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FOIPA DELETED PAGE INFORMATION SHEET**

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For your information: Russian language material not duplicated, only pertinent portions of other newspapers duplicated

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~~Hans Eisler~~

The noted German composer who was exiled from his own country by the fascist recently arrived in Moscow.

For us Eisler is, first of all, a song. It is "the Red Wedding", it is "the Comintern". To the tune of Eisler's songs the proletariat abroad fought in the barricades of Berlin and Vienna. With Eisler's songs they started their demonstrations in Zurich and Antwerp. Singing Eisler's songs they stood in strikers' picket lines on the streets of Copenhagen and Manchester.

At the age of seventeen, when Eisler was a quiet-mannered student, he was sent to the front. His companions, Hungarian peasants, made fun of young mister-finikin who pulled on his gloves before eating because he did not want to eat with dirty hands after riding in a freight car for several days. But these same soldiers esteemed the young man who could write tunes down on paper and willingly shared their peasant songs with him.

The war came to an end and his musical education in Vienna started. Young Eisler's teacher, Arnold Schoenberg, noted theorist of atonal music, not only educated his talented student along the most extreme modernistic lines but also implanted in him the taste for such forceful classical music as Bach. To earn money for his musical education Eisler worked as a proofreader and conducted Worker's Song Vereins (Societies).

Eisler finished his education brilliantly. Everything directed the composer to the easy road in life. But he did not take it. He was already too disgusted with the bourgeois concert hall where in a musical narcosis the gourmards satisfied their musical appetites. A feeling of anarchist protest awoke in the young composer. He created a series of "romances" based on newspaper notices, advertisements, inquiries.

For example, under the title of "Romance of Love" there appeared an announcement from the matrimonial paper:

"Where is the one who extends his hand to me to take me away from the parental abode?"

I am 23 years old. I am from a landed family. It is said, I am not hard to look at. I am healthy. I know how to keep house. Write: c/o General Delivery..."

In 1927 Eisler wholeheartedly joined the proletarian "agitpropgroup" (agitation propaganda group) movement and worked as musical expert on a political feuilletton.

"Song of the Miner", "Invalid's March", "Song of Solidarity", "Defense of the Soviet Union", "Song of the Unemployed" are only a small part of the long list of Eisler's political songs. Unfortunately only a few of them are published by us.

ALL INFORMATION CONTAINED
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With all of his natural fighting temperament Eisler entrenched himself in the Reformist Song Vereins and organized communist wings in them. The course of the struggle was clever and successful. It attracted the attention of the entire musical world, attracted fellow travelers and produced such revolutionary musicians as Rankel, Vogel, Volpe (Wolpe).

At this time a lasting friendship was formed between Eisler and the dramatist Bert Brecht. They collaborated in the theory of the "pedagogic" theater. They desired to make it especially active in the field of political agitation and propaganda.

"Higher Dimensions" a musical play of that particular political type, written by Eisler and based on Brecht's play, marked the transition of the composer from the political to eminent musical form. "Higher Dimensions" is the mature production of a great, independent master.

Eisler's strength is particularly evident in choruses and in musical forms which demand great skill. His strength is also evident in his ability to arrange orchestrations.

At the present time Eisler approaches the higher philosophic type of music—the symphonic music. His first symphony was produced with great success in London. Now he is writing a symphony dedicated to the prisoners of the fascist concentration camps. It is based on the "Song of the Swamp Soldiers" which was composed by the prisoners.

He has been with us here in the Soviet before. At Mt. Magnit he wrote down the Cossack melodies of the steppes. Here the Komsomols (members of the Young Communist League) were building their own blast-furnace. It was about them that he wrote the "Ural Young Communist".

He has traveled in the countries of Europe and America. Everywhere his arrival revived the revolutionary choral and musical movement, and the songs of Eisler, the musician, kept pace with the political speeches of Eisler, the political warrior. A New York university offered him a chair of professorship

To our shame we know all too little of Eisler's creations and Muzgis, the former leader, is mostly responsible for this ignorance. Eisler is an accomplished master, the leader of a complete trend in revolutionary music. We want to hear Eisler's musical works on our stages and in our concert halls. His selected compositions, and particularly his collection of songs should be published here by us, all the more so because it is difficult for him to publish anything abroad.

Eisler could be of great help to the Soviet choral movement. Our country demands songs and knows how to cherish good songs. Eisler's "Comintern", which is firmly embedded in our collection of golden songs, speaks of this.

Translated from the Russian

by

10/10/47

sg

BTC

HANS EISLER

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Moscow Daily News

FOR ENGLISH-SPEAKING PEOPLE IN THE SOVIET UNION AND THROUGHOUT THE WORLD

Editor-in-Chief: M. M. BORODIN
Associate Editors: ANNA LOUISE STRONG, T. L. AXELROD

Big Tasks Ahead For Light Industry

AS THEY look back upon the half year which has just ended, the workers of light industry may well be proud of their successes. With an output six per cent higher than that of the first six months of last year, and several branches even exceeding this figure, light industry as a whole overfulfilled its half-year program by two per cent.

The linen industry reports production of 30 per cent more fabrics than during the first half of 1934; knit goods factories increased their output of knitted underwear 118 per cent and output of bags rose 52 per cent in the hemp factories. Similar excellent results are reported in the industries producing leather substitutes, tanning extracts and glass.

A large number of branches of light industry show considerable improvement in the quality of their output, as well as in the variety of products. There has been a reduction in production costs as compared to last year, when these were on the increase, and many plants have now refused state subsidies, having become profit-making institutions. Enterprises of light industry have pledged themselves to show a surplus of 53 billion rubles above plan this year.

One can confidently state, therefore, that light industry is now in line with those many branches of the national economy which have determinedly and successfully begun to increase and improve their production, with an accompanying reduction in production costs.

This does not mean, however, that the workers of light industry can already celebrate their victory; their chief work still lies ahead.

THE FIRST years of the Second Five-Year Plan were comparatively quiet years for light industry, which increased its production in 1933 6.4 per cent over 1932, and in 1934, 12.4 per cent over 1933. The plan for this year provides for a modest increase of but 11.7 per cent. This low figure was set so that light industry could effect necessary reconstruction, increase its raw material base, and train new

Two Black Years For German Music

IT WAS as a young boy of 16 years of age fighting in the world war that Hanns Eisler, renowned composer, now visiting the Soviet Union, was first thrust face to face with the grim realities of his social environment. Casting aside his early concerns for the "pure" aesthetics of musical composition, at the age of 28 he went to live in Berlin, and turned his intelligence towards the more profound problems that were afflicting the art. "The crisis in music has been created by the general crisis in society," was the conclusion that brought him to newer methods of composition.

The people of many countries whose lives have been brightened and strengthened by the songs and ballads of Hanns Eisler, by such stirring tunes as the "Comintern," "Solidarity," "United Front" and others, can understand that to this musician his art is an instrument capable of expressing concrete ideas. As he says, "Definite social situations have produced definite musical forms, that is, a definite musical speech."

During his recent visit to America the composer met many musicians who attempt to use their art as he does. "They are a splendid group of artists," he remarks. "I will return to America in the fall, where I shall teach composition and musicology for a year in the New School



HANNS EISLER

for Social Research in New York city." Part of his course will deal with the crisis in modern music.

Music Under Fascism

When Eisler is asked about the mu-

Conquering the Arctic Where Do Questions Will

DOES the best route across the Arctic Ocean lie north of the 60th parallel and not along the coast of the continent as hitherto followed? This is one of the questions which the high latitude expedition of the Sadko, which sailed from Archangel July 6, under the leadership of Ushakov, assistant director of the Central Administration of the Northern Sea Route, has set out to answer.

Thoroughly equipped for research in every field of science, the Sadko will pursue a zig-zag course through the sea lying above 80 degrees north latitude from the northwest of Spitzbergen to Severnaya Zemlya and thence on to Tule Bay, gathering scientific data and making observations. If conditions permit, the expedition will return to Archangel by a southerly route along the coast of the Eurasian continent, otherwise it will proceed to Vladivostok.

The Sadko expedition is part of the year's broad program of Arctic research which is expected to yield a great deal more scientific data than was gained last year. For the first time in the history of through navigation along the Siberian coast, a number of ships will proceed simultaneously both from the east at the west. In addition to the Sadko, icebreakers Krassin, Litke and Terra will carry on ice observations in different parts of the Great Northern Sea Route.

• Extensive Work in North
A hydrographic expedition on board the Malygin in the northeastern part of the Kara Sea, expeditions of the Hydrographic Administration of the Central Administration of the Northern Sea

Soviet Ports Tzarism's Door

By L. SOMINSE
APPROXIMATELY 25 per cent of Soviet freight carried in 1934 was transported along the water routes of the USSR, while some nine per cent is carried by sea. About 90 per cent of total Soviet foreign turnover is via water routes, and every year this percentage grows.

These facts indicate the importance of water transport, and particularly of routes, to the USSR. With the development of water transport, the

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~~CONFIDENTIAL~~
October 17, 1947

Mr. H. Graham Morrison
Executive Assistant to the Attorney General
Director, FBI

~~CONFIDENTIAL~~

JOHANNES FISLER, with aliases
LUISE ANNA FISLER, with aliases

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OTHERWISE

RECORDED
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Reference is made to your memorandum dated October 2, 1947 requesting information contained in this Bureau's files concerning the political activities of Hans Eisler and his wife while in the United States or prior to their entry into this country, and any information contained in the Bureau files relating to the Communist Party of Germany in 1936.

For your information, the following reports reflecting the results of this Bureau's investigation into the activities of Hans Eisler have been furnished to the Department:

Report of Special Agent [redacted] dated March 27, 1943 at San Antonio, Texas entitled "Hanns Eisler, alias, Hans Eisler, Johannes Eisler; Internal Security - C; Alien Enemy Control"

Report of Special Agent [redacted] dated March 30, 1943 at Los Angeles, California entitled "Hanns Eisler, with alias Hans Eisler; Internal Security - C; Alien Enemy Control"

Report of Special Agent [redacted] dated May 20, 1943 at New York, New York entitled "Hanns Eisler, alias Hans Eisler, Johannes Eisler; Alien Enemy Control - C"

Report of Special Agent [redacted] dated May 18, 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases; Alien Enemy Control - C"

Report of Special Agent [redacted] dated August 1943 at New York, New York entitled "Hanns Eisler, with aliases; Alien Enemy Control - C"

Report of Special Agent [redacted] dated September 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases, Hans Eisler, Johannes Eisler; Alien Enemy Control - C"

Report of Special Agent [redacted] dated October 16, 1943 at Los Angeles, California entitled "Hanns Eisler, with aliases Hans Eisler, Johannes Eisler; Internal Security - R"

Report of Special Agent [redacted] dated June 21, 1947 at Los Angeles, California, entitled "Hanns Eisler, with aliases Hans Eisler, Johannes Eisler, Harry Eisner; Internal Security - R"

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

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Report of Special Agent [redacted] dated July 27, 1947 at New York, New York entitled "Hanns Eisler, with aliases; Internal Security - R"

Report of Special Agent [redacted] dated October 8, 1947 at New York, New York entitled "Hanns Eisler, with aliases; Internal Security - R"

You will also recall that by memorandum dated March 12, 1947, there was furnished to you a summary of information contained in the Bureau files concerning the activities of Hans Eisler.

In connection with the information contained in the above referenced reports, your attention is called to the report of Special Agent [redacted] dated March 30, 1943 at Los Angeles, California, page 2, wherein it is noted that Hans Eisler collaborated with Bertolt Brecht and S. Dudow in writing a play entitled "Die Massnahme" ("The Disciplinary Measure"), which appears in German in the second volume of the Collected Works of Bertolt Brecht (Bertolt Brecht Gesammelte Werke, Band II), pages 329 to 363. A copy of a translation of this play is attached, as well as a copy of a letter dated at Berlin, May 12, 1930, which is published along with the play and which is signed by both Brecht and Eisler. There is also attached an explanatory note, published together with the play, which appears on page 23 of the attached copy. Your attention is directed to the last paragraph of this explanatory note which states: "However, attempts should not be made to derive recipes for political action from 'The Disciplinary Measure' without a knowledge of the A.B.C. of dialectic materialism. What Lenin said about morality applied to the several ethical concepts, such as justice, freedom, humanity, etc., which appear in the play; we drew our moral philosophy from the interest of the proletariat class struggle".

