

1 novel and spoke to Mr. Davies on many, many occasions.  
2 I had to take his word that they were the facts. He  
3 had published the novel and we were criticized severely  
4 by the press in New York and elsewhere. As I remember,  
5 it was started up by this Professor Dewey from Columbia  
6 University. From what I read and heard, he was a  
7 Trotskyite and they were the ones who objected mostly  
8 to this film because of Lenin versus Trotsky --

9 MR. STRIPLING: That is Dr. John Dewey.

10 MR. WARNER: Yes. That is what I read. He made  
11 statements in the New York Times which were as long as  
12 the paper was, but as to the actual facts, if they  
13 weren't portrayed authentically -- I never was in Russia  
14 myself and I don't know what they were doing in 1942,  
15 other than seeing the events of the battles for Stalingrad  
16 and Moscow, which we all saw in the films and read about.  
17 But I talked to Mr. Davies about that after we were  
18 criticized, and there is only one thing that happens  
19 which is a license, what we call condensation in the  
20 making of films. We put the two trials in one and the  
21 two trials were condensed because if you ran the two  
22 trials it would go on for twenty reels. I personally  
23 did not consider that film pro-Communist at the time.

24 MR. THOMAS: Now, it is 1947. Do you think it is  
25 pro-Communist now?

26 MR. WARNER: That I would have to think over. Let

1 put you on your Company on the spot for making  
2 "Mission to Moscow," but if it was made as in other  
3 films at the request of the Government as a so-called  
4 patriotic duty, you would have no other course to fol-  
5 low and you would naturally be expected to do so.

6 MR. WARNER: The general feeling as I found it in  
7 Washington was a tremendous fear that Stalin might go  
8 back with Hitler because he had done it before.

9 MR. THOMAS: No. What we want to get at is the  
10 reason, not the general feelings.

11 MR. WARNER: Yes, but I am just going to come back  
12 to that.

13 MR. THOMAS: All right.

14 MR. WARNER: The Russians were very discouraged and  
15 they figured that the United States was not going to back  
16 them up with Lend-Lease and so on and so forth in suf-  
17 ficient quantities to beat Hitler, which was very, very  
18 important to civilization, and the feeling was if a film  
19 could be made -- and I imagine other things were being  
20 done -- to assure the Russians and Stalin --

21 MR. THOMAS: Can't you be more specific. You say  
22 a feeling existed.

23 MR. WARNER: Yes.

24 MR. THOMAS: We want to know more about the specific  
25 thing, something more than just a general feeling. We want  
26 to know the persons in the Government who got in touch with

1 and spit unless you hit a college man."

2 They write about twenty-one cylinder heads  
3 that were broken. They can't write about the 1,500,000  
4 good airplane motors produced. These are the kind of  
5 things they write about. That play disgusted me. I  
6 almost got into a fist fight in the lobby.

7 I said, "How dare them." They wrote about  
8 twenty-one little cylinder heads that were cracked. And  
9 the play is a good play, but it has all of this stuff  
10 in it. In fact, it won the Critics' Award in New York,  
11 and was directed by a chap named Elia Kazan who is now at  
12 Twentieth Century Fox as a director. He directed  
13 "Boomerang" and is now going somewhere to make a pic-  
14 ture for them.

15 MR. THOMAS: What is the new one?

16 MR. WARNER: "Gentlemen's Agreement." Can I say  
17 something off the record? \* \* \*

18 MR. THOMAS: Put it on the record.

19 MR. WARNER: This fellow is also one of the mob.  
20 I know of him. I pass him by but won't talk to him.

21 MR. STRIPLING: Doesn't it kind of provoke you to  
22 pay them \$1000 or \$2000 a week and see them on the picket  
23 lines and joining all of these organizations and taking  
24 your money and trying to tear down a system that provides  
25 the money?

26 MR. WARNER: That is absolutely correct because I

1           LOS ANGELES, CALIFORNIA, THURSDAY, MAY 15, 1947. 10:00 A.M.

2           - - -

3           MR. THOMAS: The meeting will come to order.

4           Let the record show Mr. McDowell and Mr. Thomas are  
5           present. The first witness will be Mr. Adolphe Menjou.

6           ADOLPHE JEAN MENJOU,

7           having been first duly sworn, testified as follows:

8           MR. STRIPLING: Mr. Menjou, will you tell us your full  
9           name and present address for the record?

10          MR. MENJOU: My name is Adolphe Jean Menjou. I live  
11         at 722 North Bedford, Beverly Hills. I was born in  
12         Pittsburgh of an Irish mother and a French father.

13          MR. STRIPLING: What is your occupation, Mr. Menjou?

14          MR. MENJOU: I am a motion picture actor.

15          MR. STRIPLING: How long have you been in that busi-  
ness?

16          MR. MENJOU: 34 years.

17          MR. STRIPLING: How long have you been in Hollywood?

18          MR. MENJOU: 27 years.

19          MR. STRIPLING: Mr. Menjou, this is a Sub-Committee  
20         of the Committee on Un-American Activities of the U. S.  
21         House of Representatives. It is sitting here in Los  
22         Angeles for the purpose of receiving any testimony and  
23         information dealing with the subject of alleged Communist  
24         activities or influences within the motion picture industry.

25          The Sub-Committee has invited you here today in order

1 that it might have the benefit of any information or views  
2 you care to furnish them on the general subject.

3 Therefore, if you desire, you can proceed to make a  
4 statement, or if you prefer, we will ask you questions.

5 MR. MENJOU: Well, I will make a short statement first.

6 I believe that Hollywood is one of the main centers of  
7 Communist activities in America, due to the fact that our  
8 greatest medium for propaganda, the motion pictures, is  
9 located here and that it is the desire of the masters in  
10 Moscow to use this medium for their purposes, which is for  
11 the overthrow of the American Government.

