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Transcript of
NECHERNAIA MOGVA

June 27, 1955

HANS EISLER MARRATES.

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

It is only natural and legal for the Fascist regime to prevent all attempts to develop the Workers' Musical Movement. Quite a large German Workers' Chorus was organized. It was a society of worker's singers. But all this had long since been dissolved. The Fascists not only persecuted the worker's society, but also the leftist bourgeois composers. Even Paul Hindemith to whom the Hitlerites had originally given preference, of the scarcity of musicians again appears to be in disfavor.

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

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

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

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

While in England I wrote the music for the film "Abdul Hamid" (about the Sultan of Turkey) which is attracting no small attention.

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

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

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

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

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

Who are they? They are Aaron Copland, Henry Cowell, Director Elmer (greatest pedagog in music), the noted musical theoretic, Prof. Beger, the greatest authority on contemporary music, Blochinsky, and finally the brightest star in the field of American literature,

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

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

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

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

It has been three years since I have been here. I did not recognize Moscow. My first trip around the proletarian capital was made by means of the subway. Without trying to be polite : this is the best subway in the world! Such perfection in discipline and cleanliness!

...and on top the ground... What astounded me most were the happy expressions. You know all humor and a certain happy carelessness mirrored in the faces. In this whole great world such an expression has long been washed from the faces of the people who are up to their ears in worries over the coming day. You cannot realize with what feelings a foreigner looks at the Soviet citizens to whom such wide horizons are open and for whom such a wonderful future lies waiting.

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Upon my return to America I shall certainly give an account of everything I have seen.
The working class and the progressive intelligentsia over there follow every step
in the life of your great native land. This sympathy is far from passive. I shall never
forget the stirring impressions received at two grandiose meetings in New York organized
as a protest against Hearst's mendacious attacks on the U.S.S.R. More than 10,000
people took part in this meeting. Men and women of the working class gave their
earned money, they took off their rings, earrings and cried: "Print newspaper
contradicting Hearst!"

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

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ANESTHESIATION OF ART

Music in Fascist Germany

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

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

In order to describe concert life in Fascist Germany it is sufficient to point out that at the present time no outstanding artists appear on the concert stage and that, isolated from contemporary progressive trends, is actually deprived of the opportunity

to study in earnest. The struggle of the Fascists against genuine music for the masses leads to almost absolute domination by trash (KITSCH) which in its essence means the musical credo of Fascism. Sworn Fascist composers diligently cook up "true German music." The illustrious KITSCH is the best example of this. At the same time these masters of music occupy themselves with such respectable business as remodeling and "refining" compositions produced by revolutionary musicians. At the same time not only our musical works of smaller form are being shamelessly plagiarized, but also our large compositions. Especially did the Fascist try to produce their own version of the "Wagnerian Ring". However, they did not succeed in doing this, as it is not easy to sever the form from the deep social content which make it distinctive.

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

Even though it is possible to notice a few meager efforts for "unification" of the opera by the Fascists it is impossible to point out even one successful attempt at this time. Recently several opera premieres were produced by the Fascists, but they stroked any enthusiasm even on the part of the most ardent admirers of contemporary music.

libretto of the new Wagner-Royal opera "The Favourite" which is based on the works of Victor Hugo, is the most typical example of Hitlerism (if not outright) models of so-called, "neo-classic" music, cultivated by certain groups of musicians. Hitler's rise to power. In any case this opera contains nothing more original than the latest opera by Richard Strauss "The Taciturn Woman" which almost provoked a scandal, the libretto was written by a "non-Arian", Stephan Zweig.

After all it can be said without hesitation that everything pitiful, decadent and vulgar found its niche for itself in Fascist production.

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

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

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

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

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

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

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working masses. Only in the revolutionary struggle can the artist work for the working masses.

In Fascist Germany revolutionary musicians are almost completely deprived of opportunity to work. But the revolutionary musical movement is expanding and gaining strength. More and more frequently outstanding English, French, American and German artists join the revolutionary front. There are many examples. A well known German master in "quarter-tone" music, is writing an opera on the libretto from Theodore Zeldin's "The Masses". The old French professor, Goguelin, master of counterpoint wrote a remarkable composition—the song "Liberte Telleman". The English composer Ian Hume is working with the Worker's Musical Movement.

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

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

HANS KISLER

Translated from the Russian Newspaper
"SOVETSKOE ISKUSTVO", Moscow

July 29, 1935.

O.L.McMahon

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IS IT BY THE PAPERS



Change the World!

—By MICHAEL GOLD

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

The Farmers had a plan of protest. Lots of other farmers and workers agreed that Wall Street was, and marching on Washington were taking it over.

For our column, as Oklahoma has heard the story of the armed uprising and its quick defeat from his elders, and may be has seen a paper around this interesting theme "The Green Corn Rebellion," Vangard.

In the New Republic recently, Nathan Ach, the writer, felt constrained to comment upon this subject. Here was a great subject, says Ach, a sort of fable, yet intensely interesting, in portraying history of the new American civilization. And an opportunity here is in full sympathy with the results of the present day white males this Micromania epoch, and leads him into a fine study of the sex life of a young farmer involved in the revolt.

Kurt von Abele is perfectly right. Canadian Cuttings
have made a number of mistakes, but
are under responsible in a number of cases. Cuttings
wanted to get away from the socialist model they
had been indoctrinated and influenced through some people
who had sold us the socialist model.

But he would call his hearts in his efforts to harmonize his religious and natural He was a Hellenist which the Greeks were very fond of. He made the mistake of thinking that even the best people reading audience is not going to be interested in the mechanics of spiritual

As a result of the above, the Government has decided to take the following steps:
1. To increase the number of seats available for the election of the
State Legislative Assembly from 100 to 120.
2. To increase the number of seats available for the election of the
State Legislative Council from 20 to 30.
3. To increase the number of seats available for the election of the
State Legislative Assembly from 100 to 120.

On the other hand, the author of the *Principia* did not believe that the sun was the center of the universe. But it has been noted that he did believe that the sun was the center of the solar system. He also believed that the sun was a source of gravitation. And he believed that the sun had a gravitational pull on the planets. He also believed that the sun had a gravitational pull on the stars. He also believed that the sun had a gravitational pull on the galaxies. He also believed that the sun had a gravitational pull on the universe.

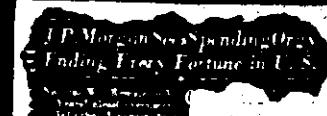
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Bill P. 1966-1967 - 1000 copies for the State of Florida
and the State of California. Bill P. 1967-1968 - 1000 copies for the State of California. Bill P. 1968-1969 - 1000 copies for the State of California.

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Executive Summary



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YEARS HENCE



MOTHER: *The T*

K & Y.

MOTHER, a play with music by BLOOMFIELD from the novel of that name by MAXWELL PARK. Translated by PAUL DEBRÉ. MUSIC BY HENRI DUVET. Directed by VINTON WILCOX. In SOUVENIR THEATRE, 14th Street, New York. The Play opens on the 1st of October at 8 P.M.

IS IT POSSIBLE to play "Cavatina" by Karl Marx on the stage? What is this?

What? The new capital is not of Karl Marx tells the story of how capital grows out of unpaid labour which creates surplus value. New capital is accumulated by the process of production. But as capital is accumulated it gets more and more value by appropriating the surplus value produced by other people for the sake of profit. This is the fundamental principle of capitalist production. The other principle of capitalist production is that the employer can appropriate the value produced by the employee. The capitalist class appropriates the value produced by the working class. The other class of the society appropriates the value of the working class. The working class produces the value of the capitalist class. The capitalist class appropriates the value produced by the working class. The working class produces the value of the capitalist class. The capitalist class appropriates the value produced by the working class.

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AT THE Civic Repertory Theatre is an exciting new play... It is the American stage... The unique of style, staging and music center of the play is one of the most brilliant in the world. Palacio Vlasov's revolutionary article, M. J. Ogle, his essay, "The

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Movie Review

By ROBERT C. STONE

FIVE FINGER DISH

IT'S THE COOKING that's the trouble with "Five Finger Dish," the new film from the kitchen of director John Wayne. The movie is a mess, but the cooking is delicious. The story is about a man who has just come home from a long absence and finds his wife dead. He goes to the police and they arrest him. He then goes to a restaurant and orders a meal. The cook is a woman and she is very attractive. She serves him the meal and he eats it. After he finishes eating, he goes back to the police station and they release him. He then goes home and finds his wife alive again.

From there, the story continues. The man goes to a bar and has a drink. He then goes to a restaurant and has another drink. He then goes to a bar again and has another drink. This pattern repeats itself several times until the man finally ends up in a prison cell.

During this time, the man meets a woman named Anna. She is a cook at the restaurant where he works. They fall in love and decide to get married. However, before they can do so, the man is arrested again and sent to prison.

The man is released from prison after a year and returns to his wife. They are happy together. However, the man's wife has died and he is left alone. He then goes to a bar and has a drink. He then goes to a restaurant and has another drink. He then goes to a bar again and has another drink. This pattern repeats itself several times until the man finally ends up in a prison cell.