There is attached for your possible use a photostatic copy of page 5 of the "Daily Worker" for February 16, 1938. It is noted that there appears thereon a picture of Hans Eisler captioned "Revolutionary German Composer" and it is stated that the picture was taken of Hans Eisler at a dinner given to him in New York City.

There are also attached for your possible use photostatic copies of the "Daily Worker" of February 18, 1938, pages 4 and 7. The information concerning Hans Eisler contained on these pages is mentioned on page 8 of the report of Special Agent [redacted] dated May 20, 1943 at New York City.

It is noted that in the report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California, on pages 9 and 10 thereof mention is made of an article contained in the newspaper "Pravda" of July 22,

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1935. There is attached for your possible use a photostatic copy of the front and title page of this issue of "Pravda", as well as page 4, which contains an article captioned "Hans Eisler". A translation from the Russian of this article is attached to page 4 of "Pravda". On page 12 of the same Los Angeles report mention is made of the newspaper "Pravda" for July 27, 1935. It is noted that the article merely mentioned that Eisler arrived in Moscow. A perusal of the July 27, 1935 issue of "Pravda" failed to reveal this article. It is possible that the informant referred to another Moscow newspaper since the "Pravda" issues during the period subsequent to Hans Eisler's arrival were searched for this article with negative results.

The report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California also mentions on page 15 the play "Mother", written by Bertolt Brecht and based on Maxim Gorki's Novel of Revolutionary Russia. There is attached a photostatic copy of page 4 of the "Daily Worker" for November 22, 1935, wherein advertisements concerning this play appear. There is also attached a photostatic copy of page 7 of the "Daily Worker" for November 22, 1935 which contains a review of the play "Mother" and also caricatures of Hans Eisler, Bertolt Brecht and Maxim Gorki, as well as others. On page 18 of this report mention is made of an article entitled "Working Class Song Records" appearing in the December 19, 1935 issue of the "Daily Worker". In connection with this reference there is attached a photostatic copy of page 7 of the "Daily Worker" for that date which contains the referenced article.

The report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California, on page 6 refers to an article appearing in the "Moscow Daily News", an English language Moscow newspaper, of July 18, 1935. It is noted that the article, "Two Black Years for German Music" referred to in this report, actually appears in the July 17, 1935 issue of the "Moscow Daily News", page 2. For your possible use there is attached a photostatic copy of the entire issue of the "Moscow Daily News" for that date. The original of this issue is contained in the files of the Library of Congress. For your additional information in this regard, the originals of the above mentioned newspapers including "Pravda", are contained in the files of this Bureau. b2

Regarding other "Daily Worker" articles mentioned in the reports furnished to you, you will recall that by memorandum dated October 7, 1947, you were furnished with photostatic copies of the "Daily Worker" of January 17, 1935, page 4, and the "Daily Worker" of February 23, 1935, page 3. Other foreign language newspapers have also been mentioned and excerpts therefrom have been furnished in Bureau reports.

On page 7 of the report of Special Agent [redacted] dated October 16, 1946 at Los Angeles, California, a summary of information contained in a Russian language article which appeared in the July 20, 1935 issue of the newspaper "Soviet Art" is set forth. The publication of this newspaper has

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been discontinued; however, efforts are presently being made to secure a copy of the July 20, 1935 issue and when available, you will be furnished with a complete translation thereof. The newspaper "Evening Moscow" of July 27, 1935 also contained an article concerning Hans Eisler. A partial translation of this article is contained on page 11 of the report of Special Agent [REDACTED] dated October 16, 1946 at Los Angeles. Attempts are presently being made to obtain a copy of this issue and when available you will be furnished with a complete translation of the article.

The "Literary Gazette" of July 30, 1935 contained a Russian language article regarding Hans Eisler. Reference to this article, as well as a partial translation appears on page 13 of the report of Special Agent [REDACTED] dated October 16, 1946 at Los Angeles, California. A copy of the July 30, 1935 issue is being secured and you will be furnished with a complete translation of this article.

The "German-American", a German language publication in New York City, was the official organ of the German-American Emergency Conference. The first issue appeared in May, 1942. In the second issue dated June, 1942, there appeared a statement of the aims of the "German-American". These aims were stated to be "The destruction of Nazism and Fascism throughout the world and complete liberation of the German people from the Nazi yoke". The aims also disclosed that the "German-American" was opposed to any discrimination against "loyal German-Americans" and called for the "unity of all anti-Nazi regardless of political opinion or religious belief". The issue of the "German-American" for June 1, 1944, page 7 contains the words and music to a song entitled "Deutsches Miserere" ("German Miserere"). It is noted that the words are by Bertolt Brecht and the music by Hans Eisler. For your possible use, there is attached a photostatic copy of pages 1 and 7 of this issue of the "German-American".

Regarding information concerning Hans Eisler which has not previously been furnished to the Department, a review of the Bureau files reflects the following:

The Keynote Recording Company, 522 Fifth Avenue, New York City, published an album of records containing songs of the International Brigade. A pamphlet accompanying the records contained an introduction by the well known Communist Paul Robeson. One of the songs, according to the album, was written by Bertolt Brecht and Hans Eisler. In the recording Ernst Busch sings the song in four languages, one verse each in Spanish, English, French and the original German. It is stated that the song has been translated into most of the principal languages of the world. The standard English text of three of the verses and the refrain is as follows:

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"And just because he's human
A man would like a little bite to eat;
He wants no bull and a lot of talk,
That gives no bread or meat.

REFRAIN:
So left, two, three!
So left, two, three!
To the work that we must do.
March on in the workers' united front,
For you are a worker too.

And just because he's human
He doesn't like a pistol to his head;
He wants no servants under him
And no boss overhead.

REFRAIN:

And just because he's worker
The job is all his own;
The liberation of the working class
Is the job of the workers alone.

REFRAIN: "

The introduction by Paul Robeson dated July 4, 1940 is as follows:

"SIX SONGS FOR DEMOCRACY

"Here are songs recorded during heavy bombardment, by men who were themselves fighting for the 'Rights of Man'.

"Valiant and heroic was the part played by the International Brigade in the glorious struggle of the Spanish Republic.

"I was there in the course of that struggle and my faith in man - in the eventual attaining of his freedom - was strengthened a thousand fold.

"This album helps sustain that faith. It's a necessity.

"July 4, 1940

PAUL ROBESON"

(100-35165-1, p 46 & 48)

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Hans Eisler was listed as a member of the Executive Board on the letterhead of the Theater Arts Committee of New York, which letterhead stated that this organization was affiliated with the American League for Peace and Democracy, the Medical Committee and the North American Committee to Aid Spanish Democracy. It is noted that the Theater Arts Committee of New York, New York was cited as a Communist controlled and infiltrated organization by the Committee for Cultural Freedom, Professor John Dewey, Chairman, in April, 1940. The American League for Peace and Democracy and the Committee to Aid Spanish Democracy have also been cited by the House of Representatives Un-American Activities Committee, 78th Congress, as Communist fronts. (61-7582-1298, p.1626)

The organization known as Artists Front to Win the War was formed on October 16, 1942 in New York City. According to a report of the Committee on Un-American Activities, 78th Congress, Hans Eisler was a sponsor of this organization. The Un-American Activities Committee cited the Artists Front to Win the War as a Communist front organization on March 29, 1944. (61-7582-1298, p.574)

According to a publication of the Musicians Congress, Hans Eisler was in 1944-1945 a member of the Advisory Board. It is noted that this organization was started for the alleged purpose of mobilizing music and musicians in the war against Fascism, to improve the musicians functions in society and to discuss and act upon the common problems of musicians. Informants have advised that this organization was instigated and controlled by the Communists. (100-343688)

On May 16, 1945 Hans Eisler was sponsor of an American-Russian Friendship concert held at the Shrine Auditorium in Los Angeles, California in honor of several visiting Russian dignitaries and promoted by the Russian-American Club of Los Angeles.

In the March, 1947 issue of the "Hollywood Quarterly", jointly sponsored by the Hollywood Writers Mobilization and the University of California, Hans Eisler is reflected as a member of the Advisory Council. It is noted that the Hollywood Writers Mobilization is reportedly an off-shoot of the League of American Writers, a publicly known Communist front organization. The Hollywood Writers Mobilization was started in 1942 and disbanded in the Summer of 1947. It has been reported to have been heavily infiltrated by Communists and controlled by Communists during its lifetime. (100-138754-150, p. 8 & 9; 100-102217)

According to a newspaper article published in the "New York Mirror" on September 28, 1947, photographs taken in Moscow by the official Russian photographic service Sovfoto were published in 1935 in the United States in the magazine "Music Vanguard", a reportedly Communist magazine now out of print. In the same issue of "Music Vanguard", a 15-page article signed by Hans Eisler appears. The article reportedly is one in which Hans Eisler extols the virtues of Communism and gives his unqualified endorsement to the Kremlin controlled regime. Attempts are being made to obtain a copy of this issue of "Music Vanguard".

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Regarding Inise Kialer, a review of the Bureau files has been made for information which has not previously been furnished to the Department in the reports concerning Hans Kialer as set out above. This information is as follows:

A reliable informant who was acquainted in 1943 with the Kialers advised that in the informant's opinion Hans Kialer is a confirmed Marxist in his political belief.

[REDACTED]

These opinions of the informant were derived from personal contact with Mr. and Mrs. Kialer, and although an effort was made to recall specific statements which led to these impressions, the informant at that time could furnish nothing more than the substance of one conversation had with the Kialers regarding the moving picture "Mission to Moscow". When asked by the informant what he thought of this picture, and whether he did not think the trial shown therein was given a false color, Hans Kialer stated that the picture as a whole was rather childish but that it served its purpose.

b7c

[REDACTED]

In general the source of the above opinions of the informant appears to have been derived from the attitude and statements made by the Kialers while in general conversation with the informant. (65-9266-65, p.15)

[REDACTED]

(100-249539-14, p.3)

b1

[REDACTED]

I will forward by separate memorandum the information you requested concerning the Communist Party of Germany in 1926.

Enclosures

~~CONFIDENTIAL~~

October 21, 1947

M.

The Attorney General

Director, FBI

JOHANNES EISLER, was
LUISE ANNA EISLER, was

Reference is made to your memorandum dated October 2, 1947, in which you requested information with regard to Eisler and his wife and in which you also requested to be furnished with pertinent information available in the files of this Bureau concerning the Communist Party of Germany during 1926.

By memorandum dated October 17, 1947, you were furnished with the requested information concerning Eisler and his wife. There is attached a memorandum containing available information concerning the Communist Party in Germany during 1926 and pertinent exhibit material as enumerated in the memorandum.

Attachment

GEJ:rb

C# 247,098
**ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED**

DATE *7/17/80* BY *SP1GSR/PL*
7/16/87 *SP7MAC/SWD*

RECORDED

100-195210-9
F B I
48 OCT 24 1947

1 ENCL.
filed with original

R 326 K336
52 OCT 28 1947

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, New York

SUBJECT: HANS EISLER
INTERNAL SECURITY (R)

DATE: October 17, 1947

Re your recent request for the July 20, 1935 issue of "Soviet Art."

As instructed, the San Francisco office was advised of your desire and they have furnished to this office a developed strip of 35 .mm photo-record film containing photographs of issues of this magazine for July 17 and 23, 1935. They have observed that these issues are numbered consecutively, thus indicating that there was no issue for July 20, 1935. They have also noted that these issues were photographed twice; each time two exposures were made per half page in consecutive order.

This film is being forwarded to the Bureau under separate cover Airmail, Special Delivery, Registered.