12 MR. STRIFLING: Mr. Menjou, we have had various wit-  
13 nesses here to testify as to the manner in which the  
14 Communists have infiltrated into Hollywood. Do you consider  
15 that the principal danger is in the screen writers, actors,  
16 the producers, the studio executives, or just what group do  
17 you think is responsible for permitting these people to do  
18 their work?

19 MR. MENJOU: I would say being the producer being the  
20 man who would handle the finances and responsible for the  
21 release of the product, he would be the man upon whom the  
22 responsibility lies. If he is alert and if he is an active  
23 real American in the sense I consider being an American,  
24 he will see that no propaganda comes out on the screen.

25 This is a very difficult thing to straighten out be-  
26 cause since this has come to the fore we have had to change

1 our ideas in this country. For centuries the banker was the  
2 heavy skinflint in the small town, so that when you write a  
3 story you cannot emasculate all of the elements in your play.  
4 Therefore, when the banker comes along, as in "The Best  
5 Years of Our Lives" and in "Boomerang", he is made more of a  
6 heavy.

7 I object to the lines being told that way. That is  
8 very dangerous. In "The Best Years of Our Lives", which is  
9 excellent, that very thing occurs. Then there is a scene  
10 where the officer takes the seat of the serviceman. That  
11 is not true, because 70 per cent of the seats are allocated  
to servicemen.

12 Now, there must be a definite plan in the script to  
13 place that thought. In the motion picture business, which  
14 has been a study of mine, it is awfully, awfully easy to  
15 stir the emotions of the people. I am swayed myself even  
16 by sentiment on the radio. After many years, I have found,  
17 that to be successful in the motion picture business, you  
18 cannot be a villain. A villain is a man who kicks an old  
19 lady in the stomach. A hero is one that pats the little  
20 boy on the cheek. To make a real villain you make him  
21 tear off a kitten's hair.

22 Now, the slight propaganda is in this boy going to the  
23 bank and saying to the banker, "I want a loan of a thousand  
24 dollars." And the banker, with heavy accent, says, "I'm  
25 terribly sorry, but we can't let you have the money because  
26 you have no security."

1        "I am a veteran and I fought at Guadalcanal and Iwo  
2 Jima. But you can't give me the money?"

3        The banker says, "We can't. We wouldn't have a bank  
4 if we did that. There would be no country, but individuals."

5        The thing is told and you say to yourself -- when I  
6 saw the scene, I said, "Good God! What are they trying to  
7 sell us?" They should go to Washington and have the G.I.  
8 Bill of Rights changed, but not do this. Those things  
9 are done, in my opinion, deliberately. So you have to be  
10 very careful where you draw the line.

11       Then they made a picture called "North Star" on orders  
12 from Washington. I am told -- I have no proof -- it was a  
13 dreadful picture that drew a picture of Russian life as  
14 idyllic. They had phoney flowers all around in the fore-  
15 ground. But this film and "Mission to Moscow", made by  
16 Warner Bros., I believe, did not show the Moscow trials;  
17 they did not show Mr. Zinoviev or Mr. Bukarin being tried.  
18 They did not show Mr. Zinoviev saying, "I am a Fascist Dog."  
19 It was a dreadful film, thank God.

20       In forthcoming pictures, if the first Iron Curtain  
21 picture or Soviet spy picture is good, something like "I Chose  
22 Freedom", if it is a success you will see fifty of them made.  
23 I hope the first one is a success; and then they will have  
24 an idea what goes on in Russia.

25       MR. THOMAS: Who is making that picture?

26       MR. MENJOU: Schenck. Columbia bought the title.

1 Warner Bros., M.G.M., and all the others are on the band  
2 wagon. They are in the business for money. If they make  
3 the spy trial in Canada, which is a public domain, and  
4 anybody who gets it first can make it, they will see a  
5 horrible story of Rogov and Zapotkin up there undermining  
6 the government along with David Rose and Professor May.  
7 That is a horrible story. There is no reason to believe  
8 that is going on here. There is no reason to think they  
9 would avoid America in that situation at all.

10 MR. THOMAS: Have you any reason to believe it is  
11 going on here?

12 MR. MENJOU: That I have proof of it? No, I have  
13 no proof. I couldn't have, because it is too carefully  
14 hidden and it would not have come out in Canada had not  
15 Guzenko told it. Mr. MacKenzie King tried to kill it.

16 A handful will say I am pretty hard on the Communists  
17 but not the others. I know from conversations I have had  
18 with people I have met in their houses, they will say,  
19 "He is a Communist." I will ask, "Is he a member of the  
20 party?" and they will say yes. I know a teacher born in  
21 Europe and who took out his citizenship papers. I gave his  
22 name to Jack Tenney but he didn't call him -- Jack's  
theory --

23 MR. THOMAS: What school is he teaching at?

24 MR. MENJOU: He has private classes.

25 MR. THOMAS: Do you know his address?

26 MR. MENJOU: No, I don't; but I gave it to Jack Tenney.

1 He can be gotten through the Screen Writers' Guild. He is  
2 not working now. You see how this thing is working. He is  
3 a bad boy now so he isn't working. But let this Committee  
4 fail in its job and we are all in trouble, particularly  
5 the little people. But I don't give a hoop. If they don't  
6 want to hire me, they don't have to. The miracle of this  
7 thing is the fear; that is what frightens me.

