. This was in the form of an announcement and included the names of BERT BRECHT, HANNS EISLER, RUD. (RUDOLF) BRIDA, KURT ROSENFELD in the caption. The article appears to be advertising a play of some sort to be held January 22 at the Culture House Theater, 268 East 78th Street, New York City. *ku*

The other article on the page, dated January 17, 1936, is in the English language and is entitled, "Eisler's Songs Will Feature Lonin Meeting." The sub-title is "Browder, Ashford and Anter to Address Memorial." The article states as follows: *ku*

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"Well known songs by HANNES EISLER, internationally famous revolutionary composer, will feature the musical program to be played and sung at the Lenin Memorial Meeting in Madison Square Garden next Monday evening, Jan. 20. *Ku*

"The International Workers Order Band of 60 pieces, under the direction of JACK ZILBERT, will be heard several times during the evening. In addition, the Freiheit Gesangs Verein chorus of 500 voices, with Jacob Schaefer directing will occupy two spots on the program during which they will sing EISLER songs and some of the most popular selections which they have rendered at other meetings in the past. *Ku*

"NEW ARRANGEMENT OF INTERNATIONAL: Paramount on the musical program, of course, will be the opening and closing renditions of the 'Internationale' in a special arrangement which EISLER has recently completed and which will be heard in New York for the first time. Comment from those few who have already been fortunate enough to hear the EISLER arrangement during the I.W.O. Band's rehearsals indicates that this is the most stirring interpretation yet made of the international anthem of the revolutionary working class.

"The band will also play a funeral march, in keeping with the commemoration of the twelfth anniversary of Lenin's death. *Ku*

"Among the songs to be sung by the Freiheit Gesangs Verein chorus are included three of EISLER's most popular compositions, 'Red Front,' 'Comintern,' and 'United Front.' *Ku*

"BROWDER TO SPEAK: The music of course, will form only one part of the evening's program. EARL BROWDER, General Secretary of the Communist Party of the United States, has been allotted the longest time on the schedule-- 45 minutes -- during which he will discuss Lenin's work in building up the Russian revolutionary movement." *Ku*

There was also included in EISLER's effects a list of books belonging to the EISLERS, which apparently were left in New York. A sub-section of this list was captioned "Political Books at Ruth Lowe's For the Time Being. These books, most of which are in the German language, are as follows: *Ku*

MARX: 'Capital' in three volumes
 MARX: 'Collection of Essays'
 MARX: 'Criticism of Political Economy'
 ENGELS: 'Ludwig Feuerbach'
 MARX-ENGELS: 'Letters' *Ku*
 LENIN: 'About the Soviet State'
 LENIN: 'From His Philosophical Heritage'
 ZETKIN: 'Memories of Lenin'
 'Leninism', four issues

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"LENIN: 'Complete edition in three volumes'
 'The Communist Manifest'
 'Ten Years of the Communist International'
 Stetzky: 'Lenin'
 Lenin: 'What Must We Do'
 'America's Sixty Families (In English)
 STALIN: 'Problems of Leninism'
 EUGENE LYONS: 'Sacco and Vanzetti'
 BROD: 'Adventures in Japan'
 Rosa Luxemburg and Karl Liebknecht
 STALIN: 'Report on the Seventeenth Party Day'
 LOSCHNSKY: 'Karl Marx and the Trade Unions'
 MAX BEER: 'The History of Socialism'
 'Congress of Second International'
 1 Russian Songbook
 BELOKORE: 'Construction of White Sea' (In English)"

Other political documents made available by informant consisted of two typewritten rough draft papers entitled, "Proposals for an Austrian-Hungarian Freedom Committee," and "A Concept for a Broadcast to Austria." Neither of these papers was dated. The paper entitled, "Proposals for an Austrian-Hungarian Freedom Committee" reads in part as follows: *Ku*

"The decisions of the Moscow Conference show that the allies attach a great significance to the Austrian question.... On account of all these reasons the promotion of the Austrian Resistance and Independence Movement, which has to grow from passive resistance beyond sabotage to open insurrection, has to become an official aim of American foreign policy and American strategy. This fact opens the occasion for Americans of Austrian descent, and refugees from Austria, to make a special effort to assist the strategy of war against HITLER.. An Austrian-American Committee consisting of well known personalities.... in art, in sciences, in politics, could have the following important task: *Ku*

"1) Broadcasting propaganda to Austria. The committee could put at the disposal of the OWI and BBC material for radio propaganda to be beamed to Austria. A manifest as the sub-joined could be one of the first broadcasts. The influence and declarations of solidarity must not be underestimated.... signed by men and women whose names are known and esteemed in Austria, it may give to many people confidence in the sincerity of the promises made at the Moscow Conference.... *Ku*

"2) Democratic Austrian Propaganda. There is no doubt whatever that now and independent Austria.... will be a democratic republic. Whatever can be done to convince the people of Austria that the allies do not intend to force some authoritarian or monarchial regime will certainly assist in the creation of an Austrian Resistance Movement.... These points and many other *Ku*

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points could be taken care of by such an American-Austrian Committee. The fact that a number of well known Austrians are living here on the West Coast makes California very useful for the establishment of such a committee. Its existence would have a favorable influence on the tendency of unification among the democratic Austrian groups in New York." *Xu*

The paper entitled "A Concept For A Broadcast To Austria" is believed to be the manifest sub-joined to the proposals for an Austrian-Hungarian Freedom Committee. This paper reads as follows: *Xu*

"We Austrians, and Americans of Austrian descent, are welcoming with great joy the decision of the conference in Moscow, which assures freedom and independence to the land where we were born. These decisions make it possible for the Austrians to appear at the Peace Conference not as guilt-stained defeated men, but as respected by the united nations; that is to say, if they make their contribution in the fight against German Fascism." *Xu*

The article concluded with an appeal to the Austrians to fight against Nazi Fascism as it has always fought in every great historical crisis that confronted Austria. *Xu*

Informant also made available a series of very brief letters or notes written by EISLER to his wife, while EISLER was in Hollywood endeavoring to establish himself during the early part of 1942. It appears that at this time EISLER was residing at Highland Hotel, 1921 North Highland Avenue, Hollywood, California. This group of letters reflects that EISLER was in touch with the following people in Hollywood: SCHOENBERG, JEAN TRENOR, CLIFFORD ODETS, BERT BRECHT, HORNHEIMER, "who is related with DIETERLE." *Xu*

b7c There was also a copy of a letter dated September 11, 1942 from HAROLD HOLMANN, addressed to [REDACTED] of COLUMBIA PICTURES CORPORATION. This letter reads in part as follows: *Xu*

"I wanted to talk to you about a very fine composer, HANS EISLER, who should do your Commando picture. I know he's fine and practical and quick because he did a show for me by Odets in New York. He has a great deal of movie experience, having done many films in France and Germany and several documentaries in this country. If you would like to hear one of his scores he has a French film which carries one of his best movie scores. Irwin Shaw knows his work very well and admires it. He's ideal for your picture because he is famous all over Europe for stirring, democratic songs and tunes that have been sung wherever a brave soldier, for the right people, marched. In Spain, for example. Honestly, he is much better for this picture than Stravinsky or Toch, with all due respect to these fine gentlemen." *Xu*

b7c There was a letter dated October 14, 1942, addressed to EISLER by [REDACTED] to CHARLES CHAPLIN, advising that an appointment with EISLER could not be made inasmuch as Mr. CHAPLIN was in New York. *Xu*

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There was a letter dated November 4, 1942, written in the French language, which was translated by former Special Employee [redacted]. This letter which was addressed to EISLER stated that the writer was in Hollywood for a few days and would be glad to meet EISLER. He requested EISLER telephone him at Hollywood Hotel before ten in the morning and later at the Bureau of CHARLES BOYER, Universal Studios, telephone Stanley 7-1211, Extension 661. The signature on this letter is illegible (possibly [redacted]).

There was also a letter dated November 16, 1942, addressed to EISLER by DEEMS TAYLOR, Vice Chairman of "Arts for Russia Week." EISLER was requested to be a sponsor for this week of tribute to "our Russian Allies."