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TUNING IN

BY ROBERT C. STONE
WITH ADVICE FROM
WILLIAM K. WEAVER

THE NEW TELEVISION season is upon us, and with it comes a new crop of television shows. Here are some of the best new shows, along with some old favorites, that you should consider tuning in to. And if you're not sure what to watch, here are some tips to help you get started. First, consider the type of show you like. If you like comedies, then look for shows like "The Carol Burnett Show" or "The Merv Griffin Show." If you like dramas, then look for shows like "The Mary Tyler Moore Show" or "The Bob Newhart Show." If you like thrillers, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like documentaries, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like variety shows, then look for shows like "The Carol Burnett Show" or "The Merv Griffin Show." If you like game shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like sports shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like news shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like talk shows, then look for shows like "The Carol Burnett Show" or "The Merv Griffin Show." If you like science fiction shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like mystery shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like horror shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like westerns, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like musicals, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like sports shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like news shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like talk shows, then look for shows like "The Carol Burnett Show" or "The Merv Griffin Show." If you like science fiction shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like mystery shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like horror shows, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like westerns, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report." If you like musicals, then look for shows like "The Huntley-Brinkley Report" or "The Huntley-Brinkley Report."

BRECHI dramatics banned by
Bitter, wrote the play, being held
in Gorki's house of Representative
Russia. Molotov

ANNA KIRILLOVNA ZAIA
MOVIA still living in Gorki, I. S.
S. R. is the living mother who
inspired Gorki's story.

HELEN HENRY
tree, has created a
large Mayan
mother of the



Street Wave Report

BY ROBERT L. STONE WITH PHOTOS BY RONALD W. HARRIS

It's been a year since the Black Panthers' national convention in New York. Since then, the group has split into two factions. One faction, led by the Black Panther Party for Self-Defense, has moved to the left, while the other, led by the Black Panther Party, has moved to the right. The former has adopted a more militant stance, while the latter has become more moderate.

The Black Panthers have always been controversial. They have been accused of being Communists, of being racists, of being revolutionaries, and of being terrorists. But they have also been praised for their work in the community. They have been credited with helping to improve the lives of many people. They have been called "the people's army." They have been called "the people's heroes." They have been called "the people's revolutionaries." They have been called "the people's fighters." They have been called "the people's leaders." They have been called "the people's heroes." They have been called "the people's revolutionaries." They have been called "the people's fighters." They have been called "the people's leaders."

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A TURN TO THE LEFT

Revolutionary Technique

Needless to say, such a production requires a technique of its own. It has been argued that the acting must needs be more spontaneous, more rhythmic, more expressive, more emotional, more dramatic. We do not think this is correct. The actors, capitalists and state officials who appear in such a play can be

acted upon, but they cannot act. The actors, capitalists and state officials who appear in such a play can be



ENGA: American actors in the play of the same name. From left: MAXIM GOERK, HANNES FISCHER

MAXIM GOERK, HANNES FISCHER

HANNES FISCHER

ONE OF MANY

Working Class Song Records

TRE

Harold

David Morris
of the British
Communist Party
and the New
York City
Committee
of the CPUSA

By A. G.

WHEN the New York and the
British Communists and their
friends gathered at the home of William H.

Scudder, one of the founders of the

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fiftieth anniversary of the working-class

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THE INTERNATIONAL SONG
PRAISE OF LEARNING
UNIFIED FRONT FORWARD
WE'VE NOT FORGOTTEN
RISE UP! "Communism and
THE SOUP SONG" The
MILITANT, A Journal of
COMMUNIST ACTION
AND CULTURE
George P. Johnson, Editor
1000 Madison Avenue
New York, N.Y. 10021

By A. G.

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TUNING IN

Bill Morris

Ганс Э

Ледяной полюс



Easter Songs Will Feature Lenin Meeting

Browder, Ashford and
Amter to Address
Memorial

Well-known voices by Harry Foster, internationally famous spirituals composer, will feature the musical program to be played and sung at the Lenin Memorial Meeting in Madison Square Garden next Monday evening Jan. 20.

The International Workers Order Band of 60 pieces under the direction of Jack Zuben will be heard several times during the evening. In addition, the Franklin General Fifteen chorus of 500 voices with Jas. S. Schaeffer directing will occupy two spots on the program during which they will sing Easter songs and some of the most popular selections which they have rendered at other meetings in the past.

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

The band will play a formal march in keeping with the commemoration of the twelfth anniversary of Lenin's death.

Among the songs to be sung by the Franklin General chorus are included "Free of Us," "Patriot," "Solidarity," "The Comintern," and "United People."

Browder to Speak

The meeting, of course, will form an integral part of the musical program. Earl Browder, General Secretary of the Communist Party of the United States, has been invited the longest time on the schedule 10:45 minutes during which he will discuss Lenin's work in building up the Russian revolutionary movement, its teachings to revolutionary workers throughout the world, and the practical present day applications of Lenin's teachings in the fight against imperialism and fascism.

James A. E. Hartman, Organized of the Young Communist League and member of the Young Communist League, will also speak on his topic, "What can be left for the young communists." Robert J. Tamm, District Organizer for the New York District of the Communist Party, will present at the same time his message.

The meeting is to be held at the Madison Square Garden, 84th Street and Madison Avenue, at 8:30 p.m. All profits will go to the Soviet War Fund.

Concert and Ball To Aid Anti-Fascist Italian Papers

United to aid the people against Fascism and war, the New York Anti-Fascist Committee and Friends of Italy and the Socialist Party of the United States call on all friends of the Italian people to join them in the rally in aid of the Italian antifascist papers.

This rally is to be held at the New York City Center, 42nd Street and Sixth Avenue, New York City, on Saturday night, January 25, at 8:30 p.m., preceded by a march at 7:30 p.m.

Proceeds of the rally will be turned over to the Italian antifascist

NO FOOD SHORTAGE FOR THE RICH IN ITALY



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

Aid to Real Estate Interests Behind Dewey Raid on Painters

By Louis F. Budenz

Why the Special Racket Protection Officer Thomas F. Dewey had the offices of District Council No. 9 of the Painters Union at a time when he was not, and he was certainly not?

One possible reason for the presence of the racketeer in the council

may have been secured by the intervention of the Daily Worker. That newspaper, with the help of the District Council, has been endeavoring to get the workers to believe that the revolutionary efforts of our party should be advanced through the public sale of our buildings.

Aids Real Estate Interests

Under a series of existing laws, for certain paints manufacturers, the special protection officer is in effect giving certain real estate interests of the Painters Union Council no special consideration.

On December 15, 1936, to indicate that they could not longer abide by the demands of the District Council, the officials of the Painters Union Council presented a resolution to the National Council of the Painters Union Council, calling upon the National Council to demand that the Painters Union Council be relieved of its authority to regulate its actions with reference to the protection of paint manufacturers.

The workers refuse to believe that the intervention of the Daily Worker and the Painters Union Council has been for the benefit of the real estate interests.

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Officers of the District Council that he should go to the Dewey office, and act as the officers of racketeering.

Council for Union Standards

This matter was brought before the District Council and it properly demanded that it would uphold union standards.

But when it appears that an official has been in touch with Dewey before his visit and threat to see him, the Secretary of the District Council is unable to make any particular official statement.

Since all the crude oil is being held by the District Council on Monday, which has been appointed by the protective office and which was unauthorised executive by the Daily Worker on Wednesday, there

To Fight Interference

None will be spared in Dewey's effort to interfere with the painters. If plans of certain districts in the District Council are carried out, there is no place to go but to demand that among the members of the Protective Office, among the District Council.

There is no place that it was the hope of the workers that the intervention of the National Council would be forthcoming.

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Noted Woman Congratulates Mother

More than 100 noted organizations in New England and New York and leading from overseas countries are uniting to honor Mrs. Eleanor Roosevelt on her birthday, Feb. 11. About 100,000 persons will converge in New York City on that date for the celebration.

Among the speakers at the luncheon at the Hotel New Yorker are President Franklin D. Roosevelt, Vice President John Nance Garner, Dr. George H. Bender, Mrs. James M. Cox, Walter Winchell, Mrs. Josephine Baker, and Mr. Roy Wilkins.

Other speakers include the First Lady of India, Mrs. Jawaharlal Nehru, Mrs. Harriet Tubman, Mother Jones, Mrs. Grace Abbott, Mrs. Anna Louise Strong, Mrs. Frances Perkins, Mrs. Florence Bayard Hutton, Mrs. Josephine Myrtle Corbin, Mrs. Jane Addams, Mrs. Willa Cather, Mrs. Mary McLeod Bethune, Dr. Elizabeth Blackwell, Dr. Anna Kellogg Tubbs, Dr. Ethelreda Walker, Mrs. Mary Colter, Mrs. Alice Hamilton, Mrs. Anna Lee Purdy, Mrs. Lillian Gish, Mrs. Margaret Sanger, Mrs. Nannie Helen Burroughs, Mrs. Carrie Chapman Catt, Mrs. Agnes Irwin, Mrs. Anna Stenner, Mrs. Lucy Parsons, Mrs. Mary Dreier, and Mrs. Anna Whitehead.

Other speakers will include Mrs. Abby Aldrich Rockefeller, Mrs. Elizabeth Patterson, Mrs. Anna Louise Strong, Mrs. Mary Dreier, Mrs. Anna Whitehead, Mrs. Lucy Parsons, Mrs. Mary Dreier, and Mrs. Anna Whitehead.

Socialist women in

LITTLE LEFTY

Strategic Retreat!

WORLD of the
THEATREState Satire on Spanish
Aristocracy

FIELD OF ERMINIE, a play by Juan Bautista, adapted by George S. Kaufman, produced by George Cukor, Inc., staged by Bert Allman.

Reviewed by
LEON ALEXANDER

FIELD OF ERMINIE is a Nobel Prize winner and one of Spain's greatest plays. This does not mean a favorable review from me, but it does mean as well as indicate my moderation in subject matter.

The play deals with the problems of the Spanish foremost noble families whose blood flows in its veins on whose doorstep is left the dead and only son of the dead head of the family, and if the son dies, is recognized, the title goes to the dead man's brother.