FXP:els
100-26648

Article not in these issues

WARD NO 11
100-26648

ENCLOSURE BEHIND FILE

John J. [Signature]

RECORDED 100-195720-98
OCT 24 1947

R(467)

OCT 29 1947

#247,079

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/15/60 BY SP-7MAC/EAD

XXXXXX
XXXXXX
XXXXXX

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: 17 pgs in the Russian language, no translators - not duplicated

The following number is to be used for reference regarding these pages:
100-195220-98 enclosure behind file

XXXXXX
XXXXXX
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XXXXXXXXXXXXXXXXXXXXX
X DELETED PAGE(S) X
X NO DUPLICATION FEE X
X FOR THIS PAGE X
XXXXXXXXXXXXXXXXXXXXX

aw

OCTOBER 21, 1947 URGENT

SAC, LOS ANGELES

67c

gim

HANS EISLER, ISR, REFER FIVE IS. RE REPORT SA [REDACTED] OCTOBER SIXTEEN, FORTY SIX, LOS ANGELES, PAGE THIRTEEN. LITERARY GAZETTE DATED JULY THIRTY, THIRTY FIVE CAN NOT BE FOUND AND INDICATIONS ARE THERE WAS NO ISSUE FOR JULY THIRTY, THIRTY FIVE. ADVISE BUREAU AND NY, EXPEDITE ANY CLARIFICATION YOU MAY HAVE REGARDING DATE OF ARTICLE. ALSO ADVISE TITLE OF ARTICLE IF AVAILABLE.

HOOVER

SAC:wmh

COPIES DESTROYED 5-15-59 R404

- 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 _____
- Tele. Room _____
- Mr. Nease _____
- Miss Gandy _____

[Handwritten signature]

CH 247,098

OCT 21

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 9/17/80 BY SP1 [Handwritten] 7-16-84 SA-MAC [Handwritten]

[Handwritten initials]

RECORDED
INDEXED
OCT 22 1947

RECEIVED READ [Handwritten]
OCT 21 4 26 PM '47
F B I
[Handwritten signatures and initials]

aw

ew

Jm

OCTOBER 21, 1947 URGENT

SAC, NEW YORK

b7c

HANS EISLER, ISR, REFER FIVE IS. REURTEL TWENTIETH INSTANT. CONTENTS OF ARTICLE CONTAINED IN REPORT SA [REDACTED] OCTOBER SIXTEEN, FORTY SIX, PAGE THIRTEEN, LOS ANGELES, COPY YOUR OFFICE. LOS ANGELES HAS BEEN REQUESTED TO FURNISH ANY ADDITIONAL INFORMATION CONTAINED IN THEIR FILES.

HOOVER

RAC:wms

RECEIVED
OCT 21 1947

RECORDED
100-195220-100
F B I
29 OCT 22 1947

COPIES DESTROYED 5-15-59
1464

- 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 _____
- Tele. Room _____
- Mr. Nease _____
- Miss Gandy _____

W

W

80 NOV 4 1947

*2708
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP/CAH
11-57-11-84 SA/TAC/EDD

OCT 21 4 27 PM '47

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

OCT 22 1947
am
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	.....

John

PA

Adrian
Chapman

Boyle

CONF WASH 14 AND LOSA 1 FROM NEW YORK 22 8-30 P

DIRECTOR AND SAC URGENT

HANS EISLER, ISR, REFER FIVE IS. REBUTEL TWENTYFIRST INSTANT. FILES NY PUBLIC LIBRARY ON LITERARY GAZETTE REEXAMINED. THERE IS NO ISSUE OF THIS PAPER FOR JULY THIRTY THIRTYFIVE. THERE ARE AVAILABLE ISSUE FORTYTWO FOR MONDAY, JULY TWENTYNINE, THIRTYFIVE, ISSUE FORTYTHREE FOR SUNDAY, AUGUST FOUR THIRTYFIVE, AND ISSUE FORTYFOUR FOR FRIDAY, AUGUST NINE THIRTYFIVE. PERUSAL OF ISSUES FORTYTWO AND FORTYTHREE BY RUSSIAN TRANSLATOR OF NY OFFICE FAILED TO REFLECT THAT THE PERTINENT ARTICLE WAS CONTAINED THEREIN. IT WAS NOTED THAT ISSUE FORTYTWO CONTAINED AN ARTICLE BY SIDOFF WHEREIN HE SPEAKS OF THE CONFERENCE IN PARIS WHICH CONFERENCE IS ALSO REFERRED TO ON PAGE THIRTEEN OF THE LA REPT. DATED OCT. SIXTEEN FORTYSIX. FILE AT PUBLIC LIBRARY WILL BE REEXAMINED UPON RECEIPT OF ANY ADDITIONAL INFO FROM LA OR BU.

RECORDED 100-195220-101
OCT 25 1947
F B I

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP-1GSK/RA

52 NOV 8 1947

HOLD

D.I.R.'s
cc: Mr. Collier

Trans to Losa

INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 20 1947

TELETYPE

Rec 9:30
7A
Jew

- 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 22 20 9-25 P

DIRECTOR URGENT

#247,099
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/60 BY SP1 GSK/ldt
7-16-84 SP7 mac/ldt

HANS EISLER, ISR, REFER FIVE IS. REURTEL SEVENTEENTH INSTANT,
FILES NY PUBLIC LIBRARY DO NOT CONTAIN ISSUE OF LITERARY GAZETTE FOR
JULY THIRTY, THIRTYFIVE. ISSUES AVAILABLE FOR JULY TWENTYFIFTH,
TWENTYNINTH, AND AUGUST FOURTH, THIRTYFIVE. INDICATIONS ARE THERE WAS
NO ISSUE OF JULY THIRTY, THIRTYFIVE. SUGGEST BUREAU ADVISE AS TO TITLE
OR CONTENTS OF PERTINENT ARTICLE AND NY TRANSLATION WILL REVIEW AVAIL-
ABLE ISSUES TO OBTAIN SAME.

50 OCT 30 1947
HOLD

SCHEIDT
9/6

RECORDED
32 OCT 25 1947
cc Mr. Jolliffe

SEARCHED BY
INDEXED BY

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

OCT 25 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

CONFIDENTIAL

TELEMETER

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF *Classification*

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF *Declass*
DATE *8/24/84*

DECLASSIFIED BY *SP-7mac/eww*
ON *7-16-84*

DATE *10/9/80* *CSK/22*
WASH 2 FROM LOS ANGELES 25 12-17 PM

DIRECTOR URGENT
HANS EISLER, IS DASH R.

[REDACTED]

67c
67D

BUREAU WILL BE ADVISED.

HOOD

END ACK PLS

50 NOV 29 1947

CLASS. & EXT. BY *SP-105/...*
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW *7/7/80*

1100-195220/10
FBI
34 OCT 31 1947

memo
Dept. (Acad)
10-28-47
APE

cc: Mr. Ladd

CONFIDENTIAL

- AK*
- Mr. Clegg
- Mr. Glavin
- Mr. Ladd
- Mr. Nichols
- Mr. Rosen
- Mr. Tracy
- Mr. Egan
- Mr. Gurnea
- Mr. Harbo
- Mr. Hendon
- Mr. Pennington
- Mr. Quinn
- Mr. Nease
- Miss Gandy

CP
Chase

APPROVED BY
[Signature]

CONFIDENTIAL

October 28, 1947

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

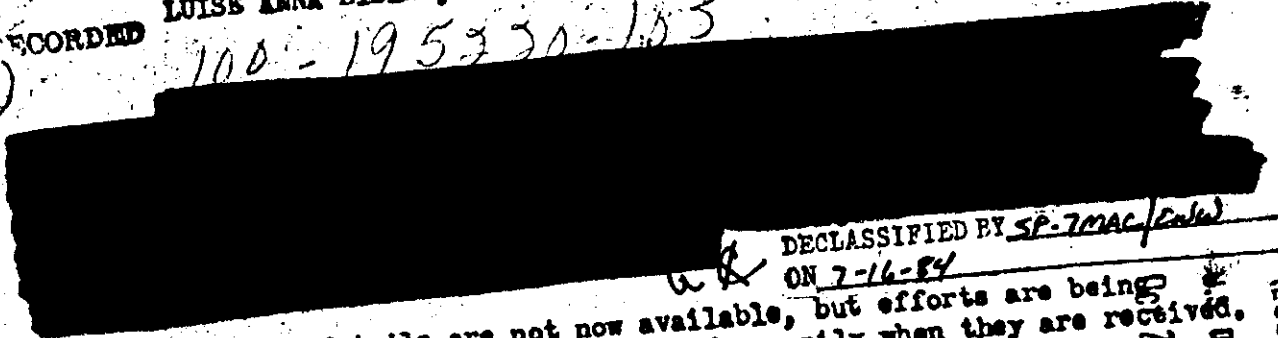
Director, FBI

JOHANNES EISLER, was
LUISE ANNA EISLER, was

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

RECORDED

100-195330-153



DECLASSIFIED BY SP-7MAC/End
ON 7-16-84

Further details are not now available, but efforts are being made to obtain them and you will be advised promptly when they are received.

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S)

APC:rb

DATE
COMMUNICATIONS SECTION

MAILED 15

★ OCT 28 1947 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

- Tolson _____
- E. A. Tamm _____
- Clegg _____
- Glavin _____
- Ladd _____
- Nichols _____
- Rosen _____
- Tracy _____
- Harbo _____
- Belmont _____
- Mohr _____
- Tele. Room _____
- Nease _____
- Holloman _____

CLASS. & EXT. BY
REASON-FCIM II
DATE OF REVIEW

RECEIVED DIRECTOR
DEPT. OF JUSTICE
OCT 28 1947
FBI
RECEIVED-NY 10/28/47
7/17/80
SP-16SK/24
7-22-80
110-118

CONFIDENTIAL

291947 C 28

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC Los Angeles

SUBJECT: HANS EISLER
INTERNAL SECURITY - R
Refer 5 IS

DATE: October 22 1947

ebf
gda

Rebutel October 21, 1947.

Enclosed herewith are two copies of the photograph of a Russian language article in what is believed to be the "Literary Gazette". It is noted that there is no date printed on the article, but that there is a notation in handwriting at the bottom of the photograph that the article appeared July 30, 1935 in the "Literary Gazette".

FS
per

It is felt that a search of issues of the "Literary Gazette" for the months of July and August 1935 would result in the location of the article as shown in the enclosed photographs.

It is noted that the only title of the article is translated from the Russian as "HANS EISLER".

Enclosures (2)
AIR MAIL

SEARCHED
SERIALIZED

cc New York (Enclosure 1) AIR MAIL

W. J. ...

JRB:MEH
100-18124

H

2 ENCL
ENCL ATTACHED
Wire Los Angeles
Rac
10/27-47

INDEXED
SERIALIZED
100-195228-101
OCT 31 1947

#247098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-1 GSK/df
7-16-81 SP-7 MAC/CNW

FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

CC-150

URGENT

To: COMMUNICATIONS SECTION.

OCTOBER 27, 1947

Transmit the following message to:

SAC, LOS ANGELES

HANS EISLER, INTERNAL SECURITY - R, REFER 5 IS. RE LOS ANGELES LETTER
OCTOBER TWENTYTWO. ARTICLE IN LITERARY GAZETTE HAS BEEN LOCATED AND
PHOTOSTATED. NO ADDITIONAL INVESTIGATION DESIRED.

RECORDED

100-49520-104

HOOVER

EX-131

RAC:CMW

- 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 _____

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

OCT 27 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP7/GSK/SC
SP7/MAC/ENW

SENT VIA TELEMETER
60 NOV 15 1947

15' P.M.

Per R

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

OCT 28 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

WASHINGTON 15 AND SAN FRANCISCO 1 FROM NEW YORK 28 5-01 PM

DIRECTOR AND SAC URGENT

HANS EISLER, IS-R, REFER FIVE IS. RE ATTEMPT THIS OFFICE TO LOCATE IN FILE NY PUBLIC LIBRARY ARTICLE ON SUBJECT SUPPOSEDLY IN LITERARY GAZETTE JULY THIRTY, THIRTY FIVE. LA HAS NOW PROVIDED ARTICLE WHICH IS IDENTIFIED ONLY BY HANDWRITTEN NOTATION AT BOTTOM TO EFFECT "LITERARY GAZETTE JULY THIRTY, THIRTY FIVE". ALL AVAILABLE ISSUES FOR THIRTY FIVE AND THIRTY SIX AT NEW YORK LIBRARY EXAMINED BY AGENT AND RUSSIAN TRANSLATOR WITH NEGATIVE RESULTS. NOTED ISSUES NO THIRTY FIVE, THIRTY SIX, AND SIXTY NINE IN THIRTY FIVE AND ISSUE NO. SIXTY TWO IN THIRTY SIX ARE MISSING. ARTICLE IN QUESTION FEATURES FREE HAND DRAWING OF SUBJECT AND DURING REVIEW SEVERAL DRAWINGS BY THIS ARTIST OBSERVED BUT NONE IDENTICAL WITH ONE OF INTEREST. REQUEST SAN FRANCISCO WHICH RECENTLY PROVIDED BUREAU WITH ISSUES OF "SOVIET ART" ARE NOT AVAILABLE IN NY CHECK THEIR SOURCE FOR MISSING ISSUES WHICH POSSIBLY CONTAIN ARTICLE. IF THIS NEGATIVE AND BUREAU SO INSTRUCTS, OTHER AVAILABLE ISSUES IN NY WILL BE CHECKED. IN LATTER EVENT FURTHER REQUESTED BUREAU ADVISE AS TO EXTENT OF SEARCH DESIRED AS NY PUBLIC LIBRARY HAS INCOMPLETE FILE FOR PERIOD TWENTY NINE TO DATE.

