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Handwritten: NECHERNAYA MOSKVA
Handwritten: June 27, 1955

HANS KISLER NARRATES.

I left Germany after the burning of the Reichstag. Therefore, I had to receive second hand information about all of the latest events in German musical life.

It is only natural and legal for the Fascist regime to suppress all attempts to revive the Workers' Musical Movement. Quite a large German Workers' Gesangvereine existed. It was a society of worker's singers. But all this had long since been dissolved. The fascists not only persecuted the worker's society, but also the leftist bourgeois composers. Even Paul Hindernit to whom the Hitlerites had specially given attention because of the scarcity of musicians again appears to be in disfavor.

While a young generation of second-rate Epigones which conforms to Adolf Hitler's political and artistic strivings is growing up, top honors in music are accorded by Hitler to Pfitzner and the aged Richard Strauss.

About Pfitzner himself nothing much can be said. His popularity (extremely relative) never crossed the German borders.

But Strauss was great at one time. The music which he now composes will not be recorded on the glorious pages of the history remembering his creative power. The premiere of his new opera was given in Dresden. This opera was written on Stefan Zweig's theme. What desire must have come to, to reward Strauss for his loyalty by permitting the performance of the work of Jew Zweig in present-day Germany. This seems to be the only reward for the composer's efforts. The opera had a dubious success.

In London, where I landed immediately after leaving Germany, I wrote a symphony in which I ventured to solve numerous (partly technical) musical problems. Under the leadership of the noted French conductor George Anserm the premiere of my symphony was given in London. The effect of this musical work led to the composition of my new symphony which is dedicated to the victims of Fascist terror.

While in England I wrote the music for the film "Abdul Hamid" (The Sultan of Turkey Dictatorship) which is attracting so much attention. It is now the subject of

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young Turkish revolutionaries with the Feudalists. In spite of the historical subject matter, it is easy for the attentive observer to see features which make the old Turkish dictator a kin to the living Reichskanzler. Grune produced the film. It was very successful. The leading role of Abdul-Hamid was brilliantly played by the noted actor, Prince Courtenay.

Among the other works composed by me while in London, one can mention the songs, and to Ernst Toller's "Put out the fires" which deals with the revolutionary insurrection of the German sailors in 1917 as well as the small volume of revolutionary songs, "The Revolution", "Anti war" and "Song of the United Front" are the best.

From England my itinerary continued in America. I remember this trip with great satisfaction. For one thing, I was able to give a great many benefit concerts for political causes. Then too, I delivered a whole cycle of mass lectures on German Feudalism. These lectures invariably filled vast auditoriums with a large seating capacity. In New York, for example, approximately 5,000 people attended. In Hollywood-Los Angeles thousands of workers as well as numerous representatives of progressive intelligentsia came to the auditorium.

The local reactionary press (in Los Angeles) vehemently took up arms against me and demanded my formal return to Germany. O yes, the authors of these articles attacked the accurateness of my viewpoint on contemporary German culture. They were willing to scream, just as loud as I did, against the so-called "trash" of German music (and continental banalities). "These ideas are absolutely wholesome", the papers wrote, "they must be used, but the author must be sent back to Hitler" (1).

With great happiness I must mention the noticeable trend towards the left among American artist intelligentsia. I believe that I am not exaggerating when I say that the greatest musical artists in America (with very few exceptions) are of an extremely progressive frame of mind at the present time.

Who are they? They are Aaron Copland, Henry Cowell, Director Elgar (greatest conductor in music), the noted musical theoretic, Prof. Siegel, the greatest authority on contemporary music, Klosevsky, and finally the brightest star on the American musical firm

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ment, the most exalted conductor, Leopold Stokovsky. Recently he even risked playing the "International" at one of his philharmonic concerts - in unheard-of scandal also developed which however was hushed up just in time.

Before my departure from America I was offered a professorship as head of the Department on composition and theory at the New York Institute of Art. I gladly accepted to accept this proposition, because I hope to be able to do something for the education of the young American Musical Movement. I will return to New York by the first of September. Before that it is necessary for me to visit the German author Bert Brecht. He and I are collaborating in the composition of a musical drama on the topic of the vanality of bourgeois art and science.

A telegram from Moscow from the Musical Bureau of the International Union of Revolutionary Theatres (IURT) delegated me to attend the Strassburg Olympics. On the very first morning of my arrival I told representatives of your paper all about the time I spent in Strassburg as well as in Reichenberg at the Czechoslovak International Festival.

In conclusion I would like to give you my impressions of Moscow. I have been invited here to reorganize the Musical Bureau of IURT (IURT International Union of Revolutionary Theatres).

It has been three years since I have been here. I did not recognize Moscow. My first trip around the proletarian capital was made by means of the subway. Without trying to be polite: this is the best subway in the world! Such perfection in discipline and cleanliness! I stood on top the ground... What astounded me most were the happy expressions, the cheerfulness and a certain happy carelessness mirrored in the faces. In the capitalist world such an expression has long been washed from the faces of the people who are up to their ears in worries over the coming day. You cannot realize with what feelings a foreigner looks at the Soviet citizens to whom such wide horizons are open and for whom such a wonderful future lies waiting.

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Upon my return to America I shall certainly give an account of everything I have seen. The working class and the progressive intelligentsia over there follow every step in the life of your great native land. This sympathy is far from passive. I shall never forget the stirring impressions received at two grandiose meetings in New York, organized as a protest against Hearst's mendacious attacks on the U.S.S.R. More than 20,000 people took part in this meeting. Men and women of the working class gave their hard earned money, they took off their rings, earrings and cried: "Print newspapers contradicting Hearst!"

Had I wished at that moment that some great artist might have painted a picture which would perpetuate this overwhelming scene of international solidarity.

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ANNIHILATION OF ART

Music in Fascist Germany

In the realm of music, Fascism has produced nothing original. The decadence of music in Fascist Germany is an indisputable fact, brought on by many causes. The first one is: banishment, provoked by political or racial motives, of many prominent musical geniuses. The second cause: dispersion, without exception, of all workers' musical organizations which formerly had enriched the musical culture with true specimens of the creative power of the people.

Finally, the basic cause:— Fascism declared cruel war against everything progressive, against all new trends in German music. However, the musical life of the country was not entirely arrested. This would not be to the advantage of Fascism. Though the agitational significance of music is less important than that of other kinds of art (theater, movies, literature), Fascism nevertheless attempts to utilize it for its own purposes.

In order to describe concert life in Fascist Germany it is sufficient to point out that at the present time no outstanding artists appear on the concert stage and that, isolated from contemporary progressive trends, is actually deprived of the opportunity to study in earnest. The struggle of the Fascists against genuine music for the masses leads to almost absolute domination by trash (KITSCH) which in its essence means to be the musical credo of Fascism. Sworn Fascist composers diligently cook up "Arias Germana" music. The illustrious KITSCH is the best example of this. At the same time these masters of music occupy themselves with such respectable business as remodeling and "refining" compositions produced by revolutionary musicians. At the same time not only our musical works of smaller form are being shamelessly plagiarized, but also our large compositions. Especially did the Fascist try to produce their own version of my "Lapsed Mary". However, they did not succeed in doing this, as it is not easy to tear the music from the deep social content which make it distinctive.

Martial music of typical Prussian barrack-like style is used, especially on the radio, in enormous doses. The listener undoubtedly soon imagines himself in a military camp.

Even though it is possible to notice a few meager efforts for "unification" of the opera by the Fascists it is impossible to point out even one successful one. This time, recently several opera premieres were produced in Germany, but none of them aroused any enthusiasm even on the part of the most ardent patriots.

libretto of the new Wagner-Regen opera "The Favorite" which is based on the works of Victor Hugo, is the most typical example of imitation of the models of so-called, "neo-classic" music, cultivated by certain groups of musicians since Hitler's rise to power. In any case this opera contains nothing more original than the latest opera by Richard Strauss "The Taciturn Woman" which almost provoked a scandal, the libretto was written by a "non-Aryan", Stephan Zweig.

After all it can be said without hesitation that everything platitudinous, hackneyed and vulgar found a niche for itself in Fascist production.

The degeneration to which the artistic youth of Germany is doomed was not escaped by the great artist Hindemith. His latest work, the symphony "Kundstuck Matiss" shows in the author an epigonus composer who produces astoundingly weak pieces for a task like he is. Does this fact not serve as striking proof of that indisputable truth that Germany is only capable of leading music, as well as any other art, to degradation?

The Fascist are earnestly endeavoring to find musical forms which they could fix out for new ones present only in Fascist art. In this they strive to utilize the "classical" heritage of the ancient Germans not restraining to add to this the compositions of revolutionary German composers. I am referring to the musical festivals on public squares (TING PLATZE) an attempted revival of ancient German games.

Incapable of creating something original Fascism also ruthlessly suppresses all experiments and withdraws further from contemporaneity. We the revolutionary musicians are not the only ones who make this assertion. Whenever mention is made of present-day German music, the musical experts only shake their head sympathetically.

An American bourgeois journalist interviewed me in Hollywood and while questioning me about Hitler asked whether the Fascist leader is a musician. "No" I answered, "he is a virtuoso since he had been capable of destroying the highest German musical culture in such a slow time".

Striking changes have also taken place in Germany in the realm of music theory. Prior to the Fascist coup d'etat leading musical theorists attempted to adapt the artistic method to their compositions. This told of the gravitation and sympathy towards the new ideology which became the foundation in the reorganization of one sixth of the globe. But "base materialism" under Hitler was replaced by the most primitive idealism which the once progressive German musical science to oblivion.

I am still looking into the future optimistically, since I believe in the irresistible power of the organized masses. The dark epoch of Fascism makes it apparent to every honest artist that the only possible road to creative power is the cooperation with the

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working masses. Only in the revolutionary struggle can the artist find his

In Fascist Germany revolutionary musicians are almost completely deprived of opportunity to work. But the revolutionary musical movement is expanding and gaining strength. More and more frequently outstanding English, French, American and Chinese artists join the revolutionary front. There are many examples. A well known Chinese master in "quarter-tone" music, is writing an opera on the libretto from Theodor Storm's work. The old French professor, Gousselin, master of counterpoint wrote a recent composition—the song "Liberate Tolman". The English composer John Burt is working with the Worker's Musical Movement.

All these facts, which even three years ago could not have been presupposed, show that there is only one road in art for the true artist—that is the road to revolution. The time is nearing when not a single great master will be left on the other side of the barricade.

Revolutionary music is more powerful today than at any other time. Its artistic and creative significance increases from day to day.

HANS KISLER

Translated from the Russian Newspaper
"SOVETSKOE ISKUSTVO", Moscow

July 29, 1935.

O.L. McEhara

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Change the World!

By MICHAEL GOLD

BACK around the war days, the bands of farmers in Oklahoma formed a movement to resist the draft. The country men didn't want to lay down their lives for J. P. Morgan's investments in France and England.

The farmers had a plan of organizing millions of poor farmers and workers around the Wall Street wall, and marching on Wall Street and taking it over.

But Cunningham, an Oklahoma law, heard the story of the armed uprising and quickly defect from his side, and now he has written a book around this interesting theme: "The Green Corn Rebellion: Vanguard".

In the New Republic recently, Norman Ash, the editor, felt constrained to mention over this novel. Here was a great subject, says Ash, out of the forgotten yet intensely important history of the new American revolution. And an Oklahoma law is in full sympathy with the revolt, and with the novel. He takes this historical episode and turned it into a fine study of the sex life of a young farmer involved in the revolt.

Norman Ash is partly right. C. W. Cunningham has made a fine study of the sex life of a young farmer involved in a revolt. It is understandable in a way. Cunningham wanted to get away from the squandered novel, the outlandish and unnatural thing some people have told us is a "novel".

But he is not only a lawyer in his efforts to dramatize his novel, but also a man. He is a man who has the practical things down in his mind. He made the mistake of thinking that even a book about sex and love and sex life is more interesting than the problems of social justice.

Michael Gold, in the "Green Corn Rebellion", has written a novel which is not only a study of the sex life of a young farmer, but also a study of the social and economic conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt.

Cunningham's analysis of the revolt is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt.

Northists Strike Rents

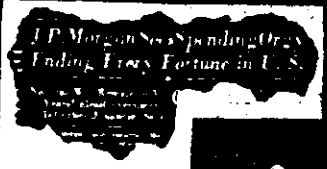
Ontario Northists are striking rents in the city of Toronto. They are striking rents in the city of Toronto. They are striking rents in the city of Toronto.

By Michael Gold, special correspondent. The Ontario Northists are striking rents in the city of Toronto. They are striking rents in the city of Toronto. They are striking rents in the city of Toronto.

Farr's 'Mama' Irish

The Irishman's 'Mama' is a story of the life of a young Irishman in the city of Toronto. It is a story of the life of a young Irishman in the city of Toronto. It is a story of the life of a young Irishman in the city of Toronto.

SEE BY THE PAPERS



30 YEARS HENCE



MOTHER: The T

By M. J. O'Brien

MO'THER, a play with music by Bertolt Brecht from the novel of that name by Maxim Gorky. Translated by Paul Peters, Music by Paul Peters. Directed by Victor Wolf. Staged at the Theatre Union, Inc., 142 St. Street, New York.

IS IT possible to play "Mother" by Karl Marx on the stage? Well, it is.

What is it? The most essential work of Karl Marx tells the story of how capitalism grows out of feudalism, and how it creates surplus value, and how it exploits the worker. It is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt.

AT THE Civic Repertory Theatre is an exciting new play. It is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt.