There was a series of documents concerning a music project being conducted by EISLER for the Rockefeller Foundation through the NEW SCHOOL FOR SOCIAL RESEARCH. Some of these documents pertain to the financial end of the project and reflected among other things that EISLER's salary, apparently for the entire project, was \$8,250. It appears that Mrs. EISLER was paid \$800 as an assistant to Mr. EISLER. It also appears that consultation fees were paid to BERT BRECHT in the sum of \$250 and to ARNOLD SCHOENBERG in the amount of \$300. A document summarizing the results of the music project states that the purpose was to study the relation between music and film. This document reflects that [redacted] was employed on the project as a sound cutter, along with three other individuals. The report states further that the following people had been contacted as consultants:

- Dr. T. W. ADORNO
- BERT BRECHT
- CHARLIE CHAPLIN
- HEROLD CLURMAN
- DR. PAUL CZINNER
- WILLIAM DIETERLE
- [redacted] (BELL TELEPHONE COMPANY)
- FRITZ LANG
- OSCAR LEVANT
- [redacted]
- CLIFFORD ODETS
- CHARLES SEEGER (Chief of the Music Division of the Pan American Union, Washington)
- [redacted]
- PROF. ARNOLD SCHOENBERG
- [redacted]
- EDUARD STEUERMAN
- [redacted]
- SALKA WIERTEL

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There was an agreement dated October 18, 1944 reflecting that HANNS EISLER was to write the music for a picture, entitled "Jealousy", being produced by GONG PRODUCTIONS, INC., 7324 Santa Monica Boulevard. He was to receive the sum of \$2,000 for this service. *CU*

There was also a contract dated December 11, 1944 reflecting that EISLER was to write the music for the picture entitled "The Spanish Main" being produced by RKO Radio Pictures, Inc. This agreement made reference to the fact that EISLER had written the music for the picture "None But The Lonely Heart." *CU*

There was also a series of correspondence dated in 1945 concerning HANNS EISLER's participation in the production of BERT BRECHT's play, "The Private Life of the Master Race" in New York City during June 1945. One of these letters, dated April 4, 1945, was addressed to EISLER by [REDACTED] on the stationery of the "Theater of All Nations, Inc.", Free World House, 144 Bleecker Street, New York 12. This letter advises that the Theater of All Nations, whose aim it is to promote better international understanding through the medium of the arts, was planning to present BRECHT's play as an experimental production. It was stated that efforts were being made to have Mr. PISCATOR direct it. It was further stated that it was [REDACTED] understanding that EISLER had already written music for the play. He requested permission to use the music. *CU*

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Another letter from [REDACTED] to EISLER, dated April 20, 1945, again discusses EISLER and the music for the play. In this letter it is stated by [REDACTED] that "we" believe that BRECHT's play can help enormously in bringing the real German problem closer to the American People and that "we" believe in BRECHT as one of the greatest writers of our time. [REDACTED] closed by stating that it was the general belief that the music written by EISLER for the play would make the production perfect. *CU*

Further correspondence was carried on until it was agreed that EISLER would be sent \$300 to make the round trip to New York to conduct the musical accompaniment to the play. *CU*

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Source [REDACTED] advised that, on May 19, 1945, HANNS EISLER and BERT BRECHT departed from Los Angeles for New York City aboard the Union Pacific Challenger. Further correspondence made available by both Sources [REDACTED] reflect that on May 21, 1945 Mrs. EISLER endeavored in various ways to contact HANNS EISLER in order to instruct him to return to Los Angeles immediately. It appears from this correspondence that the studio required some rewrite work and that unless EISLER returned to do it his contract would be cancelled. The correspondence reflects that ABD MAYER (probably connected with the MUSIC CORPORATION OF AMERICA), CLIFFORD ODETS and BARALENIKOV, all urged EISLER'S return. *CU*

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It is believed that ~~BRALLENIKOW~~ refers to ~~CONSTANTIN R. BRALLENIKOFF~~, who, according to the "International Motion Picture Almanac for 1943-44", is the head of the RKO Music Department. According to this almanac, ~~BRALLENIKOFF~~ was born April 26, 1898 at Moscow to ~~VERA~~ and ~~ROMAN BRALLENIKOFF~~. He was educated at the Moscow Conservatory of Music. He is married to ~~FRITZIE RIDGEMAN~~. The almanac further reflects that he was formerly a member of the Los Angeles Philharmonic and that he was Musical Director at Paramount for seven years and at ~~MBI~~ for six years and has been with RKO since 1941.

Source [REDACTED] advised that ~~EISLER~~ apparently returned to Los Angeles aboard the Santa Fe Chief, arriving on Wednesday, May 29, 1945.

Source [REDACTED] furnished the details concerning letters which passed between the ~~EISLERS~~ and various correspondents of theirs. The following portion of this report is being devoted to information concerning such correspondents. *ku*

[REDACTED]

~~EISLER~~ was the addressee of a letter dated July 5, 1942 from [REDACTED]

This letter reads as follows: *ku*

"I am writing you at the request of my friend [REDACTED]. It is a long time that I wanted to write you, waiting always some news from Camp de Gurs. In his last he has asked me to tell you to keep on sending packages like I during some months. But, as you know, this has become nearly impossible after the last happenings. The communication with the Camp de Gurs has become very rare and I am waiting already sometime for some tidings from him. It is a pity that a man like [REDACTED] cannot succeed in getting out of there although he is in possession of a Mexican visa for which ~~LION PENCHEBINGER~~ has signed the guarantee. In accordance with his last telegrams, they will not give him his visa for departure. Is there nobody who can help him among his friends? He was greatly esteemed, not only as an artist but also for his work which has been so important and which might become more important still. I think that among all those people -- ~~PISCATOR~~ -- ~~L. PENCHEBINGER~~, etc. -- there should certainly be one who could take the initiative to save [REDACTED] it does not matter how, and provide him with an American visa and a visa for departure over there. Maybe [REDACTED] who has such good relations, and I know that she has sent him last year \$200. [REDACTED] has always spoken to me about you because he thinks a lot of you and he has often sung your compositions for me and I dare say that I admired them. I think that you are the only person who would be able to do this for him. I am sure that it must be very difficult and yet it might be possible to do it. I mean to get an intervention by Washington through some diplomatic intermediary. I hope that all this shall not be too late because it will be a great loss. It is really a miracle if he can survive." *ku*

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"P.S. Please transmit this letter also to L.F. who must have been in contact with [redacted] during his stay in Camp de Gurs. I add also that I have given my intervention in the same case at the recommendation of the much regarded Stefan Zweig a year ago to [redacted]" *ku*

EISLER also received an undated letter from [redacted] which reads as follows: *ku*

"While I am writing these lines to you, you must have already have gotten my telegram in which I asked to organize the laying aside of \$1,000 as guarantee for [redacted]. I enclose a telegram which I got from [redacted] who is still at the Camp de Gurs. I see from the contents of the telegram that he will need that sum to get free from there. Only through the address of [redacted] can you send money to him. I have written you a few months ago but never got an answer. Please answer me this time because it is very urgent and tell me what you have been able to arrange. Of course, if you get money you will have to send it by telegram through a bank, the National City Bank, which has a branch office in Switzerland. In that case the money can be there in 48 hours and otherwise it will take several months. Thank you and am patiently expecting word from you." *ku*

"P.S. I repeat the address of [redacted]" *ku*

The foregoing letters were written in the French language and were translated by former Special Employee [redacted]" *ku*

JOE LOSEY *ku*

There was a letter addressed to HENRI EISLER under date of November 15, 1943, signed "JOE LOSEY." This letter advised that LOSEY had just signed quite a good director-producer contract with MGM under which he would begin work on December 6 or 13, 1943. He then requested advice from HENRI concerning living conditions and the need for an automobile in Los Angeles. He closed this letter with the statement: "Please tell [redacted] and others who might wish to know or should", and with a request that EISLER write to him either at 52 Jane Street, or NBC, Radio City, New York. It is believed that the reference to [redacted] is to [redacted]" *ku*

There was also a letter addressed to HENRI from JOE LOSEY, under date of "Thanksgiving". In this letter, LOSEY states that he is now pausing in the "place of my birth", LaCrosse, Wisconsin, having arrived there on that day. He said he will be leaving Chicago for Los Angeles in a few days either by train or car and would wire EISLER at the time of his arrival. In this letter, LOSEY wrote to the effect that EISLER's offer of a room and bath for \$50 sounds wonderful but that he did not like to put out EISLER's regular tenant "until I get out and see what my general situation is. You know, what hours I work, what people I need to see after work, etc, etc." *ku*

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He says further that [redacted] at CBS is also looking for living accommodations for him (LOSEY). LOSEY mentioned that "BRECHT arrived in New York the day I left, alas." He closed by giving his address in LaCrosse as c/o Mrs. J. W. LOSEY, 250 West Avenue South, La Crosse, Wisconsin. *qu*

[redacted]

qu

A letter dated August 4, 1943 was addressed to LOU EISLER by [redacted] who gave the above mentioned address. This letter reflected that [redacted] had just returned to New York after a four year absence, part of which at least had been spent in California. In this letter [redacted] writes that [redacted] in Vermont. This reference is undoubtedly to [redacted], who will be mentioned later in this report. She also remarked that she was enclosing some reviews of ELIZABETH BERGNER's new play. ELIZABETH BERGNER is known to be the wife of Dr. PAUL CZIEMER, acquaintances of the EISLERS. *qu*

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There is also a letter from [redacted] at the above mentioned address, dated September 16, 1944. This letter states that [redacted]