HANDLED BY STOP DESK

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE 7/17/89 BY SP-9 GSK/86 100-795220-100
7-16-84 SP-7MA/saw 29 OCT 31 1947

del to my
10-29-47
Rac 4

HOLD

transmitted to H.

To: COMMUNICATIONS SECTION.

OCTOBER 29, 1947

Transmit the following message to:

SAC'S NEW YORK
SAN FRANCISCO

URGENT

RECORDED

100-195220-100
EX-129

HANS EISLER, IS - R, REFER FIVE IS. REMITEL OCTOBER TWENTYEIGHT LAST.
ARTICLE IN LITERARY GAZETTE PRESENTLY IN BUREAU'S POSSESSION. ALSO ALL
OTHER ARTICLES PREVIOUSLY REQUESTED HAVE BEEN LOCATED. NO FURTHER
INVESTIGATION DESIRED.

HOOVER

RAC:LM

G.I.R.-2

COPIES DESTROYED 5-15-59/404

- 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 _____
- Tele. Room _____
- Mr. Nease _____
- Miss Gandy _____

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

TELETYPE OCT 29 1947

TELEMETER

OCT 29 4:18 PM '47
RECEIVED READING ROOM

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP16SK/86
7/16/84 Per P-7mac/eww

NOV 10 1947
SENT VIA

8'321M

Mr. E. Graham Harrison
Executive Assistant to the Attorney General

November 3, 1947

Director, FBI

JOHANNES HESLER, was

Reference is made to my memorandum of October 17, 1947, wherein I furnished information contained in this Bureau's files concerning the political activities of Johannes Hesler and his wife. Reference is made in my memorandum to material contained in foreign publications reflecting Hesler's revolutionary and political activity. You will recall that material in Russian newspapers was mentioned but at that time had not been secured. All of this material has been located and is presently being translated. I will forward it to you immediately after these translations have been made.

Additional investigation has been conducted to locate other reference material pertinent to your inquiry and I am attaching the following which I believe will be valuable in reflecting Hesler's past Communist affiliations.

The Great Soviet Encyclopedia published in Moscow in 1933, Pages 157 and 158 of Volume 63, which is an official publication of the Soviet Union, contains an article accompanied by a picture of Hesler which identified Hesler as a Communist and as having been a writer of songs for the Agitprop group KPG (Communist Party of Germany) and the German Komsovet (Young Communist League). Two photostatic copies of the flyleaf and page 158 of this Encyclopedia as well as translations in English from the Russian language are attached. It is noted that the entire reference to Hesler is contained on page 158 as well as a photograph of him. The original of the Encyclopedia from which this was photostated is contained in the files of the Library of Congress.

The English language publication "Music Vanguard" Volume 1, No. 1, March - April, 1936, published by Music Vanguard, New York City, which has been identified as a Communist publication which is now out of circulation, contains an article by Hanna Hesler. This article is contained on pages 33 through 48 and is entitled "History of the German Workers' Music Movement from 1848." Accompanying the article are two photographs which carry the following captions: "(Above) Hesler in the Soviet Union, listening to his songs performed on the Russian Garmoshka." (Below) Hesler conducting the singing of his march "Comintern" by Moscow school children." It is noted that credit for these photographs is given to Sovfoto which is the official Soviet picture agency in the United States. It is also noted that it is run by Helen Slack, a registered agent of the USSR in the United States. There are attached for your use a photostatic copy of the title page, the page of introduction and the entire article under Hanna Hesler's by-line.

Including the photographs.

COMMUNICATIONS SECTION

MAI International Press Correspondence of July 30, 1936, Volume 15, No. 30, contains on page 792 an article which refers to Hanna Hesler and his work in

NOV 3 1947 P.M.

BUREAU OF INVESTIGATION
DEPARTMENT OF JUSTICE

TO: Tolson, E. A. Tamm, Clegg, Glavin, Ladd, Nichols, Rosen, Tracy, Egan, Gurnea, Harbo, Mohr, Pennington, Quinn Tamm, Nease, Gandy

RECORDED & INDEXED

1100-195207

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP/1694

NOV 12 1947 60 200

connection with the First International Olympiad for Workers' Music and Song held at Strasbourg, France, on June 8 to June 10, 1935. It is noted that this article is contained in the English edition of International Press Correspondence which was published by Massey in London, England. This International Press Correspondence is a news sheet sponsored by the Communist International and contains the most important statements of policy and program not only of the Comintern but of the Communist Parties in the various countries which were sections of the Communist International.

The mention of the Olympiad in Strasbourg reflects official recognition and sponsorship by the Communist International. A photostatic copy of the title page and page 732 which contains the article is attached for your possible use.

"New Masses" a Communist publication of October 14, 1947, contains an article on page 8 entitled "Fantasia in G-Min." The front page of this issue advertises the article as follows: "Why am I persecuted? - Fantasia in G-Min by Hanns Eisler." A photostatic copy of the front page, the title page and page 8 of this issue of New Masses are attached for your possible use.

Attachments
[Handwritten signature]

From the GREAT SOVIET ENCYCLOPEDIA, Moscow, 1933

Pages 157, 158; Vol. 63

EISLER, Hans (born 1898), composer, Communist, leader of proletarian trend of German music. He received his musical education, beginning with 1918, in Vienna, from 1920 to 1925 with A. Schoenberg (see). Simultaneously he participated in the workers' choral organizations of Austria and from 1925 in Germany. From 1927 on Eisler took an active part in Berlin in the organization and administration of the proletarian musical movement of Germany. With the recognition of the new creative works, Eisler joined the extreme conventional-left wing of contemporary German music. His first compositions show his technical perfection in the use of "hypertrophy" in the field of contemporary bourgeois music. The change came with three minor chorals (opus 10). Eisler turned exclusively to vocal music which he writes on concrete revolutionary themes; he tries to establish standards for effective, politically educational and activating music. Hence came Eisler's aspiration to write song-chorals for the masses, where the listener is the performer. Eisler's musical style is derived in the intonative distinctness of the pronounced word. This particularly striking recitative style with free polyphonic utilization of the voices (they "speak" as if interrupting one another, and in moments of culmination, give the watchword, coming to "agreement"), gives his chorals stimulating and at the same time monumental character.

Eisler's compositions: "Peasants' Revolution" (opus 14), composition for a 4-voice male choir, revolutionary people's songs of the epoch of the peasants' war; "Songs to be Sung on the Street" (opus 15), for mixed choir; 2 male chorals (opus 19) "40,000 Woodworkers on Strike" and "Barracks" (songs of the virtuous soldiers); furthermore a big composition for choir, soloists and orchestra -- "Meropriyatie" (Nov. 1930), the subject of which is an account of 4 Communist-agitators relating their underground work in China to the Control Commission of the party. Eisler also wrote many songs for the masses, mainly for the Agitpropgroup KPG (Communist Party of Germany) and German Komsomol. The following songs enjoy exceptional popularity among the German workers: "Red Wedding," "Komitern" (publ. Muzgiz, M., 1931) and others. These songs are reproduced on phonograph records and rendered by voices. Eisler maintains steadfast bonds with musical organizations of the USSR. Since 1930 he has been in Moscow repeatedly.

Translation by

10/30/47

b7c

247,098
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/80 BY SP/6SK
 7/16/84 SP-7MAC/

new masses

15¢ • in canada 20¢

Oct. 14, 1947

*Americans had
Dulles' number*

THEY BEAT VISHINSKY TO IT

see page 3

Third Party

CALIFORNIA STARTED SOMETHING

*"Why am I
persecuted?"*

FANTASIA IN G-MEN

by HANNS EISLER

*reviewed by
Isidor Schneider*

THEODORE WARD'S EXCITING "OUR LAN"

37247048
BY JACK YOUNG
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 9/27/80 BY SP-6SK/fo



just a minute



THE other day we encountered a friend of NM swinging jauntily along on Thirty-Fourth Street clad in freshly pressed pants, windbreaker and white shirt open at the collar—the “uniform” of a sea-going delegate to the biennial convention of the National Maritime Union.

“That Freedom Train issue,” he said. “Fine,” and he made a circle with his thumb and forefinger. “That Gropper spread, brother, terrific.” He asked if we had somebody in the gallery at the convention, and wanted to know who had covered the UE up at Boston. “Wow,” he said reflectively, “Brother Carey’s rear end must be smarting today.” Then he asked who would get the CIO and AFL conventions down on paper for the magazine. And why haven’t we run an article on the World Federation of Trade Unions? And, personally, he would like to see something regularly on the high cost of living in our pages, and what are we doing on John Foster Dulles, and where is a campaign in NM for Indonesia, and had we reviewed Fast’s new book yet, and what is Ted Ward’s play like? He went on this way for a few minutes, during which time he had ranged over the menace of war, Wallace’s latest speeches, Gorbатов’s article on the little man from Missouri, the Dodgers’ chances, proportional representation, *Monsieur Verdoux*, high skirts versus low and Joe Curran’s latest didoes. “That’s

what I’d like to see in the magazine,” he said, racing off to catch a sandwich before the gavel sounded for the next NMU session. “And more cartoons!” he shouted back from a half a block down the street.

We are writing this as something of a reply to his questions, for we are sure he will see it one of these days.

Yes, brother, your beef is legitimate, but don’t feel for a moment that your requests are alien to us on NM. We are always asking those questions ourselves, at staff meetings, in between staff meetings, every day of the week, and often after midnight.

How, we interminably ask, will we get all the prime happenings into these pages that make up a man’s whole interest? Politics, articles on books, writers, art, philosophy, short stories, economic battles, labor, the infinite variety of social questions, and the Dodgers’ dilemma.

The nub of the matter is this: were we a magazine like others, like our weekly contemporaries in the “butcher-paper” field, we would decide on certain articles, decide on the writers to ask, we’d get on the phone, invite the writer in, there’d be a discussion, and there’d be an article. Pronto, and the business office would write out a check—for somewhere between five and ten cents a word—and the magazine’s pages would be filled with the articles in question. Simple?

But what happens here on NM? We need

some fifteen to twenty writers and cartoonists every week to do the job we are trying to do. Over the course of a year nearly a thousand by-lines appear in our pages. The great majority of these authors appear in NM as a labor of love. When they get paid, it is nominal: enough to pay the electric light bill when they burn the midnight wick. But our writers and artists are, in the overwhelming majority, extremely busy people: they are earnestly engaged in making ends meet, when they’re not hurrying to their meetings, their union duties, their neighborhood organizations. More often than not when the editor gets on the phone he runs through five or six “Noes” before he can get a “Yes.” More often than not, he never gets that “Yes.” Result: this major topic, that convention, this interview, that book review, simply never gets done.

Most of the plans that are drawn up at editorial board meetings for projects, for articles, for cartoons, get no farther than the gleam in the editor’s eye.

But that’s the way the cards are stacked. Easy? Not a whit of it. And what we wanted to tell our friend outside the NMU hall was this: what appears in the magazine is like the eighth of the iceberg that juts above the waterline. The other seven-eighths are editorial plans, projects, articles, cartoons, that never get done because of the above multiplicity of reasons.

NM’s No. 1 job is to get more writers, more artists, doing their stint for the magazine.

The times are more urgent than ever before, the demands more drastic, more numerous—and writers and artists must eat.

What’s the solution? What are your suggestions, not-so-gentle reader—and writer?