8 MR. THOMAS: Why would the Screen Writers' Guild have  
9 this man's address? Does he belong?

10 MR. MENJOU: Oh, yes; he can't work otherwise, the same  
11 as I have to belong to the Screen Actors' Guild.

12 MR. THOMAS: You said he was a teacher, and I was  
13 wondering.

14 MR. MENJOU: He is not a teacher. He does it on his  
15 own. I am told that and the man who told me is one of the  
16 outstanding confused liberals here who won't even talk to  
17 him now. He said, "I told him, 'You came to America and  
18 took citizenship papers out and were teaching Marxism. I  
19 met him with John Beriut, Ambassador to Moscow, and  
20 General De Gaulle's aide.' I said, 'You have not read  
21 Das Capital. It is 1100 pages of crap, and you couldn't  
22 read it. All I know it is against the American form of  
23 government and yet all the time you are making a living  
24 here.'" He walked out. Then he tried to make a date with  
25 Beriut and he wouldn't meet him because he is anti-  
Communist to the core.

26 Now, you asked whom I thought was responsible. Now,

1 the producer must be in the last sense. I don't blame him  
2 for it, but if he is alert it will not be on the screen.  
3 The orders by John Howard Lawson to the Screen Actors'  
4 Guild were, "In every picture put in key principles of  
5 propaganda, particularly in the expensive set, so that it  
6 cannot be retaken." That was their orders.

7 The people are not aware of it, but take ten years of  
8 that steadily without control and you will have trouble.  
9 I will say to the producer, "It is a dangerous scene." He  
10 will say, "I don't see it that way." Maybe it costs  
11 \$75,000.00. It should be seen in the script. We should  
12 sell Americanism to the American people and show them what  
13 this great country has done for the world.

14 MR. THOMAS: Why don't they see it in the script? We  
15 asked Mr. Ginsberg yesterday about that. He was here and  
16 we asked him why he didn't see it.

17 MR. MENJOU: He cannot possibly read all of the scripts  
18 and he cannot possibly all of the rushes or daily work that  
19 goes through the studio. He couldn't run that studio if he  
20 would read every script methodically and carefully.

21 Now, here is the danger in the interpretation of a  
22 scene. An actor can change it by an expression of his face.  
23 You can give me a scene that is just as nice and patriotic  
24 to America as you want, and I will change it by a sneer or  
25 anything I want. Or I can play it the other way. We have  
26 many, many dangerous directors and actors, or many of them.

1           MR. THOMAS: Could you name some of those dangerous  
2         people?

3           MR. MENJOU: I can name them but I don't want them  
4         quoted.

5           MR. THOMAS: No, they won't be.

6           MR. MENJOU: I don't want them quoted, because many of  
7         them we are winning over. This question of names, among  
8         those who are watching this thing and have been for a long  
9         time, for the past ten years, -- we don't know whether the  
10        people are Communists or not, naturally. One gentleman  
11        whose name I will give you, John Cromwell, whose name is  
12        right here, is a member of the Progressive Citizens of  
13        America; he is on the board of directors, was a member of  
14        the board of directors of the Independent Citizens Committee  
15        of the Arts, Sciences and Professions. He told me one  
16        night in his own house where Simoniev was present,  
17        "Capitalism is through and you will see the day."

18           I said, "Well, John, what will you put in its place?"

19           He said, "You will see. You will live to see it. It  
20        is through."

21           I said, "If it is through, why borrow money so much.  
22        If that is your proof, it must be a pretty good form of  
23        government."

24           He owns the building in Beverly Hills, the Merrill,  
25        Lynch, Pieroe, Fenner and Beane Building. He paid  
26        \$55,000.00 for it and was offered \$125,000.00 for it and  
       turned it down and signed a ten-year lease. Now, how do you

1 figure that? What kind of hypocrisy is that? He is on the  
2 Hollywood Radio Group, which I, as a Republican in Beverly  
3 Hills, fought because it was headed by Peter de Lima,  
4 Alvin Wilder and a complete Leftist group. He supported  
5 Herbert Sorrell and all of the actors at the last big  
6 Actors' Guild which he happened to break up by resolutions.  
7 The board of directors of the Screen Actors' Guild found  
8 out this was a jurisdictional strike, Communistic dominated,  
9 and yet a group of ten actors stood up and tried to have the  
strike settled on Sorrell's side. That list is here.

10 Paul Henried, foreign-born, spoke. It is a matter of  
record. Eddie Robinson, foreign-born, spoke. I am not  
11 saying that, because lots of foreign-born are very nice,  
12 very nice people. These men should be very careful. It is  
13 strange to see Gregory Peck's name on this list. He didn't  
14 speak. Sorrell spoke -- gangster and thug. He told a  
15 friend of mine, "Did you ever break a man's arm and hear  
16 it snap? It is wonderful." He is the kind of a man I  
17 heard Father Dunne on the air with the Leftists stand up  
18 over at KXLA about eight weeks ago on a platform with  
19 Peter de Lima, a lawyer, and Averil Berman accuse the  
20 producers of a conspiracy to continue the strike, and stated  
21 that Sorrell was one of the finest men he ever met.

22 We sent over Crawford, Reagan and Dales who talked  
23 to him from 8:00 to half-past 12:00. He became alarmed  
24 and then a group of Catholics called on Loyola. We got  
25 him off one Sunday but he is on Friday night with the same

1 group.

2 Now, you asked me for some names. I am taking the  
3 names out of Jack Tenney's Committee of those that I happen  
4 to know from evidence, for this is their position due to  
5 their duly elected board of directors in the Screen Actors'  
6 Guild. I introduced a motion that the entire party vote  
7 on a motion that the membership of the Screen Actors' Guild  
8 stand by its duly elected board of directors and it was  
9 almost universally voted and the meeting was over. But they  
10 stood there and spoke and everyone of them said, "You have  
11 done a great job as the Screen Actors' Guild. But now,  
12 what about the honest, decent Americans working in the  
studios and keeping it open?"