At the Civic Repertory Theatre is an exciting new play. It is a study of the social conditions which were at the heart of the revolt. It is a study of the social conditions which were at the heart of the revolt.

More — 1936 — Drama

"Mother" on the Stage

By Michael Gold, special correspondent. The Ontario Northists are striking rents in the city of Toronto. They are striking rents in the city of Toronto.

At the Civic Repertory Theatre is an exciting new play. It is a study of the social conditions which were at the heart of the revolt.

by MacLennan



Theatre Union's New Play

THE OULGIN

Theatre the Theatre Union is presenting. It is different from any other play on the stage. It has boldly utilized a new technique to tell a great story... In the play, memorable of stage characters... mother... In the accompanying... bold dramatic adventure.

The play is a story of a woman's life. It is a story of a woman who is... The play is a story of a woman who is... The play is a story of a woman who is...

The Drama of Millions

The play is a story of a woman's life. It is a story of a woman who is... The play is a story of a woman who is... The play is a story of a woman who is...

The play is a story of a woman's life. It is a story of a woman who is... The play is a story of a woman who is... The play is a story of a woman who is...

Two Stars

The play is a story of a woman's life. It is a story of a woman who is... The play is a story of a woman who is... The play is a story of a woman who is...

Questions and Answers

The department provides answers to questions on a variety of subjects. Questions should be sent to the Editor, Questions and Answers, The Daily Worker, 172 Broadway, New York City.

Depression Solstice

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Short Wave Radio

Short wave radio is a real thing. It is a real thing that is... Short wave radio is a real thing that is... Short wave radio is a real thing that is...

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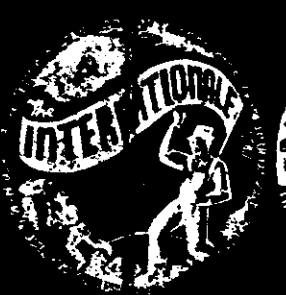
Working Class Song Records

THE INTERNATIONAL IN PRAISE OF LEARNING, "UNITED FRONT" FORWARD WE'VE NOT FORGOTTEN, "RISE UP" "Communism" and THE SOUP SONG. The records are available for \$1.00 each. Order from: Working Class Song Records, 235 Fifth Avenue, New York.

By A. G.

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Ганс Э

Второй в мире полярник, достигший Южного полюса. Его экспедиция была организована в 1911 году. Он использовал собак для перевозки груза и самолет для доставки снаряжения. Его путь пролегал через Антарктиду к Южному полюсу.

Eisler Songs Will Feature Lenin Meeting

Browder, Ashford and Amter to Address Memorial

Well known songs by Bertie 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.

The International Workers Order Band of 60 pieces, under the direction of Jack Tubert, will be heard several times during the evening. In addition, the Freshet Chorus, French 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.

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. Bands' recitals indicates that this is the most stirring interpretation yet made of the international anthem of the revolutionary working class.

The band will also give a funeral march in keeping with the commemoration of the twelfth anniversary of Lenin's death.

Among the songs to be sung by the Freshet Chorus, French chorus are included three of Eisler's most popular compositions, "The Internationale," "Commune," and "United Front."

Browder to Speak

The music, of course, will form only a part of the evening program. Earl Browder, General Secretary of the Communist Party of the United States, has been engaged the longest time on the schedule—45 minutes, during which he will discuss Lenin's work in building up the Russian revolutionary movement and the steps to revolutionary working throughout the world and the practical present-day applications of Lenin's teachings in the fight against imperialism and fascism.

James Ashford, Harlem Organizer of the Young Communist League and member of the Young Communist International, will also speak, discussing Lenin's work for the world revolutionary movement. I. J. Teller, District Organizer for the New York District of the Communist Party, will present a program of the meeting.

Tickets are 50c and 25c. Advance booking at 30c. Write and 30c. Meeting at 10th Street, Madison Square Garden, 8:30 p. m.

Concert and Ball To Aid Anti-Fascist Italian Papers

United to take a stand against Fascism and for the Italian Anti-Fascist Cause, the Italian Communist Party, Socialist Party, and other groups will sponsor a concert and ball at the Waldorf-Astoria on Monday, Jan. 20.

NO FOOD SHORTAGE FOR THE RICH IN ITALY



While the masses of Italian people tighten their belts so that Mussolini can wage his war, wealthy Italians still manage to get their three square meals a day. Above is a display of rabbits in a Rome meat market that would make the mouths of poor people in this country water.

Aid to Real Estate Interests Behind Dewey Raid on Painters

By Louis F. Budenz

Was the Special Racket Prosecutor Thomas F. Dewey raid the offices of District Council No. 9 of the Painters Union at a time when the I. W. O. and the C. P. were in the process of organizing the District Council?

The answer has been secured by a review of the Daily Worker's daily connection with the I. W. O. and the C. P. in the District Council and the Daily Worker's office. It was seen that the Special Office raid and should be advised by the public the next day.

Aids Real Estate Interests

Under a plan of working relief for certain painters and others in the special project, the I. W. O. and the C. P. are to be organized in the District Council. The Daily Worker is to be organized in the District Council. The Daily Worker is to be organized in the District Council. The Daily Worker is to be organized in the District Council.

'Mike the Bum' Involved

Mike the Bum, a well-known figure in the District Council, was involved in the Special Office raid. The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P.

offices of the District Council that he would go to the Dewey office and advise the officers of racketeering.

Council for Union Standards

The matter was brought before the District Council, and it properly should be that it would uphold union standards.

Raff was, it appears, had already been in touch with Dewey, who before the visit had tried to persuade the secretary of the District Council.

Such are the crude facts behind the Dewey raid on Monday, which has been left secret by the prosecution's office and which was unearched exclusively by the Daily Worker in its Wednesday issue.

To Fight Interference

Notice will be served on Dewey not to interfere with the painters' union of parts of certain districts in the District Council are desired. If there is any attempt to be made to interfere with the union, the I. W. O. and the C. P. will be organized in the District Council.

The picture is that it was the I. W. O. and the C. P. who were the main force behind the Special Office raid. The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P.

The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P. The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P.

Members Cleaned House

The District Council members were cleaned house by the Special Office raid. The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P.

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with that of Raffaello. The union real estate properties were taken over by the District Council, and the members were to be organized in the District Council.

It may be asked why the Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P. The Special Office raid was aimed at the District Council, which was then in the process of organizing the I. W. O. and the C. P.

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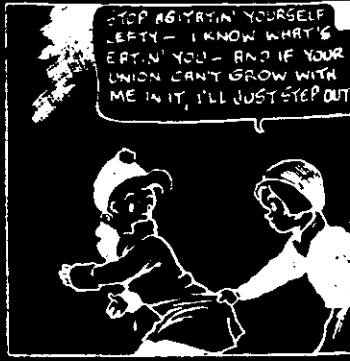
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LITTLE LEFTY

Strategic Retreat!



WORLD of the Noted Composer of 'Comintern' THEATRE Arrives for U.S. Concert Tour

State Satire on Spanish Aristocracy

FIELD OF ERMINE A play by Juan B. Preciado, adapted by...

Reviewed by DEON ALEXANDER

FIELD OF ERMINE is a Nobel Prize winner and one of Spain's...

play deals with the problems of Spain's foremost noble...

Many scenes of Moorish background... the boy and girl...

Field of ERMINE satirical and tragic... the aristocrats on the side...

However, nineteen years have passed since 'Field of ERMINE' saw...

Hanns Eisler Exiled From Germany and Music Banned

By SERGEI RADAMSKY

HANNS EISLER the famous revolutionary German refugee composer...

The spreading of revolutionary music among the German workers...

In this cultural and musical development the German workers...

Eisler is a pupil of Schoenberg. He also had earlier musical training...

outstanding figure among the young modern composers of that period.

EISLER, however, was not happy in the surroundings of the musical bourgeoisie.

He pointed the way to many new composers among whom were such talents as Stefan Volpe...

Eisler has taken an active part in the struggle of the working class of Germany.

Those who are acquainted with his Soldier's song from the 'Killer Wagon'...

On Guard! Rites Wedding Comintern! Address to a New Born Child...

Proceeds of Concerts to Aid Victims of Nazi Terror

One hears them wherever workers gather.

THE revolutionary movement under the leadership of the Communist Party...

The difficulty has been and still is in finding the right idiom to express the class struggle in music...

The Hanns Eisler has done with remarkable success. We in the United States...

What Earl Browder Thinks Of Burek's Cartoon Book

THIS collection of Burek's cartoons... contains the cartoons of the Communist Party...

In these cartoons is combined the force of Comintern theoretical analysis with that of the strongest tradition of American political cartooning.

W... THE M... HEA... Jean... Orn... pro... Luc... SOME... met... lions... made... through... pro... lions... the... But... n... seas... of... human... Hol... out... fo... per... in... the... Ch... in... ne... g... Straight... which... ally... bour... type... of... pac... War... is... that... tion... for... capital... need... ocean... attack... The... the... pro... Res... an... excess... are... m... r... m... to... sc... forming... papers... the... The... and... a... to... pro... fan... a... sure... when... necess... not... and... of... cont... AND... that... liant... in... n... n... writing... saved... struck... riches... accept... a... pub... lish... tion... So...

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**FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET**

_____ Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- Deleted under exemption(s) _____ with no segregable material available for release to you.
- Information pertained only to a third party with no reference to you or the subject of your request.
- Information pertained only to a third party. Your name is listed in the title only.
- Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

_____ Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

_____ Page(s) withheld for the following reason(s):

For your information: Copies of Russian newspapers not duplicated

The following number is to be used for reference regarding these pages:

100 - 195220 - 67 enclosure behind file

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X NO DUPLICATION FEE X
X FOR THIS PAGE X
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Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
September 15, 1947



IN REPLY, PLEASE REFER TO
FILE NO. _____

DIRECTOR, FBI

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

Dear Sir:

Rebutel. August 19, 1947.

HANS EISLER was located at his residence, 23868 West Pacific Coast Highway, Malibu, California on August 21, 1947, through information furnished by [redacted] MCA still has EISLER under contract as his agent but has not had much contact with him since the newspaper notoriety of the subject in connection with the House Committee on Un-American Activities.

EISLER had had reservations on August 29, 1947 to leave for Paris, France via Trans World Airline but they were cancelled by the LOU BUNIN PRODUCTIONS, 6605 Hollywood Boulevard, Los Angeles, telephone Hillside 4151. [redacted] Passenger Agent, TWA, Los Angeles advised he would notify this office if subsequent reservations were made by the LOU BUNIN PRODUCTIONS for EISLER. A stop was also placed if the subject made any reservations with TWA, it being noted that EISLER has made two flights via this airline since July.

With regard to the BUNIN PRODUCTIONS, [redacted] on August 21, advised that BERNARD SKADRON was the local representative and comptroller of the company. He was presently in Paris. Within the past month SKADRON had arranged for the passage of 33 persons to Paris. In this regard [redacted] who desired his identity withheld as the source of any information, made the comment that many of the individuals flown to Paris by BUNIN PRODUCTIONS were Communists or fellow travelers and included [redacted] regarded as being very pro-Communist.

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b7c
b7D

Serial 483
1-11-48
5-19-54
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COPIES DESTROYED 5-15-54
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INDEXED

100-195220-69

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-16SK/llp
7-16-84 SP-7mac/schw

OCT 15 1947

DIRECTOR, FBI

September 15, 1947

CONFIDENTIAL

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

[REDACTED]

Stops have been placed at the Westwood Branch, Bank of America, Western Union and various public utilities so that any unusual activity on the part of the subject will be reported.

[REDACTED]

[REDACTED] servicing the EISLERS, have all been alerted for any indication EISLER may depart from Malibu.

On August 28, 1947 it was reported to this office that pistol shots had been heard at the EISLER residence early that morning. Two agents of this office accompanied a deputy-sheriff to the EISLER residence and observed both HANS EISLER and his wife, LOUISE. The subject showed the entire residence. It was not possible to observe much although a large photograph of CHARLES CHAPLIN was seen. It is believed that the photo was autographed. It was later ascertained that the reported shots occurred across the highway from the EISLER residence.

b7c

On September 2, 1947, [REDACTED] Malibu Home-owners Protective Association, advised that the EISLERS had renewed their membership in the Association until the termination of their lease which ran until March, 1948.

Spot surveillances will be continued and contact maintained with informants. The Bureau will be immediately advised of all developments.

Very truly yours,

R. B. Hood
R. B. HOOD
Special Agent in Charge

100-18124
JRB:DMR

cc New York

[REDACTED] b7c

AIRMAIL

[REDACTED]

NOT FORA Deletions

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson.
FROM : L. B. Nichols
SUBJECT: HANS EISLER

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/90 BY SP1 GSK/4C
7-16-84 SP7 MAC/cwd

DATE: 9-19-47

RS

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Tele. Room
- Mr. Nease
- Miss Beane
- Miss Gandy

██████████ of the Un-American Activities Committee called me and referred to the forthcoming hearings on Hans Eisler. He stated confidentially that they got access to the State Department file on Eisler last spring; however information from the FBI had been deleted from the file as the State Department people told the committee they had an agreement with the Bureau that they could not release information from the Bureau. ██████████ felt that it was to the Bureau's advantage to be on record against these people as he well knew we were and he thought possibly we would want to have something read into the record. I told him I would check into the matter. He stated if we had any memoranda to the State Department we wanted read into the record to let him know and he would make a formal request for it.

It is suggested the Security Division might want to consider this matter and possibly tell the State Department if such be the case that we would have no objection to their making available to the Un-American Activities Committee information from us on Eisler.