One March 1933 of Madridian society keeps the boy and returning him to his home, however, to the chagrin of the father of the dead son, the commanding who has been sent to the same place to assassinate such a son. The assassin who turns up to kill the boy, however, turns up to kill the dead son, and the boy, who is the last proof of the wantonness of the dead parents.

It is interesting that the crowd of spectators who Madridians are so fond of, out of their love of the dead son, or in the case of the boy, respects takes him away and love compares all over Madrid of Madrid.

Finally Bautista satirizes and makes fun of, or not stand up to, the aristocrats on the side of the bourgeoisie. There was a weapon of the bourgeois socialists, playwright. He stuck his teeth barbs against the aristocrats and against that pseudomarriage which is the social shield of fascism. There is no character in play toward whom the audience feels any affection, with the exception of the boy. Then are the sunniness of fools, the gullibility of Spain are described as ready, hypocritical, selfish, uninterested, or good-natured, such as the Duke of Santa Olalla, uncle of Irene, and led by the by domineering blackmailing go-between Irene, who is only an abstraction, a vague idea.

However, nineteen years have passed since *Field of Ermine* saw first production in Spain. Time has not been kind to the humor of the known stage, its嘲讽 has become stale, its irony has become stale. Bautista was writing when Spain still emerging from a long

Noted Composer of Comintern' W
Arrives for U.S. Concert TourHanns Eisler Exiled
From Germany and
Music Banned

By SERGEI RADAMSKY

outstanding figure among the young modern composers of that period.

EISLER, however, was not happy in the surroundings of the musical bourgeoisie. To be one of a great number of decadent musicians meant a futile stagnation to his talent. Only when Eisler came into the struggle of the working class did he find his podium and with it his power of composing music which expressed not only the life and battles of the German workers but of the working class of the entire world.

He pointed the way to many new composers, among whom were such talents as Siegmund Völpel, the composer of "Rose Solitaire," beloved by the masses in Germany, as well as in the United States and many other countries.

Eisler has taken an active part in the struggle of the working class of Germany. That is why his songs find instant response from the masses. Even the bourgeois critics have been forced to admit that the music of this revolutionary composer is "iniquitous, brilliant, powerful," "stark in its essence," "Deutsche Algenzeit Zeitung." The anti-social, "tragic Folk Song" also had to admit that Eisler's music was "not just for the masses" but "for the masses." It appears to the masses. It is new music from a master sincere and susceptible.

Those who are acquainted with the Solidarity song from the Käthe Wollstonecraft's "Die Freude des Soldaten," "The Guard," "Rover Wedding," "Comrades," "Address to a Newborn Child," know the stirring message he tells in his music. The workers and peasants of the Soviet Union were quick to appreciate this music festival in Central Europe, and his "Orchestral Comintern" which gained him recognition as an outstanding musician and popular

Proceeds of Concerts
to Aid Victims of
Nazi Terror

far One bears them wherever workers gather.

THE revolutionary movement under the leadership of the Communist Party has brought to its ranks many musicians whose activities are of great help in the class struggle. In the eight years, 1927 to 1933, the music of Germany, for example, saw a period of great activity among the workers. The revolutionary musicians were able to turn the old and traditional "gesangsfröhne" into musical vanguards of the German proletariat. Music, in one form or another, had its place in gatherings, celebrations and demonstrations. Thousands of choruses spread revolutionary songs, helping to stir the masses to action.

The difficulty has been, and still is, in finding the right idiom to express the class struggle in music so as not to be obliged to follow in the tradition of the old bourgeois tunes. At the same time the masses who have not had the opportunity of studying and listening to good music must be given simple but vigorous songs. It is one thing to demand the idiom of the decadent composers, but it is more complicated to create a new one.

The Hanns Eisler has done with remarkable success. We, in the United States are acquainted with some of his songs, but not by far to the degree demanded by him to need. He is one of the leading experts in music for the workers and peasants of the Soviet Union, and always on the battle-line with the rank and file.

What Earl Browder Thinks
Of Burek's Cartoon Book

THIS collection of Burek's cartoons, designed by Earl Browder and the N.R.A., is not a document. It contains the views of the Communists Party, but in Burek's penwork in the form of a pictorial argument, the Communists present their views.

In this collection of cartoons we find the Communists analyzed with that of the strongest traditions of American art, and the Communists analyzed with that of the Communists. We are separated from time to time the Communists from the Communists, except that the Communists are the Communists, and the Communists are the Communists.

STUDENTS ACH STRIKE

ro 9 Tortured

Tells of Brutal Treatment
After to the I. L. D.

ing the
devised
attempt to
a letter
to the
office
is the
appeal
the Nor-
morn the
down to
lesson may they
then his
was no-
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him his
had told
of it. I
not
would
say he

would not because Haywood told me to look at the scars on him and he would not open the door so I could see.

"I could not help but cry to save my life, the thought that my child did not have nowhere to lie down. And Haywood said that they take his boxes and gives his stuff to the other prisoners. It is painful the way they treat him. I seen this with my own eyes, he ain't got nowhere to lay down on. I am closing this letter with an aching heart and eyes full of water."

Peterson is in danger of contracting pneumonia by being forced to sleep on the cold concrete floor of his cell. This brutal attempt to murder him must rouse the indignation of all friends of the Scottsboro boys of all opponents of fascism torture and murder of innocent prisoners. Rush protest to the warden at Kilby Prison and to Governor Miller, Montgomery, Ala.

week Deutsch Asks
Amendments
To Tax Laws

Urges Relief for Rich
and for Landlord.
Not for Masses

President Bernard S. Deutsch will introduce amendments to the city income tax law and the utility tax law in the Board of Aldermen tomorrow. It was announced in a statement made public yesterday by the Aldermanic head.

"The amendment to the income tax law," Mr. Deutsch said, "will change the date of filing the return and making the first payment from March 15, 1935, to May 15, 1935. The purpose of the postponement," he added, "Mr. Deutsch explained, to see whether or not the sales tax would produce more than the \$400 originally estimated yield."

In the event that the sales tax brings in more than that figure, he will move for the repeal of the city income tax law, Mr. Deutsch stated. This measure affects mostly people in the higher income brackets.

While making it clear that he is not definitely committed to the amendments to the utility tax law, the Aldermanic president is believed to be in favor of the measure as a result of pressure from many landlords. Under the law as it now stands, the city collects 3.3 percent from the original utility companies and then collects another 3 percent from the landlords who are subject to the tax. The landlord bears the current as well as the burden of the assessment. He is profit.

The argument of the Aldermanic head is that under existing conditions there is a double tax on the utility sales price, one cent on the 3.3 percent and 3 percent on the 3.3 percent.

If the Deutsch amendment passes, the burden will be shifted entirely by the landlord.

REVOLUTIONARY GERMAN COMPOSER



This picture of Hans Eisler was taken at a dinner given to him at the Hotel Algonquin in New York City. During his two years of exile from Nazi Germany Eisler has toured the larger European cities. He has been received with enthusiastic response in Paris, London, Amsterdam, Copenhagen, Vienna and other important centers.

Eisler to Give First Concert In City at the Mecca Temple

Chorus of 1,000 Voices Will Be Heard Under
Direction of Revolutionary German Composer

IN MECCA

Role

Front

Back

Ballad

of the

Copacabana

Song

of the

Coal

Miners

and

a hundred

others

has just arived

in the

country

on behalf of the

child

victims

of German

fascism.

Though not yet 37 this German

worker-composer has been associ-

ated with workers' movements in

Germany for the last seventeen

years. Through the years of Nazi

fascism in Germany he was in the

frontline

of the

workers

movement

in Vienna

Austria

and

elsewhere

in Europe.

He is

now

in New

York

where

he is

now

working

as a

composer

and

writer

Prayingburg prison will be presented for the first time.

Music is a deadly weapon of the class struggle. How effective it can be will be realized by the masses when listening to the mass chorus of 1,000 voices in Eisler songs under the direction of Eisler himself.

In directing the degenerates of the German singing societies, the Pierre De Gasé Club, the Artists Union, the Anti-Nazi Federation, the Workmen's Democratic Workers

Millions of W.I.R., I.W.O. and other Hans Eisler stated that in the American workers' use of revolution music truly is achieved not only by the American workers of all nationalities but among all workers throughout the world.

Other features on the Mecca Temple program will include the singing of Eisler songs and ballads by Beinhorn, the latest concert by the One with Eisler on the piano, Jim Durkin in dance, Eisler singing the Detroit Debater, Sumphill, and others. Baby Davis of the Bronx, Chicago, a new artist, will sing. The show will feature the International Chorus, Preservation Hall and the W.I.R. Band.

The concert will be one of a national tour that includes Pittsburgh, Philadelphia, Chicago, Boston, New Haven, Stamford, and other cities.

Bronx Meeting Picket Line
Tonight to Aid At Settlement
Allen Defense House Tonight

A mass meeting of Negroes and their supporters will be held at the Allen Defense House tonight to aid the Negroes who are fighting for their rights. The meeting will be held at the Allen Defense House, 145th Street and St. Nicholas Avenue, New York City. The meeting will be presided over by Dr. W. E. B. DuBois, President of the National Association for the Advancement of Colored People, and Dr. A. Philip Randolph, President of the Brotherhood of Sleeping Car Porters.