13 Because had the actors gone with Sorrell it would have  
14 been closed down and it would have been in the hands of the  
15 Communists, as Mr. Brewer and Mr. Touhy will prove to you.  
16 Jack Tenney will prove that Sorrell has a card under the  
17 name of Herbert K. Stewart, and the handwriting expert,  
18 Mr. Sellers, testified to that. They are earning not less  
19 than \$300,000.00 to \$400,000.00 a year. I find no answer  
20 for it.

21 MR. STRIPLING: You have been here for many years,  
22 Mr. Menjou. Have you noticed there has been an increase  
23 in this influence or infiltration in the past ten years?

24 MR. MENJOU: Yes. Let me phrase it this way: That as  
25 the opposition has become more alert and we have tried to  
26 find out by parties and by conversation and by meetings in

1 our homes and by people who are my friends -- a big pro-  
2 ducer was in my house one night and said, "There is no  
3 prostitution in Russia or any venereal disease in Russia."

4 I said, "Are you out of your mind? I will get hold of  
5 Lyle Ryker, who shipped thousands of dollars of medicine to  
6 Russia for that purpose."

7 So the infiltration, as these things ebb and flow, it  
8 has gotten worse -- although I have no actual figures --  
9 up until, say, three years ago and now it is becoming  
unpopular.

10 But some of them have taken the bit in their teeth and  
11 they don't care. You will see the whole bunch at the  
12 Wallace meeting; every one of them will be there.

13 MR. STRIPLING: Do you think that the Allied relation-  
14 ship which existed between Russia and the United States  
15 during the war served as a vehicle, so to speak, for these  
16 people to increase influence? -

17 MR. MENJOU: That is right, because Mr. Chaplin was on  
18 the air. I heard him repeatedly with the man he broke with  
19 named Arden -- his right name is Kiegler, an Austrian-born  
commentator; he was on a small local station, never nation-  
wide, advocating a second front. The only gun Mr. Chaplin  
21 ever heard go off was a pop gun in his studio, yet he is  
22 a military expert and a financial expert.

23 MR. STRIPLING: What do you think of the pictures,  
24 "Song of Russia" and "Mission to Moscow"? Don't you think  
25

1 they were produced as pure pap for the Communists?

2 MR. MENJOU: No question about it; in my mind, there is  
3 no question about it.

4 MR. STRIPLING: In other words, the motion picture in-  
5 dustry was just prostituted for Communism.

6 MR. MENJOU: I don't think there is any question about  
7 it whatsoever, but fortunately it happened to be shocking  
8 entertainment. They stank. If you haven't got entertain-  
9 ment in a picture, it is dead. That is what we call a  
10 "Stetson picture", where you reach for your hat.

11 Many able men are here, men who are capable of making  
12 a picture like "Best Years of Our Lives", which is a superb  
13 piece of entertainment and the best kind of acting which has  
14 the class struggle all the way through it, and if it is good  
15 entertainment, it is dangerous, because then the people will  
16 go to see it, and many people are not conscious of it; some  
17 are and some are not.

18 My wife said she wasn't conscious of it, so it lost its  
19 message. But if it can gain 50 adherents, because you gain  
20 50 here and you gain 50 there and 50 there, it is bad.

21 MR. STRIPLING: Do you think the time will arrive if  
22 this situation is not correct where people will openly  
23 rebel against the Communist film in such a manner that they  
24 might walk out of theaters and boo pictures?

25 MR. MENJOU: The great danger is this -- I would welcome  
26 it myself, if I knew that a picture was directed by a known

1 Communist, or worse than that, he is not a Communist but  
2 plays their game. For instance, I have interrogated many  
3 of the people I know very well, and ask, "Why do you still  
4 belong to the Independent Citizens Committee of the Arts,  
5 Sciences and Profession when you know it is labelled a  
6 Communist front organization and you know and admit there  
7 are Communists in it? Why don't you quit?"

8 They say, "Well, we have to stay in there to watch  
9 them." That is the answer they give you, but that is not  
10 true.

11 And I say, "Why are you in it?"

12 "Well, how will I be able to help? How can I under-  
13 take to help anyone?"

14 I said, "You have the Red Cross. My God, raise the  
15 salary of the people in your house; instead of giving your  
16 caddy two bucks, give him ten. That is how to help the  
17 underdog. But don't help Communism."

18 Have I heard Mr. Chaplin, as Mr. Ford did, say he would  
19 raise the salaries of people in his studios? If he did, I  
20 would say, "There is Mahatma Ghandi; he believes it." Mr.  
21 Bernard Shaw, another Pinko, never gave a nickel away in  
22 his life, and he is worth five million if he is worth a  
23 cent.

24 Mr. Chaplin never had a suit made to order in his  
25 life. I am telling you, he is so cheap he squeaks. That  
26 is the truth.

1           MR. STRIPLING: I submit if you could get Mr. Menjou  
2         to appear in Washington at an open hearing, he would be  
3         able to convince the people there very quickly.

4           MR. THOMAS: You can put this right on the record.  
5         That was the point I was going to bring up at the conclusion  
6         of Mr. Menjou's testimony. We are going back to Washington  
7         and make a report to the whole Committee, and we will make  
8         certain recommendations. Undoubtedly, one of the recommen-  
9         dations we will make will be to put on a full-dress hearing,  
10        a public hearing. We will have to determine whether that  
11        public hearing will be in Hollywood, Los Angeles or  
12        Washington, D. C.

13           MR. MENJOU: It should be in Washington, in my opinion.

14           MR. THOMAS: It is my opinion it will be in Washington.  
15         The great element will be the public exposure.

16           MR. MENJOU: Right.

17           MR. THOMAS: We will want to put on at the hearing  
18         very important witnesses, very prominent persons, as well  
19         as people who are not prominent.