[redacted] This again is a reference to [redacted] then writes: "What is this I hear about REEF BIRBAU being in Hollywood? Is it true? Both [redacted] told me. Poor [redacted] It is to be noted that the [redacted] is a nickname for [redacted] *qu*

In another part of this letter, [redacted] writes: *qu*

"Please tell [redacted] to get in touch with me. I would like to see him. My telephone is Tremont 8-7147 and, if it isn't too much, would you write to JOE LOSEY about me." *qu*

It might be noted that JOE LOSEY's wife's name is [redacted] it is not known how long they have been married. *qu*

[redacted]

qu

It might be noted here that the [redacted] mentioned here is most likely [redacted] who is known as [redacted] and who is mentioned by Source [redacted] as a fellow traveler [redacted] and who resides with his [redacted] *qu*

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There was a German Language letter dated September 3, 1942 from [redacted] to LOU EISLER. In this letter, [redacted] writes as follows: *ku*

"Yesterday I was in New Jersey. What a difference is there! They are all laborers over there, and I have some good friends among the automobile workers and the people working on the airplanes, they offered me immediately a job as a welder and also one as an assistant cook in a big canteen. In the meantime BAER's contacts with [redacted] are looking better, and he would prefer me to go in for radio work too instead of becoming a welder. But I do not trust that radio business, so well because in the radio so many newcomers have been employed and [redacted] is there and it would be a miracle if these people would accept me. What I should like to do most, and BAER would be willing to push that, would be to go to China and Siberia for half a year. On principle they would allow him to do that too, and the doctor would be willing to let him go because winter is coming here. But BAER is thinking that if he stays here, it might be easier for him to get into this war business because he wants to do his part too. I am thinking differently and I am more in favor of working on our book so that BAER can eventually take a part of it with him to China in order to show it there and complete it there, and of course, in that case I would make the voyage with him. But as I said before, these are just plans:

b7c "I am winning my bet with [redacted] which bet I made in July, stating that Stalingrad will at least hold out until September 1st....

"Can you find out whether the brother of [redacted] the actor, is in this country now? It seems that his bride-friend [redacted] must be in a terrible prison camp in Marseille, France, and her friends are trying to contact him...."

There was another letter to LOU, dated March 11, 1943, from [redacted] who gave her address as [redacted]. This letter reads in part as follows: *ku*

".... I can hardly write to you about BRECHT, because I do not see him. In the beginning, I saw him a few times and we have been talking over the telephone and he thinks I should come over there, but I do not think there is much sense in that. I have read the new play but I am not interested in reading it, as I cannot say what I think of it. It is remarkable to think how many things one has to learn in this short life. In the evening which they have arranged for him, PETER LORE has been reading in an intimate way. It was really terrific. (I hope that you still read the Aufbau and that you know all about everything.) *ku*

"I do not know much to write. I have no news. [redacted] paid us a visit. Her book appears in June. She is wonderful...."

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There was also a letter from [redacted] to LOU, dated November 6, 1945, giving the writer's address as [redacted]. This letter reads in part as follows: X u

".... The attempts of my fellow countrymen to come to some unity here, at least, are going to have some results under some enlightened leadership. They are putting their heads together again and they are trying to make some decisions again. How far would we go to the right, how far will we go to the left? Everything is in a state of flux and so is BAER (BAERENSPRUNG) here. But you will have to get going and not take counsel too long, otherwise they will be too late. X u

Among the Austrians here, they are very busy too, because they don't want to leave the field open for the Austrians in London only. [redacted] who lives here among us, is being interviewed high and low. He talks over the radio to his beloved Vienna people, and BAER does the same to his beloved [redacted] people.... X u

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"I see very few people, except those with whom I come into contact on account of a possible German Committee, or when I am looking for a job. I sometimes go along to the New School. I went twice to [redacted] I have learned a great deal by swaggering through those Russian courses. I get a fair idea of words, reading and translating is not so difficult for me anyway, and only speaking the language, which is the real practical application in meeting people, must be postponed until I get a chance to hear a lot of Russian spoken, or until I become compelled to talk it. Who knows, that may happen sometime...." X u

There was another letter from [redacted] to LOU, which is undated. This letter opens as follows: X u

"I am surprised that [redacted] have not arrived yet; we paid by check already two weeks ago. It is so difficult to get such things."

After stating that the offensive has happened just as BAER (HORST WOLFGANG BAERENSPRUNG) had been thinking, she wrote:

"Recently, he had to give a lecture, on request, about the fact that the friendship between China and Germany was destroyed by the National Socialists in China. He spoke for the OWI. It was put on a record and I wanted to go and fetch him after that affair. They prepared the whole program. A little piece from [redacted] the news reports, and they started with two songs by BRECHT-WEILL. He thought that I did not see and did not hear right. WEILL was sitting at the grand piano and he tried out the Surabaya-Johany with a girl with gold yellow hair, the girl thought to be [redacted]. The director of the whole thing was [redacted]. Since the program was sent out for the German-Americans and not for the refugees I had to compel myself to remain silent and

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not say a thing. With regard to [REDACTED] we have stated that he had been a cavalry officer just like BAER in the first World War and also a flyer, but that ends the analogy, and especially after the war. [REDACTED] is in Washington, where the latest purposes of the institute have appeared; he collaborated on it but it is very reactionary and I guess that he could not help that. [REDACTED] is still here. BAER enjoys as always the classes given by [REDACTED]. B. is now in the committee for the study group of the New School with regard to Russia and Germany. They come together Wednesdays from 10.00 to 12.00.... "X u"

There are various other letters from this person which are in the German language and have not as yet been translated. X u

RUTH BERLAU X u

There is an undated letter addressed to LOU by RUTH, the signature of which is recognized as the writing of RUTH BERLAU. In this letter BERLAU states that she is in Washington, D. C. but is going to New York on the following day, at which time she will call LOU on the phone and meet her. (It might be noted that LOU EISLER was residing in New York in the early part of 1942 and this letter was probably written at that time.) BERLAU continues: X u

"I am taking part here in a congress. I am coming to New York because I have to find an agent.... I would be glad to meet, as soon as possible, [REDACTED]. Could you tell him that I am coming please? I am sure that he will remember me. We had a meeting in my house in Copenhagen, Denmark."

There was also a letter from RUTH to LOU, dated Friday, July 10th (no year). This letter was on the stationery of the COORDINATOR OF INFORMATION 270 Madison Avenue, New York and gave BERLAU's address as 230 East 50th Street, New York City. In this letter, BERLAU inquires whether EISLER got a job and states that, if he has, it would be nice, "especially for BRECHT, because then he can keep EISLER." It is believed that this letter was written in 1942 when EISLER was in Hollywood attempting to establish himself.

BERLAU continues, saying, "I am working like a horse. I am learning nothing, and LOU, I can never become a propagandist now." BERLAU then talks about visiting LOU and going swimming and from the tenor of the letter it would appear that LOU was staying with [REDACTED]. X u

There was an undated letter to LOU from RUTH at 124 East 57th Street, New York City. This letter was obviously written in the early part of 1945 as it deals with EISLER's conducting the music for BRECHT's play, "The Private Life of the Master Race," to be given in New York in June, 1945. RUTH then writes:

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"EISLER must order his tickets at once and tell him that he must bring his music for the Silone (he did make the music for the Wine and the Host matter did he not?) I told this to Dr. MILANO who is in touch with SILONE in Rome, Italy. He wanted to send it over to him and he thought that they would use it at once over there. Please write me quickly my dear LOU." *Xu*

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In this connection, it might be noted that Source [redacted] advised that on March 20, 1945 BERT BRECHT had been written a letter by PAOLO MILANO, 9839 65th Road, Forest Hills, Long Island, New York, in which MILANO stated that IGNACIO SILONE, "who is back in Rome", had founded a theater and was desirous of putting on one of BRECHT's plays, "The Man of Szochuan," and also that on March 29, 1945 BRECHT was written a letter by BERTHOLD VIERTTEL, 346 West 8th Street, New York in which VIERTTEL stated that he had told "the go-betweens who came from Silone" to ask for the play that the request had been referred to BRECHT personally. *Xu*

Examination of the book, entitled "TWENTIETH CENTURY AUTHORS", reflects that IGNACIO SILONE, real name SECONDO TRANQUILLI, who was born May 1, 1900 at Pescina, Italy, busied himself as a youth in leftist political matters until 1925 when he became a militant Communist and engaged in illegal work against the fascist regime. This source states, however, that in 1930 SILONE left the COMMUNIST PARTY. *Xu*

[redacted] AND CLIFFORD ODETS] *Xu*

This correspondence, in the main, was social. One undated note addressed to HENNS contains this paragraph: *Xu*

"Here is the check for which you telephoned tonight. I am adding a little more which you may need."