RALLY
AGAINST
Fight Arrests

Groups to Visit Cuba
The "M"

A delegation organized by the International Labor Defense of the New York District, composed of representatives of a broad list of organizations, will visit the Cuban Consulate, 17 Battery Place, this morning, to protest the arrest of the editorial staff of "The Missing," by the Cuban Government. Organizations to be represented include the New York Newspaper Guild, the American League Against Fascism and War, Furniture Workers Industrial Union, Food Workers Industrial Union, Amalgamated Food Workers, Marine Workers Industrial Union, National Committee for the Defense of Political Prisoners, Nordic Trades Workers Industrial Union, Other Workers Industrial Union and the Workers Councils.

The Negro Division, the New Masses, Workers School, U.S. Opera will also be represented along with the delegations.

Court Orders
Eight to Write
Pledge to Flag

Magistrate Uses Fascist
Method to Intimidate
Queens Strikers

Fight workers gathered for a protest meeting at the Bowery Reformed Church, Avenue Q, Queens, last evening, ordered to appear on Thursday before Manhattan Criminal Court in Jamaica, New York, with a pledge of allegiance to the American flag, which was held up prominently.

When the strikers appeared the magistrate refused to allow them to face him, instead ordering the protest leaders to stand in front of the judge. He will then read a prepared speech, written by the police, before the strike leaders, after which he was adjourned.

The strike in all of its branches was agreed to be conducted for the week by the joint leadership of Local 127 of the Food Workers Industrial Union and Local 325 of the Cooks, Confectioners and Automobile Workers Union, American Federation of Labor.

The strikers, who have been joined by the members of the United Auto Workers, Local 100, and the members of the International Longshoremen's Association, are continuing their strike.

For a full account of the strike for the past week, see page 1, "The Missing," and for the latest news, see page 1, "The Daily Worker."

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FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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Federal Bureau of Investigation

United States Department of Justice

Los Angeles 13, California

September 15, 1947

IN REPLY, PLEASE REFER TO
FILE NO. _____

DIRECTOR, FBI

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

Dear Sir:

Rebutel. August 19, 1947.

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

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

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

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/7/00 BY SP-165K
7-16-84 SP-MAC/SW

DIRECTOR, FBI

CONFIDENTIAL

September 15, 1947

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

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

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

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

b7c
On September 2, 1947, [REDACTED] Malibu Home-owners Protective Association, advised that the EISLERS had renewed their membership in the Association until the termination of their lease which ran until March, 1948.

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

Very truly yours,

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

100-18124
JRB:DMR

cc New York

AIRMAIL

b7c

100-18124-1
[REDACTED] ← NOT FOIA Deletions
[REDACTED] ←
[REDACTED] ←

Office Memorandum • UNITED STATES GOVERNMENT

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

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/00 BY SP165K/JC

DATE: 9-19-47

RS

7-16-84 SA7mac/jew

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

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

RECORDED

109-19532

F B

CC - Mr. Tamm
 CC - Mr. Ladd

LBN:MP

63 OCT 11 1947

This is Incorporated 34 SEP 29 1947
 of State Dept. We should forward very closely
 that it should not make any statements
 one our reports until they have cleared or
 tent ascertained our wishes in each case

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. [Signature]
 FROM : E. G. FITCH
 SUBJECT: HANS EISLER

DATE: September 24, 1947

Mr. Tolson
 Mr. E. A. Tamm
 Mr. Clegg
 Mr. Glavin
 Mr. Ladd
 Mr. Nichols
 Mr. Rosen
 Mr. Tracy
 Mr. Carson
 Mr. Egan
 Mr. Felt
 Mr. Rosen
 Mr. Tamm
 Mr. Tolson
 Miss Seaborn
 Miss Gandy

(M11) Reference is made to a memorandum from Mr. Nichols to Mr. Tolson dated September 19, 1947, calling attention to a statement made by the State Department to [REDACTED] of the un-American Activities Committee that the State Department had an agreement with the FBI that State could not release information received from the Bureau. Further reference is made to the Director's note that we should make very clear to the State Department that it should not make such statements regarding our reports until they have cleared with us and ascertained our wishes in each case.

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

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

FJMB:hum c#247098

**ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED**

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

7-16-81

OCT 11 1947
289

RECORDED

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INDEXED

124

SP-7MAC/ewb

EX-42

1102-195220-71
F B I
34 SEP 20 1947

LIVE

Q
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S
C

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI
 FROM : SAC, Philadelphia
 SUBJECT: HANNS EISLER
 INTERNAL SECURITY-R

DATE: September 29, 1947

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

NSH:z1

100-33256 C-47-247-093

RECORDED

INDEXED

100-195220-72
F 19 OCT 2 1947

**ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED**

DATE 7/17/86 BY SP-165K/80
2 RG SP-7MAC/eww EX-42

9-16-84

50 OCT 29 1947

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

OCT 8 1947

TELETYPE

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

DIRECTOR AND SAC URGENT

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

RECORDED
&
INDEXED

100-195220-1
F B I

31 31 OCT 10 1947

a#247078

G.I.R.-10

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/00 BY SP163K
7-16-84 SP163K
SAC/MACT/AMC

WASH PLS HOLD A2
OCT 11 1947 ZE7

Mr. Tolson.....
Mr. E. A. Tamm.....
Mr. Clegg.....
Mr. Glavin.....
Mr. Gold.....
Mr. Nichols.....
Mr. Rosen.....
Mr. Tracy.....
Mr. Egan.....
Mr. Curran.....
Mr. Baugh.....
Mr. Mohr.....
Mr. Pendleton.....
Dan Quinn Tamm.....
Mr. Nease.....
Miss Gould.....
Miss Coffey.....

TO : The Director
FROM : Mr. D. M. Ladd

15
SUBJECT: JOHANNES EISLER, was
HANS EISLER, HANNS EISLER,
HARRY EISNER
INTERNAL SECURITY - R

Mr. Gurnee
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn ~~Quinn~~
Tele. Room
Mr. Nease
Miss Bathie
Miss Gandy

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

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

The Daily Worker on Saturday, Feb. 25, 1935, page 3, contained an article regarding a statement that Hans Eisler would give a concert in Boston, Massachusetts, on the following Sunday. This news story was accompanied by a photograph of Hans Eisler being greeted in New York City. This photograph has not been referred to in Bureau reports furnished to the Department.

b7c
The Daily Worker of January 17, 1936, page 4, contained an article entitled, "Eisler's songs will feature Lenin Meeting." This news story was not accompanied by a photograph. A copy of the report of Special Agent [redacted] dated October 16, 1946, at Los Angeles, California, captioned Hans Eisler, with aliases, Internal Security - R, was furnished to the Department. This news article was referred to on page 15, of that report and was quoted at length, however, it had not been determined at that time that the article was actually contained in the Daily Worker, and it is referred to in the report only as an English language newspaper article.

ACTION

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

Enclosures

RAC:mvb

53 OCT 13 1947

100-195210-74
12 DECODED
INDEXED
31 100-195210-74
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/00 BY SP/CG
7-16-84 SP-7mac

STANLEY

Office Men. Medium • UNITED STATES GOVERNMENT

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

DATE: October 2, 1947

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 Fann
Miss Room
Mr. Nease
Miss Holmes
Miss Gandy

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

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

JEM:AM

RECORDED
&
INDEXED

1100-195220-75
FBI
15 OCT 4 1947
C#247099

50 OCT 23 1947

EX-30

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/7/00 BY SP-KSK/BS
7/16/02

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

FORM NO. 1
THIS CASE ORIGINATED AT

LOS ANGELES

NY FILE NO. 100-26648 DMeK

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

SYNOPSIS OF FACTS:



Information received to the effect that one [REDACTED] New Gardens Road, NYC, had received mail for HANS KISLER. Subsequent interview revealed information [REDACTED] received mail for a HANS KISLER but not believed identical with subject. [REDACTED] advised that subject is admitted Communist and conducted program of Communist art in Germany. [REDACTED] also submitted information regarding other Communists but admitted his information received from [REDACTED] and [REDACTED] both NYC. Bureau reported as to KISLER'S contemplated departure for Paris. Investigation conducted to locate subject and he was found at Malibu Beach, Cal.

RUC

REFERENCE:

Bureau File No. 100-195220.

cc to E.P.
10/10/47
pac

Report of Special Agent [REDACTED] New York,
7/21/47.

Letter to Los Angeles, 8/6/47.

Bureau teletype, 8/19/47.

Los Angeles teletype, 8/21/47.

COPIES DESTROYED

APPROVED AND
FORWARDED

BY [REDACTED]

COPY OF THIS REPORT

- 5 - Bureau [REDACTED] COPY IN FILE
- 3 - Los Angeles (100-18124)
- 3 - New York

DO NOT WRITE IN THESE SPACES		RECORDED INDEXED 15-A
100-195228-76		EX-30
100-195228-76		7-2034

NY 100-26648

DETAILS:

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

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

b7c
[REDACTED] stated further that he was not acquainted with [REDACTED] and furthermore had never seen him in his life. He explained that the neighborhood had changed greatly in the past few years and that he was not now acquainted with the majority of his neighbors.