RECORDED | 100-19522-70
F B
SEP 23 1947

CC - Mr. Tamm
CC - Mr. Ladd

LBN:MP

63 OCT 11 1947

This is being re-computed by your people of State Dept. We should make sure that it should not make such statements in our reports until they have cleared up and not ascertained our wishes in each case

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. *JDH*

FROM : E. G. FITCH *EGF*

SUBJECT: HANS EISLER

DATE: September 24, 1947

Mr. Tolson	
Mr. E. A. Tamm	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	<input checked="" type="checkbox"/>
Mr. Rosen	
Mr. Tracy	
Mr. Carson	
Mr. Egan	
Mr. Gurnea	
Mr. Harbo	
Mr. Hendon	
Mr. Jones	
Mr. Quinn	
Mr. Nease	
Miss Gandy	

Reference is made to a memorandum from Mr. Nichols to Mr. Tolson dated September 19, 1947, calling attention to a statement made by the State Department to [redacted] of the un-American Activities Committee that the State Department had an agreement with the FBI that State could not release information received from the Bureau. Further reference is made to the Director's note that we should make very clear to the State Department that it should not make such statements regarding our reports until they have cleared with us and ascertained our wishes in each case.

Agent [redacted] of the Liaison Section informed [redacted] Liaison Officer of the State Department, of the Bureau's position as it was stated in the Director's note. He stated that he understood, but that in following the Bureau's desires in this matter, a quick telephone check will have to be made with us because the Congressional Committees show up at the State Department without warning and ask for a specific file immediately.

[redacted] asked whether the Bureau's information concerning Eisler in the State Department files could be made available to the Committee and was told it could be. The latter action was taken pursuant to your instructions.

FJMB:hmm #247098

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HEREIN IS UNCLASSIFIED**

DATE 7/17/80 BY SP4 GSK/BJ

7-16-84
OCT 11 1947
289

SP-7MAC/Edw

RECORDED
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124
EX-42

1101-195220-11
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34 SEP 27 1947

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G.I.R.-2

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: September 29, 1947

FROM : SAC, Philadelphia

SUBJECT: HANNS EISLER
INTERNAL SECURITY-R

This is to advise that the following references regarding HANNS EISLER, brother of GERHART EISLER, have already been forwarded in translations from THE GERMAN AMERICAN, German-language periodical (Philadelphia file: 100-29335): the January 1, 1947 issue of THE GERMAN AMERICAN (see memorandum dated April 26, 1947), a mounted photostat of the English article by GERHART EISLER entitled "For the Freedom to Return Home", page 3 of the newspaper; the January 15, 1947 issue of THE GERMAN AMERICAN (see memorandum of April 30, 1947), page 1 of the newspaper, page 1 of the translation, a reference to songs by HANNS EISLER; and the June 21, 1947 issue (see memorandum of September 15, 1947), page 7 of the newspaper, page 14 of the translation, an unsigned article by HANNS EISLER. The July 7, 1947 issue of the periodical publishes a correction on page 2 of the newspaper, page 5 of the translation, stating that the name of HANNS EISLER as the author of the above-mentioned article was omitted. The translation of the July 7, 1947 issue will be forwarded to the Bureau within a few days.

NSH:xl

100-33256

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/86

BY SP16SK/ll
SP-7MAC/eww

EX-42

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100-195220-72
FBI
19 OCT. 21 1947

50 OCT 29 1947

9-16-84

CLM

[Handwritten signature]

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 8 1947

TELETYPE

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

CONF WASH 18 AND BOSTON 1 FROM NEW YORK 8 6-22 P

DIRECTOR AND SAC URGENT

① HANS EISLER, ISR. REURTEL AND OURTEL SEVENTH INSTANT. PHOTOSTATIC COPY OF MOSCOW DAILY NEWS AND LITERARY GAZETT BEING OBTAINED AND WILL BE FORWARDED. PERTINENT COPIES EVENING MOSCOW AND SOVIET ART NOT AVAILABLE. LIBRARY HARVARD UNIV. SUGGESTED AS POSSIBLE SOURCE. ALSO SUGGESTED POSSIBLE AMERICAN-RUSSIAN INSTITUTE LIBRARY HAS THESE COPIES WHICH COULD BE VIEWED UNDER PRETEXT. NO ACTION ON LATTER SUGGESTION UNLESS DEFINITE INSTRUCTIONS RECEIVED FROM BUREAU. BOSTON REQUESTED TO CHECK AT LIBRARY HARVARD UNIV. FOR JULY TWO SEVEN THIRTYFIVE ISSUE OF QUOTE EM UNQUOTE AND JULY TWENTY THIRTYFIVE ISSUE OF SOVIET ART. IN RUSSIAN EM KNOWN AS VIECHERNIRIA MOSKVA SOVIETSKOE ISKUSTVO. IF PAPERS AVAILABLE, BOSTON SHOULD OBTAIN PHOTOSTATIC COPY OF EACH AND FORWARD AMSD BUREAU. ADVISE BUREAU BY RETURN TEL WHETHER COPIES AVAILABLE.

SCHEIDT

BS PLS ACK AND DISC

BS NY R 1 BS

WASH PLS HOLD

OCT 11 1947

RECORDED & INDEXED

100-195220-13

31 OCT 10 1947

[Handwritten signature]

G. I. R. -10

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP16SK/...

TO : The Director
FROM : Mr. D. M. Ladd
SUBJECT: JOHANNES EISLER, was
HANS EISLER, HANNS EISLER,
HARRY EISNER
INTERNAL SECURITY - R

Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Beahm
Miss Gandy

Reference is made to my memorandum to you dated October 4, 1947, regarding information concerning Hans Eisler, appearing in the Daily Worker. Further reference is made to your notation thereon, "Were all of the above furnished Department, and if so when?"

Copies of all Bureau reports in this investigation have been furnished to the Department, and also by memorandum dated March 12, 1947, a summary of information contained in the Bureau files was furnished to the Attorney General.

The Daily Worker on Saturday, Feb. 23, 1935, page 3, contained an article regarding a statement that Hans Eisler would give a concert in Boston, Massachusetts, on the following Sunday. This news story was accompanied by a photograph of Hans Eisler being greeted in New York City. This photograph has not been referred to in Bureau reports furnished to the Department.

The Daily Worker of January 17, 1936, page 4, contained an article entitled, "Eisler's songs will feature Lenin Meeting." This news story was not accompanied by a photograph. A copy of the report of Special Agent [redacted] dated October 16, 1946, at Los Angeles, California, captioned Hans Eisler, with aliases, Internal Security - R, was furnished to the Department. This news article was referred to on page 15, of that report and was quoted at length, however, it had not been determined at that time that the article was actually contained in the Daily Worker, and it is referred to in the report only as an English language newspaper article.

ACTION

There is attached for your approval a memorandum to Assistant Attorney General T. Vincent Quinn, Criminal Division, furnishing him with photostatic copies of page 3 of the Daily Worker for February 23, 1935, and page 4 of the Daily Worker, January 17, 1936, which pages contain the information referred to above.

Enclosures

RAC:mvb

53 OCT 13 1947

RECORDED
INDEXED
31

100-195220-74

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP/CS
7-16-84 SP-7/mel

STANDARD

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd
FROM : Mr. J. E. Milnes
SUBJECT: HANS EISLER, was. et al
SECURITY MATTER - C

DATE: October 2, 1947

EAB
MRS HAN EISLER

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Carson
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Tele. Room
- Mr. Nease
- Miss Holmes
- Miss Gandy

At 7:45 P.M. Mr. E. Ericson of the Associated Press called me. He advised me that he had received a report that emanated from the House Un-American Affairs Committee to the effect that the above named individual with his wife were going to be deported. He said that the report was to the effect that warrants for their deportation had been issued. He desired to be advised if we knew anything about it. I informed him that normally warrants of deportation were served by the Immigration Service and, while I had no information about this particular case, I had no reason to believe that the procedure would be any different in this case than it would be in any other. I suggested that he contact the Immigration Service for the desired information.

At 8:30 P.M. I contacted Mr. E. A. Tamm and advised him of the foregoing. He suggested that I contact Mr. Nichols or Mr. McGuire. I had previously attempted to contact Mr. Nichols and Mr. McGuire before they departed from their offices. However, I reached Mr. McGuire at home at 8:30 P.M. and advised him of the facts pursuant to Mr. Tamm's instructions.

JEM:AM

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&
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100-195220-75
F B I
15 OCT 4 1947
C# 27098

50 OCT 23 1947

EX-30

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-6SK/ky
7/16/84

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES** NY FILE NO. **100-26648** **EMK**

REPORT MADE AT NEW YORK	DATE WHEN MADE OCT 8 1947	PERIOD FOR WHICH MADE 9/10, 11/47	REPORT MADE BY [REDACTED]
TITLE HANS KISLER, wa.		CHARACTER OF CASE INTERNAL SECURITY - R REFER 5 IS	

SYNOPSIS OF FACTS:

Information received to the effect that one [REDACTED] Kew Gardens Road, NYC, had received mail for HANS KISLER. Subsequent interview revealed information [REDACTED] received mail for a HANS KISLER but not believed identical with subject. [REDACTED] advised that subject is admitted Communist and conducted program of Communist art in Germany. [REDACTED] also submitted information regarding other Communists but admitted his information received from [REDACTED] and [REDACTED] both NYC. Bureau reported as to KISLER'S contemplated departure for Paris. Investigation conducted to locate subject and no was found at Malibu Beach, Cal.

NO
OCT
1947
69
STATISTICS

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/12/80 BY SP1 GSK/STB
2/6/84

RUC

REFERENCE:

- Bureau File No. 100-195220.
- Report of Special Agent [REDACTED] New York 7/21/47.
- Letter to Los Angeles, 8/6/47.
- Bureau teletype, 8/19/47.
- Los Angeles teletype, 8/21/47.

COPIES DESTROYED

APPROVED AND FORWARDED
[Signature]

- COPIES OF THIS REPORT
- 5 - Bureau
 - 3 - Los Angeles (100-18124) 4
 - 3 - New York

DO NOT WRITE IN THESE SPACES

100-195228-76

RECORDED INDEXED
152

EX-30

*1cc to B/R
10/10/47
RCC*

~~CONFIDENTIAL~~
DATE 7/12/80 BY SP1 GSK/STB
2/6/84

NY 100-26648

DETAILS:

As of July 31, 1947, a [REDACTED] Kew Gardens Road, reported that [REDACTED] Kew Gardens Road, Long Island, New York, had been receiving mail addressed to GERHART and HANS EISLER. She reported that she knew that the last piece of mail was received by [REDACTED] on July 19, 1947, and was addressed to HANS EISLER. She continued to state that she was aware of this inasmuch as the mail had been inadvertently left at her home, which is directly across the street from that of [REDACTED]. She further stated that her father, [REDACTED] would know more about the mail inasmuch as when it was left at his home he had taken more than a casual interest in it.

On August 5, 1947, [REDACTED] was interviewed in his office at [REDACTED] by Special Agent [REDACTED]. He stated that on July 5, 1947, the postman had delivered to his house a special delivery letter addressed to Dr. HANS EISLER, care of [REDACTED] Kew Gardens Road, Kew Gardens. According to [REDACTED] he failed to note the return address or the postmark on this letter. However, as the letter was inadvertently brought to his home, [REDACTED] directed the postman to the correct address of [REDACTED] which was directly across the street.

[REDACTED] stated further that he was not acquainted with [REDACTED] and furthermore had never seen him in his life. He explained that the neighborhood had changed greatly in the past few years and that he was not now acquainted with the majority of his neighbors.

A check of the New York indices against the name of [REDACTED] failed to reflect any information which could be ascertained as being identical with the individual in question. The files did reflect that one [REDACTED] no address given, had attended the convention of the WORKERS' PARTY in New York City on January 22, 1944.

A pretext phone call was made to [REDACTED] and inquiry was made for HANS EISLER. [REDACTED] explained that HANS EISLER was presently out of the country. Through questioning of [REDACTED] it was indicated that the individual for whom he was receiving mail had no such brother as GERHART EISLER. In view of the fact that it was known at the time that the subject of instant investigation was in the United States and as the individual receiving mail in care of [REDACTED] does not have a brother by the name of GERHART, it is believed that the latter is not identical with the subject of instant investigation.

NY 100-26648

The Philadelphia Office by letter dated August 6, 1947, reported that a [REDACTED] was interviewed by Special Agents [REDACTED] and [REDACTED] at which time he stated that he did not know HANS EISLER personally. However, he added that while he was connected with a German publishing house the musical pieces composed by HANS EISLER came to his attention. According to [REDACTED] the words to such music were clearly propaganda for civil warfare. [REDACTED] also reported that HANS EISLER was admittedly a Communist and was known to conduct a program of Communist art in Germany. The interviewing agents noted that [REDACTED] remarks concerning EISLER pertained to the period around 1930 to 1933 when the subject was in Berlin. [REDACTED] had no information concerning subject's activities in the United States but was inclined to believe that he had not changed in his previously mentioned inclinations. He said that he had no additional information concerning HANS EISLER.

In addition to the subject of instant investigation, [REDACTED] also supplied information on a number of individuals who have been connected with the U. S. Government and whom he deemed either outright Communists or Communist sympathizers. These were as follows:

[REDACTED]

b7c

In addition to the above names, [REDACTED] also supplied certain information concerning each of the individuals. However, as that information does not pertain to the instant case and as it has already been forwarded to the Bureau, it is not being repeated in this report.