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A letter dated December 19, 1944, addressed to the EISLERS by [redacted] thanks the EISLERS for the kindness shown by them to [redacted] when he visited the EISLER home with CLIFFORD ODETS. *Xu*

[redacted] *Xu*

In a letter dated November 24, 1942 addressed, "My dear LOU," [redacted] requested that she return some of his books. Again, by letter dated December 26, 1942, he left this request and continued as follows: *Xu*

"It is important what I told you in my last telephone talk, namely that I will soon be back in Washington, D. C. The matter is that I have a job offered to me and I am awaiting a second offer soon, and I think I will accept one of those two. In the meantime, it appeared in New York that I would have to do an important thing here in the east and that it impossible for me to accept either of the offers and besides

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"refusal is always a good thing for such offers cause the terms to become always better. If now in the meantime a real good offer came up, I would not be able to say yes because in the meantime I also called to Washington where I work every week three days. [redacted] is with me in Washington and that makes the situation a bit easier for me...."

[redacted] *qu*

A letter dated February 15, 1945 from [redacted] to LOU, the envelope of which bore the return address, [redacted] requested LOU to act as a go-between with BRECHT for the purpose of securing BRECHT's consent to the publication of a selection of BRECHT's poems, including some of the new ones, "such as the 'Children's Crusade' and the refugee poems, by his publisher, REYNAL & HITCHCOCK. [redacted] states that he would like to have [redacted] act as agent for the book because he felt that she could also place it with the British publisher. [redacted] states that he is suggesting that, in the publicity concerning this book, they "take the line that these poems express the essence of the German Progressive Movement.... I think it is important for them to be published from this point of view, as well as the esthetic."

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A letter from [redacted] to LOU, dated February 26, 1945, reflects that LOU had contacted BRECHT about the publishing of his poems and probably would be successful in persuading him to agree to the publication. In the closing, [redacted] states that he has been reviewing books for a curious magazine called "Tomorrow" which he described as "vaguely liberal with a few reactionary articles, just to show it is impartial."

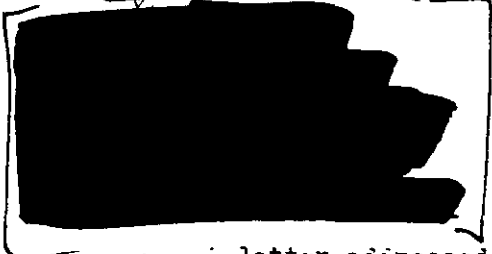
[redacted] continued, saying:

"As for P.R., I think they just published BURNHAM's comic article to start a controversy. I am not one of their gang, by the way. [redacted] only publishes my stuff because I insult him every time I see him.... to show how broad-minded he is."

[redacted] closed by stating that he was reviewing BRECHT's play, "The Master Race", in the February issue of "Tomorrow."

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A letter addressed to LOU EISLER by [redacted] under date of February 2, 1943, begins as follows: X u

"I was very glad to receive your greetings after such a long time and to hear that you are well. I sincerely hope that we will remain in touch now and that no interruption will have to take place in our correspondence. Here I must confess that I did not answer the last letter I received from you some three years ago, because you would not understand my repeated pleas for the omission in your letters of all but private and personal matters. This request still stands, and if you cannot find a better explanation for it, then take it for a caprice of mine, although you should know me not to be exactly capricious."

In the closing paragraph [redacted] wrote:

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"....I hope to receive very shortly a long and detailed letter from you (with the exclusion of politics), written in English (another caprice). I hope you don't loathe me for my whims."

There was a letter dated February 1, 1945 from [redacted] addressed to [redacted] which letter was apparently turned over by the addressee to LOU EISLER, as follows: X u

"I don't know why she does not write me. She is my very very best friend and I would love to correspond with her, if she would only leave politics out of her correspondence. This is a must."

[redacted] then goes on with the request that she be supplied LOU EISLER's current address.

A letter dated May 14, 1945, addressed to LOU EISLER by [redacted] was confined to personal chatter. It might be noted, however, that in this letter [redacted] claims that she has fallen in love with a doctor unbeknownst to her husband [redacted]

A letter dated June 30, 1945, from [redacted] to LOU EISLER, is again devoted principally to personal chatter. In it [redacted] expresses the belief that she is going to marry the doctor with whom she has fallen in love. In this letter, [redacted] indicates that she was from Prague, Czechoslovakia and that she has not heard from her family, which is presumably in Prague, since 1941.

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[redacted] and SCOTT [redacted]
Forest Farms
Jamaica, Vermont

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There was a letter addressed to both of the EISLERS by [redacted] which letter was postmarked at Jamaica, Vermont on December 30, 1944. This letter bore the letterhead of "Forest Farms, Jamaica, Vermont," and the writer stated that SCOTT was as energetic as ever, was doing a great deal of lecturing, was writing weekly and monthly articles, and had had two new books come out that winter. [redacted] stated that they may come to California "again" and asks that her greetings be conveyed to the BRECHTS. X u

There was an undated rough draft letter, address to [redacted] and requesting certain advice from [redacted] and SCOTT. According to this letter which is in the handwriting of LOU EISLER, HANNS EISLER has had a nervous breakdown because "he just couldn't fit into Hollywood's industrial conformism", wherefore the EISLERS would like to know if they could come and live with [redacted] for some months. LOU requested a reply by night letter. X u

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Subsequent correspondence reflected that [redacted] offered the use of a cabin for the EISLERS but that the EISLERS did not accept it or did not go to Vermont. X u

[redacted] X u

There was correspondence, beginning June 27, 1944, between the EISLERS and the above captioned individuals whose address at that time was [redacted]. In the letter of the above date, it is indicated that the [redacted] family resided in Brentwood, California prior to their stay in Boulder, Colorado. X u

[redacted]

In a letter dated September 15, 1944, [redacted] indicated friendship with SALMA VIERTEL, [redacted] and BERT BRECHT and Family. In this letter, she wrote to the effect that she had received a thousand dollar check from "Readers Digest" which was running the condensation of one of stories. She referred to the "Readers Digest" as a "nauseating periodic". She contributed a \$200 check to the EISLERS. She mentioned that she was changing her publishers from "Atlantic Monthly" to Viking (who publish FEUCHTWANGER, I believe). They are bringing out a book of mine early next year...." X u

In a letter dated September 29, 1944 addressed to HANNS EISLER by [redacted] the latter wanted EISLER's assistance in securing PETER [redacted] to play the main role (Zerjanian, the Armenian) in the story, "Lib" which was to be produced by [redacted]. In mentioning various why LORRE might be interested in the book, [redacted] wrote: X u

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 "There is the further incentive that the book will probably be published in translation in European countries after the war ([redacted] has already completed the Danish translation), and will very possibly have European stage productions, if the production here is a success. I mention this because I presume Mr. LORE will be returning to Europe after the war, and may already be thinking of his post-war acting plans."

In closing this letter, [redacted] states that on October 20th they were leaving Boulder, Colorado for New York, where letters could be addressed to him, c/o his publishers, HARPER BROS., 49 East 33rd Street, New York City.

On December 30, 1944, the [redacted] telegraphed the BISLERS from New York, thanking them for the records by HARRIS and CHARLES LAUGHTON. X u

GERHART and HILDE BISLER 48-40 47th Street Woodside Long Island, New York	X u
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There was an undated letter from HILDE BISLER to HARRIS and LOU BISLER, reporting that GERHART BISLER had received a decoration or a service ribbon from Civilian Defense "for having given 'loyal service in the hour of need of his country; from his government.' X u

This series of letters is given in the next part to discussing personal matters and GERHART's conception of the military situation. X u

In a letter dated June 17, 1944, GERHART wrote to HARRIS discussing the military situation and saying: X u

"One can understand that those who put everything on the destruction of the S.U. are becoming mad now and that chasing us shows itself in the most funny ways. You know many examples that prove this. If a certain lady were not for the Jews, she would be a good assistant for GOEBBELS, but it does not matter at all." X u

On December 26, 1944, GERHART wrote as follows to HARRIS: X u

"The Greeks are fighting wonderfully and the English workmen behave very decently, although they, of course, are limited by their leaders and by all the restrictions caused by the war. It seems to be more difficult to keep them now from the sympathy strike than to arouse them to go on strike. At this moment, CHURCHILL is in Athens, Greece, and you'll remember that verse: 'Beware of the Danaos (Greeks) when they come bringing presents.'" X u

On January 13, 1945, GERHART BISLER wrote as follows: X u

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"The development in Greece is, I am sorry to say, and for the time being at least, just as I expected it would. CHURCHILL was saved by the circumstance that he is the war leader, otherwise he would have broken his neck over this Greek business. However, the last word in this Greek situation has not been said yet, by a long shot. You see how CHURCHILL had to fetch the blue from the sky in order to try to save some of his prestige?"

"The following will interest you: In a letter written by LEVIN in the year 1920, he asked for books from a library about philosophy. Among other things, he wrote: 'I want the best philosophical dictionary and dictionary of philosophical terms in German, that is the one by EISLER.' The old man would have had fun if he knew that, because in his own time, he did not have much appreciation from his contemporaries for his big books."