20           MR. MENJOU: Like McGuinness and Moffitt, who know  
21         their business.

22           MR. THOMAS: Would you be willing to appear as one of  
23         the witnesses if we get to that public hearing?

24           MR. MENJOU: I would be honored.

25           MR. STRIPLING: The reason I say that, Mr. Chairman,  
26         is because Mr. Menjou really has a grasp of the subject.

1 MR. THOMAS: There is no doubt about it.

2 MR. MENJOU: The serious thing I want to get down to  
3 is this. You gentlemen have got a tremendously important  
4 job on your hands. You have got a patriotic job of pre-  
5 serving the United States Constitution as we know it. You  
6 know people as well as I do, -- you know, the small people  
7 are the ones we are worried about, the little people who  
8 are afraid because "Irving Pichel won't hire me."

9 MR. STRIPLING: Would you identify Irving Pichel?

10 MR. MENJOU: His name is in here (indicating Senator  
11 Jack Tenney's Report.)

12 MR. STRIPLING: He is a director, isn't he?

13 MR. MENJOU: He is a director at Universal. Now,  
14 many of the heads of the studios are confused. Why  
15 shouldn't Mr. Mayer be as much worried about his own  
16 country as I am? There is no reason in the world why he  
17 shouldn't be out talking at the street corners like I do,  
18 and let the people know about this, and what to expect if  
19 Communism comes here.

20 For instance, as you enter Belgium, as you enter  
21 France from Belgium, the Communist party put a sign up,  
22 "Communism is property", which is a complete negation of  
23 what it is. They tell the French peasants, "We will not  
24 take your cow," but wait until they get in power. We  
25 know if you read a book called "The Dark Side of the Moon"  
26 what they did to the Polish people. Mr. Stalin is the worst

1 butcher in the world, as anyone knows. There is a man  
2 that slaughtered them by the handful. He makes Genghis  
3 Khan look like Baby Peggy. He killed Bukharin, Zinoviev,  
4 Radek, and others; he killed them all. What are they  
5 selling you?

6 They all question me and say, "What about discrimina-  
7 tion here?" I say, "There is discrimination everywhere.  
8 As an American citizen I have a right to discriminate." The  
9 wife will say, "I will invite Joe Doakes." I will say,  
10 "Don't bring him." That is discrimination. I have a  
11 right to discriminate anywhere I please. But I am against  
12 anti-Semitism. I am against anti-Negro, anti anything.  
13 I am for all of them. They all have a place in the great  
14 scheme of the world. If I don't like the color of your  
15 pants, that is my right as an American. They all confuse  
16 you. Every time that jerk Ehrenburg opens his mouth and  
17 talks about the colored man -- the most discriminated man  
18 in Mississippi is much freer than any man in Russia because  
19 he is free; he can talk.

20 I don't live in the South or with 20,000 people with  
21 14,000 Negroes in it, so I don't question their business.  
22 That is a problem we have got. And South Africa has got it.  
23 It will never be solved. If you will read Gunnard  
24 Mierdahl's book you will find out about it.

25 I campaigned for Fred Roberts, one of the finest  
26 colored men I know, but I couldn't get any politician to

1 sit on the platform with him. I met Joe Louis at the air-  
2 port. Joe Louis is the finest man you will ever see.

3 Fred Roberts is a self-made man, 54 years old. He  
4 started from nothing, which is proof an American can still  
5 rise to great heights.

6 Here is the pat they feed us: Socialist medicine. I  
7 am for it but I don't think it will work. They employ  
8 memorandum practices. If properly administered, it has a  
9 chance, but it can become a political racket, so I want to  
10 see how it will work in New York under Dewey before it  
comes elsewhere. I am for Federal old age pensions, and I  
11 am for helping people who cannot take care of themselves.  
12 You might say, I am a Commie, but they twist it around.  
13 They are not for what I am for. They want to change the  
14 government, and if they did that I would fight them. I  
15 believe in America where everyone has known freedom all  
16 these years.

17 The State of Texas would fight to a man and I believe  
18 Montana, Idaho, Wyoming and California would, too. I  
19 wouldn't take that from anybody. I think we must alert the  
20 American people. We must get them to read about this. We  
21 must get this Committee to bring out the facts and examine  
22 these people. You know how they twist around. I could  
23 kick Hans Eisler right in the teeth. What is Gerhardt  
24 Eisler doing here? I am for treating the Russian people  
25 exactly the way they treat us, one visa. If you make a

1 charge of sabotage against us we will make a charge of  
2 sabotage against you. We will tell them, "Do you know  
3 that we gave you eleven billion dollars, and the British  
4 gave you planes?"

5 My brother in Persia helped put together 24,000  
6 trucks working 24 hours a day in 160 degrees of heat, but  
7 they had Russian insignia. Tex McCreary argued with a  
8 Russian general he met about who made the jeeps for an hour.  
9 And we must stop that. They are human. There are 16 men  
10 who are jealous of each other and are scared together.

11 If you will read the book of the month, "Why Do They  
12 Behave Like Russians" -- it is not the best book, but it is  
13 good. They make mistakes like anybody else. Stalin made  
14 terrible mistakes and ghastly blunders as to what would  
15 happen. Those men are not geniuses, and if America will  
16 stand up and tell them where to get off, there will be  
17 nothing to it.

18 MR. STRIPLING: You mentioned Hans Eisler. Yesterday  
19 the Committee heard testimony from Mrs. Rogers to the  
20 effect that Clifford Odets was brought in to write the  
story "None But the Lonely Hearts".

21 MR. MENJOU: A bad picture, thank God.

22 MR. STRIPLING: He pointed out how later he maneuvered  
23 himself as a director and producer. We also had testimony  
24 to show that Clifford Odets is a Communist.