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

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

NY 100-26648

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

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

b7c

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

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

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

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

NY 100-26648

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

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

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

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

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

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

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

MAT:BR
100-18753

me
9-26-47

WASHINGTON AND LOS ANGELES FROM WASHINGTON FIELD 26 330P

DIRECTOR AND SAC URGENT

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

HOTTEL

BUREAU

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31 OCT 11 1947

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 7 1947
RECE'D 3 SEPT
TELETYPE
MA
AY

WASH FROM NEW YORK 24 7 11-47 P

DIRECTOR URGENT

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnee
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy
b6 b7c
Congress

HANS EISLER, ISR. REURTEL OCT. SEVENTH. INFORMATION SERVICE, NY PUBLIC LIBRARY, STATES COPIES OF MOSCOW DAILY NEWS, JULY EIGHTEENTH, NINETEEN THIRTYFIVE ARE AVAILABLE. LIBRARY RECORDS SHOW THAT MAGAZINE, SOVIET ART, DISCONTINUED PUBLICATION IN NINETEEN TWENTYNINE. LIBRARY INFORMATION SERVICE HAS NO RECORD OF PUBLICATIONS NAMED EVENING MOSCOW AND LITERARY GAZETTE. INFORMATION SERVICE SUGGESTS THAT LIBRARY-S SLAVONIC DIVISION, WHICH CLOSES AT SIX PM, MAY HAVE RECORD OF ONE OR BOTH THESE PUBLICATIONS UNDER RUSSIAN NAME. IF THERE ARE OTHER TRANSLATIONS OR IF ORIGINAL RUSSIAN NAMES ARE AVAILABLE, SUGGEST THEY BE FURNISHED THIS OFFICE WHICH WILL INDEXED ^{RECORDED} ¹⁰⁰⁻¹⁹⁵²²⁰⁻⁷ ^{SECRET} WITH SLAVONIC DIVISION TOMORROW. PHOTOSTATS ^{EX-32} ^{SECRET} OF MOSCOW DAILY NEWS FOLLOWING.

END

NY R 24 WA
60 OCT 21 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP-16SK BY SP-7MAC/CSW

SCHEIDT

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 9, 1947

FROM : SAC, New York

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

[Handwritten signature]
 Reurtels of October 7 and 8 and ourtels of the same dates.

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

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

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

VIA AMSD

7111
DEFERRED RECORDINGFJP:cls
100-26648

RECORDED

EX-25

V-100-117-107
19 OCT 13 1947

C# 247,098
[Signature]
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7-17-00 BY SP-165/LG
 SP-165/LG
 MACTOWN

53 OCT 16 1947 223

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. D. M. LADD
 FROM : J. E. Milnes
 SUBJECT: HANS EISLER, was.;
 INTERNAL SECURITY - R.

DATE: September 16, 1947

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

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

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

JEM:arm C#217,098
**ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED**
 DATE 7/7/90 BY SP-16SK/jm
 7-16-84 SP-7MAC/aww
 5,1 OCT 19 1947 286

RECORDED

100-17522-80
 F B R
 34 OCT 13 1947

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

SEP 16 1947

TELEMAPER

9/16/47
Flight 101
7/17/47
7/18/47
7/19/47
7/20/47
8/00/47

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

DIRECTOR AND SAC WASHINGTON FIELD URGENT

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

HOOD

ACK PLS

RECORDED

100-195220-81
F B I
34 OCT 13 1947

memo to add
JEM - 9-16-47
55001-7 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-165K/6X9
7/16/87 BY SP-165K/6X9
7/16/87 BY SP-165K/6X9

Mr. Tolson
Mr. E. A.
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
Gandy

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

SEP 16 1947

TELEMEETER

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

CONF 2 STATIONS

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

DIRECTOR, SACS WASH FLD, NEW YORK URGENT

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

HOOD

RECORDED

100-195220-82

C#247098

ACK PLS

F B I
34 OCT 13 1947

210 COPIES WFO

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

53 OCT 16 1947 - 123

Trans to NYe

CC Mohr
DATE 7/17/80
7/16/84

BYSPI65K/JS
SP-7MAC/jew

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TAMM
 FROM : D. M. Ladd
 SUBJECT: HANS EISLER

DATE: September 16, 1947

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

b7
 SAC Hood called this afternoon to advise that his office was making spot checks on Hans Eisler, that they had stops at the banks, airports and other places on him but that they did not have him under twenty-four hours surveillance and that they would not be able to guarantee that he wouldn't leave there without a full time surveillance, which would require the time of six men, that he, Hood, did not believe that this would be justified.

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

DML:da

RECORDED 100-195220-83

F B I
 34 OCT 13 1947 67247098

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED

DATE 7/17/00 BY SP-165K/PL
 7-16-84 SP-2MAC/EW

51 OCT 18 1947 226

Office Memorandum

• UNITED STATES GOVERNMENT

TO : D. M. LADD

FROM : H. B. FLETCHER

SUBJECT: HANS EISLER
INTERNAL SECURITY - R

DATE: September 18, 1947

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

D. C. Clark
D. C. Clark

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

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

HBF:MJJ

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

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/00 BY SP/6SK/PC
 C#247,098
 SAT/MAC/FW

51 OCT 18 1947 206

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

SEP 22 1947

TELETYPE

WASH FROM NEW YORK 2 22 4-02 P
DIRECTOR URGENT

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

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NY R 2 WA

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Landis
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Peiffer
Mr. Quinn
Mr. Nease
Miss Gandy
Clifford Odets
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FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

To: COMMUNICATIONS SECTION.

OCTOBER 8, 1947

URGENT

Transmit the following message to:

SAC
NEW YORK

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

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Mr. Nichols
Mr. Rosen
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Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Reese
Miss Gandy

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OCT 8 1947

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Per [Signature]

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UNITED STATES DEPARTMENT OF JUSTICE

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To: COMMUNICATIONS SECTION.

OCTOBER 7, 1947

Transmit the following message to:

SAC, NEW YORK

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

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UNITED STATES DEPARTMENT OF JUSTICE

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To: COMMUNICATIONS SECTION.

Transmit the following message to:

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SAC NEW YORK

OCTOBER 9, 1947

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

b7C
b7D

[REDACTED] EXPEDITE

YOUR INQUIRY AND FURNISH BUREAU WITH PHOTOGRAPHS ASAP.

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Hendzel
Wennington
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OCT 10 1947

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U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

OCT 10 1947

TELEMETER

✓ WASHINGTON 8 FROM CHICAGO

10

5-20 PM

✓ DIRECTOR URGENT

HANS EISLER, IS R. RENYTEL OCTOBER NINE LAST. JULY TWENTY-SEVEN
NINETEEN THIRTYFIVE ISSUE "EVENING MOSCOW" AKA "VECHERNIAIA MOSKVA"
AND JULY TWENTY NINETEEN THIRTYFIVE ISSUE "SOVIET ART" AKA "SOVETSKAIA
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EX 81

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Mr. Glavin
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Curran
Mr. Harboe
Mr. Mohr
Mr. Peacock
Mr. Quinn
Mr. Nease
Miss Gandy

Cook

F
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U. S. DEPARTMENT OF JUSTICE
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WASHINGTON FROM BOSTON

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HANS EISLER, IS DASH R. RENYTEL OCTOBER EIGHT. FILES WIDNER LIBRARY,
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Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

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g/r
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U. S. DEPARTMENT OF JUSTICE
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OCT 11 1947

✓
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Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mrs. Landy
Delaware
REPLACED
et al.

WASHINGTON FROM NEW YORK 6 11 443 PM

DIRECTOR URGENT

TO YOU
WIRE

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

SCHEIDT

HOLD PL

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5 OCT 23 1947

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COMMUNICATIONS

OCT 16 1947

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WASH FROM NEW YORK 23 13 6-49 P

DIRECTOR URGENT

HANS EISLER, ISR. REURTEL TENTH INSTANT.

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

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34 OCT 17 1947

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C# 247,098

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SP-7mac/law

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Davis
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

b7c
OCT 17 1947
OF J.A.

FEDERAL BUREAU OF INVESTIGATION
UNIT, STATES DEPARTMENT OF JUSTICE

CC-150

To: COMMUNICATIONS SECTION.

OCTOBER 17, 1947

URGENT

Transmit the following message to:

SAC
NEW YORK

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

HOOVER

RAC:IGS

G / R / C

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SAC RECD

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

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OCT 17 1947

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7/16/04 SP7mac/jewm
Per 44

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

FROM : D. M. Ladd

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

DATE: October 21, 1947

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

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

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

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

Browder, Ashford and Amter to address memorial"

The article began as follows:

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

RECORDED 100-19520-1

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

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

*Det. Director
10-7-47
RFE
Where all of the above
is furnished Dept & if
so where?*

C# 217,098
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DATE 7/17/00 BY SP/MAC/EM
7-16-84 SP/MAC/EM

NO
O
Assistant Attorney General T. Vincent Quinn
Criminal Division

October 7, 1947

Director, FBI

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

RECORDED 100-195020-94

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

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

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

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

b7c
Enclosures

RAC:mvb

COMMUNICATIONS SECTION
MAILED 4
★ OCT 8 - 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Land
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Kohn
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

800-6-347

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2/16/04 SR7MAC/EW

Police Memorandum • UNITED STATES GOVERNMENT

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

DATE: October 14, 1947

(MS)

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

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

To photostat 10/14
Do not file
There is also enclosed a photostatic copy of the entire issue of "Music Vanguard", Volume 1, No. 1, for March-April, 1935. These were obtained from an original copy of the pamphlet maintained in the files of JOHN A. CLEMENTS ASSOCIATES, 250 West 57th Street, New York City.

2 B Below
ATTACHED
33 Encls. - VIA AMSD

DEP 10/14

cc: NY 100-86709

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MUSIC VANGUARD

A CRITICAL REVIEW

VOLUME 1, NUMBER 1

MARCH-APRIL, 1935

CONTENTS

INTRODUCTION	1
NEGRO SONGS OF PROTEST IN AMERICA	<i>Lawrence Gellert</i> 3
A NOTE ON YOUNG COMPOSERS	<i>Aaron Copland</i> 14
PREFACE TO ALL LINGUISTIC TREATMENT OF MUSIC	<i>Charles Seeger</i> 27 31
NOTES	
HISTORY OF THE GERMAN WORKERS' MUSIC MOVEMENT FROM 1848	<i>Hanns Eisler</i> 33
HANNS EISLER: PHOTOGRAPHS	34

Editor: AMNON BALBER, MAX MARGULIS, CHARLES SEEGER
Contributing Editors: LAN ADOMIAN, HENRY COWELL, ELIE SIEGMESTER

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GERMAN WORKERS' MUSIC MOVEMENT

35

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

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

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

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

Photographs on opposite page.