GERHART closed this letter by stating he was working with two friends on a handbook of German History which would appear in May.

Under date of June 17, 1945, GERHART wrote to HANNS concerning BRECHT's play, "The Private Life of the Master Race", as follows:

"The music for 'Private Life' was excellent. It is the kind of music they need today in Berlin and in Germany. You have to make some new songs and send them to Berlin. You simply must do that. You can send them to Mr. FREDERICK WOLF of Vex. Do not forget the freely issued duty. There is nobody else who could make such music which Berliners and the Germans in general could use so well. The play itself suffered from bad acting and one cannot understand the actors from time to time at all. The press wrote, of course, little. The matter was obsolete. Such fools! The Americans will have to be very careful in the future about just such obsolete things. For Germany, such plays will be very useful. It gives them a mirror in which they can see themselves and enable them to self criticism, etc."

There was further German language correspondence between GERHART EISLERS AND HANNS EISLERS, which has not yet been translated.

[REDACTED] By letter dated August 24, 1942, [REDACTED] wrote to LOU EISLER, as follows:

"Since a certain [REDACTED] visited me, giving me your name as a reference, and that is now six weeks ago, I did not hear from you at all. I hope that things are all right with you."

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The writer of the letter continues, saying that he has not heard anything about HANNS (EISLER) but that [REDACTED] who writes very often, has mentioned HANNS in each of his letters. He states that [REDACTED] recently wrote to the effect that EISLER was going to make the music for a SRECHT film. The letter indicates that, at this writing, LOU EISLER was probably in New Pochelle, New York. X u

A telegram dated October 22, no year, reflects that [REDACTED] intended to visit the EISLERS and requested they furnish him \$100 for a ticket. A telegram dated October 26, 1942, from [REDACTED] to the EISLERS, indicated that [REDACTED] had been unable to reach [REDACTED] who had left Chicago. She requested the EISLERS to "try to arrange a recording as soon as possible." X u

A letter dated December 17, 1942, from [REDACTED] to HANNS, reflected that, according to [REDACTED] he had advised [REDACTED] that HANNS EISLER had entered into an agreement with PRESSBURGER (most likely ARNOLD PRESSBURGER). X u

Under date of June 1, 1944, [REDACTED] wrote to HANNS EISLER on the stationery of the HOTEL EMPORIO, Mexico City, expressing happiness to learn that HANNS EISLER was writing the music for ANNA SEGNERS. (This probably refers to the "Seventh Cross" which was written by ANNA SEGNERS, who is known to this office as one active in the Free German Movement in Mexico.) X u

[REDACTED] mentions that he has met a few of EISLER's friends, "but a whole bunch of ex-friends." He stated that he would be in Mexico until July 15th. X u

Source [REDACTED] made available a letter dated December 15, 1944, addressed to HANNS EISLER by [REDACTED] c/o Hotel Emporio, Mexico, D. F. This letter stated that [REDACTED] intended to remain in Mexico until February, 1945 at which time he would conduct an orchestra in Canada. In this letter [REDACTED] mentions: "ANNA S. and EGON help me a great deal as they have taken on the organization of the SCHOENBERG Celebration." ANNA S. and EGON, most likely refer to ANNA SEGNERS and EGON IRWIN RUSCH, one of the leaders of the Free German Movement in Mexico. X u

Under date of February 22, 1945, [REDACTED] wrote to HANNS EISLER from 125 West 75th Street. In this letter he says he has been back in the United States for a few days and that in the middle of May he is going to South America and Mexico for six months. He states that he had a good time in Mexico and was very successful in Canada where they engaged him for the following season. X u

Under date of June 18, 1945, [REDACTED] wrote to HANNS on the stationery of the HOTEL CRILLON, Santiago, Chile. In this letter he said that he had heard from [REDACTED] that the EISLERS had gone to New York just at the time that they had left for South America. He expressed sorrow that he had not been X u

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in New York to conduct EISLER's score for BRECHT's play, adding that he would have loved to do it. He mentions that from Santiago he is going to the HOTEL BOLIVAR, Lima, Peru where he will conduct during the whole month of July. *ku*

[REDACTED] *ku*

It will be noted that this person is noted hereinabove in correspondence. *ku*

There was a letter dated June 5, 1943 addressed by this person to the EISLERS. According to this letter, which was in German and translated by former Special Employee [REDACTED] had just returned to New York after spending 17 months in Hollywood. He mentions further that he has not seen BRECHT in New York. He also indicated acquaintanceship with [REDACTED] who will be mentioned later. *ku*

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[REDACTED] *ku*

There was an undated letter in German on the stationery of G. SCHERER, INC., Music Publishers and Dealers, 3 East 43rd Street, New York, addressed to EISLER by [REDACTED] This letter read in part, as follows: *ku*

"I sent this score of BOLDAVA today by air to your address. With respect to the folk songs and hymns, I contacted the Czech Embassy where they have some people whom I know well who are going to get those things through a Czech organization under chairmanship of Dr. LOEWENBERG. It will come by air mail." *ku*

A letter dated June 10, 1942 read in part, as follows: *ku*

"I have found a field here for my spiritual interests and I have found many real friends, especially among Quakers. We joined up in the Unitarian Church which is more humanitarian in its aims and very ethical in its conceptions, but I am frequenting many other religious and philosophical circles as well, like the Quakers, the Bahais. I even often go to the theosophists

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"and anthroposophists. Then I go to the poetry club and the Alliance Francaise. I go there in order not to forget my French language. I always try to be active in all these things.

"The suicide of STEFAN ZWIEG has much disturbed me because I personally know him rather well...." X u

On October 4, 1943, [redacted] wrote to EISLER from 429 West 117th Street, New York, requesting EISLER to sign a form after filling in the date of receiving the loan and the day for repayment. In this letter, [redacted] states that he will not be back in California before next summer. X u

Under date of October 9, 1943, HANNS EISLER thanked [redacted] for the check and stated that he used the date of February, 1944 instead of December, 1943, as the date on which the loan would be due, because he wanted to be absolutely sure. X u

On October 4, 1944, there was a letter from [redacted] to HANNS consisting of one sentence which was in inquiry as to when HANNS was going to pay back the \$500. This letter reflected that [redacted] address at that time was Apt. 5A, 90orningside Drive, New York City. X u

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[redacted] X u

There was a letter, dated August 25th at Westport, Connecticut, in an envelope postmarked August 26, 1943 at Westport, Connecticut, bearing the return address, [redacted] This letter, which was signed [redacted] indicated that the writer was close to [redacted] In the course of the letter, [redacted] wrote: "We did not hear a thing from Europe. EANS wrote to [redacted] but did not get an answer.

There was also a letter dated October 13th, enclosed in an envelope postmarked October 19, 1943, New York City, bearing the return address [redacted]

In this letter to LOU EISLER, [redacted] mentioned that her "boss" attended the Writers Congress in Los Angeles and brought back a program on which she discovered HANNS EISLER's name. Continuing in this letter, [redacted] mentions that she sees [redacted] very seldom: "I am sorry, but it was no go." It is believed that this refers to [redacted] who will be mentioned later. X u

Another letter from [redacted] dated January 8, 1944, advised LOU EISLER that on Christmas morning, "we got news from the Czech Committee that my aunt, [redacted], and the brother of my mother and Aunt [redacted] are now in Theresienstadt and that we can write them through the Red Cross,

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"I have done that... If only that hog, [REDACTED], would do something, because I am sure that from Hungary out it will be possible to send packages of food to OLGA, but that fellow lives in constant fear about himself." Xu

A letter dated April 22, 1945, from [REDACTED] to LOU, indicates that [REDACTED] is acquainted with [REDACTED] and [REDACTED], who will be mentioned later. In this letter, [REDACTED] writes as follows: Xu

"Today the Russians are in Berlin and I am awfully glad. As they used to say in Vienna, 'I'd rather hear that than the horns of the chauffeurs.' It is a pity that we are going to hear nothing at all because the Russians have occupied all the regions that would interest us most. (Or am I not allowed to say something about the Russians in your house?)" Xu

On June 9, 1945, LOU EISLER received a telegram from New York signed [REDACTED] reading as follows: Xu

[REDACTED] found in Buchenwald by Czechoslovakian Red Cross and will be sent home. I notified a soldier friend. No communications possible yet. Very happy." Xu

In this regard, it might be noted that [REDACTED] advised that on this date Mrs. EISLER had shown her a telegram reportedly advising that Mrs. EISLER's first husband had been found by the Red Cross in the Buchenwald Concentration Camp. This apparently refers to LOU EISLER's former husband, [REDACTED] Xu