25 MR. MENJOU: Is he a member of the party? Is that  
26 known?

1           MR. STRIPLING: According to our records -- he brought  
2           in Hans Eisler to do the background music. Don't you think  
3           that indicates a pattern which you could expect if these  
4           people are permitted to do that?

5           MR. MENJOU: It is right from Moscow, right from  
6           Moscow. We know the Comintern is working today as it  
7           always has. They have spies in 67 countries, including  
8           Mexico, Guatemala, Cuba and many others. These people are  
9           not following Communism, are not following it because they  
10          believe in it. They are being paid. This is off the  
11          record. \* \* \*

12          MR. THOMAS: Let's put it in the record.

13          MR. MENJOU: Look at the record of the Italian  
14          Communists. That is what frightens me. Leon Blum is a  
15          Socialist and flirts with Moscow. Andre Gide was a  
16          Socialist. Herbert Morrison made a statement about a year  
17          ago that if British business cooperated with the Socialists  
18          they would get along fine, but if they didn't, they would  
19          take over. That is threatening.

20          Now here is what a friend of mine says in a letter which  
21          I received just recently:

22          "Whatever leanings I had towards Socialism have  
23          been completely destroyed by the inept work of our  
24          government. The extra work entailed by State owner-  
25          ship destroys any initiative and merely puts a brake  
26          and bottleneck on any enterprises which would normally  
              result in improvement of conditions. One ceases to

1 question anything, however idiotic it may seem, and  
2 the waste of time is almost unbelievable."

3 Now, we must sell America to the world. We must say  
4 that this country which fought two great wars can stand up  
5 against this bunch of jerks over there. What has happened  
6 to the two million German prisoners or the Japanese prison-  
7 ers? They are in the slave camps, every one of them.

8 It wouldn't take five years if we would fight this  
9 thing and watch it and get it in the papers and conduct  
10 meetings and tell the people -- otherwise this country is  
11 gone.

12 MR. THOMAS: What recommendations would you make to  
13 the moving picture industry to aid in this campaign of edu-  
14 cation?

15 MR. MENJOU: We have a very difficult problem. You  
16 mean to aid the campaign?

17 MR. THOMAS: Yes.

18 MR. MENJOU: I think the making of these anti-Communist  
19 pictures or the expose of the adaptation of, let us say,  
20 "I Chose Freedom", "Behind the Iron Curtain", the complete  
21 screen play of "Soviet Spies" by Kerch -- they are good in  
22 the entertainment field -- and it is true, it must be true.  
23 That to me is the most important thing.

24 It is coming because money is back of it. The move-  
25 ment has started. I am greatly encouraged at times by  
26 hearing plain, simple people tell me; "the painters who are

1 painting my house are an example. I am for labor. Don't  
2 get me wrong, because I am one of the organizers of the  
3 Screen Actors' Guild. You have to balance it backward and  
4 forward.

5 MR. THOMAS: Following that up, and right along the  
6 line of Mr. Stripling's question when he asked you whether  
7 or not the Communists had made headway over the past ten  
8 years and you answered, "Yes, they had."

9 MR. MENJOU: Yes.

10 MR. THOMAS: Now, what has happened over the past  
11 year? Hasn't the pendulum begun to swing in the opposite  
12 direction?

13 MR. MENJOU: A little, because now there is danger.  
14 If I were a Red star, an actor that had definite Leftist  
15 tendencies, as I believe Mr. McGuinness can prove who are  
16 members of the party or who have supported financially  
17 Communist front organizations, if they see a boycott, that  
18 is their great fear, because that is the end of them.

19 I will give you an example. We had a great star in  
20 this business, William Haines, who was a homosexual. It  
21 was kept quiet for a little while. Finally excerpts came  
22 out in the trade papers at Butte, Montana that they threw  
23 eggs and vegetables at the screen, and that went all over  
24 the country, and he never made another picture. Mr. Mayer  
25 called him in. He said, "Look, Bill, your situation is  
26 very bad. You will have to get rid of this wife of yours,

1 Billie Shields." And he was through.

2 You have one demonstration of that here. And brother,  
3 you will see them crawl into their holes. You will never  
4 break down the Communist leaders like Browder. But you  
5 have men like Max Lerner who opposes the Truman policy.  
6 He denies it is a Communist menace in Congress. They will  
7 take up the situation in China. Chiang Kai-shek is a  
8 crook because my brother spent 15 years there. And I am  
9 against Franco, but I would rather have Franco than  
10 Communism. I am against Communism in China, but I will take  
11 Chiang Kai-shek against Mao Tse-Tung.

12 MR. THOMAS: Getting back to the United States, suppos-  
13 ing an actor like yourself makes a real fight against the  
14 infiltration of Communism in the moving picture industry,  
15 what chance have you got to continue as an actor, or are  
16 you going to be outlawed?

17 MR. MENJOU: There is no question about that. I will  
18 tell you something very strange. Here is a picture called  
19 "Arch of Triumph". The director of "Arch of Triumph" is  
20 a Russian-born fellow, born in Bessarabia, a brilliant man,  
21 self-made, but he thinks that Mr. Sorrell is a wonderful  
22 fellow. When the Russian ship came here, he was one of  
23 the guests aboard the boat. He wanted me to play a part in  
24 the picture of Dr. Weber. I considered it a bad part and I  
25 refused it. So I can't say I was discriminated against.  
26 I am in a different category. If they want me, they have to

1 have me. I may lose a picture here or a picture there be-  
2 cause I have been very vociferous in fighting Communism.