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

Courtesy Sovfoto

HISTORY OF THE GERMAN WORKERS' MUSIC MOVEMENT FROM 1848

Hanns Eisler

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

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

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

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

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

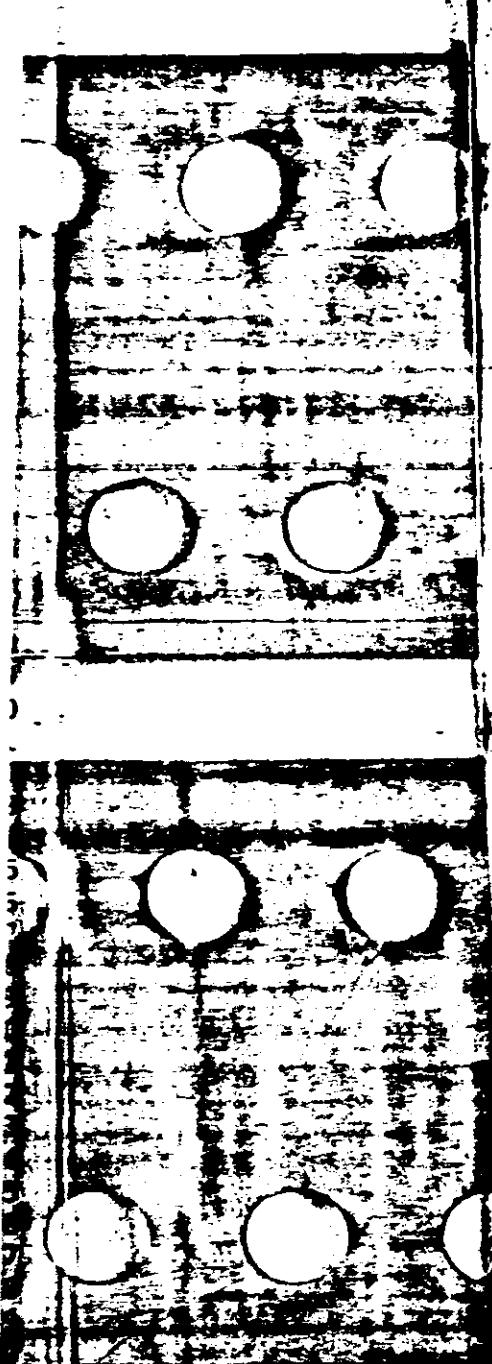
THE FIRST STAGE: FROM THE REVOLUTION OF 1848 TO THE ANTI-SOCIALIST LAW

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

Photographs on opposite page.

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

Courtesy überfluss



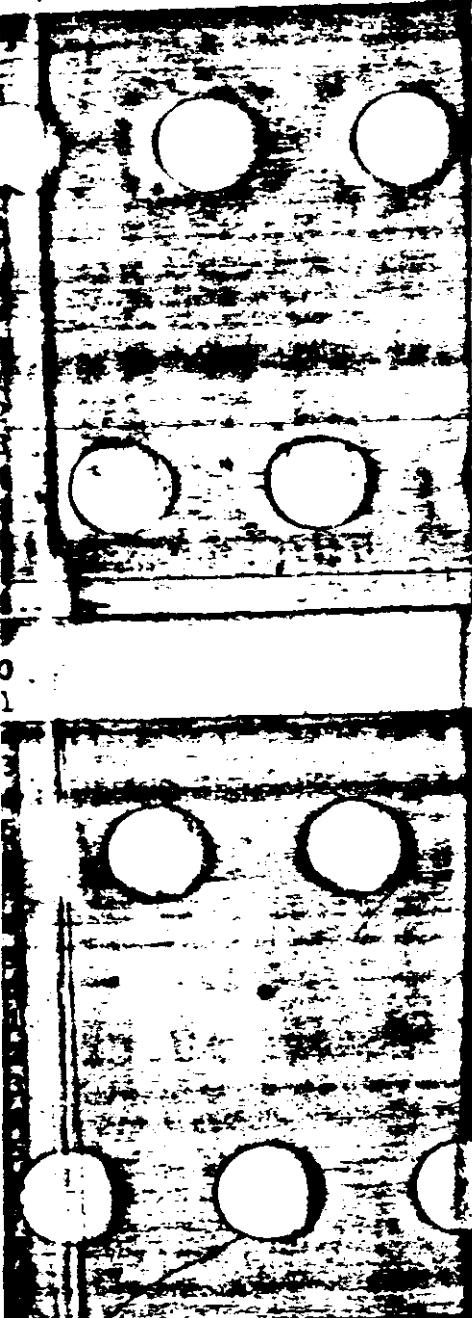
MUSIC VANGUARD

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

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

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

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



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

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

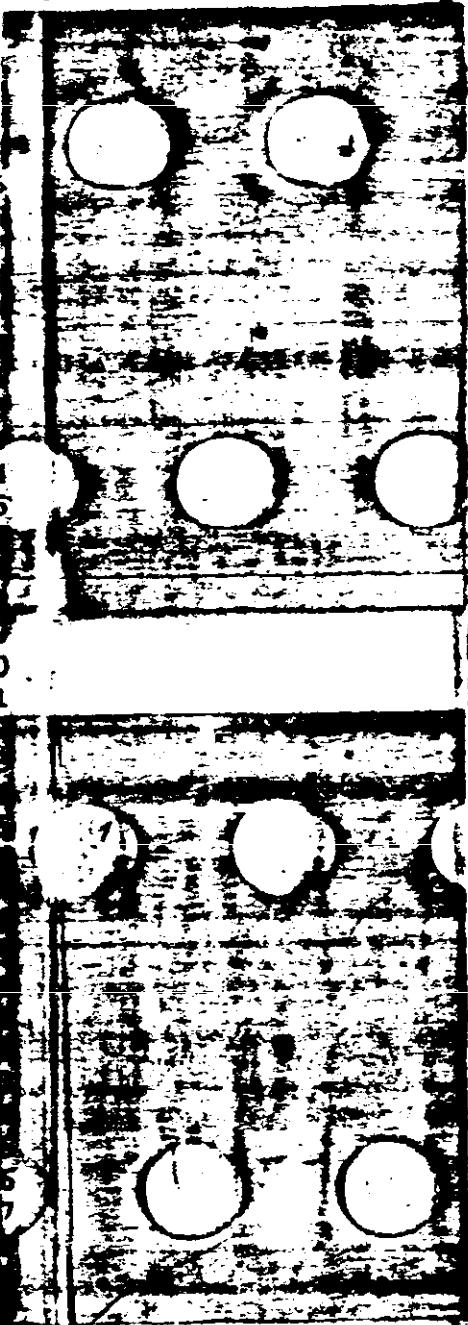
Toward the end of the last century, despite the oppressive tactics of the bourgeoisie, there began the tremendous upswing of the S.P.D., at that time the leader of the struggling working class. The combat between Marxists and Lassalleans had no important effect upon the youthful cultural organizations.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

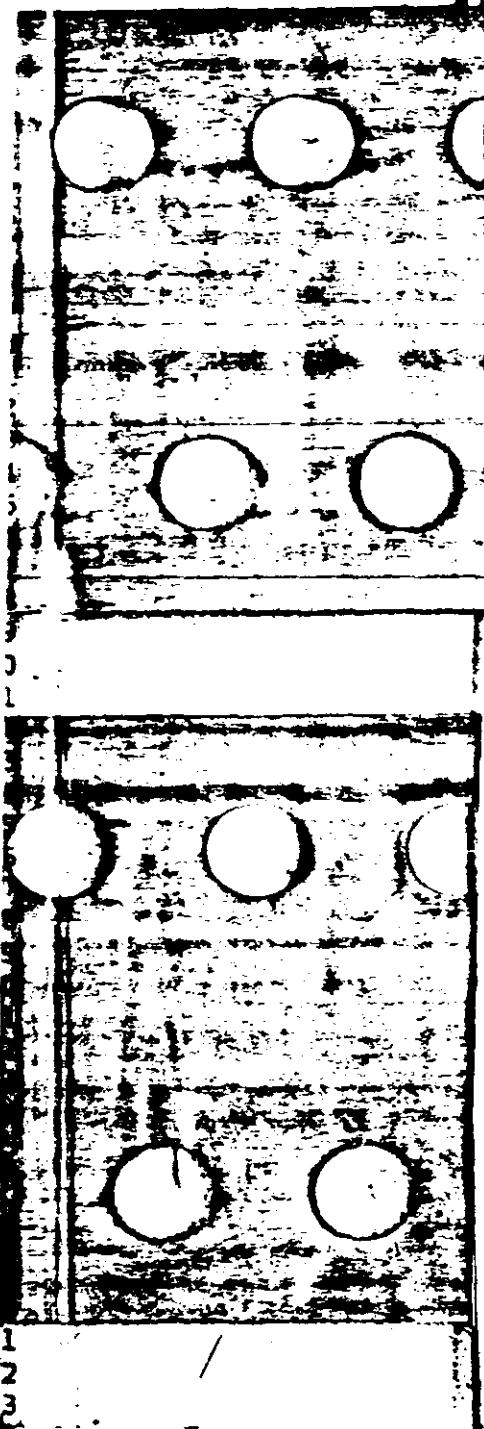
To be a member of a workers' choral society or orchestra meant to be of higher social prestige. Connected with membership were money sacrifices—not only for dues, but for sociability and the alcohol-rites of the society's life. Spare time was necessary, and certain musical inclinations, which often could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