[REDACTED] also drew the attention of the interviewing agents to a play entitled "All My Sons" which he said was written by one ARTHUR MILLER, who was alleged to be a New York Communist. He added that the play depicts America in an obnoxious light and is really subtle Communist propaganda.

[REDACTED] admitted to the interviewing agents that all of the information he had given was second hand and had originally been received by him from the following: [REDACTED]

[REDACTED] He further identified EPSTEIN as being a writer for the magazine "Plain Talk."

[REDACTED]

NY 100-26648

No attempt is being made by the New York Office to interview either [REDACTED] inasmuch as the identity and background of the magazine "Plain Talk" are already well known to the Bureau. The New York indices fail to contain any information on [REDACTED]

By teletype of August 19, 1947, the Bureau advised that the subject had recently contacted his attorney in Washington relative to a trip to Paris in the immediate future. It was further stated that a highly confidential source had reported that the subject's attorney had informed another individual that the subject would undoubtedly go to Paris in the immediate future but he (the attorney) did not know the time nor means that would be used. The reference teletype commented that the subject's attorney had probably informed him that the present Congressional subpoena requiring his presence on September 23, 1947, was not sufficient to prevent his leaving the country. It was also stated that the Immigration and Naturalization Service had placed stops with all Immigration officers but such stops did not cover subject's entrance into Canada. It was then instructed that the subject should be located and placed under spot surveillance in order that the Bureau would be aware of any intended departure from the United States on his part. X 4

b7c
Immediate checks were made by the New York Office to locate the subject and appropriate stops were placed.

As a result of the foregoing instructions from the Bureau, the Los Angeles Office later reported on the same day that the subject had been located at Malibu, California. Los Angeles also advised that the reservations for August 29th on TWA to Paris, France, for the subject and his wife had been canceled by LOU BUNIN PRODUCTIONS of Hollywood, California. It was also stated that BERNARD SKADRON, the local representative of BUNIN PRODUCTIONS, was presently in Paris [REDACTED]

The Los Angeles teletype continued to state that SKADRON had sent over thirty Communist Party members and sympathizers to Paris for BUNIN PRODUCTIONS in the past month. Finally, it was stated that subject now intends to go to Europe in late September or October after his trip to Washington to testify before the House Un-American Affairs Committee.

Inasmuch as all investigation in the New York area has been completed, this case is being considered referred upon completion to the office of origin.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

MAT:BR
100-18753

9-26-47

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Mohr
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease

WASHINGTON AND LOS ANGELES FROM WASHINGTON FIELD 26 330p

DIRECTOR AND SAC URGENT

HANN'S EISLER, WAS, IS R. SUBJECT DEPARTED WASHINGTON TWO FORTY FIVE PM
TODAY AMERICAN AIRLINES FLIGHT THREE TWO FIVE. SCHEDULED TO ARRIVE LOS
ANGELES TWELVE TEN AM SEPTEMBER TWENTY SEVEN. EISLER WIRED WIFE RE ABOVE
ARRIVAL LOS ANGELES MUNICIPAL AIRPORT.

HOTTEL

Handwritten notes:
Gandy
Hester

BUREAU

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31 OCT 11 1947

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP/CK/SA
7/16/84 SA-7 mac/kaw

51 OCT 15 1947

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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 7 1947

TELETYPE

*Rec'd 3:15 am
na
ag*

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

WASH FROM NEW YORK 24 7 11-47 P

DIRECTOR URGENT

Edwin

HANS EISLER, ISR. REURTEL OCT. SEVENTH. INFORMATION SERVICE,
 NY PUBLIC LIBRARY, STATES COPIES OF MOSCOW DAILY NEWS, JULY EIGHTEENTH,
 NINETEEN THIRTYFIVE ARE AVAILABLE. LIBRARY RECORDS SHOW THAT MAGAZINE,
 SOVIET ART, DISCONTINUED PUBLICATION IN NINETEEN TWENTYNINE. LIBRARY
 INFORMATION SERVICE HAS NO RECORD OF PUBLICATIONS NAMED EVENING MOSCOW
 AND LITERARY GAZETTE. INFORMATION SERVICE SUGGESTS THAT LIBRARY-S
 SLAVONIC DIVISION, WHICH CLOSSES AT SIX PM, MAY HAVE RECORD OF ONE OR
 BOTH THESE PUBLICATIONS UNDER A RUSSIAN NAME. IF THERE ARE OTHER
 TRANSLATIONS OR IF ORIGINAL RUSSIAN NAMES ARE AVAILABLE, SUGGEST THEY
 BE FURNISHED THIS OFFICE WHICH WILL CHECK WITH SLAVONIC
 DIVISION TOMORROW. PHOTOSTATS OF MOSCOW DAILY NEWS FOLLOWING.

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 INDEXED
 100-195220-76
 FBI
 32

END

NY R 24 WA
60 OCT 21 1947

*12 to 20
10/19*

#247,098
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/80 BY SP1 GSK/BJ
 SP-7MAC/END

*Collins
fwd*

SCHEIDT

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, New York

SUBJECT: HANS EISLER
INTERNAL SECURITY (R)
(Bureau file 100-195220)

DATE: October 9, 1947

Reurtels of October 7 and 8 and ourtels of the same dates.

In accordance with your request there is being forwarded, by airmail special delivery, and under separate cover, a photostatic copy of each of the following:

1. Moscow Daily News - 7/18/35
2. Literary Gazette - 7/20/35

As you were advised by ourtel of the 8th instant, the New York Public Library did not have the pertinent issues of Evening Moscow or Soviet Art. The Boston, Chicago and San Francisco offices have been advised by teletype of your request and instructions.

VIA AMSD

DEFERRED RECORDING

FXP:els
100-26648

7111
CANCELED BY
UNIT DESK

RECORDED

EX-25

100-195220-9
FBI
19 OCT 18 1947

53 OCT 16 1947 223

C# 247,098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7-17-80 BY SP10K/LLA
SP-7 MACLENN

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. D. M. LADD *DL*

FROM : J. E. Milnes *EAG*

SUBJECT: HANS EISLER, was.;
INTERNAL SECURITY - R.

DATE: September 16, 1947

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Carson _____
- Mr. Egan _____
- Mr. Gurnea _____
- Mr. Harbo _____
- Mr. Mohr _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Tele. Room _____
- Mr. Nease _____
- Miss Holmes _____
- Miss Gandy _____

Retel September 16, 1947, from Los Angeles. On receiving this teletype, I ascertained from the Air Lines that Flight No. 116 departing at 6:00 p.m. on September 16 from Los Angeles, California, was scheduled to arrive in Washington, D. C., at 7:15 a.m. (D.S.T.), on September 17, 1947. In view of the early hour of arrival, I called Mr. Fletcher. He advised me that it was the Bureau's desire to have a spot check made on Eisler and to be certain that we knew of his whereabouts in order that he could not leave the country before he testified before the House un-American Affairs Committee.

At 8:10 p.m. I called Mr. W. C. Ryan of the Washington Field Office and relayed Mr. Fletcher's instructions to him. He said that he would arrange to have Agents meet Eisler and conduct a surveillance on him upon his arrival at the National Airport tomorrow morning.

JEM:arm *C#217,098*

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 7/7/90 BY SP-1 GSK/jcc
7-16-84 SP-7 MAC/aww
 5 OCT 29 1947 286

Fletcher
RECORDED

100-195233-80
F B I
34 OCT 13 1947

sl

[Handwritten initials and signatures]

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

(4)

SEP 16 1947

TELETYPE

*9/16/47
Flight Arrives
7:15 PM ST, 7/17/47
Mr. Zuber
8:00 P-*

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

170

CONF WASH 3 AND W FIELD FROM LOSA 16 2-03 PM

DIRECTOR AND SAC WASHINGTON FIELD URGENT

HANS EISLER, WA, IS-R. SUBJ HAS RESERVATION AMERICAN AIRLINES, FLIGHT ONE ONE SIX, DEPARTING SIX PM SEPT. SIXTEENTH FOR WASHINGTON, D.C.

HOOD

ACK PLS



RECORDED

100-195220-81

F B I
34 OCT 13 1947

memo to Ladd

JEM - 9-16-47

15 OCT 17 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-16SK/24
7/16/89 SP-7MAC/100

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

SEP 16 1947

TELETYPE

Mr. Tolson	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
Mr. Gurnea	
Mr. Harbo	
Mr. Mohr	
Mr. Pennington	
Mr. Quinn Tamm	
Mr. Nease	
Miss Gandy	

Handwritten signatures and initials

CONF 2 STATIONS

WASH 5 AND NYC 1 FROM LOSA 16 7-16 PM

DIRECTOR, SACS WASH FLD, NEW YORK URGENT

HANS ⁰⁴DISLER, IS DASH R SUBJECT DEPARTING AMERICAN AIR LINES FLIGHT ONE ONE SIX, THIS DATE, RESERVATIONS INDICATE NOW THAT HE POSSIBLY INTENDS TO GO TO NEW YORK. WASH FLD AND NEW YORK REQUESTED TO ASCERTAIN SUBJECTS ARRIVAL AND WHERE STOPPING. FLIGHT ONE ONE SIX ARRIVAL WASHINGTON SIX FIFTEEN AM AND NEW YORK SEVEN FORTYFIVE AM SEPT. SEVENTEENTH. SPOT CHECK DESIRED TO INSURE APPEARANCE SEPTEMBER TWENTYTHIRD WASHINGTON D. C. BEFORE HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS. ADVISE BUREAU OF MOVEMENTS AND ANY INDICATION DISLER INTENDS TO LEAVE ~~USA~~ COUNTRY.

HOOD

ACK PLS

RECORDED

100-195220-82 c#24708

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP16SK/yl
7/16/84 SP-7MAC/Ew

210 COPIES WFO

53 OCT 16 1947

Handwritten: Trans to NYC

Handwritten: cc Mr. Ladd

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TAMM

DATE: September 16, 1947

FROM : D. M. Ladd *DL*

SUBJECT: HANS EISLER

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Carson _____
- Mr. Egan _____
- Mr. Gurnea _____
- Mr. Harbo _____
- Mr. Hendon _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Tele. Room _____
- Mr. Nease _____
- Miss Holmes _____
- Miss Gandy _____

br

SAC Hood called this afternoon to advise that his office was making spot checks on Hans Eisler, that they had stops at the banks, airports and other places on him but that they did not have him under twenty-four hours surveillance and that they would not be able to guarantee that he wouldn't leave there without a full time surveillance, which would require the time of six men, that he, Hood, did not believe that this would be justified.

I advised him that I saw no reason for a full time surveillance that I thought a spot surveillance with the stops he had placed would be sufficient.

DML:da

RECORDED

100-195220-83

F B I

34 OCT 13 1947 4247098

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP-16SK/PC

7-16-84 SP-7MAC/EWD

51 OCT 18 1947 226

Office Memorandum

• UNITED STATES GOVERNMENT

TO : D. M. LADD

FROM : H. B. FLETCHER

SUBJECT: HANS EISLER
INTERNAL SECURITY - R

DATE: September 18, 1947

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Carson _____
- Mr. Egan _____
- Mr. Gurnea _____
- Mr. Harbo _____
- Mr. Hendon _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Tele. Room _____
- Mr. Nease _____
- Miss Holmes _____
- Miss Gandy _____

At 3:00 p.m., September 17, 1947, Mr. Belmont of the New York Office called and stated that Hans Eisler was then in New York City and apparently was going to stay at the residence of Clifford Odets, 615 Lexington Avenue, New York City. He inquired as to the nature of the surveillance desired.

Mr. Belmont was advised that a spot surveillance was desired, that a 24-hour surveillance was not necessary, and that the Bureau hoped, through the surveillance, to be advised as to whether or not he was departing the United States. Mr. Belmont informed me that they would check Eisler's whereabouts two or three times a day and that they were placing stops so that if he attempted to depart the country from New York City, the office would be informed.

HBF:MJJ

100-195220-84
F B I
34 OCT 13 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/60 BY SP1GSK/jc
SP7MAC/ENW

51 OCT 18 1947 286

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

SEP 22 1947

TELETYPE

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

6P

WASH FROM NEW YORK 2 22 4-02 P

DIRECTOR U R G E N T

J. Edgar Hoover
Clifford Odeh

HANS EISLER, IS R . CONFIRMING TELEPHONE CALL TO WFO SUBJECT DEPARTED NYC NINE FORTY AM, EST, DUE TO ARRIVE WASHINGTON ELEVEN AM, EST. WASHINGTON FIELD ADVISED AND REQUESTED TO MEET SUBJECT AND ASCERTAIN RESIDENCE IN WASHINGTON AND ADVISE BUREAU. SUBJECT WHILE IN NY STOPPED WITH CLIFFORD ODETS. ONLY IMPORTANT CONTACT NOTED WAS THAT ^{Miss} GERHART EISLER-S WIFE VISITED SUBJECT.

RECORDED & INDEXED

100-195220-85
F B I

C#247,098

SCHEIDT 34 OCT 13 1947

30 OCT 15 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP-1 GSH/100
7-16-84 SP-7 mac/aw

NY R 2 WA

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

To: COMMUNICATIONS SECTION.