3 I said it was incredible that this man can be Leftist  
4 with a swimming pool and a million dollars, because I don't  
5 understand it, and I have made no bones about it because I  
6 am not a politician. I don't care what I say. I still  
7 have a right to say exactly what I think, unless I hurt  
8 somebody, and then I will go to court. So I cannot tell  
9 you I have been discriminated against. But I know the  
10 line in Hollywood is right down the middle.

11 Now, we have Mr. Schary, a brilliant man, belonging  
12 to the Independent Citizens Committee, to the P.A.C., and  
13 all of them, and likes Wallace. Why? Well, watch his  
14 pictures awfully closely. They have to be watched.

15 MR. STRIPLING: Mr. Menjou, Mr. Robert Taylor testified  
16 yesterday and stated he refused to take any part or speak  
17 any lines which he considered propaganda, Communist propa-  
18 ganda. Would you also subscribe to that policy?

19 MR. MENJOU: Oh, I wouldn't even consider it. They  
20 would have a devil of a time with me. Oh, no, siree.

21 MR. STRIPLING: If the eminent actors and actresses  
22 of the motion picture industry refused to speak these lines,  
23 it would certainly help.

24 MR. MENJOU: No question about that. But you ask them  
25 to do it and you will find many actors are hard up who will  
26 be forced to do it. We have a terrible time keeping actors

1 from working for nothing on the air. They are willing to  
2 do it so that they can be heard on the air. Those are some  
3 of the ramifications you have to watch.

4 Supposing they came to me tomorrow and said, "We want  
5 you to do a part of the Russian spy in the Canadian Spy  
6 Trial." I would have to be sure before I played it, be-  
7 cause it might ruin me in the eyes of the public. Sympathy  
8 is the priceless ingredient. You can buy a good extra for  
9 a couple of hundred dollars a week, but you can't get a good  
10 leading man for a thousand dollars a week.

11 MR. THOMAS: There was a statement made by one of the  
12 witnesses, I have forgotten who it was, but he said that  
13 40 per cent of the Communist fees in America came out of  
14 Hollywood.

15 MR. MENJOU: I don't know whether they got that pro-  
16 portion. Senator Pepper raised \$25,000.00 here for one  
17 of his causes. The reason we are faced with such an in-  
18 credible task, everything these people are doing is legal  
19 in the eyes of the law; everything they are doing is per-  
20 fectly legal in the eyes of the law. They are allowed to  
21 speak and they are allowed to carry on subversive activities  
22 and none of them are jailed.

23 Mr. Browder went to jail on a falsification of a pass-  
24 port. He didn't go to jail because of subversive activities  
25 or doing anything else. You know the unions which are  
26 Communist, and the only way you can possibly stop them is

1 to outlaw them.

2 MR. STRIPLING: I would like to point out to you, Mr.  
3 Menjou, that the Chairman of the Committee has called upon  
4 the Attorney General on three different occasions in the  
5 last few months to prosecute officials of the Communist  
6 party under the McCormick Registration Act of 1938 and the  
7 Voorhees Act of 1941, which requires that all agents of  
8 foreign governments register as such.

9 Since you are quite a student of Communism, isn't this  
10 your opinion that the Communist party in the United States  
11 is, in fact, the agent of the Russian government?

12 MR. MENJOU: In my opinion it is a direct branch of  
13 the Russian government.

14 MR. STRIPLING: And the officials would come within  
15 these Acts?

16 MR. MENJOU: Definitely. Leon Josephson, Eugene  
17 Dennis and Earl Browder -- Browder returns here and gets a  
18 job as a Russian ticket agent in New York.

19 MR. THOMAS: Here is one more matter, Mr. Menjou. The  
20 other day there appeared in the newspapers an Associated  
21 Press dispatch entitled "U.S. Film Assailed in Soviet  
22 Newspaper," did you see that?

23 MR. MENJOU: Yes.

24 MR. THOMAS: It went on to say in the newspaper  
25 "Culture and Life" that Hollywood movies smelled highly of  
26 propaganda and that the American producers were cooperating

1 with the State Department and monopoly capital to glut the  
2 world market with films giving a distorted and sweetened  
3 picture of life in the United States.

4 Why do you think that statement was made at this time;  
5 what was behind the statement, in your opinion?

6 MR. MENJOU: Why they should make that statement at  
7 this particular time?

8 MR. THOMAS: Yes.

9 MR. MENJOU: That is the usual Ehrenburg-Zhukov propa-  
10 ganda. Ehrenburg is a newspaper writer and Zhukov is a  
11 novelist. There is a possibility they are trying to  
12 counteract the work of this Committee at this time, you see.

13 MR. THOMAS: Perhaps they know that these films are  
14 being considered that you mentioned.

15 MR. MENJOU: Evidently.

16 MR. THOMAS: The anti-Communist films, so they want to  
17 start some propaganda against it.

18 MR. MENJOU: I made a picture called "One Hundred Men  
19 and A Girl" in 1936 which was one of the most successful  
20 pictures in Hollywood that is now being re-released. I  
21 played the part of a poor trombonist who could not get a  
22 job during the height of the depression. The Russians  
23 took that picture and made me the hero and released it in  
24 Russia, and it was one of the most successful films that  
25 ever played there because it was the so-called class  
26 struggle. It was beautifully done and full of thrills and

1 the little girl at the end became successful. The rich man  
2 was played by Pallette and it was amusing. They seized on  
3 it. As Eisenhower said: "Be firm with them, treat them  
4 with humor, and keep your powder dry." But we are not firm  
5 enough with them. You have got to be strong with them.

6 When Mr. Stalin comes out in his paper and says they  
7 won the war, we should point out that the Battle of  
8 Stalingrad was lost without our arms, jeeps, trucks and  
9 the eleven billion dollars. Let's face the facts. Why  
10 should we step down for those people? But during the New  
11 Deal regime these parlor pinks and Commies were coddled.  
12 They would seize power tomorrow morning if they could, and  
13 we would be in trouble.