J. N.

new masses

established 1911

VOLUME LXV, NUMBER 3

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Two weeks' notice is requested for change of address. Notification sent to NEW MASSES rather than the Post Office will give the best results. Vol. LXV, No. 3. Published weekly by THE NEW MASSES, INC., 104 E. 9th Street, New York 3, N. Y. Copyright 1947, THE NEW MASSES, INC. Reg. U. S. Patent Office. Drawings and text may not be reprinted without permission. Entered as second-class matter June 23, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 15 cents. Subscriptions \$6.00 a year in U. S. and Possessions and Mexico; six months \$3.50; three months \$2.00. Foreign, \$7.00 a year; six months \$4.00; three months \$2.25. In Canada \$6.50 a year, \$4.00 for six months. U. S. money; single copies in Canada 20 cents Canadian money. NEW MASSES welcomes the work of new writers and artists. Manuscripts and drawings may be accompanied by stamped, addressed envelope.

FANTASIA L. G-MEN

By Hanns Eisler

And now Hanns Eisler! After hounding this great anti-fascist composer for months because he is a brother of Gerhart Eisler, the House Un-American Activities Committee has called on the Department of Justice to put the finishing touches on its persecution. The Justice Department, cooperating with a zeal which won the praise of Committee Chairman J. Parnell Thomas, has arrested Eisler and his wife for deportation proceedings. What a grotesque irony: Gerhart Eisler, who wants to go back to his homeland to take his place in the fight for a Democratic Germany, is told he must go instead to an American jail. Hanns Eisler, who wants to remain in this country where his work has enriched our culture, is told he will be kicked back to Germany!

It is time for all Americans who want to preserve the Bill of Rights, no matter what their political beliefs, to demand of Attorney General Tom Clark that he halt the persecution of Hanns Eisler. And let the protests resound also against the Un-American Committee's Hollywood inquisition which reopens in Washington October 20.

We present Hanns Eisler's challenging statement to the Un-American Committee which he was not permitted to read at his hearing.

THIS hearing is both sinister and ridiculous. This committee is not interested in any testimony I may give or in anything I can testify about. The only thing of any public importance about me is my standing as a composer. Although my reputation is international, I do not suppose that that fact makes my musical activities un-American. I would be delighted to spend as much time as this committee will allow to lecture on musical topics, the only matters which I am qualified to speak about. I could then discuss, for example, the development technique of Beethoven's last sonatas and string quartets or analyze the art of the fugue. But I doubt that I have been called to further such cultural interests.

On the contrary, this committee has called me only in order to continue its smear of me in the press, hoping that it will thereby intimidate artists throughout the country to conform to the political ideas of this committee. This is the second time that you have called me to testify, the first being before your subcommittee in Hollywood last May.

The interest you show in me is quite flattering. But it has no proper purpose. To prove this let me tell you about my activities in this country. I first came to the United States early in 1935 under the auspices of a British committee headed by Lord Marley, of the British House of Lords, to raise money for the children of German anti-Nazi refugees. I made a concert and lecture trip for two or three months. The subject of my lectures was the destruction of musical culture under Adolf Hitler. My lectures were in German and were translated to my audiences.

I returned to the United States in the fall of 1935 in order to accept a professorship of music at the New School for Social Research in New York City. There I taught theory of musical composition and counterpoint. At this time

also there was produced on Broadway a musical play, *The Mother*, for which I had written the score. I left the United States early in 1936 to become musical supervisor and composer for the British International Pictures' production *Pagliacci*. I returned to the United States at the beginning of 1938 and resumed teaching music at the New School. In May, 1939, I went to Mexico City to become visiting professor of music in the State Conservatory. About September, 1939, I again returned to teach at the New School. At this time I composed the score for a picture for the New York World's Fair.

In October, 1940, I was admitted to the United States as an immigrant on a non-quota visa as a professor of music. About that time the Rockefeller Foundation made a grant of \$20,000 for me to direct in the New School a research project on the relation of modern music and the films. The results of this study appear in my book, entitled *Composing for the Films*, just published by the Oxford University Press. If the committee is interested in my artistic beliefs and principles, I recommend that each member of the committee read this book and study it very carefully.

In the last five years, I have lived in Hollywood where I have written the music for eight motion pictures, including *None But the Lonely Heart*, *Hangmen Also Die*, *Spanish Main*, *Wynona on the Beach* and *So Well Remembered*. I was also for a short time a professor of music at the University of Southern California.

During all this time I have also written numerous symphonic works for orchestra, chamber music and vocal music. My last performed compositions include a woodwind quintet, sonata No. 3 for piano, variations for piano, sonata for violin and piano, cantatas for alto, two clarinets, viola and cello, *symphonia brevis* for orchestra, etc. Many of my compositions have been recorded.

THESE, gentlemen, are my activities in the United States, and I must suppose that these are what the committee considers "un-American." Apparently you are not connoisseurs of music.

In the United States I have never engaged in political activities and was never a member of a political party. The committee knows these things about me from its investigations and earlier hearing. Why then am I subjected to this fantastic persecution? Why has the committee outdone itself to smear my name for over a year? Why has it made it difficult for me to earn my living? Why has the committee induced the State Department to threaten unlawful action to prevent me from visiting Paris to compose the score for a French production of *Alice in Wonderland*?

The answers to all these questions are very simple. I am accused of being the brother of Gerhart Eisler, whom I love and admire and whom I defend and will continue to defend. Does the committee believe that brotherly love is un-American? More important, the committee hopes that by persecuting me it will intimidate many other artists in America whom it may dislike for any of various unworthy reasons. The committee hopes to create a drive against every liberal, progressive, and socially-conscious artist in this country, and to subject their works to an un-Constitutional and hysterical political censorship. It is horrible to think what will become of American art if this committee is to judge what art is American and what is un-American.

This is the sort of thing Hitler and Mussolini tried. They were not successful, and neither will be the House Committee on Un-American Activities.

БОЛЬШАЯ СОВЕТСКАЯ ЭНЦИКЛОПЕДИЯ

ПОД ОБЩЕЙ РЕДАКЦИЕЙ

В. В. КУЙБЫШЕВА ♦ Н. И. БУХАРИНА ♦ В. П.
ЗАТОНСКОГО ♦ Ф. А. РОТШТЕЙНА ♦ Н. Л. МЕ-
ЩЕРЯКОВА ♦ Л. Н. КРИЦМАНА ♦ Г. М. КРЖИ-
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О. Ю. ШМИДА

ГЛАВНЫЙ РЕДАКТОР
О. Ю. ШМИДТ

ТОМ ШЕСТЬДЕСЯТ ТРЕТИЙ
Э—ЭЛЕКТРОФОН



ГОСУДАРСТВЕННОЕ СЛОВАРНО-ЭНЦИКЛОПЕДИЧЕСКОЕ
ИЗДАТЕЛЬСТВО «СОВЕТСКАЯ ЭНЦИКЛОПЕДИЯ»
МОСКВА ♦ ОГИЗ РСФСР ♦ 1933

NOV 1 1947

TELETYPE

WASHINGTON FROM NEW YORK 3 1 227 PM

DIRECTOR URGENT

HANS EISLER, IS R, REFER FIVE IS. FOR YOUR INFO ONE [REDACTED]

[REDACTED] HAS ADVISED AGENT THIS OFFICE THAT HE HAS HEARD THAT WIFE OF SUBJECT IS MAKING PLANS TO GET HER AUSTRIAN PASSPORT RENEWED AND TO RETURN THAT COUNTRY IF AND WHEN DEPORTED.

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STOP HERE

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: November 12, 1947

FROM : SAC, New York

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

There is being forwarded under separate cover (a recording produced by the Timely Recording Company, 235 Fifth Avenue, New York City. One side of this record contains a selection entitled "In Praise of Learning" by "HANNS EISLER." Further, according to the label, the record features the "New Singers -- LAN ADOMIAN - Conductor; MORDECAI BAUMAN - Baritone; MARC BLITZSTEIN at piano; words by BRECHT."

The opposite side contains a recording of "Rise Up" also by "HANNS EISLER." This label advises "Music by HANNS EISLER, words by V.J. JEROME."

b7c

This record was received from one [redacted] on October 31, 1947. [redacted] advised that it was one of a stack of records which he had taken from an unknown individual's apartment sometime around Christmas of last year. The apartment he recalled as being located in the vicinity of 116th Street and Third Avenue, New York City, and at the time he was working for a second hand furniture buyer. He was unable to recall any additional details concerning this incident, but he stated that this record was the only one of its kind that he had found in the group.

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and [redacted] FILE

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7/10/84 *SP-7mac/Ewn*

Literary Gazette 6/30/35

WITH HANS KISLER.

Drawing of Hans Kisler by V. Alfrevsky.

I found Hans Kisler at work. He was dictating an article for one of the Moscow newspapers. While waiting for an interview with him, I examined the books which were placed in a small group on a shelf. "Eternal fellow travelers" of the revolutionary artists are: Marx, Engels, Lenin, Stalin. My attention was attracted by the German translation of "Chapeev".

"I just recently 'discovered' FERMANOV," Hans Kisler said with a smile, "I read 'Chapeev' all during my trip from America to Europe. What vigor! What a world of revolutionary passion and potency! I could not tear myself away from this book. These are the kind of books which we, the revolutionary writers and artists of the West, need. In what lies the uplifting strength of works such as 'Chapeev'? In the fact that in them not only the splendid talents of the artists can be felt, but also the ardent Communist trend. Only such a combination can result in a work of heroic scope.

"I am firmly convinced", Kisler continued to elaborate on this thought, "that the most heroic works of Soviet literature will be the works which are the most realistic."

"For 12 years I have followed Soviet literature attentively. Your literature, in spite of all its shortcomings, is a culture medium for us. Having broken loose, not yet having attained wonderful actuality, it nevertheless gives us an opportunity of comprehending the entire singularity and peculiarity of all that which is being accomplished in your country. It often very clearly presents those, sometimes even molecular, changes which are taking place in the mind of the Soviet people. This is most valuable, most important and most precious to us in Soviet literature.

"Certain Soviet writers deservedly are already enjoying world fame. This became clearly evident during the International Congress in Paris."

The mentioning of the Paris Congress turned Hans Kisler's thoughts in another direction. He speaks of this congress as one of the most noteworthy symptoms in the turning of foreign intelligentsia to the side of the revolution.

"Pick up the newspaper and read over the list of people who attended the Congress and made speeches for the defense of culture. You will throw up your hands in astonishment! Many of these people I have known a long time and give years ago it was impossible even to suppose that they would appear in our

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/18/80 BY SP-16SK

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keep this open. Just as important a symptom in this consequence was the Congress of Revolutionary Writers of America. Our ranks are growing stronger, living and fighting is becoming more cheerful and from day to day the belief in the inevitable destruction of Fascism grows stronger.

"This very confidence keeps the working masses of Germany alive in spite of the terrible spiritual, economical and political oppression under which they exist. You cannot crush the will of the working class!" Haler speaks emphatically of "the man with glasses" who appeared at the Paris Congress. Is this scene not full of drama and significance? The best artists of the West are giving up their studios and are taking part in the revolutionary struggle. The era of "priesthood" in art has come to an end. Now can we artists keep from rejoicing? No, we, with our lifeblood, have merged our fate with the fate of the working class, with the fate of the revolution."

We proceed to the question dealing with the position of art and workers of art abroad. Hans Haler talks most affectionately and attentively about all events bearing testimony of the growth of the revolutionary idea. He talks about the great influence of Soviet art upon the West.

"But I am a very stern and cigar-chomping friend. Short of all, I am afraid of any trace of epigonalism under whatever revolutionary disguise it may appear. I am an enthusiastic admirer of your literature, because even to a blind man the growth of the new Soviet style is evident. I am just as enthusiastic an admirer of your movies which are making such remarkable comeback after years of oblivion. It is sufficient to point out "Chapayev" by the Vasilovich brothers as an example of your film art. In Hollywood where the movie-goer, as you know, distinguishes himself by his particular choosiness and exactingness, I saw the longest lines at the box offices of the theatres where "Chapayev" was being shown. I myself saw this picture several times. I always left feeling delighted and excited. From the multitude of the unusually clever and impressive scenes, the scene in which the colonel plays Beethoven, has particularly stuck to my memory obviously because this is my speciality. It is a marvel of accomplishment not only in the delicacy of art, but also by its very deep meaning. It is also remarkable that the producers (very cleverly and almost unnoticeably!) had this colonel announce his "noble birth", his "cultural background", as if to emphasize that only to him and to the people of his class are all the charm and fascination of Beethoven's music accessible. But this is still more impressive when the colonel plays Beethoven—hypocritically—sweetly, sentimentally and without putting the least feeling into that really lyrical and heroic first part, so typical of the compositions of this greatest of musical geniuses.