OCTOBER 8, 1947

URGENT

Transmit the following message to:

SAC
NEW YORK

HANS EISLER, IS - R. REURTEL OCTOBER SEVEN. RUSSIAN NAME OF LITERARY GAZETTE IS QUOTE LITERATURNAYA GAZETA UNQUOTE. RUSSIAN NAME OF SOVIET ART IS QUOTE SOVETSKOE ISKUSSTVO UNQUOTE. RUSSIAN NAME OF EVENING MOSCOW IS QUOTE VECHERNAIA MOSKVA UNQUOTE. FORWARD BUREAU AMSD PHOTOSTATIC COPIES OF THOSE NEWSPAPERS BY DATES PREVIOUSLY REQUESTED. REGARDING COPIES WHICH YOU CANNOT SECURE, YOU ARE REQUESTED TO FORWARD BUREAU'S INSTRUCTIONS BY TELETYPE TO BOSTON FIELD FOR CHECK AT HARVARD LIBRARY, TO SAN FRANCISCO FIELD FOR CHECK AT HOOVER MEMORIAL LIBRARY, AND TO CHICAGO FIELD FOR CHECK AT NEWBERRY LIBRARY AND JOHN CERAR LIBRARY. THIS REQUEST SHOULD BE GIVEN EXPEDITIOUS ATTENTION ALL OFFICES.

HOOVER

RAC:IGS

INDEXED
RECORDED

100-195220-86
F B I
31 OCT 10 1947

EX-89

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

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 8 1947

COPIES DESTROYED 5-15-59
TELETYPE NY 64

247,098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/7/40 BY SP/657/247

7-16-84

SP-7MAC/cwn

SENT VIA

6-428 M

Per [signature]

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

RAC:WMLJ

URGENT

To: COMMUNICATIONS SECTION.

OCTOBER 7, 1947

Transmit the following message to: SAC, NEW YORK

HANS EISLER, IS R. MAKE IMMEDIATE CHECK AT NY PUBLIC LIBRARY FOR COPIES OF FOLLOWING NEWSPAPERS: MOSCOW DAILY NEWS, JULY EIGHTEEN, NINETEEN THIRTY FIVE; EVENING MOSCOW, JULY TWENTY SEVEN, NINETEEN THIRTY FIVE; SOVIET ART, JULY TWENTY, NINETEEN THIRTY FIVE; LITERARY GAZETTE, JULY TWENTY, NINETEEN THIRTY FIVE. IF PAPERS AVAILABLE YOU ARE REQUESTED TO OBTAIN PHOTOSTATIC COPY OF EACH AND FORWARD ALSO TO BUREAU. ADVISE BUREAU BY RETURN TELETYPE WHETHER COPIES AVAILABLE.

HOOVER

G.I.R. 2

RECORDED BY TOP SECRET

RECORDED 100-195220-87
F B I

35 OCT 9 1947

EX-89

Handwritten signature
OCT 7 6 18 PM '47

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

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION
COPIES DESTROYED 5-15-75
OCT 1947 RYOL

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP4 GSK/HJH
7/16/82 SA-7 mac/cub

TELETYPE

SENT VIA TELETYPE 7:18 PM Per *[Signature]*

To: COMMUNICATIONS SECTION.

(URGENT)

Transmit the following message to:

SAC NEW YORK

OCTOBER 9, 1947

HANS EISLER: IS-R. BUREAU DESIRES COPIES OF TWO PHOTOGRAPHS APPEARING IN NEWYORK MIRROR ON OR ABOUT SEPTEMBER TWENTY-NINE LAST WHICH WERE ORIGINALLY PUBLISHED IN NINETEEN THIRTY-FIVE IN MUSIC VANGUARD, A COMMUNIST MAGAZINE NOW OUT OF PRINT. THESE PICTURES BELIEVED TO BE IN POSSESSION OF JOHN A. CLEMENTS ASSOCIATES. YOU ARE REQUESTED TO CONTACT CLEMENTS AND OBTAIN COPIES OF PHOTOGRAPHS WITH ORIGINAL RUSSIAN CAPTIONS. IF POSSIBLE, OBTAIN PHOTOGRAPHIC COPY OF PAGE FROM MUSIC VANGUARD WHERE PICTURES ORIGINALLY APPEARED.

b7c
b7D

EXPEDITE

YOUR INQUIRY AND FURNISH BUREAU WITH PHOTOGRAPHS AMSD.

HOOVER

C# 247,098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/40 BY SP1GSK/EG
7-16-84 SP-7mac/eww

HANDLED BY
TOP DESK

RAC:TD

COPIES DESTROYED 5-15-58
R404

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 10 1947

TELETYPE 3-29 PM

RECORDED

100-195220
F B I
OCT 11 1947

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

OCT 11 1947

Per _____

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 10 1947

TELEMETER

ph

7B

Goldman

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

WASHINGTON 8 FROM CHICAGO

10

5-20 PM

DIRECTOR

URGENT

HANS EISLER, IS R. RENYTEL OCTOBER NINE LAST. JULY TWENTY-SEVEN
 NINETEEN THIRTYFIVE ISSUE "EVENING MOSCOW" AKA "VECHERNIAIA MOSKYA"
 AND JULY TWENTY NINETEEN THIRTYFIVE ISSUE "SOVIET ART" AKA "SOVETSK
 ISKUSSTUE" NOT AVAILABLE JOHN CRERAR LIBRARY, NEWBERRY LIBRARY,
 LIBRARY OF INTERNATIONAL RELATIONS, HARPER MEMORIAL LIBRARY,
 UNIVERSITY OF CHICAGO AND ART LIBRARY, UNIVERSITY OF CHICAGO. RUC
 MC SWAIN

END AND ACK PLS

RECORDED
&
INDEXED

100-191230-87
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/90 BY SP-1/GHK/JS
 7-16-84 SP-7MAC/EDW

55 OCT 20 1947 223

EX 81

F

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 11 1947

TELETYPE

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

Handwritten initials/signature

WASHINGTON FROM BOSTON

6 11 1-00 P

DIRECTOR URGENT

HANS EISLER, IS DASH R. RENYTEL OCTOBER EIGHT. FILES WIDNER LIBRARY, HARVARD UNIVERSITY, REFLECT NO COPIES OF REQUESTED MATERIAL AVAILABLE FOR THE DATES SPECIFIED. AUTHORITIES HAVE NO KNOWLEDGE WHERE SUCH COPIES WOULD BE AVAILABLE. NO ADDITIONAL INQUIRIES BY THIS OFFICE PENDING BUREAU INSTRUCTIONS.

SOUCY

END

BS R 6 WA

68 OCT 21

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP-7 MACT/STP
7-16-84

RECORDED 100-195220-90
EX-79 34 OCT 24 1947

WAGA

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 11 1947

TELETYPE

- Mr. Tolson
- Mr. E. A. Tamm
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Mohr
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease
- Mr. [unclear]

WASHINGTON FROM NEW YORK 6 11 443 PM

DIRECTOR URGENT

HANS EISLER, IS R. REURTEL TENTH INSTANT. OFFICE JOHN A. CLEMENTS ASSOCIATES CLOSED TODAY. CONTACT WILL BE MADE AM MONDAY.

SCHEIDT

HOLD PL

RECORDED 100-195220-
F B I

OCT 11 1947

R. 68

51 OCT 23 1947

C# 247,098

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP10SK/46
7-16-84 SP7MAC/enn

[Handwritten signatures and initials]

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 13 1947

TELETYPE

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

WASH FROM NEW YORK 23 13 6-49 P

DIRECTOR URGENT

HANS EISLER, ISR. REURTEL TENTH INSTANT.

CLEMENTS ASSOCIATES MADE AVAILABLE PERTINENT ISSUE MUSIC VANGUARD.
DESIRED PHOTOS BEING MADE AND WILL BE FORWARDED AMSD.

Handwritten notes and signatures:
7A
J.A.
b7c
[Redacted] OF J.A.

HOLD

RECORDED

100-195220-92

FBI

34 OCT 17 1947

C#247,098

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

cc Mr. Callier

51 OCT 28 1947

DATE 7/17/80 BY SP-164/80

7-16-84 SP-7MAC/ENW

FEDERAL BUREAU OF INVESTIGATION
UNIT, STATES DEPARTMENT OF JUSTICE

CC-159

To: COMMUNICATIONS SECTION.

OCTOBER 17, 1947

URGENT

Transmit the following message to:

SAC
NEW YORK

rk

HANS LISLER, IS - R. ARTICLE PREVIOUSLY REQUESTED IS CONTAINED IN
QUOTE LITERARY GAZETTE UNQUOTE OF JULY THIRTY NINETEEN THIRTY-FIVE.
OBTAIN PHOTOSTATIC COPY IMMEDIATELY AND FORWARD AMSD.

HOOVER

RAC:IGS

lll

G.I.R. 2

FORWARDED BY
STOP RECV

RECORDED 100-195220-93
EX-65
F B I
32 OCT 18 1947

COPIES DESTROYED 5-15-53

R404

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

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 17 1947

50 OCT 24 1947 TELETYPE

SENT VIA

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP16ST/ST
7/16/84 For SP7MAC/STW

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

FROM : D. M. Ladd *JML*

SUBJECT: Johannes Eisler, was
 Hans Eisler
 Hanns Eisler
 Harry Eisner
 Internal Security - R

DATE: October 1947

Mr. E. A. Tamm	.....
Mr. Clegg	.....
Mr. Glavin	.....
Mr. Ladd	.....
Mr. Nichols	.....
Mr. Rosen	.....
Mr. Tracy	.....
Mr. Egan	.....
Mr. Gurnea	.....
Mr. Harbo	.....
Mr. Mohr	.....
Mr. Pennington	.....
Mr. Quinn Tamm	.....
Mr. Nease	.....
Miss Gandy	.....

Reference is made to your inquiry regarding the article in Life magazine of October 6, 1947, captioned "Who Let Eisler In?" wherein a picture appeared reflecting Eisler being greeted in 1935 when he arrived in New York to conduct rehearsals for concerts.

Concerning your inquiry as to whether the Bureau was in possession of this picture, it is noted that the photograph copied in Life magazine originally appeared in the Saturday, February 23, 1935 issue of the Daily Worker, page three. This edition of the Daily Worker is in the Bureau files. The news story accompanying this photograph has been referred to in previous Bureau memoranda concerning Hans Eisler.

Concerning your inquiry as to whether the Bureau has information showing Eisler's attendance at Communist meetings after the time of this photograph, it is noted that the summary memoranda which have been prepared on Hans Eisler and those memoranda which have been furnished to individuals or other government agencies reflect that the Daily Worker of January 17, 1936, page four, contains an article entitled "EISLER'S SONGS WILL FEATURE LENIN MEETING

Browder, Ashford and Amter to address memorial"

The article began as follows:

"Well known songs by Hans Eisler, nationally famous revolutionary composer will feature the musical program to be played and sung at the Lenin memorial meeting at Madison Square Garden January 20th"
 - - - etc.

RECORDED 100-195220-91

The article went on to relate that the music would form only a part of the evening's program as Earl Browder would speak for forty five minutes on Lenin's work in building up the Russian revolutionary movement.

The Bureau files do not reflect any additional information regarding Eisler's actual attendance at Communist meetings, however, his songs which included "The International", "Rise Up" (Comintern), and others of a similar revolutionary character are frequently used by the Communists at mass meetings.

*Det - Director
 10-7-47
 RFE
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 12/30/47
 12/31/47*

Were all of the above furnished Dept & if so where?

CD
 #247,095
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/12/80 BY SP-8/MSK/ew
 7-16-84 SP-8/MSK/ew

no
0

Assistant Attorney General T. Vincent Quinn
Criminal Division

October 7, 1947

Director, FBI

JOHANNES EISLER, with aliases,
HANS EISLER, HANNS EISLER,
HARRY EISLER

RECORDED 100-195220-94

In connection with the present efforts being made to effect the deportation of Hans Eisler and his wife, you will recall that by memorandum dated March 12, 1947, the Attorney General was furnished a summary of information concerning Eisler contained in the Bureau files. In this connection it is noted that all Bureau reports in this matter have also been furnished to the Department.

For your additional information and possible use, I am attaching a photostatic copy of page 3 of the February 23, 1935 issue of the Daily Worker, which page contains a news story reflecting that Hans Eisler would, on the following Sunday, give a concert in Boston, Massachusetts. The news story is accompanied by a photograph of Hans Eisler being greeted upon his arrival in New York City. This news story appeared, it is noted, ten days after Eisler's first entrance into the United States on February 13, 1935 at New York City.

I am also attaching a photostatic copy of page 4 of the Daily Worker for January 17, 1936. This page contains an article entitled "Eisler's songs will feature Lenin Meeting." The information contained in this news article was quoted at length in the report of Special Agent [redacted] dated October 16, 1946, at Los Angeles, California, captioned, Hans Eisler, with aliases, Internal Security - R. A copy of his report has been furnished to the Department.

The reference to this news story is contained on page 15, of the report and it is noted that it is referred to only as an English language newspaper article, inasmuch as it had not, at that time, been determined to be an article appearing in the January 17, 1936, issue of the Daily Worker.

Enclosures

RAC:mvb

COMMUNICATIONS SECTION
MAILED 4
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Justice Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI
FROM : SAC, New York
SUBJECT: HANS EISLER
INTERNAL SECURITY (R)

DATE: October 14, 1947

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In accordance with your request there are enclosed herewith four photographs (and negatives) of each of the following:

1. Front cover of "Music Vanguard", Volume 1, No. 1, for March-April, 1935.
2. Inside of front cover giving "Contents" and identifying data.
3. Page 34 of "Music Vanguard" showing two photographs of subject.
4. Page 35 of "Music Vanguard" bearing the caption "German Workers' Music Movement."

There is also enclosed a photostatic copy of the entire issue of "Music Vanguard", Volume 1, No. 1, for March-April, 1935. These were obtained from an original copy of the pamphlet maintained in the files of JOHN A. CLEMENTS ASSOCIATES, 250 West 57th Street, New York City.