MUSIC VANGUARD

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

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





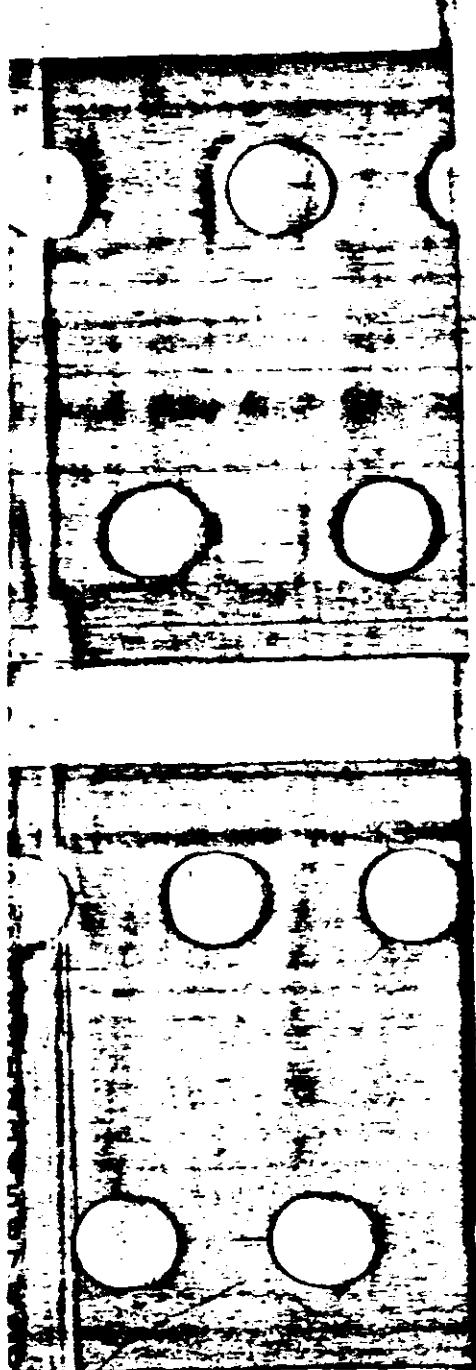
pathos, but it was precisely these traits which made them popular. A modern industrial proletarian, hardened by the horrors of the war, trained by a revolution, and not crushed by the counter-revolution and Fascism, cannot listen to the rather wretched song, *Freiheit wir warten dein*, without shaking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

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

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

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

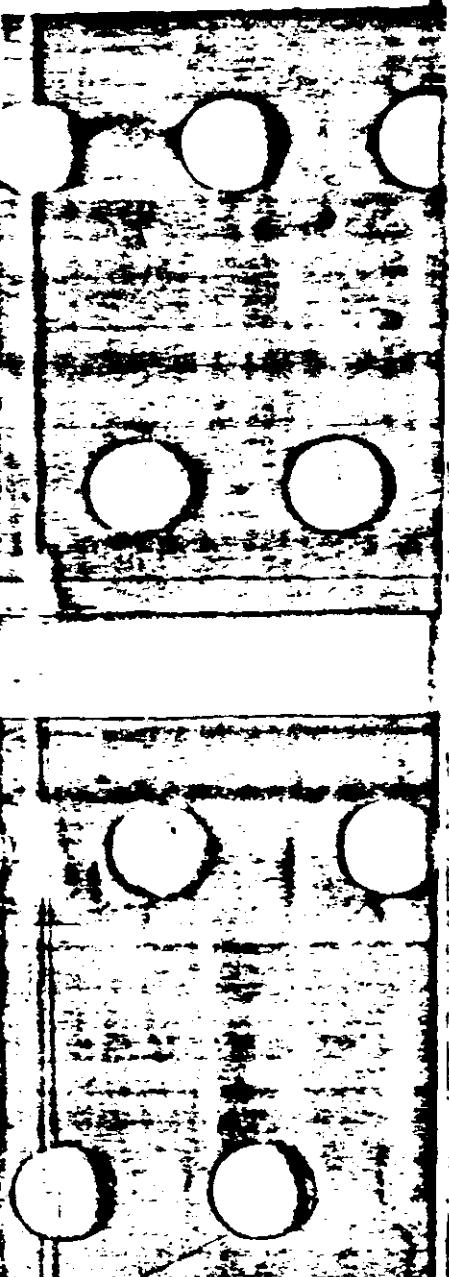
MUSIC VANGUARD



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

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

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



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

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

MUSIC VANGUARD

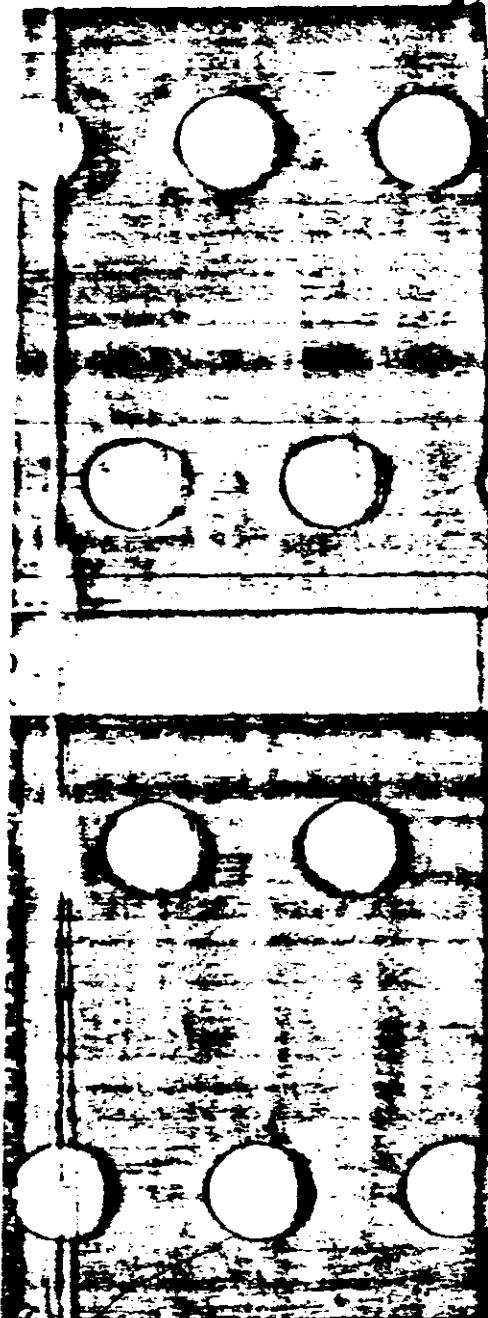
politically, these works of Lendvai reproduced the attitude of the right wing of the S.P.D. and petit bourgeoisie sympathetic to it. Lendvai took the words for his songs from the reformist worker-poets, Max Barthel and Karl Bröger, but in addition, he set music to very many bourgeois lyrics and religious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

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

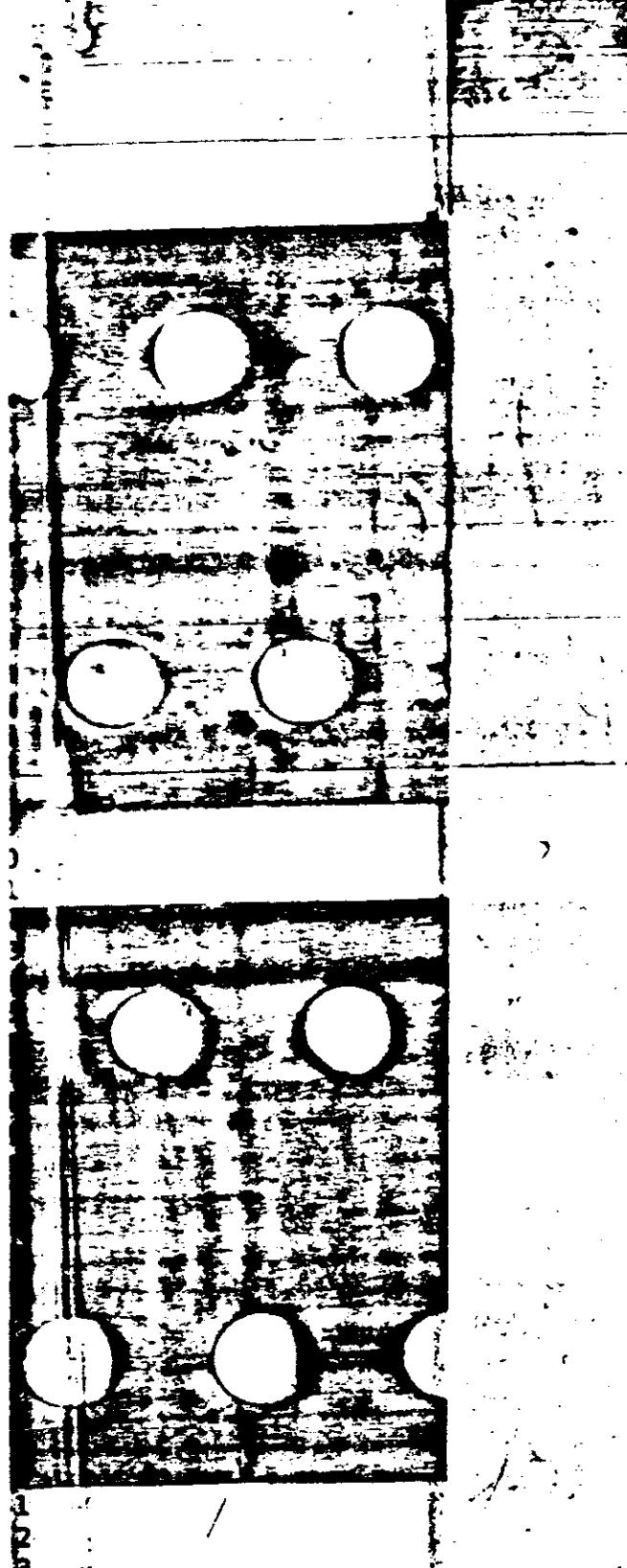
nized the pernicious course of the D.A.S.B. Reformist practice in the cultural movement must be confronted not only by revolutionary theory, but by revolutionary practice." The result of this false tactic was that only a small number of revolutionary workers stepped out of the D.A.S.B. and separated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