"But all this comes under the technique of production and acting. But when we talk about the music of the film "Chapayev" in general, then we have to admit that this is its weakest point. This, if you please, also holds true in

The majority of Soviet films, their music distinguishes itself by its primitiveness. You do not draw on the great masters for this and you fail to energetically train the necessary cadres for this. Hence those reproaches which I often had to hear expressed by musical promoters and moving picture producers in London, New York and Hollywood. Why should not more composers, such as Shostakovich for example, be drawn into the moving picture? Brilliant facilities, indubitable talents, fresh, sincere, genuinely-creative individuality? Experience with the compositions of Shostakovich in moving pictures gave proof that he can be very, very useful there. I believe that even for his past work would not be valueless. Generally speaking it is essential to this artist that he write more closely with reality surrounding him; in this, and only in this, is the guarantee of his future artistic and thus he will save his great future.

My opinion of Soviet music? I presume that it has detached itself from literature, not only in practice, but also in theory. In the West, Shostakovich, Krein, Shchaliin, Knipper and Messiaen are well-known. They are undoubtedly interesting artists, but, in my opinion, they have as yet gained no decisive victory in the fight for the Soviet style in music. But the creative reserve for this is incalculable in your country. My friends tell me that never before did the musical school and conservatories in the USSR abound with so much young talent; never before did they see so much intensive creative life, as now.

Kenn Kiser firmly believes in the future blessing of mass music in our country. With sadness he talks about the untimely death of Davidov, who, in his opinion, was an absolute master in this field.

The theoretical sphere of our conversation with Kenn Kiser widens; his impressions of the subway here, his thoughts about the Park of Culture and Recreation, information pertaining to the leftist theatre in America and his reminiscences of personal meetings with Soviet writers.

Kenn Kiser will leave the U. S. S. R. within two weeks and return to New York where the chair of Composition and Theory at the Institute of Art has been offered to him.

END.

TRANSLATION FROM THE RUSSIAN.

From "LITERARY GATHERINGS", page 3, Moscow.

Administrative Organ of the Union of Soviet Authors of the U. S. S. R., June 30, 1938

1)
TRANSLATION FROM THE RUSSIAN.

From "LITERARY GAZETTE", page 8, Moscow.

Administration Organ of the Union of Soviet Authors of the U.S.S.R., June 30, 1935

WITH HANS EISLER.

Drawing of Hans Eisler by V. Alfeevsky.

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DELMAN.

1952

OF HANNS MILLER

Verse Oh you who are missing,
Oh comrades in dungeons,
You're with us, you're with us
This day of our vengeance.

No Fascists can daunt us,
No terror can halt
All lands will take flame
with the fire of revolt
(repeat last line)

Chorus

1 From corn fields and work shop
(When all work is over
So battle for comfort, march
— onward you soldiers
I shout for the guns, where
battalions assemble
And dance for battalions to
conquer the west
(repeat last line)

Verse The touch of victorious
The work that's left over
The storming the actions,
regains all over,
Let calm be the landing, to
march of the west
From London Havana Berlin
and New York (repeat last line)

100-195220-108

Antetart
6-29-35

HANS KISLER IN MOSCOW

Hans Kisler arrived in Moscow after a sojourn of three and a half years in Europe and America. Moscow enchanted the master with its new appearance, its motley and cheerful crowds, the expanse of its beautiful streets and, of course, with its remarkable subway. He met Kisler immediately after his arrival in the capital and with his very first words he spoke of his impressions of Moscow, so different in principle from everything he had seen in capitalist countries.

About his activities abroad Hans Kisler relates the following:

"In London I participated in the production of the film 'Abdullah, the Damned' ('The Downfall of a Dictatorship'). This film was produced exclusively through the efforts and by political refugees from Fascist Germany, (Kisler is the manager, Fritz Kortner plays the leading role, composer - Hans Kisler) was based on material from the time of the Turkish revolution in 1908, however, the film also includes numerous episodes of our time, such as the burning of books on pyres, provocative arson of public buildings, execution of revolutionists, underground work of the Communist party, etc.

"The premiere of my latest symphony was given in London by the orchestra of the London philharmonic under the leadership of Anserm, noted European conductor. I also composed the music to the play by the German revolutionary writer, Ernest Toller: 'Fire from the Furnace' which had its premiere in London. In collaboration with Bert Brecht, the author, I wrote several new 'battle songs', one of them - 'The Song of the United Front' - which as I was later an convinced, became the favorite song of the American proletariat.

"From London I wended my way to North America. The purpose of my transoceanic voyage was creative, active support of the Anti-Fascist Federation in the USA. To accomplish this I made the long journey from New York to Hollywood, giving about 30 lectures and concerts at various points along the way. Judging by the attendance at these appearances and the substantial profit netted by the anti-

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"fascist federation, one must reach the conclusion that there is deep active solidarity between the very diversified spheres of the American population and the oppressed workers of Fascist Germany. Sympathy towards the Soviet Union is also strong; a man who has actually seen the Soviet country himself, is, in America, the object of the greatest interest and insistent requests to give a detailed account of life in a country that is being built on Socialism.

"The most dramatic moment of the trip was my visit to the American jail where for the past eighteen years the revolutionist, Tom Mooney, has been unjustly confined. Ten minutes had been allotted me for my visit but of course in such a limited time it was difficult to tell the prisoner of capital about the things which interested him, about the new life being created on one-sixth of the surface of the world by the proletariat. Mooney's first question concerned Thaelmann's fate, and later, when only some two or three minutes of the interview remained he asked me to give him my impressions of the First of May celebration in Moscow. I could paint only a small picture of this grand spectacle.

"It is comforting to notice the apparent tendency among the leading American musicians towards unification with the Worker's Movement in which they rightfully discern the life-giving fount, capable of renewing and refreshing their creative power. Numerous striking examples bear this out: The eminent Aaron Copland composed the song, 'The First of May,' Prof. Henry Cowell takes an active part in progressive political meetings. The noted conductor Stokovsky included the 'International' among other pieces on one of his programs.

"Among the proletarian composers of America one can observe great musical talents. Special mention must be made of the young and I can boldly assert, genial composer and conductor, Jacob Shafer, a carpenter by trade, who has reached extraordinary greatness in technique. From among the Jewish workers Shafer has organized a large number of choirs in various American cities. He and the choir under his own leadership, Shafer plans to visit the Soviet Union. In the field of oratorios for choir and orchestra Shafer has obtained considerable success as a composer. We proletarian musicians must concede he is the greatest master in our ranks.

"There is one other thing about my trip to America which gives me great joy: it was there that I matured creatively as well as politically. Beginning with this fall I have been invited to the 'New School of Social Research' in New York City in the capacity of professor of music. I gladly accepted this post which gives me the opportunity to train new cadres of revolutionary composers.

"From New York I went to Strasbourg to attend the International Olympics of the Worker's Musical Movement. At the request of the International Association of the Revolutionary Theater I gave a talk at the Olympic and acted as chairman of the jury.

"The Olympics attracted participants from various European countries and played a tremendous role in strengthening the United Front of all the workers musicians in all those countries as well as in the winning of sympathy towards the United Front by Social Democratic musical unions and nonpartisan musicians. The role played by the Olympics in uniting the progressive musical intelligentsia with the worker's musicians was equally important. This was most clearly demonstrated by one of the remarkable episodes of the Olympics - the performance of the song 'Liberate Thealman'. Coquelina, the elderly French composer and professor at the most important musical school in France, the 'Scala cantorum,' composed specially for the Olympics of worker's music, a work dedicated to Thealman. It is difficult to grasp the full political and artistic meaning of such an event.

"The second analogous sensation was the appearance at the Olympics of Professor Allan Busch of the Royal Musical Academy in London. He arrived in Strasbourg with a choir of 60 voices. The performance of this choir, consisting of members of the 'Union of Revolutionary Masters of French Art' which rendered 'Liberate Thealman' stirred up enthusiasm which defies description. First honors of the Olympics were divided between these two choirs.

"The Olympics must be recognized as a historical milestone, an epoch making event in the history of the International Musical Worker's Movement.

"A no less imposing demonstration of the increasing strength of the International Worker's solidarity was the musical festival in Reichenberg, in which I also took an active part. Reichenberg is a small town in northern Czechoslovakia situated not far from the German border. The musical festival in Reichenberg proved what an enormous role the Worker's Musical Movement is capable of playing in the cause of uniting Czechoslovakian labor with German labor in Czechoslovakia and with Czechoslovakian progressive creative intelligentsia.

"The special train which brought 400 workers from Prague to Reichenberg was literally given a triumphal reception. The celebration received a tremendous response from among the working classes of the countries and had a truly international character. In my speech I particularly emphasized the necessity of unyielding, destructive warfare against vulgar bourgeois recreational music.

"In the light of these impressions of mine we are confronted with a particularly gloomy outlook on the state of music in Fascist Germany where all Worker's Musical Unions have been dispersed which includes the powerful 'German Worker's Gesang Vereine.' But barbarism of German Fascism is not only directed against the proletariat. A truly 'virtuous' feat was accomplished by nullifying such high German musical culture in two and one half years. The episode with Richard Strauss speaks eloquently enough of this. Before Hitler's rise to power Strauss wrote the opera: 'The Taciturn Woman,' selecting for theme the libretto written by the non-arian Stefan Zweig. Only now after two and one half years did the Fascists in recognition of Strauss' 'honorable' service to the regime permit the performance of this opera in Dresden.

"Under such circumstances it is very encouraging that in other important European countries, as well as in America, progressive musicians are unreservedly in sympathy with Soviet ideas and this finds perceptible expression in the themes of their compositions as well as in the style of these compositions. And what is more

"important, the rising generation stands for our ideas, and more and more imbued with the sentiment that problems of musical technique can no longer be decided separately from political fundamentals."

In concluding his talk Hans Kislak made mention of the old composer Arnold Schoenberg. The always reactionary-minded master now quite naively, it is true, concedes: "That communism as a method must be tested; the capitalist structure has produced too many unbearable hardships." For Schoenberg even that is quite an admission! By the way he plans to visit the Soviet Union.

Hans Kislak will remain only a short while in the USSR. He plans to return before long, via Denmark, to the USA where he will enter upon his pedagogical activities. The composer has conceived a large symphonic work for orchestra and choir. It is dedicated to political prisoners in Fascist Germany. Kislak arranged the first part of the symphony like a funeral march, in the second part he makes use of a song composed by prisoners while in Fascist captivity.

From Sovetskoye Iskusstvo (Soviet Art)
June 29, 1935

██████████ 876

Handwritten notes:
Hans Eisler
Berlin

HANS EISLER

Hans Eisler arrived in Moscow after a sojourn of three and a half years in Europe and America. Moscow enchanted the master with its new appearance, its motley and cheerful crowds, ~~the vastness of its beautiful~~ the expanse of its beautiful streets and, of course, with its remarkable subway. We met Eisler immediately after his arrival in the capital and with his very first words he expressed ~~his~~ ^{his} impressions of Moscow, so different in principle from everything he had seen in capitalist countries.

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~~My latest~~ The premiere of my latest symphony was performed ~~in~~ given in London by the ~~orchestra of the London~~ orchestra of the London philharmonic

The premiere of my latest symphony was given in London under the leadership of the orchestra of the London philharmonic, ~~conducted by~~ Ansera, noted European conductor. I also composed the music to the play by the German revolutionary writer, Ernest ~~Brecht~~ Toller: "Fire from the Furnace" which had its premiere in London. In collaboration with Bert Brecht, the ~~writer~~ author, I wrote several new "battle songs", one of them - "The Song of the United Front"

Handwritten: ~~which~~ as I was later on convinced, became the favorite song of the American proletariat

From London I wended my way to North America. The purpose of my trans-oceanic voyage was the creative, active support of the Anti-Fascist Federation in the USA. To accomplish this I made the long journey from New York to Hollywood, giving ~~me~~ about 50 lectures and concerts at various points along the way. Judging by the attendance at these appearances, ~~and~~ by the substantial earnings profit ~~which~~ netted by the anti-fascist federation one must reach the conclusion that there is deep active solidarity between the very diversified ~~parts~~ of the American population and the oppressed workers of Fascist Germany.