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MUSIC VANGUARD

A CRITICAL REVIEW

VOLUME 1, NUMBER 1

MARCH-APRIL, 1935

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geois entertainment-music works immeasurably grave harm, especially upon young workers.

The main problem confronting cultural organizations of the proletariat of all countries is: how shall we most effectively combat the baneful influence of capitalist entertainment-music, and how can we create new musical forms and practices with which we shall not only satisfy existing music-needs, but also transform music itself from a stupefying and intoxicating agent of capitalism into a weapon in the education and struggles of the revolutionary proletariat? Another question must be closely linked with the previous one: to what extent is it possible for the proletariat to utilize classical bourgeois music, and what is its relation to the modern bourgeois music movement?

THE FIRST STAGE: FROM THE REVOLUTION OF 1848 TO THE ANTI-SOCIALIST LAW

The first music organizations of the German proletariat were workers' choral societies. These were essentially copies of the bourgeois male choral societies. Even the music was taken from bourgeois models. These early music organizations arose simultaneously with workers' educational societies, workers' sport associations, reading circles, etc., in the industrialized districts—e.g., Saxony, the Rhineland and elsewhere. All these institutions were under the influence of the new scientific socialism, which grew in influence among the German workers through the writings of Karl Marx and Friedrich Engels, and through the activity of Ferdinand Lassalle. These organizations existed not only for purposes of education and entertainment but were of a militant nature as well. The young proletarian giant forged his first weapons. This quality of struggle, which all the cultural organizations possessed, was reflected very characteristically in the music organizations. They did not wish to sing merely the bourgeois choral society literature of love and forest lyrics, since it did not express the new feelings and ideas of the youthful German

Photographs on opposite page.

(Above) Eisler in the Soviet Union, listening to his songs performed on the Russian "Garmoshka". (Below) Eisler conducting the singing of his march "Comintern" by Moscow school-children.

Courtesy Sovfoto

HISTORY OF THE GERMAN WORKERS' MUSIC MOVEMENT FROM 1848

Hanns Eisler

HANNS EISLER, one of the most celebrated of the early pupils of Schoenberg, and exile from Germany, recently completed a successful tour of the non-Fascist countries of Europe. His works have been published by leading European houses and his revolutionary songs sung by millions of people throughout the world. Coincident with his arrival in America for a two months' tour, it is our good fortune to be able to present the hitherto unwritten history of a movement which at one time involved over a quarter million people.

THE German workers' music movement (*Deutsche Arbeitermusikbewegung*, or D.A.M.B.) is one of the oldest cultural movements of the European proletariat. Its organized existence reaches far back into the middle of the last century; its illegal cadres work in Germany even today. It will be very useful to convey the experiences of the D.A.M.B. to the proletariat of other countries. For however distinctive the forms of the development of a cultural organization may be because of national peculiarities, the substance remains the same. In all countries, the proletariat—insofar as it devotes itself systematically to music—faces the same fundamental problems, and it will always try to solve them in a manner useful to its class purposes.

Modern capitalist society not only creates needs for recreation, distraction and diversion, but also satisfies these needs with modern capitalist methods. Music, as the cheapest and most convenient instrument of entertainment and intoxication plays the greatest role in this process. By means of the radio, sound-film, phonograph, etc., music in ever-increasing quantities is brought to the widest sections of the population. It pumps the ideology of capitalism into the hearts and minds of the workers while satisfying the needs for entertainment and recreation engendered by the capitalist labor process. Music can become a great social weapon, it can stupefy, it can induce indolence, it can divert from the class struggle and it can lead people to prostitution and alcoholism. Bour-

geois entertainment-music works immeasurably grave harm, especially upon young workers.

The main problem confronting cultural organizations of the proletariat of all countries is: how shall we most effectively combat the baneful influence of capitalist entertainment-music, and how can we create new musical forms and practices with which we shall not only satisfy existing music-needs, but also transform music itself from a stupefying and intoxicating agent of capitalism into a weapon in the education and struggles of the revolutionary proletariat? Another question must be closely linked with the previous one: to what extent is it possible for the proletariat to utilize classical bourgeois music, and what is its relation to the modern bourgeois music movement?

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(Above) Eisler in the Soviet Union, listening to his songs performed on the Russian "Gornobka". (Below) Eisler conducting the singing of his march "Comintern" by Moscow school-children. Courtesy Berfuhr

proletariat. Thus there arose the leaning toward a special literature which was called "partisan art" (*Tendenzkunst*). This ingenuous formulation implies that bourgeois art exhibits no partisanship. (In reality it does—a bourgeois one.) A partisan art was aimed at in contrast to a non-partisan art; it was above all to be of aid in the class struggle. With a sort of naive genius the youthful German proletariat demanded practical benefits from art. (Compare with these clear wishes the dreamy, confused chattering of the bourgeois music ideologists of that time.)

The material prerequisites for the creation of such a partisan art were lacking to the German proletariat. Its means of music production were restricted to voices and a few primitive musical instruments. It was for the most part musically uneducated, and did not have the power either organizationally or ideologically of attracting competent bourgeois music specialists into its camp and changing them into revolutionary musicians. The proletarian music specialists themselves were seldom professional musicians, (but usually *volkschule* teachers or former military band musicians. With such material, the creation of a great, new revolutionary workers' music was impossible.

Nevertheless, several revolutionary songs were written, which in musical structure were mere copies of bourgeois singing society repertoire. One must, however, bear in mind that those results, although they seem so slight from our point of view, were won by great effort and sacrifice.

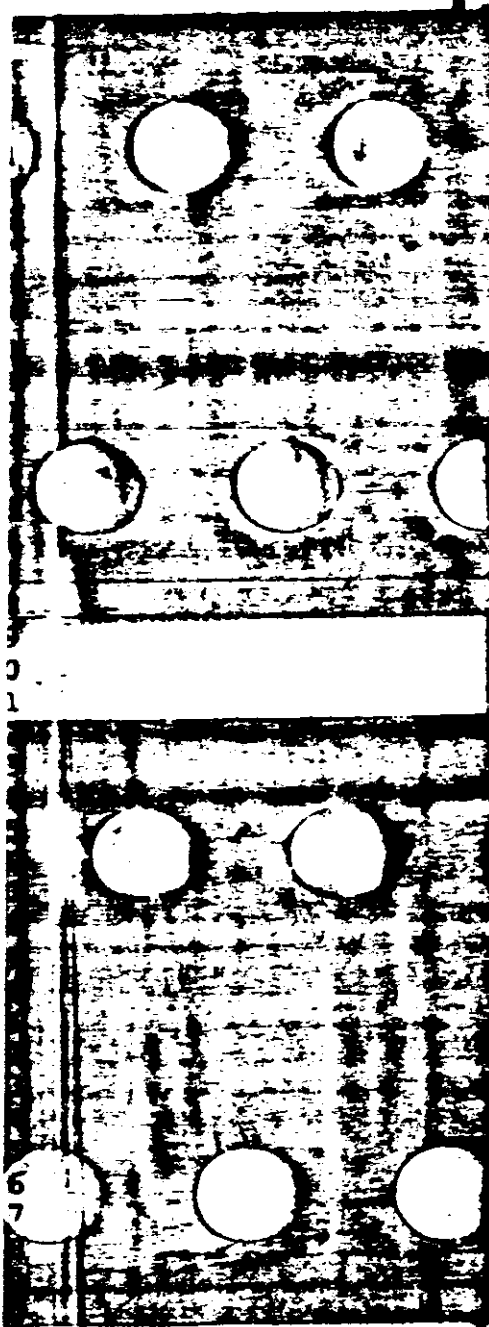
The first stage of the musical training of the proletariat is striking, not when measured by a bourgeois "high" cultural level, but rather, by its noteworthy desire that music serve a particular use. At the time of the anti-socialist law, the tasks of these music organizations became ever greater and acquired a heroic character. After the suppression of all political organizations of the Social Democratic Party (S.P.D.), these singing societies became disguised political apparatuses which rendered possible the continued illegal activity of the S.P.D. Its affairs were prohibited, its societies dissolved, its concerts (which were often merely illegal political gatherings) were broken up by the police and the participants scattered and arrested. These first music lessons of the proletariat were

coupled with great difficulties. Philistines deplored, even then, the evil conjunction of pure art and wicked politics.

THE SECOND STAGE: THE PERIOD AFTER THE ANTI-SOXIALIST LAW UNTIL THE WORLD WAR OF 1914

Toward the end of the last century, despite the oppressive tactics of the bourgeoisie, there began the tremendous upswing of the S.P.D., at that time the leader of the struggling working class. The combat between Marxists and Lassalleans had no important effect upon the youthful cultural organizations. We find hardly any reflections of this epoch in the music organizations either, as there were no clashes of opinion in such still undeveloped proletarian organizations. One sang "Freiheit" (Liberty) in a very melting fashion—a concept borrowed from the ideology of 1848. The singing at an end, there was no dispute over the concepts of bourgeois versus proletarian freedom and no struggle to attain new revolutionary music methods. What was characteristic of the S.P.D. (in contradistinction to the Russian Socialist Party which split into Bolsheviki and Mensheviki) from the beginning of the Nineteenth Century until the World War was the following: the failure to carry to a finish the struggles of the fraction, which took embittered inner party forms but never led to serious organizational consequences. Often it was only the authority of Bebel (who had a sort of center conciliatory position within the party) which restrained and united these clashing elements. The two extreme wings of the party were represented before the war by figures like Ebert and Scheidemann for the right wing, and Karl Liebknecht and Rosa Luxembourg for the left wing. (It is impossible in this space to describe the development of the S.P.D. I need only point to the standard work of Franz Mehring, *Geschichte der deutschen Sozialdemokratie*.)

To be a member of a workers' choral society or orchestra meant to be of higher social prestige. Connected with membership were money sacrifices—not only for dues, but for sociability and the alcohol-rites of the society's life. Spare time was necessary, and certain musical inclinations, which often could be developed only on the basis of higher wages; possession of a holiday suit of clothing to be worn by the chorister at concerts



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was also requisite. The pillars of these musical societies were therefore higher paid workers and professionals who lived in more comfortable circumstances and could afford a host of incidental expenses. These elements, who occupied such leading posts as director of the society, music superintendent, cashier—not only were the backbone of the organization, but ideologically directed it as well. The right wing of the S.P.D. in its battle over the most important party offices received strong support from these sections. The heroic, militant character which the youthful music organizations had possessed at the time of the anti-socialist law, was lost, and in its place there arose a philistine, complacent association-life; a music movement which cultivated the most backward and petit bourgeois music styles, an easy-going sociability, which preferred to become de-politicalized and was linked to shocking organizational chicanery. This degradation of the workers' music movement was continually opposed by exertions of a progressive revolutionary nature. These efforts could not succeed as long as the contradictions within the political party did not lead to open battle. If the S.P.D. had split up before the war, the best elements in the workers' choral movement would have felt obligated to engage in a political battle against the chicanery of the associations and the unpolitical pursuit of music. *A cultural organization generally has the same political problems as its political party, only in a feebler and less acute form.* These are the reasons why the discontent of the left elements of the worker-singers assumed no concrete shape but remained in the stage of mere oppositional viewpoints.

At this time, began the career of the first proletarian composer, A. G. Uthmann. Uthmann, son of an Elberfeld worker, an autodidact in composition, earned his living as sick-fund official and was active in his avocation as conductor of workers' choruses. His choral songs dating from 1910 until today have been the favorite partisan works, e.g., the famous *Tod Folsen, das heilige Feuer, Sonntag*, and many others. Uthmann's songs were what singers called "singable" and were written with professional skill. But in musical substance they were weak imitations of the contemporary bourgeois music style. The texts were usually vague and obscure, but nevertheless, they sought to express the thoughts and feelings of workers. Their effect was one of bombast and

pathos, but it was precisely these traits which made them popular. A modern industrial proletarian, hardened by the horrors of the war, trained by a revolution, and not crushed by the counter-revolution and Fascism, cannot listen to the rather wretched song, *Freiheit wir warten dein*, without shaking his head or smiling a bit. But Uthmann did represent the left part of the workers' choral movement by his songs, and he at all events labored to mold a partisan art.

The workers' choral societies, however, were not the only organizations which busied themselves with music. A type of popular, educational movement in music grew out of the workers' educational institutions; concerts were arranged at which workers were made familiar with the great examples of bourgeois music. Popular scientific courses in music history were given, and inexpensive instruction in music was made possible. Workers' orchestral associations (mainly brass bands) served the practical purpose of providing march music during demonstrations and parades. At meetings they played the *Internationale*, the *Marseillaise*, the *Lied vom Arbeitermann*; however, they played operetta hits and trashy pieces at internal associational affairs, trade union festivities, and workers' dances. The entire workers' music movement before the war was in an anarchic condition. It juxtaposed the most heterogeneous elements. Although its material foundations were extended because of the growing power of the S.P.D., it was still far from making any attempts to create a new revolutionary workers' music. The war put an end to this vigorous organizational existence. The other organizations were stamping grounds of social-patriotism under the leadership of the treacherous "majority" socialists. The best elements of the German working class led by Liebknecht, Luxemburg, Jogiches strove heroically in illegality. The working class of Germany was further removed than ever before from a revolutionary music movement.