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

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



MUSIC VANGUARD

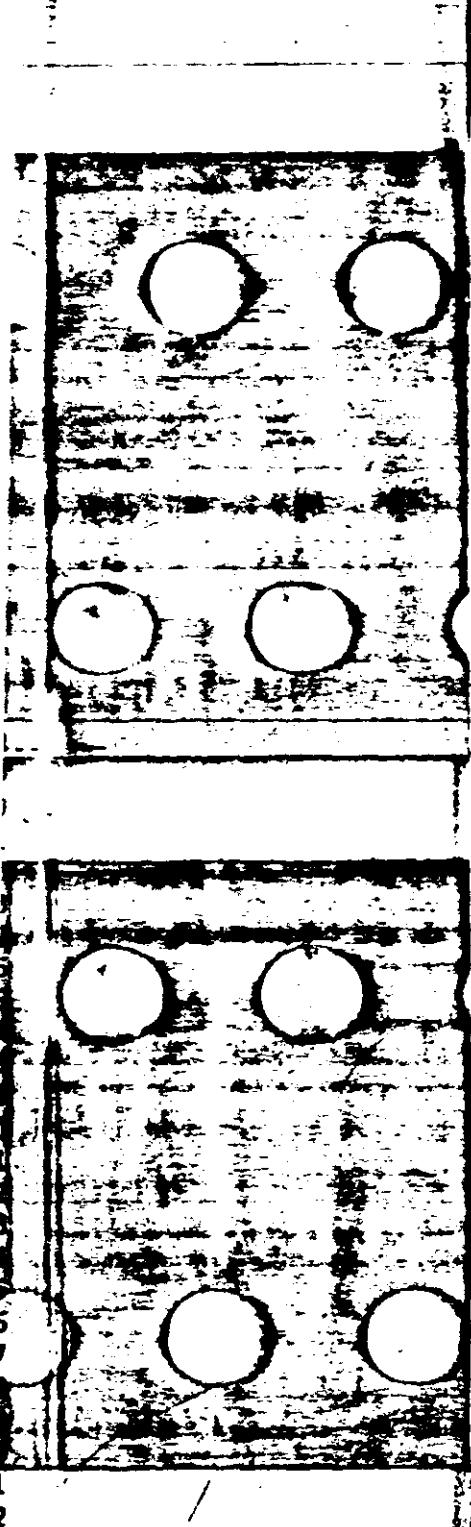


youth more and more away from participation in musical activity. The D.A.S.B. was viewed by the politically developed proletariat as an obsolescent organization, out of which no benefit for the fighting working class could be expected. The politics of the D.A.S.B. followed in the wake of the S.P.D. which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

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

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

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



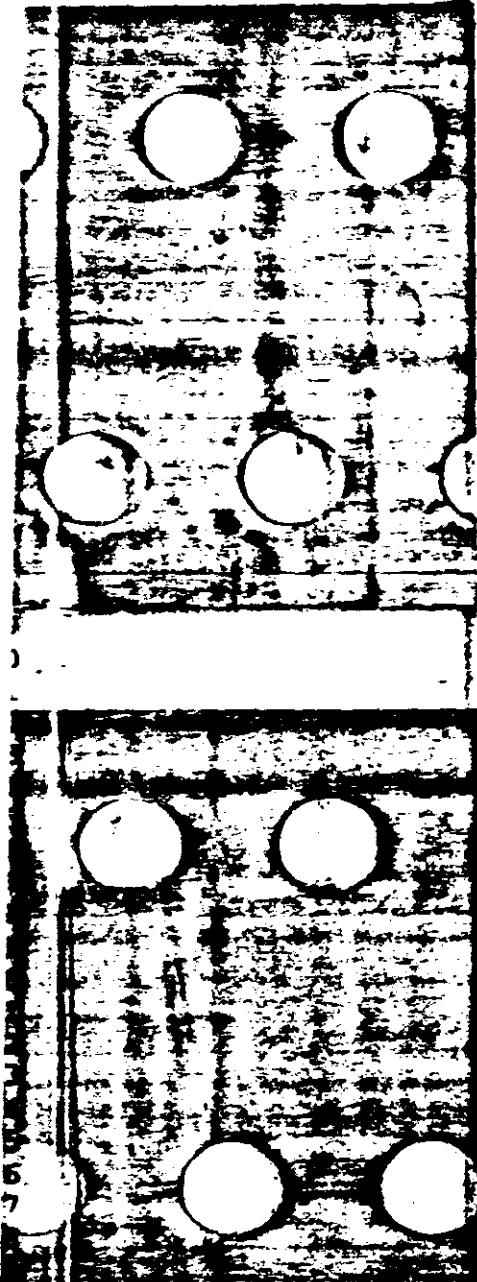
It therefore stands above the class struggle. The concert, a solemn holiday occasion, will dispel the everyday cares of the worker and will enoble and cultivate him. ("Art for the people.") While it is true that the life of the worker with his cares and joys must be reflected in modern art, on the other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

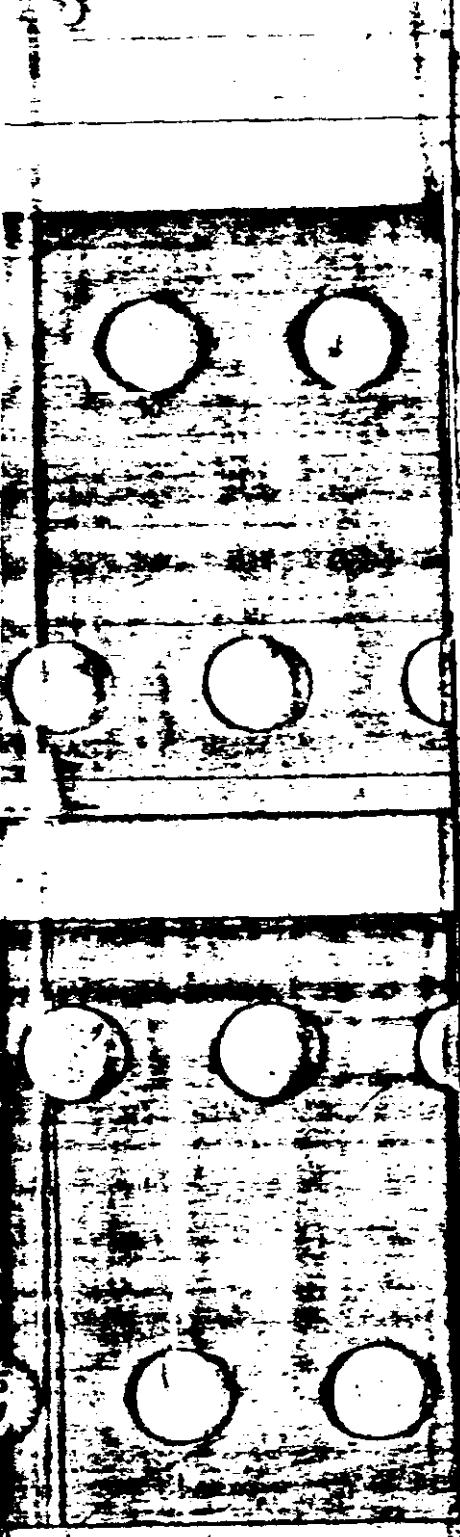
These differences between the reformists and revolutionary worker-singers began in the disputes over the choral works of Hanns Eisler. These choruses were novel in that they clarified the contradiction between revolutionary statement and the concert form, by the radicalization of their political and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

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

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

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





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

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

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

MUSIC VANGUARD

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

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

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

(Translated by S. A.)

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TRANSLATION FROM THE GERMAN

GERMAN MISERE

A New Song

By Bertolt Brecht and Hanns Eisler

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

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

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

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

Translator: [REDACTED] *bz*

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Office of the Attorney General.

Washington, D. C.

EXECUTIVE ASSISTANT TO THE
ATTORNEY GENERAL

October 2, 1947

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

①
Re: Johannes or Hans Eisler and his wife,
Luise Anna Eisler (A-7501031 and A-7501032)

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

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

Mr. Tolson	✓
Miss Tammie	
Mr. Clegg	
Mr. Glavin	
Mr. Leard	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
Mr. Garneau	
Mr. Herbo	
Mr. Mohr	
Mr. Pennington	
Mr. Quinn Tamm	
Mr. Nease	
Mrs. Gandy	

J. G. Morison
Attala
Chas. H. Clegg

ENCLOSURE ATTACHED FOR

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

Graham Morison
RAE
10/11/47

ENCL ATTACHED

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