By letter dated June 11, 1945, [REDACTED] wrote as follows: Xu

"I just got the news that [REDACTED] is already in Merienbad (Germany) and that he has written a letter to [REDACTED]. I did not see the letter myself and I have no further details. We love [REDACTED] but I must say that I think it is a bit funny that he did not send us the first letter, which he must have had from [REDACTED] for some weeks already, through an intermediary of the right cast from Buchenwald Camp. He could at least have told us about it. It was [REDACTED] who told us. HANS has written to the [REDACTED] Tomorrow I am going to the Czech Consulate and I will try to find out what I can. The principal thing is that he is alive. At least until now. What is happening to all the others I don't know." Xu

According to Informant [REDACTED] LOU EISLER received a telegram from New York signed [REDACTED] on August 27, 1945, reading as follows: Xu

"Received [REDACTED] address, [REDACTED] OLGA dead. [REDACTED] alive. Letter follows. Love." Xu

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This same source advised that, on August 28, 1945, LOU EISLER addressed a telegram to [redacted] reading as follows: *ku*

"Cable 689 Amalfi Drive, Pacific Palisades, California, what I can do for you. Where is Kate. Most happy. Finally got in touch with you. Anxiously awaiting for your news. Love." *ku*

[redacted] *ku*

There was a German Language letter addressed to LOU EISLER by [redacted] under date of December 9, 1942. This letter is purely social and a postscript signed by [redacted] requests that LOU EISLER remember him to [redacted]. *ku*

An English Language letter, dated March 16 (no year), from [redacted] mentions that [redacted] the writer, had met [redacted] bridge club. He also stated: "I bet that the war news makes you very happy, LOU, and I would not be surprised to see you East on the way back." *ku*

Another letter from these people, which letter is in the German Language and has not as yet been translated, contained the following address: "Jewish Community, Praha I, Prtrakenam I." *ku*

b7c

[redacted] and ELIOT (ELISOFOX)? *ku*

There was a letter dated April 7, 1942 on the stationery of the Broadmoor, Colorado Springs, which address was crossed out and replaced with the address, 9157 Sunset Boulevard, Los Angeles, California. This letter was addressed to LOU EISLER and was signed [redacted]. In this letter, which was written while the EISLERs were still in New York, [redacted] wrote as follows: *ku*

"Have you ever heard of the Actor's Lab out here. It is a sort of outgrowth, or off-shoot, of the Group Theater. The main difference being that they not only don't have Odets but they don't put on productions. It is a study laboratory, pure and simple. Well, ELIOT and I are taking a course there -- beginners course. You should see us fling Stanislavsky around. I must say we are discovering hidden talents. Actually we took the course, not because we wanted to be actors but, because we thought it would help ELIOT if he ever becomes either a movie cameraman or director -- both of which seem to be on his slate of ambitions. But it's a hell of a lot of fun. [redacted] conducted a class for the lab before he became too busy being the white-haired boy around the MGM lot. Evidently, [redacted] is taking MG by the heels -- which is always swell to hear about young left-wing talent. I haven't seen any of his work yet."

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"Do you know a viennese by the name of [REDACTED] He has asked me to remember him to you -- says he always looks you up when he goes to New York. He seems like a very swell guy, indeed. You first came up when he was describing a birthday present he had made for BRECHT and it seemed to me that if he knew BRECHT he would probably know you people -- which was right. *qu*

"ELIOT's work out here so far has been very dull. They have kept him taking purely industrial pictures which is fun twice and then gets tiresome. It seems there just isn't another LIFE photographer out here who is capable of doing such tough stuff...." *qu*

There was another letter from [REDACTED] to LOU, dated August 26, 1942, which indicates that [REDACTED] has returned to New York. In this letter, she mentions that ELIOT, who is apparently her husband, has been placed in Class 1A, pending his physical examination. She wrote that it would be "such a waste to have ELIOT drafted as a private, so she endeavored to see what she could do through "Life" and her father. She said "Life" was willing to send him on a foreign war assignment, provided the Army and Navy would accredit him. She goes on to state that, accordingly, they have been working on the accreditation and that, if it works out, he will be considered in the Armed Forces but still in the employ of "Life." *qu*

In a letter dated January 21, 1943, [REDACTED] wrote to LOU that "ELIOT left for Africa three months ago today." She stated that he was not in the Army but was working for "Life" and the Roto Pool which consisted of Associate Press, International News Service and several other news services. She mentioned that ELIOT has been in Casablanca and Algiers. *qu*

Under date of April 10, 1944, [REDACTED] again wrote to LOU and remarked that ELIOT had a wonderful time in California. She thanked the EISLERS for how wonderful they treated ELIOT. [REDACTED] continued, saying that she was learning the process of film editing and had been working at it for four and a half months. She stated that she was working on Navy Training Films, as an employee of the firm known as RAINESCOPE. *qu*

[REDACTED] closed this letter by stating that ELIOT had left for Sweden about the first week in January but had remained in London for a couple of weeks prior to flying to Stockholm. His address in Stockholm is Normaolorstrat 34. She said he was given instructions to stay in Sweden until the end of the war in Europe, at which time he is to go into Germany to do pictures. *qu*

Another item of interest in this letter was a remark that she had received an invitation from [REDACTED] for a cocktail party. [REDACTED] is the wife of [REDACTED] *qu*

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Finally, a letter dated June 12, 1941, from [redacted] that [redacted] was contemplating going overseas. This letter referred to his living on the island of Vinal Haven in Maine, where she [redacted] The Moors, Vinal Haven, Maine. She gave her [redacted] address as 530 East 90th Street, New York City, telephone [redacted]

[redacted]

By letter dated November 8, 1942, addressed to [redacted] and unsigned, it was requested that [redacted] transmit a letter stating that HANS EISLER was working for the NEI SCHOOL on the Rockefeller Project in Film and Music, and that in such capacity would have to visit laboratories and studios in Hollywood. This request was made in view of the [redacted] rationing.

On May 10, 1943, an unsigned letter was addressed to [redacted] and in it EISLER inquired as to whether he could come back to the NEI SCHOOL in the Fall of that year. He stated that Hollywood did not please him and he would be much happier in New York, but that he could not come back unless the NEI SCHOOL would give him a salary.

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On June 26, 1945, [redacted] wrote to HANS EISLER that she and nephew, [redacted] were visiting at the Hotel [redacted] in Hollywood, in the company of [redacted] a photographer and [redacted] writer. She requested EISLER to help initiate them to Hollywood.

Under date of July 22, 1945, [redacted] addressed a letter to HANS EISLER on the stationery of "The House on the Hill, Sharon Springs, New York." In this letter she thanks the EISLERS for their courtesy towards the [redacted]. She continues as follows:

"Have you heard that the NEI SCHOOL is on the eve of an important change? [redacted] successor has been chosen, principally by him, and will take office sometime during the autumn. Depending upon events in the State Department where he created the department of cultural relations in which [redacted] has been working for about a year."

"So we are all very much pleased with the choice. While he is a [redacted] less original figure than [redacted] as he himself acknowledges, he is [redacted] of perhaps even greater courage and a man of action. Like [redacted] I don't believe it is enough to have an idea, he feels one must take to [redacted] thing about it. So he was responsible for the City of [redacted] [redacted]

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"First inter-racial housing development for negroes and whites on equal terms. In the early days of unemployment, before there was national relief, he organized the unemployed in Pittsburg and forced the State of Pennsylvania to provide relief. He is besides a historian. The name is [redacted]. All this looks reassuring and promising, yet the change will not be easy." *Xu*

[redacted] *Xu*

Much of the correspondence between these people and the EISLERS is in the German language and has not yet been translated. *Xu*

A letter dated September 1, 1943, addressed to HENNS and LOU EISLER, reads in part as follows: *Xu*

[redacted] has only produced an article for 'New Essays' about 'pragmatism and Marxism, reconsidered.' The final part is still open, because at my greatest surprise we find problems in the old WILLIAM JAMES which, quite unexpectedly, cannot be solved with the old Marxistic stereotype formulas. So you have to finger and try out all kinds of schemes and finds for in doing that." *Xu*

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[redacted] *Xu*

A letter dated May 30, 1945, addressed to HENNS EISLER, acknowledges his letter and mentions that in the meantime there came the great war news "which might strengthen their hope to meet one day on the old continent. It would be nice, but will it still be the 'old continent.' Who knows what and whom we shall find there." *Xu*

[redacted] continues, mentioning that he has done no film work during the war but has been busy as a firewatcher. He mentioned receiving a letter from [redacted] mentions that he is preparing a film called "The Silver Darlings," which has to do with the establishment of the Scottish herring fishing industry. *Xu*

[redacted] *Xu*

In a letter dated November 4, 1944, on the letterhead of the NATIONAL ARTS CLUB, 15 Gramercy Park, New York 3, New York, written by [redacted] he states that [redacted] has been visiting [redacted] in San Francisco for almost two months and that she is leaving there on the 14th for Los Angeles where she will stop over for two days and then go out to see [redacted] at the [redacted] *Xu*

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War Relocation Authority Camp, Poston, Arizona, where [redacted] has been teaching for two years. [redacted] requests that a few lines be written to [redacted] 1625 Buchanan Street, San Francisco 15, as she would like to say "hello" when she is in Los Angeles. [redacted] mentions that it has been so long since he was in touch with the EISLERS that he had to get the address from the office of the NEW SCHOOL. *X u*

There was a rough draft letter dated April 26, 1945, addressed [redacted] in which the addressees were thanked for their kindness toward the EISLERS' friend, [redacted]. The EISLERS stated that they would like to help [redacted] but do not have "contacts with all these committees and departments."