THE THIRD STAGE: FROM THE REVOLUTION OF 1918 UNTIL THE ILLEGALITY OF 1933

From the revolution of 1918 until the start of the crisis in 1929, the German Workers' Choral League, with a high-water mark of 280,000 members, became the mightiest work-

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ers' music organization in the world. The "majority" socialists became the ruling party of Germany, and with the aid of the Fascist officer cliques and a band of mercenaries, struck down in bloody combat the vanguard of the revolutionary proletariat, the Spartacists. Liebknecht, Luxembourg murdered! The young Communist Party of Germany arose out of the Spartacus League and united at the Halle Congress in 1921 with the left wing of the independent Social Democratic Party. The Communist Party's offensive of March 1921 was defeated despite heroic sacrifice by the working class. The sharp battle of the revolutionary proletariat against the reformists for the leadership did not fail of result in the workers' music movement. During 1920-1921 a small section of workers left the German *Arbeitersaengerbund* (D.A.S.B.) and formed themselves anew as the *Kommunistischer Saengerbund*. The development of the D.A.S.B. until the split, summed, on a higher plane, the pre-war tradition. Because the S.P.D. had control, it could strengthen the people's music movement and enormously forward workers' symphony concerts. Thereby vanished, however, revolutionary tendencies as well as the desire to create a new revolutionary music. The bourgeois concert became democratic; the worker could hear Beethoven also, for little money, although performed worse than at the bourgeois concerts.

Workers' choral associations were then in a typically reformist stage. They had quasi-literary ambitions. Much classical literature was sung: Schubert, Schumann, Beethoven; church music was also undertaken, and they did not shrink from participating in church concerts within churches. On the concert programs alongside of the old male chorus literature, classical bourgeois choruses and some religious works, would be one or two of the obsolescent partisan songs. These songs, expressing diffuse yearnings for liberty, stood in arrant contradiction to the clubbing of the revolutionary element of the working class by the very S.P.D. leadership which once sponsored these songs. These partisan songs were rendered not because of any revolutionary needs but out of piety to the revolutionary past, and the listeners responded to them with yawns.

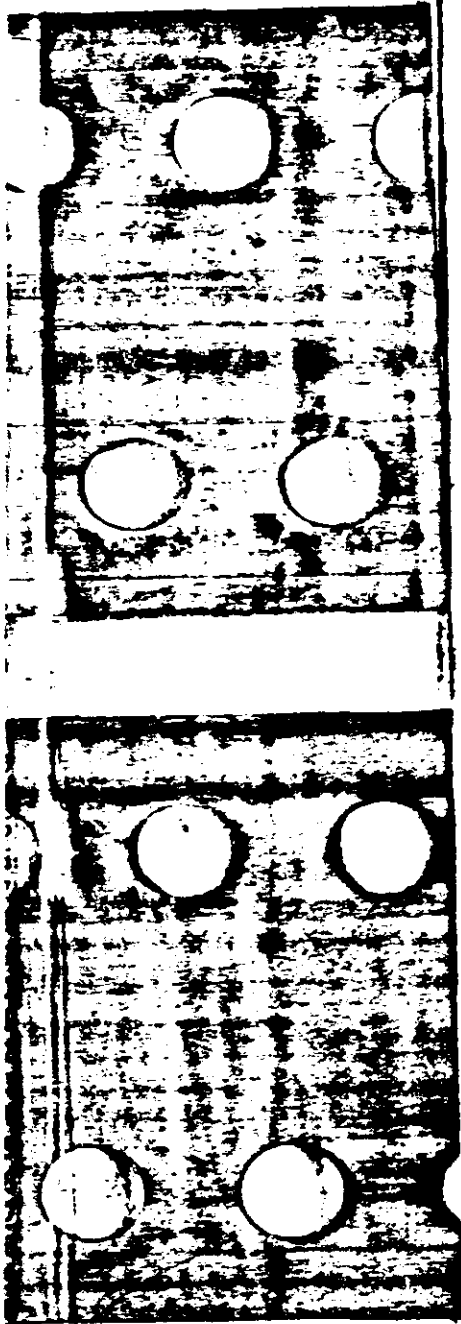
The philistinizing of the workers' music movement contained at the same time progressive practices; the worker-

singers sang a more involved literature and had to learn to overcome greater technical difficulties. By means of popular symphony concerts, listening workers became more and more aware of the contradiction between classical and modern music and their own social position. It is one of the most important factors in this process that the workers' music movement succeeded, because of the important political power of the S.P.D., in attracting talented professionals to itself in increasing numbers. In the years 1918-1920, conductors as eminently talented as Hermann Scherchen and Jascha Horenstein were active as workers' choral directors. It is evident that the Berlin Workers' Chorus, trained by these conductors, had a high level of musical performance measured even by bourgeois standards. Not only in Berlin, but in the provinces too, good bourgeois professionals were drawn to the workers' music movement. This progressive process, however, entailed serious political injury. The young, talented, bourgeois professional with little or no political education, viewed the workers' choral movement only as a springboard for a bourgeois career. (Examples of this are found in the careers of Scherchen and Horenstein. Scherchen, at first a revolutionary workers' conductor, became *Generalmusikdirektor* and "doctor honoris causa" at the arch-reactionary Königsberg University. Horenstein's career shifts from Communist Party workers' conductor to non-party *Opernchef* at Düsseldorf under the protectorate of the Catholic Centre Party.) These types brought a modern music style into the workers' music movement, but at the same time they copied the caprices and mannerisms of the bourgeois star conductors, and de-politicalized their singers by a modern but confused chatter about art.

At that time, even a number of talented bourgeois composers approached the workers' movement—since the D.A.S.B. had a publishing house, paid honorariums, and could build up a reputation and popularity through its magazines and newspapers. The most talented among these was a certain Erwin Lendvai. Lendvai, an average talent in composition, reflected during his bourgeois course the influences of Wagner, Debussy, Richard Strauss, Mahler and Bruckner. His writing was quite colorless and eclectic, but not lacking in solid craftsmanship. But he was the first composer of the post-war period who wrote a number of compositions directly for the workers' movement. Viewed

politically, these works of Lendvai reproduced the attitude of the right wing of the S.P.D. and petit bourgeoisie sympathetic to it. Lendvai took the words for his songs from the reformist worker-poets, Max Barthel and Karl Brueger, but in addition, he set music to very many bourgeois lyrics and religious texts. At all events, he was the first composer to familiarize worker-singers with an average polyphonic writing; this helped singers to learn to overcome new kinds of difficulties, and, because Lendvai made greater musical demands, the singers became technically proficient. At the same time, this progress in technique was politically corrupting. The confused, mystical texts, made still more unclear by the music, produced a bourgeois view of art in the singers and listeners which completely differed from the crude practical view of the workers' choral movement of the 80's. Art again becomes an unreal affair, which in itself has no concrete utility to workers but exercises mysterious, soulful effects according to its degree of perfection; which can neither be exactly described nor carried home, but which has an apparently ennobling influence on the industrial proletariat. The leading cadres of the D.A.S.B. held these views on art, supplemented by a peculiar attitude toward church music.

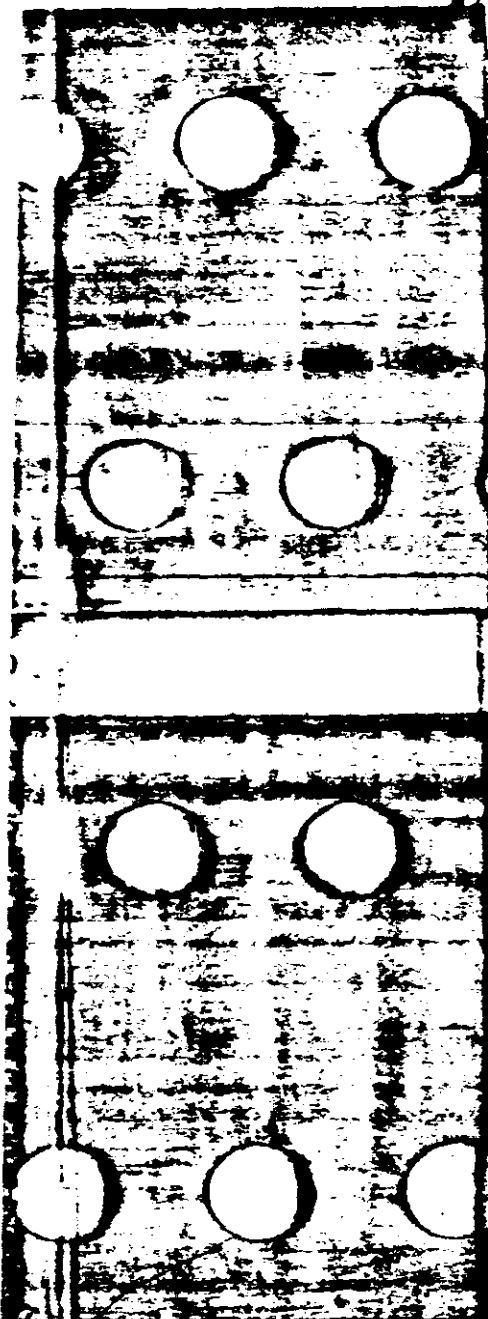
Of course, the church is an enemy of the working class—they said—but church music often is great art, and today the worker must be objective enough to separate his political views from his artistic pleasures, since these have nothing in common with each other. . . . Such views functioned as an ideological superstructure upon the inconvenient fact that the S.P.D. had to build a coalition regime with the Catholic Center Party. Against this practice and theory of the S.P.D., there arose a spontaneous opposition of the Communist and sympathetic worker-singers. They instinctively felt that the reformists no longer represented their revolutionary interests, even in the realm of music, and that they continued to imitate bourgeois music practices. The former left the D.A.S.B. and founded a Communist *Saengerbund* (K.S.). This act proved to be a political error and after a half year of sterile vegetating, the Communist Party of Germany dissolved the K. S. with instructions to the members to return to the D.A.S.B. The chief weakness of the K. S. was its inability to introduce a new revolutionary music practice, although it fully recog-



nized the pernicious course of the D.A.S.B. *Reformist practice in the cultural movement must be confronted not only by revolutionary theory, but by revolutionary practice.* The result of this false tactic was that only a small number of revolutionary workers stepped out of the D.A.S.B. and separated themselves from the broad masses, abandoning them completely to the influence of the reformists. This serious mistake was corrected only by year-long, detailed, organizational labor. Some portions of the K. S. did not return to the D.A.S.B., but by great sacrifice kept their small associations alive, to become finally the scene of sectarian and anarchistic feelings.

The D.A.S.B. reached its high point in the *Bundsfest* (League festival) at Hanover. The concert life became more vigorous and abundant in this period of progress, because of the conjunction of several favorable circumstances. {Workersingers performed the great classical secular and religious oratorios; choruses of children, women and mixed voices were founded; in almost all the larger cities, peoples' music schools, which sought to employ new pedagogical methods in music, sprang up. Once more, a flock of bourgeois professionals were taken into the D.A.S.B. (Gerster, Thiessen, Pringheim and many others). The publishing house of the D.A.S.B. issued a number of new compositions, among them evening-filling works such as, *Fruhlingmysterium* (The Mystery of Spring) *Der Kreuzzug der Maschine* (The Crusade of the Machine), *Das Lied vom Arbeitsmann* (The Song of the Laborer), and a large two volume collection of songs, which contained everything from medieval madrigals to modern partisan songs (although only of the reformist variety).

All of this musical activity had a purely petit bourgeois character even when it dealt with partisan works, and had no influence upon the struggles of the working class. The revolutionary workers were dissatisfied with it. Characteristic of the negative character of this artistic activity is the fact that the choral movement, from 1918 on, no longer brought songs of struggle to the masses, but presented, at laboriously prepared concerts for its trade union shopmates and relatives, programs of classical songs side by side with more or less socially pretentious, petit bourgeois rubbish, musically and textually yapid. The tedium and political emptiness of these affairs turned the



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youth more and more away from participation in musical activity. The D.A.S.B. was viewed by the politically developed proletariat as an obsolescent organization, out of which no benefit for the fighting working class could be expected. The politics of the D.A.S.B. followed in the wake of the S.P.D. which was then preaching a black-red-gold commonwealth. By this sign the D.A.S.B. formed a community of interest with the reactionary, bourgeois *Saengerbund*, and the Prussian minister Severing declared at the *Bundesfest* at Hanover that he was proud of this "culture coalition." It came to such a point indeed, that worker-singers began again to sing *Eine feste Burg ist unser Gott*, while the bourgeois singers found some pleasure, in the sounds at least, of the *Song of the Volga Boatmen*. The *Bundesfest* presented as its highest achievement the *Missa Solemnis* of Beethoven, and the S.P.D. press celebrated this cultural deed as well as the beautiful speech of Herr Severing. The Prussian Ministry of Culture furnished the theory for this practice, recommending workers to free themselves by means of "tone-filled air" (*tonende Luft*).