Sympathy towards the Soviet Union is also strong; a man who has actually seen the Soviet country himself, is, in America, the object of the greatest interest and insistent requests to give a detailed account of life in a country that is being built on Socialism.

The most dramatic moment of the trip was my visit to the American jail where for the past eighteen years the revolutionist, Tom Mooney, has been unjustly confined. Ten minutes had been allotted me for our visit but of course in such a limited time it was difficult to tell the prisoner of capital about the things which interested him, about the new life being created on one sixth of the surface of the world by the proletariat. Mooney's first question concerned Rosa Thaelmann's fate, and later, when only some two or three minutes of the interview remained he asked me to give him my impressions of the First of May celebration in Moscow. I could paint only a small picture of this grand spectacle.

It is comforting to notice the apparent tendency among the leading American musicians towards unification with the Worker's Movement in which they rightfully discern the life-giving fount, capable of renewing and refreshing their creative power. Numerous striking examples bear this out: The eminent Aaron Copland composed the song, "The First of May", Prof. Henry Cowell takes an active part in progressive political meetings. The noted conductor Stokovsky included the "International" among other pieces on one of his programs.

Among the proletarian composers of America one can observe great musical talents. Special mention must be made of the young and I can boldly assert, genial composer and conductor, Jacob Shaefer, a carpenter by trade, who has reached extraordinary greatness in ^{technique} ~~making~~ ~~his~~ ~~work~~. From among the Jewish workers Shaefer has organized a large number of choirs in various American cities. He and the ^{own} ~~his~~ ~~own~~ choir under his direct leadership, Shaefer plans to visit the Soviet Union. In the field of oratorios for choir and orchestra Shaefer has attained considerable success as a composer. We proletarian musicians must concede he is the greatest master in our ranks.

There is one other thing about my trip to America which gives me great joy: it was there that I matured creatively as well as politically. Beginning with this fall I have been invited to the "New School of Social Research" in New York City in the capacity of professor of music. I gladly accepted this

which gives us the opportunity to train new cadres of revolutionary composers.

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The Olympic attracted participants from various European countries and played a tremendous role in the strengthening of the United Front of all the work-musicians in all these countries as well as in the winning of sympathy towards the United Front by Social Democratic musical unions and non-partisan musicians. The role played by the Olympic in uniting the progressive musical intelligentsia with the worker's musicians was equally important. ~~Such a role is rarely played by any other musical festival.~~ This was most clearly demonstrated by one of the remarkable episodes of the Olympic - the performance of the song "Liberate Thaelmann"! ~~It is difficult to grasp the full political and artistic meaning of such an event.~~ ^(Cognel) The elderly French composer and professor at the most important musical school in France, the "Scola cantorum", Cognel composed specially for the Olympics of worker's music, a work dedicated to Thaelmann. It is difficult to grasp the full political and artistic meaning of such an event.

The second analogic sensation was the appearance at the Olympics of Professor Allen Busch of the Royal Musical Academy in London. He arrived in Strassburg with a choir of 60 voices. The performance of this choir, consisting of members of the "Labor Party", just as the choir consisting of members of the "Union of Revolutionary Masters of French Art" which rendered "Liberate Thaelmann" stirred up enthusiasms which defies description. The First Session of the Olympics were divided between these two choirs.

The Olympics must be recognized as a historical milestone, an epoch-making event in the history of the International Musical Worker's Movement.

A no less imposing demonstration of the increasing strength of the International Worker's solidarity was the musical festival in Reichenberg, in which I also took an active part. Reichenberg is a small town in northern Czechoslovakia situated not far from the German border. The musical festival in Reichenberg proved what an enormous role the Worker's Musical Movement is capable of playing in the cause of uniting Czechoslovakian labor with German

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Under such circumstances it is very encouraging that in other important European countries, as well as in America, progressive musicians are unreservedly in sympathy with Soviet ideas and this finds perceptible expression in the thematic of their compositions as well as in the style of these compositions. And what is most important, the rising generation stands for our ideas, are more and more imbued with the sentiment that problems of musical technique can no longer be political decided separately from their political fundamentals/.

In concluding his talk Hans Eisler made mention of the old composer Arnold Schoenberg. The always reactionary-minded master now quite naively, it is true, concedes: "That communism as a method must be tested; the capitalist structure has produced too many unbearable hardships." For Schoenberg even that is quite an admission! By the way he plans to visit the Soviet Union.

Hans Eisler will remain only a short while in the USSR. He plans to return, via Paris, to the USA where he will enter upon his pedagogical activity. The composer has conceived a large symphonic work for orchestra and choir.

is dedicated to ~~XXXXXXXXXXXXXXXXXXXX~~ political prisoners in Fascist Germany.

Richter arranged the first part of the symphony like a funeral march, and in the
second part he ~~XXXXXXXXXXXX~~ makes use
of a song composed by prisoners/~~XXXXX~~ while in Fascist captivity.

From Sovetskoye Iskusstvo (Soviet Art)
June 29, 1935

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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES, CALIFORNIA

FILE NO. 100-18124

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 11/12/47	PERIOD FOR WHICH MADE 4/6,11,12; 6/19,20; 7/7 thru 12, 14,15,18,19,22, 28; 8/1,4,8,11,19 thru 23,28; 9/2,3,15,16,19, 23,24,25; 10/2,7,11,18,20, 24,28/47	REPORT MADE BY [REDACTED] b7c MEH
TITLE HANS EISLER, with aliases		CHARACTER OF CASE INTERNAL SECURITY (R) Refer 5 I. S.	
SYNOPSIS OF FACTS:		ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE	
APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF DATE 8/24/84		<p>HANS EISLER subpoenaed by Un-American Activities Committee to appear in Washington, DC, 9/23/47. Subject offered contract with LOU BUNIN PRODUCTIONS, Paris, France, and indicated acceptance, planning to leave 8/29/47. These reservations canceled and EISLER then intended to leave for Paris late in September. Subject composed musical score for BERT BRECHT play "Galileo". EISLER not otherwise employed. Informant states Mrs. LOUISE EISLER indicated she and husband would remain at Malibu Beach, California, until March 1948. Subject departed from Los Angeles for New York and Washington 9/16/47 and testified before Un-American Activities Committee that he had applied for membership in CP in 1926. Subject and wife surrendered to I&NS for deportation hearings 10/6/47. Informants believe a defense fund drive has been instituted for EISLER by Hollywood figures.</p> <p>7-2-94 CLASSIFIED BY: SP-7 mac/eww DECLASSIFY ON: OADR</p>	
<p>APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF DATE 10/11/80</p>		<p>APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP(S) OF DATE 8/24/84</p>	
APPROVED AND FORWARDED: R. B. Hood	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT 5 Bureau 1 New York (Information) 3 Los Angeles		<p>100-18124-109</p> <p>21 NOV 17 1947</p> <p>CLASS. & EXT. BY SP-7 mac/eww REASON-FCIM 1A, 1-2.4.2, 1-2.3- DATE OF REVIEW 7-8-90</p>	

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LA 100-18124

REFERENCE:

BUREAU FILE 100-195220

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Report of Special Agent [REDACTED]
dated June 21, 1947 at Los Angeles, California

~~CONF. INFO.~~

DETAILS:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] disclosed on July 7, 1947 that a telegram had been sent to EISLER on June 5, 1947 by the Honorable J. PARNELL THOMAS, Chairman of the House Committee on Un-American Activities, advising the subject that his scheduled appearance before the committee on June 16, 1947, had been postponed until September of this year, and that he would be notified in advance of the exact date.

b7D

~~CONF. INFO.~~

On July 8, 1947, [REDACTED] disclosed that on June 5, 1947, EISLER was called from his home, Telephone Malibu 8262, by CLIFFORD ODETS. EISLER at this time was in New York at Plaza 3-0735, which was determined by the New York Field Division to be listed to ODETS. This informant noted also that EISLER had called Stilwell 4-2514, New York City, from his residence on May 25, 27, 30, and June 2, 1947, which the New York Office ascertained was listed to GERHART EISLER. & U

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[REDACTED] made available his records, which reflected that HANS EISLER had only written one check in the sum of \$3.53 since the first part of June 1947. There was no other information of interest in the records of this source.

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On July 7, 1947, [REDACTED] disclosed that a cablegram

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had been delivered to the EISLER residence on June 30. This cablegram was signed by an individual named Des FONTAINES, and offered the subject \$10,000 plus \$500 traveling expenses and transportation for himself and his wife to come to Paris in order to begin an original score and direct the music for a production there of LEWIS CARROLL's "Alice in Wonderland". EISLER was to contact one SKADRON in Los Angeles to get his contract. As will be shown later, this individual was ascertained to be BERNARD B. SKADRON, 1133 Gordon Street, Los Angeles, California.

[REDACTED]

[REDACTED] a second cablegram was delivered on the same date to EISLER, signed by LOU BUNIN. This cable directed EISLER to write a letter to the French Consul at Los Angeles, giving his passport and visa numbers, as well as dates, and to request a French visa number. EISLER was to air mail a copy of this letter to BUNIN, c/o UGC. This method of obtaining a French visa was at the requirement of the French Foreign Ministry.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] had been living at the EISLER home, Malibu Beach, for several weeks.

[REDACTED] mentioned that the EISLERS had been away but were now back.

[REDACTED]

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A search of the indices of this office failed to disclose any information concerning [REDACTED]

[REDACTED] on July 11, 1947, advised that EISLER had received a telegraphic money order in the sum of \$350, which had been sent by [REDACTED]. This money was to be used for a "trip to Washington". [REDACTED] was unable to locate the subject in order to deliver the money order, but was referred to 5488 Rodeo Road, Los Angeles, and Telephone Axminster, 7288. It was ascertained through [REDACTED] that this address was occupied by SERGE HOVEY. *pu*

On July 11, 1947, Special Agent [REDACTED] of the Washington Field Division telephonically furnished this office with a telegram addressed to J. PARNELL THOMAS in Washington, D. C., and signed by HANS EISLER. This telegram disclosed that the message had been sent from 5488 Rodeo Road, Telephone Axminster 7288.

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On July 12, 1947, Deputy U. S. Marshal [REDACTED] advised that HANS EISLER had been served with a subpoena requiring him to appear in Washington, D. C. on September 23, 1947, to testify before the House Committee on Un-American Activities.

On July 19, 1947, it was ascertained from [REDACTED] that it was his understanding EISLER had been working with SERGE HOVEY, who resided on Rodeo Road, Los Angeles, on the musical score for BERT BRECHT's play "Galileo". HOVEY was supposed to be EISLER's secretary.

On August 1, 1947, a check of the Los Angeles daily newspapers reflected several articles which reviewed the play "Galileo". All of these commented upon the musical score and that it had been written by HANS EISLER.

On August 4, 1947, [REDACTED] furnished the information that [REDACTED] had sent a congratulatory message to HANS EISLER, c/o Coronet Theater, Hollywood, California, on July 30, 1947, which was the date of the world premier of "Galileo".

A check of the indices of the Los Angeles Office failed to reflect any information concerning [REDACTED]

[REDACTED] also stated that HANS EISLER had been in

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contact with his brother, GERHART KISLER, who was staying at the New Colonial Hotel, Washington, D. C. HANS advised that he would be arriving in Washington, D. C. on Sunday, August 3 at 3:45 P.M. aboard Flight 324 of an undisclosed airline.

On August 6, 1947, [redacted] advised that HANS KISLER had dispatched a cablegram addressed to LOU BONIN, c/o the Lou Bonin Productions, 32 Rue Washington, Paris, France. This message reflected that the subject intended to leave for Paris on August 25, 1947 and requested BONIN to arrange travel expenses and airplane tickets.