[redacted] The EISLERS mention that [redacted] had done so much concerning [redacted] immigration that he might have some idea what [redacted] should do now. *X u*

[redacted] *X u*

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By letter dated December 14, 1945, [redacted] addressed a letter to a [redacted] CONSOLIDATED FILM RELOCATION... 959 North Seward Street, Hollywood, California, in which she called his attention to the fact that there were nine cans (9,000 feet) of film belonging to Mr. HENNS EISLER, together with [redacted] material, in [redacted] vaults. It was suggested that this film be separated from [redacted] films in order that EISLER's film would go out only under his authorization. *X u*

[redacted] letter dated December 15, 1944, to HENNS EISLER, advises him that [redacted] had thought it best that their films be stored separately while [redacted] was away. *X u*

[redacted] *X u*

There was a letter indicating that [redacted] had prepared the 1944 State Income Tax Returns for the EISLERS. It might be noted that he is engaged in "Business Management." *X u*

[redacted] *X u*

Some of the correspondence from these individuals is in the German language and has not yet been translated. *X u*

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There was a letter, undated, addressed to LOU by [REDACTED] advising that he and [REDACTED] would be in Washington by the end of August. He states that [REDACTED] will continue her work on the three phases of music (research at the Library of Congress, piano practice and musical composition) while he worked for the China Defense and Columbia University. *Q u*

There was an undated letter addressed to [REDACTED] which apparently was in an envelope addressed to Mrs. LOU EISLER, postmarked Washington, D.C. August 24, 1943, and bearing the return address, [REDACTED], Washington, D. C. This letter merely states that the [REDACTED] were interested in going to San Francisco or Berkeley, providing they could get a job there. *Q u*

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There was a letter dated October 21, 1943, addressed to LOU EISLER by [REDACTED] whose address at that time was [REDACTED] Berkeley, California. This letter, which was in the German language, was translated by former Special Employee [REDACTED] and reflects that the [REDACTED] have been in Berkeley approximately one week and that [REDACTED] has a job teaching music. In this letter [REDACTED] inquires whether or not LOU intends to come to Berkeley to try to find a job. [REDACTED] mentions later in this letter: "Your records are all here now. [REDACTED] took them along himself. The books are not yet here." *Q u*

By letter dated October 29, 1943, [REDACTED] wrote that, when he arrived in Berkeley, he found it necessary that he start work immediately with OWI. Therefore, he had to postpone his planned trip to Los Angeles. In this regard, he wrote that: *Q u*

"One year in Washington has made us feel so lonely and tired of the filthy world of political idiots that our desire of seeing good friends like you has become ever stronger." *Q u*

Later in this letter, [REDACTED] mentions that there has been one good book written about China, namely, "The Battle Hymn of China", by AGNES SMEDLEY. *Q u*

In a letter dated October 24, 1944, at which time the [REDACTED] gave their address as [REDACTED] Berkeley, California, it was suggested that the EISLERS might come to the Bay Area to visit the [REDACTED]. It was stated that the [REDACTED] could only get away with difficulty because "the head of our section in the OWI is away." In this letter, the [REDACTED] suggest the possibility of HENNS EISLER becoming affiliated with the Music Department of the University of California. *Q u*

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A letter dated April 4, 1945, on the stationery of the Office of War Information, 224 West 57th Street, New York, addressed to HARRIS EISLER by [redacted] Music Section, advised that [redacted] of the Music Division of OWI had borrowed an album, entitled "Musik des Orients" from [redacted] which album he now understands belongs to EISLER. Instructions as to the disposition of this album were requested. *X u*

There was a letter dated May 21, 1945 addressed to [redacted] Philosophy Building, Columbia University, a copy of which was forwarded to LOU EISLER for her reference. In this letter, [redacted] member of the Oriental Department in Berkeley, discussed with [redacted] the possibility of having [redacted] come to Berkeley for even a limited period. He continued, stating that upon this morning [redacted] failed to have formulated a plan. [redacted] was said to be hesitant about offering this plan because the war-time budget of the University prevented him from offering what "we think you really deserve." [redacted] advised that he had suggested to [redacted] that it would be better to make the offer than not to make any offer. [redacted] continued, that it was his opinion that [redacted] would be invited to come to the University for two months. [redacted] suggested that [redacted] accept such an invitation for various reasons, including the one that he would be able to meet people who might lead to better opportunities in the future. *X u*

There is no indication of the work that [redacted] is to do at the University of California, Berkeley. *X u*

There was a letter dated June 4, no year, from [redacted] 6635 Dana Street, Oakland, California, saying that [redacted] and [redacted] would come to Hollywood on the 17th of June. *X u*

[redacted] advised that Mrs. EISLER telegraphed the [redacted] at 1807 Vine Street on August 6, 1945 to the effect that she would arrive at Berkeley at 8.20 a.m. on Friday, August 10th. *X u*

On August 9, 1945, Special Agent [redacted] and the reporting agent ascertained through surveillance that Mrs. LOU EISLER departed from Los Angeles on the Southern Pacific Owl, which was enroute to San Francisco, California.

[redacted] *X u*

There was very voluminous correspondence between the above captioned individual and LOU EISLER. Much of this correspondence, which was in the German language, has not as yet been translated. It might be noted at the outset that [redacted] *X u*

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Section 552a

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(j)(2)

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(b)(7)(C)

(k)(1)

(b)(7)(D)

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LA 200-18124

[redacted] continues by saying that [redacted] (believed to be an abbreviation for the name [redacted] was not there, probably because the former [redacted] was at the party. He then states that, on the following afternoon, he met [redacted] near Central Park and that they apparently had visited with the [redacted]. He said the [redacted] inquired of LOU EISLER. He then wrote: X u

"Of course, I answered them in such a way that I gave them the understanding that HANKS had now so much better opportunities and so much more chance, etc. They also asked about the girl from Lgd, but I have treated that as hot air." X u

Finally, in this letter, he states that [redacted] will depart from here on the 23rd, evidently together with [redacted] left the day before yesterday." X u

Also, in this letter, [redacted] wrote: X u

".... I think I have written to you that [redacted] and his magpie worked out a little plan; they say that I ought to go to those language fiddlers in Washington in order to prove my willingness, and an opportunist would call such a trick a 'constructive stand.' But, I think that would be too much, although I proposed it in my letter...." X u

In a letter dated December 7, 1943, [redacted] wrote that he finally heard from Turkey in the form of a letter from [redacted]. This person, who was appointed to the Pharmacological Institute, wrote that since the war he had become favorable to the Allies, the heavier oppression under which they had lived for years was finally lifting. Other than this, he was unable to give any inside information. [redacted] mentioned that in his opinion [redacted] was "afraid of the censor." Commenting on this, [redacted] stated that the Turks would certainly have to give up the Bosphorus and maybe the Dardanelles also. X u

By letter dated June 15, 1944, [redacted] wrote that he had been advised [redacted] and died two days later. X u

Under date of July 2, 1944, he wrote he was going to see [redacted] and at the close of the letter he stated that the address [redacted] X u

Under date of November 24, 1944, [redacted] stated that it was a very interesting coincidence that your friend [redacted] got acquainted with [redacted]. That will soon be two years ago and, in the meantime, much has changed, but her report will be of great importance to me. I have written immediately to that lady and asked her for an interview.... I have always expected that [redacted] must be over there very hysterical and X u

~~CONFIDENTIAL~~

526

~~CONFIDENTIAL~~

L. 100-16124

There were Christmas and New Year's Cards from: [redacted] *Ku*

There was also a New Year's Card reading as follows: "Hearty New Year Greetings; For the triumph of our common cause, for final defeat of Hitlerism, for fruitful post-war cooperation." This was signed, "USSR SOCIETY FOR CULTURAL RELATIONS WITH FOREIGN COUNTRIES, Moscow, 1943." *Ku*

There was a personal calling card of [redacted] at the top of this card, written in longhand, was "2515 North Vermont," which was the address of the Soviet Vice Consulate in Los Angeles. *Ku*

There was also another personal calling card of [redacted] reading exactly as the foregoing. On this card the portion, [redacted] of the printed name was crossed out and [redacted] was written in its place. *Ku*

It will be recalled that [redacted] at the Soviet Consulate in San Francisco. It is interesting to note also that on these calling cards [redacted] first name is spelled [redacted] *Ku*

There were also two address books and a personal telephone directory among the EISENBERG's effects. The first address book, which is less voluminous and apparently older than the remaining address book, contains the following names and addresses: *Ku*

BRECHT (BERT)
517 25th Street
Santa Monica

[redacted]

EUROP FILM FUND
9157 Sunset Boulevard
Hollywood *Ku*

ELISOFON
41 West 54th Street
New York City
Columbus 5-4655

~~CONFIDENTIAL~~

67c

LA 100-18124

"the subway station"
|
ka

~~CONFIDENTIAL~~

(BLISS STREET)
48-46 47th Street
Long Island City
Woodside, Apt. 4D

(It is to be noted that the foregoing, which is set out exactly as it appears in the address book, is the address of GERMERT EISLER. It may be significant that GERMERT EISLER's name is not mentioned and that the "(Bliss Street)" mentioned above appears in the space intended for the name.)