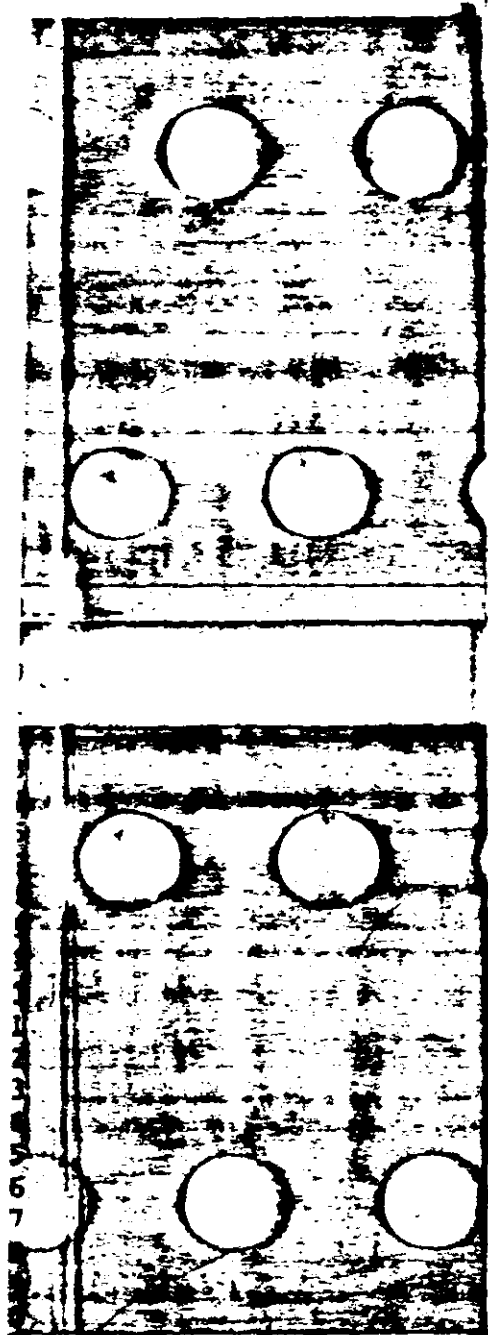
The second attack of the revolutionary opposition began after this festival. Until then, it had sought to increase its influence by illegal fraction work. The leadership of the D.A.S.B. responded to the now open battle by the expulsion of almost all oppositional elements. The expelled members formed themselves afresh as the *Kampfgemeinschaft der Arbeitersaenger*, and demanded reinstatement. It is doubtful whether the tactics of the opposition were fortunate. It must be admitted that the impatience of the opposition in some districts almost provoked expulsion, or in any case, made the actions of the reformists very easy. Even up to the smashing of workers' cultural organizations by Hitler, the opposition was unable to gain the majority of the singers of the D.A.S.B. The D.A.S.B. was dissolved, but the illegal cadres of the *Kampfgemeinschaft* are still active today in Germany. Naturally they cannot meet to sing; but they engage in political activities.

What revolutionary theory and practice did the *Kampfgemeinschaft* offer in opposition to the reformist musical activity?

The reformists supported their conventional petit bourgeois music practices by the following theory: Art is neutral.

It therefore stands above the class struggle. The concert, a solemn holiday occasion, will dispel the everyday cares of the worker and will enoble and cultivate him. ("Art for the people.") While it is true that the life of the worker with his cares and joys must be reflected in modern art, on the other hand, there are eternal values of beauty of a general human character, and the workers must be uplifted to them. The revolutionary opposition maintained, on the contrary: Of course, workers must digest bourgeois culture. This process of digestion is in reality, however, a battle against bourgeois culture (Lenin: "One must critically destroy it"). Concert music and its social form, the concert, expresses a historic epoch in the development of music. Its elaboration is tied up with the rise of modern bourgeois society. The supremacy of music without words, called (even popularly) "absolute music", the separation between music and work, the distinction between serious and light music, between professionals and amateurs—these are typical features of music under capitalism. Songs which in primitive labor processes are bound with work, change their function in times of machine production. Work songs become entertainment (the *Song of the Volga Boatmen* becomes a concert hit). The material means of musical production which arise in the process of technical development under capitalism (new instruments, mechanical reproduction) finally change the type of music itself and make possible the creation of new forms of music which correspond to the changed modes of living. The increasingly refined, complicated concert music, which presupposes education and money, stands in sharp opposition to the material and cultural status of the industrial proletariat. These enormous contradictions can no longer be resolved by capitalist and reformist methods. The reformists help to produce these contradictions because they employ capitalist music methods without analysis or criticism.

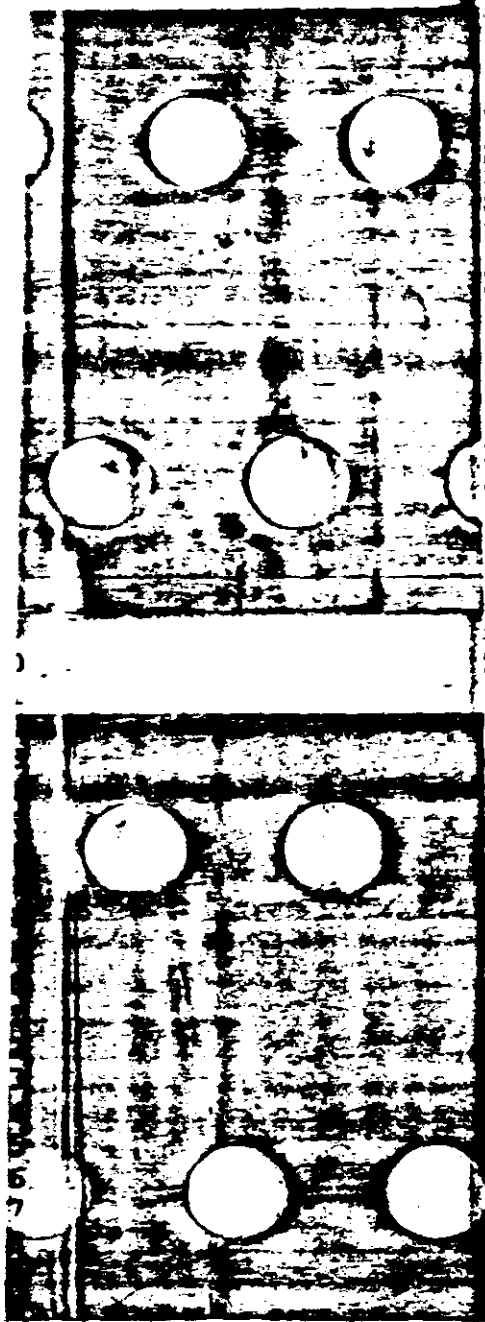
These differences between the reformists and revolutionary worker-singers began in the disputes over the choral works of Hanns Eisler. These choruses were novel in that they clarified the contradiction between revolutionary statement and the concert form, by the radicalization of their political and musical content—without destroying the concert form. Extremely difficult to sing because of their modern structure,



they demanded the highest measure of discipline and painstaking rehearsal. The dissatisfaction which often resulted from the work that was involved, was dispelled by the revolutionary music functionaries who pointed out the political content of the music. Such a content, in bold contrast to the reformist formulations, was realistic in the extreme. This realism stirred up differences of opinion which were resolved in favor of the new movement only because of the great effect of the music upon the listeners. At this stage of development the revolutionary worker-singers did not yet have the power to change the concert form; but they already had methods of criticism and a new music style.

At this time, the movement of the agitation-propaganda troupes made gigantic progress. It was an important means of agitation in music. In contrast to the workers' choral movement, however, it drew, not from concert music but from bourgeois entertainment-music, mainly jazz. These attempts, especially because of a lack of qualified musicians, were often crude and clumsy. Yet they signify the striving for songs of struggle and for satirical chansons. Since the workers' choral movement had presented nothing but choral songs which required concert-attention from listeners and which were unsuitable for demonstrations, it had in effect not given any new battle-songs to the masses for years. In order to overcome this shortcoming, the revolutionary opposition, influenced by the "agit-prop" troupe movement, propagated the unison singing of songs of struggle and demanded of its composers that they write such songs. Unison singing was violently rejected by reformist singers who felt that it would degrade them, and declared that art was going to the devil and was being replaced by vulgarity and barbarism. The revolutionary opposition pointed out the great utility of the songs of struggle to the working class movement, and energetically criticized the aloofness and the de-politicalizing, associational intrigues of the reformists. The revolutionary opposition succeeded in making a number of songs popular in the workers' movement.

Much progress had already been made by the year 1930, not in changing the concert form, but in enriching it. Programs contained, besides complicated choruses of a political character, unison songs of struggle which especially courageous conductors



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even taught to the audience. At the same time, many bourgeois professionals were attracted by the strength of this movement; unfortunately, their names cannot be mentioned here, as some of them still live in the Germany of today. Among the emigrated composers of talent may be mentioned Vladimir Vogel and Franz Szabo who wrote many interesting and effective works.

The revolutionary opposition was greatly assisted by the collaboration of the revolutionary poet, Bert Brecht, whose novel dramatic works offered the first practical possibilities for changing the concert form. Brecht's theory and practice in the epic theatre, which he founded, exercised great influence. The *Massnahme* (The Measure), which Brecht and Eisler wrote together, was the most interesting product of this period. The *Massnahme*, a politically educational play, gathers together the results of the workers' cultural movement and projects them on a higher level. In this play, not only the audience, but the actors as well are educated politically. This is accomplished through the representation of false political behaviour. "Agit-prop" groups enact short dramatic scenes, which in turn are commented upon by large mass choruses. The collaboration of workers' choruses, workers' orchestras, agit-prop troupes, and the utilization of these texts, made it technically possible to transform the concert into a political meeting. The new types of music that had already sprung up (such as involved polyphonic choral singing, unison songs of struggle, choral recitations, militant chansons and ballads) now for the first time, in this new form, took on great political significance. The production of *Massnahme* remained for a long time the focal point of proletarian cultural discussion.

Since the production of an educational play made great demands upon the diligence of singers and even of professional theatrical workers, and in addition required elaborate paraphernalia, it became necessary to find a substitute which could be mounted more quickly. This substitute was found in *choral montage* for whose presentation no new compositions and texts were necessary. Starting with a political slogan like "Solidarity" or "Defend the Soviet Union", a number of choruses and songs of struggle were chosen out of the pieces at hand, to be linked up in performance by means of interpolated spoken passages.

MUSIC VANGUARD

By this method, many works were produced which differed fundamentally from the musical practices of the reformists. The revolutionary opposition succeeded in breaking through the concert form and mastering a new revolutionary music style. Fascism in Germany forced the cultural organizations into illegality, thus ending for the moment this important stage of the revolutionary opposition. But all these experiments and experiences have not been in vain, for the working class of Germany shall build a socialist culture on those foundations after it has overthrown Fascism.

PRACTICAL CONCLUSIONS ARISING OUT OF THE EXPERIENCES OF THE GERMAN WORKERS' MUSIC MOVEMENT

- 1) A cultural organization which loses connection with its political organization necessarily becomes shallow and petit bourgeois.
- 2) A workers' choral society must make it a duty to have the audience learn to sing at least one or two songs of struggle at each concert.
- 3) A workers' choral society can achieve effective political agitation and propaganda only when it collaborates continually with all other cultural organizations (workers' performing troupes, orchestral societies, educational institutions, photographers, etc.).
- 4) Classical music, especially the great *a cappella* literature of the Sixteenth Century, offers excellent practice material by means of which workers can learn polyphonic singing. One must, however, guard against bringing classical music to audiences without commentary. Without sacrificing any enjoyment of the music, one can change the average concert into a historical one, and the listener into a sort of museum visitor by the introduction of a lecturer.
- 5) The choral conductor must be educated by the worker-singers into becoming a type of functionary. His artistic acts are to be criticized politically by the most active members.
- 6) The text of a revolutionary song must be examined during rehearsals to determine its political utility.
- 7) In times of threatening war-danger, worker-singers must make it their duty to learn the revolutionary songs of other countries, in order to help bring about revolutionary fraternization from trench to trench by means of music.

(Translated by S. G.)

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TRANSLATION FROM THE GERMAN

GERMAN MISERERE

A New Song

By Bertolt Brecht and Hanns Eisler

One fine day our superiors ordered us
To conquer the little city of Danzig for them.
We broke into Poland with tanks and Bombers
And conquered it in three weeks,
God preserve us.

One fine day our superiors ordered us
To conquer Norway and France for them.
We broke into Norway and France
and conquered everything in five weeks,
God preserve us.

One fine day our superiors ordered us
To conquer the great Russia for them.
We went into the great Russia
And have been fighting for our lives now for three years.
God preserve us.

One fine day our superiors will order us
To conquer the bottom of the deep ocean and the moon
And it is hard even here in this land of Russians
And the enemy strong and the way home unknown.
God preserve us
And lead us back home.

Translator: [REDACTED] b7c

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Office of the Attorney General
Washington, D. C.

EXECUTIVE ASSISTANT TO THE
ATTORNEY GENERAL

October 2, 1947

MEMORANDUM TO J. EDGAR HOOVER, DIRECTOR
FEDERAL BUREAU OF INVESTIGATION

Re: Johannes or Hans Eisler and his wife,
Luise Anna Eisler (A-7501031 and A-7501032)

I would appreciate it if you would send us, for use
by the Immigration Service in conducting hearings under the
warrants issued for the arrest of the above-named aliens in
deportation proceedings, the following:

1. Any information contained in the Bureau files
concerning the political activities of the
aliens while in the United States or prior to
their entry into this country, and
2. Any information contained in the Bureau files
relating to the Communist Party of Germany in
1926.

None

None

Mr. Tolson	✓
Mr. E. A. Tamm	✓
Mr. Clegg	✓
Mr. Glavin	✓
Mr. Ladd	✓
Mr. Nichols	✓
Mr. Rosen	✓
Mr. Tracy	✓
Mr. Egan	✓
Mr. Gurnea	✓
Mr. Harbo	✓
Mr. Mohr	✓
Mr. Pennington	✓
Mr. Quinn Tamm	✓
Mr. Nease	✓
Miss Gandy	✓

J. Edgar Hoover
Alhier
Callahan

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*Memorandum
RAC
10-17-47*

H. Graham Morison
H. Graham Morison
Executive Assistant to the Attorney General

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[Signature]

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