On August 19, 1947, the Bureau advised by teletype that KISLER had recently contacted his attorney in Washington, D. C. regarding a trip which the subject contemplated in the immediate future to Paris, France. A highly confidential source disclosed that KISLER would probably go to Paris in the immediate future, and that KISLER's attorney had undoubtedly informed him that the Congressional subpoena for September 23 was not sufficient to prevent subject from leaving the country. *h u*

On August 19, 1947, a check of [redacted] and other confidential informants in the area of Malibu Beach, California, failed to disclose KISLER's presence at his home for the previous two weeks. However, [redacted] advised on August 20 that a telegram had been delivered to the residence of KISLER which emanated from DASHLEIGH HAMMETT, President of the Civil Rights Congress. HAMMETT in his message stated that the Civil Rights Congress was going to hold a conference on October 11, 1947 in New York, at which time they expected 1000 representatives of unions and other organizations. This conference was to be on the subject, "Abolition of Un-American Committee". KISLER was asked to speak at this conference on the "Effect of Thought Police on Arts".

KISLER replied on the same date that he was planning to leave for Paris at the end of September and would, therefore, be unable to accept HAMMETT's invitation.

On August 21, 1947, Special Agent [redacted] was informed by [redacted] that he had telephonically contacted KISLER that day. KISLER was no longer working for any motion picture company and told [redacted] that he had just completed the musical score for HERT BRECHT's play, which had just closed at the Coronet Theater. KISLER also told [redacted] that he had been offered a contract with LOU BONIN PRODUCTIONS in Paris, France, and that he intended to leave for Paris at the end of September.

[redacted] further stated that BERNARD SKADRON was the local representative of BONIN PRODUCTIONS, and had already sent thirty

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odd people from Hollywood to Paris. It was [redacted] understanding that all of these individuals were reputed to be members of the Communist Party or fellow travelers. Among these thirty was [redacted] felt was definitely a radical.

A check of the indices of the Los Angeles Office reflects that there is a subject file on [redacted]

b7c
On August 21, 1947, [redacted] General Passenger Agent, Trans-World Airlines, Los Angeles, advised that HANS EISLER and his wife had had reservations with TWA for August 29, going to Paris, France. The reservations had been arranged by a Miss GRAY, an employee of BERNARD SKADRON. However, the reservations were canceled on August 21.

Surveillances by the writer on August 23 and 28 disclosed that EISLER was seen at his residence.

b7D
On August 28, 1947, [redacted] furnished the information that EISLER had been notified by the Committee on Un-American Activities that he should advise them immediately of his present whereabouts so that he could be supplied with his transportation and witness fees.

[redacted] also stated that on August 26, 1947, Mrs. EISLER had received a cablegram from [redacted] asked Mrs. EISLER to send by air mail all facts relative to HANS's present situation.

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[redacted] & u

A check of the indices of the Los Angeles Office reflected that the name [redacted] was contained in the personal notebook of EISLER. As will be later pointed out, [redacted] & u

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On August 28, 1947, J. [redacted] neighbor of HANS EISLER, telephonically advised HANS EISLER that at 1:30 A. M. [redacted] had heard three to five pistol shots in the residence of HANS EISLER. & u

[redacted] Los Angeles County Sheriff's Office, Sub-station, Malibu, California, accompanied by Special Agent [redacted] and the writer, entered the residence of HANS EISLER after [redacted]

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call to determine the source of the reported shots. [REDACTED] interrogated the subject and his wife relative to the reported shots and they denied hearing any shots at all on the previous evening.

To substantiate the fact that no shots had been fired in their house, Mr. EISLER insisted that [REDACTED] and the Agents, whose identity was not disclosed, accompanied him through the house. It was not possible to observe anything of interest other than a large photograph of CHARLES CHAPLIN which was believed to be autographed.

It was subsequently learned by [REDACTED] that the shots had occurred across the highway from the EISLER residence at the time as reported by [REDACTED] 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.

On September 4, 1947, [REDACTED] furnished four photographs of CHARLES CHAPLIN, two of a woman believed to be Mrs. CHAPLIN, one of a man identified as LEFT BRECHT, one of an unidentified woman, and one of an unidentified man.

Spot surveillances were conducted on September 4, 6, 11, 15, 1947, and it was ascertained through these surveillances and contact with [REDACTED] that HANS EISLER and his wife were about their premises. b7c b7D

On September 6, 1947, [REDACTED] disclosed that a woman by the name of GERDA GOEDHART had been living at the EISLER residence for several months. It was this source's understanding that GOEDHART was an Austrian or Czechoslovakian refugee who had been married to a Dutchman and lived during the war years in Holland, part of which time she spent in a German concentration camp. GERDA GOEDHART was a masseuse and had approached him in an effort to secure work along the Malibu Beach colony. She also told informant that she was very much interested in photography, and that the EISLERS had permitted her to use a room off of their garage as a photographic dark room and laboratory.

On September 16, 1947, a surveillance by Special

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Agent [REDACTED] and the writer disclosed that Mrs. LOUISE EISLER obtained round trip tickets for her husband from WALTER AYER Travel Agency, Santa Monica, California. [REDACTED] the tickets were for Trip 116 on American Airlines, which departed at 6:00 P.M. from the Los Angeles Municipal Airport. His destination was Washington, D. C.

Mrs. EISLER was then observed returning to the EISLER residence at Malibu Beach at 1:00 P.M. At 4:00 P.M., Mrs. EISLER, her husband, and GERDA GOEDHART were seen departing from the residence and surveilled to the Los Angeles Municipal Airport. Here it was learned from [REDACTED] passenger agent for American Airlines, that the EISLERS' destination had been changed from Washington, D. C. to New York. **b7c**

The subject was observed getting on Trip 116 and departed from Los Angeles at 6:00 P.M.

On September 19, 1947, [REDACTED] disclosed that LOUISE EISLER had sent a cablegram addressed to [REDACTED] previously mentioned, [REDACTED] According to this source, the message stated that SKADRON had telephoned Mrs. EISLER and told her that EUNIN had wired that the "Paris deal" was off. LOUISE EISLER pleaded with [REDACTED] to intercede and do whatever he could to make a deal for HANS in Paris, in view of HANS'S difficulties with the Committee on Un-American activities. **b7c**
b7d

[REDACTED] replied to this plea via cable on October 4, 1947, according to [REDACTED] stating it was imperative for HANS to arrive in Paris immediately to complete the score of the picture.

The Los Angeles daily newspapers for September 23, 24, and 25, 1947, disclosed that EISLER was going to, or had, testified before the House Committee on Un-American Activities.

On September 24, 1947, EISLER testified that he had applied for membership in the German Communist Party in 1926 but he denied that he was ever a member "in the real sense". EISLER declared that he was never active in Communist Party work and had dropped out. He did not state, however, at what time he had dropped out, other than the fact that he had "dropped out" after having discovered that he "couldn't combine artistic activities with political demands".

EISLER admitted in his testimony that his application for membership in the Party had been accepted but that he never was active in the Party.

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On September 25, 1947, both [redacted] telephonically advised that EISLER was due to arrive in Los Angeles on September 27 at 12:10 A.M. via American Airlines.

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On October 2, 1947, [redacted] made available a message sent to HANS EISLER from Reverend WILLIAM H. MELISH, co-chairman of the Dinner Committee, American Youth of Democracy, 1151 Broadway, New York City. This message stated:

"THE AMERICAN YOUTH FOR DEMOCRACY, SPONSORED BY PAUL ROBESON, HOWARD EAST, JOHN HOWARD LAWSON, AND OTHERS, REPRESENTS THOUSANDS OF AMERICAN YOUTH WHO SEEK WORLD YOUTH UNITY AS WAY TO PEACE AND UNDERSTANDING AMONG ALL NATIONS. THURSDAY, NOVEMBER TWENTY, HAVING FOURTH ANNUAL SALUTE TO YOUNG AMERICANS DINNER, NEW YORK CITY. WILL YOU ACCEPT OUR INVITATION TO BE MAIN SPEAKER AT NOVEMBER TWENTY DINNER. AMERICAN YOUTH FOR DEMOCRACY CAMPAIGNING VIGOROUSLY AGAINST THE INJUSTICES OF YOUR PERSECUTION AND ANXIOUS TO MAKE THIS OCCASION A TRIBUTE TO YOUR COURAGE. CAN ASSURE YOU LARGEST POSSIBLE AUDIENCE, AND PLATFORM WILL BE SHAPED BY AMERICANS PROMINENT IN CULTURAL FIELD. ALL EXPENSES WOULD BE PAID. PLEASE WIRE ANSWER COLLECT. THANK YOU."

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On October 3, 1947, according to [redacted] HANS EISLER received an offer from the American Committee for the Protection of Foreign-born, 23 West 26th Street, New York, to defend him against deportation. HANS EISLER was asked to reply by collect wire. He replied on October 8 that he was thankful to accept their offer.

On October 6, 1947, an article in the Los Angeles Daily News contained the pictures of HANS EISLER and his wife, LOUISE, as they surrendered to the U. S. Immigration & Naturalization Service authorities.

On October 7, 1947, [redacted] made available a message addressed to [redacted]. This message was dated October 3, and read as follows:

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"IF ANY HELP NEEDED PRESENT CRISIS REGARDING [redacted] WIRE."

/s/ [redacted]

[redacted] was of the opinion that the [redacted]

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referred to was probably HANS EISLER, although he had no definite reason for his opinion.

██████████ stated that this message came from St. Louis, Missouri; by letter dated October 8, 1947, the St. Louis Office was requested to identify the sender of the above message.

By letter dated October 22, 1947, the St. Louis Office advised that Confidential Informant ██████████ had been unable to locate the message, and that if it was charged to the account of a regular customer it would be almost impossible to locate. *ku*

On October 11, 1947, ██████████ made available copies of messages which had been sent to the EISLER residence. These messages reflected that ██████████ had sent a message to Mrs. EISLER, September 25, 1947, at 4:15 P.M., advising her that ██████████ would be out to see Mrs. EISLER that evening.

On September 29, 1947, a message from LION, Telephone Santa Monica 51402, stated that he would be out the following Tuesday at 5:00 P.M. It is known to this office that this telephone number is that of LION FEUCHTWANGER.

On October 2, 1947, ██████████ called for Mrs. EISLER. ██████████ has previously been reported in this case.

On October 2, 1947, the residence of CHARLES CHAPLIN called for HANS EISLER five times between 5:55 P.M. and 8:30 P.M. ██████████ mentioned that he was aware of numerous messages ██████████ from CHARLES CHAPLIN to the EISLER residence during the time that the EISLERS have resided at Malibu.

It is pointed out that the fact that deportation proceedings were to be instituted against the EISLERS was made public on October 2, 1947.

██████████ continued that at 9:15 P.M. on the night of October 2, 1947, a message had come in for ██████████ requesting her to call ██████████ for an appointment and to call immediately. ██████████ returned this call at 9:45 P.M., and ██████████ was able to overhear sufficient of the conversation to ascertain that the call was not for any appointment. ██████████ is known to be the telephone number of ██████████ a very close friend and contact of the EISLERS, and whose

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wife is [redacted] It was [redacted] opinion that the above mentioned message related to the fact that the EISLERS were absent from their residence from early in the afternoon, October 2, until they were surrendered by their attorney on October 6 to the Immigration authorities.

On October 12, 1947, at 9:20 A.M., [redacted] stated that Mrs. EISLER received a message to call [redacted] This telephone is listed to [redacted] known to this office [redacted]

He is also [redacted]

On October 16, [redacted] called and left a message for the EISLERS to call. There was no information available about [redacted]

On October 18, [redacted] left a message for Mr. EISLER to call him at [redacted] or [redacted]

On September 28, October 15 and October 18, according to [redacted] had left messages for the EISLERS.

On October 18, 1947, [redacted] furnished the information that ABE MAGIL, editor of the Communist magazine, "New Masses," sent a message to the subject thanking him for a letter, and asked EISLER if he could get STRAVINSKY (possibly the noted Russian composer) to wire "New Masses" collect a 100-word statement on EISLER's case.

On October 16, MAGIL again sent a message to EISLER stating that he was going to publish a letter from the chairman of the British Composers Guild, and stated that the letter which he had was unsigned. MAGIL asked EISLER to send him the name of the chairman, which he did on the same date, advising that the name of the chairman was Professor ALAN BUSH, previously mentioned herein.

On October 20, 1947, [redacted] the Musicians Union 1417, Georgia Street, Los Angeles, telephonically advised Agent [redacted] that some members of the Musicians Union and other people whom he did not know were going to have a rally on the night of October 20 at the Cartoonists Guild Building, 8:15 P.M., in order to raise funds to defend HANS EISLER.

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