[REDACTED]

LION FEUCHTWANGER
2088 Landeville
Canyon Road
West Los Angeles

67C

O. M. GRAF
34 Hillside
New York
Lo 7-6852

ka

[REDACTED]

~~CONFIDENTIAL~~

L. 100-18124

~~CONFIDENTIAL~~

ERNEST REMINGTON
St. Francisco de Paulo
Havana, Cuba

JOE LOSEY
217 East 43th Street
New York City
FL 8-2945

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

NEW SCHOOL
66 West 12th Street
New York City
AL 4-2567

b7c

[REDACTED]

[REDACTED]

[REDACTED]

CLIFFORD ODERS
Chateau Eliseo
Hollywood

[REDACTED]

[REDACTED]

[REDACTED]

FRESSBURGER
621 Maple Drive
Beverly Hills
Crestview 69624
Hempstead 3251

HORNER (Probably FRITZ)
150 South Burl.
Brentwood, W. Los Angeles
Tel. 59675

~~CONFIDENTIAL~~

LA 100-18124

[REDACTED]

~~CONFIDENTIAL~~

b7c

ku

The remaining address book contained the names and addresses set out hereinafter. It might be noted that the names and addresses appearing in the first book will not be repeated in the event they reappear in inster book. *ku*

CAPT. KURT ADLER
316 1/2 South Norton
Okmulgee, Oklahoma

ku

~~CONFIDENTIAL~~

LA 100-18124

CONFIDENTIAL

ADORNO (DR. T.W.)
316 South Kenter Avenue
Brentwood Heights, Los Angeles
Arizona 9-5473

BERLAU (RUTH)
124 East 57th Street
New York City

[REDACTED]

[REDACTED]

ARNOLD PRODUCTIONS
Stage 4

Hempstead 3231
Granite 3111

[REDACTED]

[REDACTED]

[REDACTED] b7c

[REDACTED]

CIVIL LIBERTIES UNION
170 5th Avenue
New York
Gramercy 7-4329

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

MARC PLITZSTEIN
CI 6-7292

CONFIDENTIAL

~~CONFIDENTIAL~~

LA 100-18124

[REDACTED]

[REDACTED]

CHARLES CHAPLIN
1054 Summit
Beverly Hills
Crestview 50525

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

EUROPEAN FILM FUND
LISE-FRANK
915 Sunset Boulevard

[REDACTED]

[REDACTED]

[REDACTED]

b7c
x

48-45 47th Street (Bliss Str)
Apt. 4D
Woodside, Long Island City
New York
(This is the address of
GERHART EISLER)

LEON FRISCHAUER
INTERAT. LITERACY BUREAU, INC.
11 West 42nd Street
New York

[REDACTED]

[REDACTED]

[REDACTED]

~~CONFIDENTIAL~~

CONFIDENTIAL

[REDACTED]

[REDACTED]

[REDACTED]

~~CRANACH (Probably ALEXANDER)~~
1844 El Scrito Place
Hollywood
Gladstone 5286
Granite 5191

[REDACTED]

~~GARFIELD (Probably JOHN,~~
the movie actor)
Crestview 15903 (This
number is crossed out and
replaced with 6851)

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

MAX HORNSTEINER
13824 D'Este Drive
Santa Monica 58018

[REDACTED]

[REDACTED]

GARFIELD
Gr 6911

~~HOMDLKA (FLORENCE & OSCAR)~~
10788 Bellagio Road
Bellaire
Brighton 04646

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

CONFIDENTIAL

b7c
X u

LA 100-18124

~~CONFIDENTIAL~~

HILDE
Arizona 96445

[REDACTED]

BERNARD ~~PERMAIN~~
325 East 57th Street
New York

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b7c

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~~CONFIDENTIAL~~

JOE LOSEY
State 41598

[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]

JOE LOSEY
19 Charlton Street
New York

OSCAR LEVANT
Circle 6-9786

FRITZ LING
2141 La Mesa Drive
Santa Monica
Santa Monica 51236
Hollywood 2411

[REDACTED]

CHARLES LAUGHTON
14954 Corona Del Mar
Pacific Palisades
Santa Monica 59662

JOE LOSEY
52 Jane Street
New York City
CHELSEA 3-0207

[REDACTED]

PETER LORE
1433 North Kings Road
Hempstead 4553

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

MISSING

317 East 300th Street
New York

b7c
Ku

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

THOMAS MANT
1550 San Remo Drive
Pacific Palisades
Santa Monica 54403

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

SCOTT NEERING

RFD, Box 23
Jamaica, Vermont

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

CLIFFORD ODETS
The Gotham
5th Avenue at 55th Street
New York

OPHELIA (MAX)
6820 Whitley Terrace
Granite 6657

CLIFFORD ODETS
7942 Hillside Avenue
Hollywood, California
Granite 4-800

[REDACTED]

RICHARD & DOROTHY PRATT
42 West 53rd Street
New York
Eldorado 5-7102

[REDACTED]

[REDACTED]

[REDACTED]

b7c

ku

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

LA 100-18124

[REDACTED]
FRESBURGER
Crosstview 62417

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

REMOIR
1615 North Hartel
Hollywood
Granite 9457

149 Pier Avenue
Ocean Park
Santa Monica 6-3258

[REDACTED]

[REDACTED]

[REDACTED]

Lu

67K

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

[REDACTED]
[REDACTED]
[REDACTED]

CHARLES SEEGER
10001 Ballas Avenue
Silver Springs, Maryland
Sheppard 8613

CHARLES SEEGER
Chief, Music Division
Pan-American Union
Washington, D. C.

ARNOLD SCHONBERG
116 North Rockingham Avenue
Brentwood, West Los Angeles
Arizona 88077

[REDACTED]
[REDACTED]
[REDACTED]

STEUBEN (EDWARD)
40 West 84th Street

[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]

PAUL TILLICH
Santa Monica 27100

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

YANSEN LOCH
511 Franklin Street
Santa Monica

TRI COLORE
Hollywood 9049

BERTHOLD VIERTEL
Hotel Wellington
CI 7-3900

[REDACTED]

b7c

fu

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED]

u

[REDACTED]

[REDACTED]

WEISS
1803 1/2 North Bronson
Granite 7918

[REDACTED]

[REDACTED]

[REDACTED]

~~WERFEL (FRANZ)~~
610 North Bedford Drive
Beverly Hills
Crestview 6-5791

[REDACTED]

b7c

ku

A personal telephone Directory contained the following names which did not appear in either of the above two address books: *ku*

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

fu

b7c

Miscellaneous addresses available amongst the EISLER effects are as follows:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

fu

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XXXXXX
XXXXXX
XXXXXX

FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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LA 100-18104

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UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will review the translations of the foreign language documents submitted to the Bureau and will report any pertinent information obtained therefrom. *X u*

Copies of this report are being furnished to the New York Field Division, inasmuch as the address books of subject, together with his correspondence, mentions the names and addresses of many people within the New York Field Division. *X u*

Copies of this report are being furnished to the San Francisco Field Division, inasmuch as it is the office of origin in the COIRAP CASE.

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~~CONFIDENTIAL~~

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A highly confidential source.

Report of Special Agent [REDACTED]
dated 6/30/45 at Los Angeles, entitled:
"BERTOLT EUGEN FRIEDRICH BRECHT, WAS; INTERNAL
SECURITY - R."

[REDACTED]
Western Union
Santa Monica, California

Source A in the report of Special Agent
[REDACTED] dated 6/30/45 at Los Angeles,
entitled: "BERTOLT EUGEN FRIEDRICH BRECHT, WAS;
INTERNAL SECURITY - R."

Office of Postal Censorship
Los Angeles, California

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INDEX GUIDE

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TITLE: HANNS EISLER

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CHARACTER OF CASE:
INTERNAL SECURITY - R

SPECIAL AGENT: [REDACTED]

DATE: 10-16-46

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