14 MR. STRIPLING: Mr. Menjou, have you ever had any  
15 personal experience with Left Wing writers who have  
16 attempted to force a doctored script, a Communist script,  
17 in a picture where you were going to take part?

18 MR. MENJOU: No. They would never do that to me.  
19 They know me. They never have.

20 MR. STRIPLING: Is it done?

21 MR. MENJOU: I have found some pictures -- and many  
22 people have found we are right. The Hollywood Reporter  
23 did us a dis-service by saying, "You must not look every-  
24 where you turn for Communist propaganda." And I think  
25 Eric Johnston's speech did us a dis-service stating there  
26 was no Communism in Hollywood.

1 MR. THOMAS: Why do you think Eric Johnston said that?

2 MR. MENJOU: I think the studios told him. I think he  
3 was scared to death. He is running for Presidency. He  
4 will never get it. Honesty is a hard thing to find.

5 MR. THOMAS: We have had a lot of testimony since we  
6 have been here concerning the infiltration of Communism  
7 among the writers. That seems to be the one field that  
8 stands out in the testimony we have had so far.

9 MR. MENJOU: That is right.

10 MR. THOMAS: You have been in contact with producers,  
11 directors, actors, writers and with carpenters, and so on?

12 MR. MENJOU: All of them, with everybody on the set.

13 MR. THOMAS: Will you say there was more Communism  
14 among the writers than in any other field?

15 MR. MENJOU: Yes.

16 MR. THOMAS: You would say that was No. 1?

17 MR. MENJOU: Yes, from the propaganda and publicity  
18 that is coming from them and their attitude. This French  
19 thing came up about the writers in France, and they tried  
20 to put that over. Now there is a big fight in the Screen  
21 Writers' Guild among the artist writers and they are putting  
22 forward something that would be a complete control over what  
23 the writer does. That is a sub-government. A man should  
24 be able to sell his wares on the open market at any time.  
25 That is why I am torn between the closed shop, the union  
26 shop and the open shop. That runs into our Bill of Rights,

1 that a man should have a perfect right to join anything he  
2 wants to as long as he is an American.

3 After we have fought so hard to build the union, if  
4 you permit a small cell to say we won't belong to the union  
5 and I am willing to work for a dollar less, it is very  
6 dangerous, because the first thing you know you haven't  
7 a union. That is the broad general picture of what can  
8 happen, don't you see?

9 MR. STRIPLING: Within the past two years Moscow has  
10 redefined the duties of the -- tist, that artists through-  
11 out the world should use art as a vehicle of propaganda.

12 MR. MENJOU: A weapon of propaganda and culture, that  
13 is Zhukov.

14 MR. STRIPLING: Is that being carried out in Holly-  
15 wood?

16 MR. MENJOU: Oh, definitely. Everything comes from  
17 Moscow.

18 MR. STRIPLING: They are following directions from  
19 Moscow in Hollywood?

20 MR. MENJOU: Definitely. I think they have their  
21 fingers pretty close to the people -- Mr. Eisler and  
22 Eugene Dennis. I think Browder is close to them. William  
23 Z. Foster came out here and had a spasm of verbal diarrhea.  
24 I don't know how he can call himself an American, but they  
25 use American democracy according to their own terms.

26 MR. THOMAS: Out in Hollywood who would be the No. 1

1 Communist, the man that probably snaps the whip?

2 MR. MENJOU: John Howard Lawson, from what I have  
3 heard, is the avowed Communist who is perfectly willing  
4 that three-quarters of the population of the world be  
5 destroyed for Communism to succeed.

6 MR. THOMAS: Might he be the leader?

7 MR. MENJOU: He could be. It is difficult to prove.  
8 There are estimated to be 8,000 members of the Communist  
9 party in California. We have a man on the School Board  
10 we are fighting for election tomorrow. You get these  
11 men in Washington and ask questions, you know, and it is  
12 awful difficult. The questions have to be placed so that  
13 they come out straight, because they dodge and duck and  
14 won't tell the truth. They did trace some of the money  
15 given to Eisler. We found out in California that Hadrisch  
16 and Boyer -- it was your Time Magazine -- gave to a fund  
17 which paid Eisler his salary. They couldn't get me into  
18 it.

19 I am a stamp collector, and I have been for many years.  
20 I went to a meeting to form the Beverly Hills Stamp Club.  
21 The head of the meeting got up and said, "This is open to  
22 anybody."

23 I said, "Before you go any further I would like to  
24 know this." I said, "I won't have anything to do with any  
25 stamp club in which there are Communists."

26 He said, "I don't care whether a man is a Communist as

1 long as he is a stamp collector."

2 I said, "Goodbye, boys." And that was all of the  
3 Stamp Club.

4 Also, a very definite Leftist here, Buckner, a writer,  
5 told Kaufman, the producer, he was interested and Kaufman  
6 invited him to the meeting. Kaufman came to me and said,  
7 "Do you object to Buckner?"

8 I said, "You can have a Communist stamp club, but I  
9 want no part of it." That has been my attitude.

10 I think Herbert Hoover is wrong. You should outlaw  
11 them.

12 MR. THOMAS: You mean Edgar Hoover?

13 MR. MENJOU: Yes, Edgar Hoover. It is a mistake.  
14 Make it a crime to be a Communist.

15 MR. THOMAS: We want to thank you very much, Mr. Menjou,  
16 for coming here this morning.

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1 MR. THOMAS: The meeting will come to order. Mr.  
2 Warner, if you will please stand and be sworn.

3  
4 JACK L. WARNER,  
5 having been first duly sworn, testified as follows:

6  
7 MR. THOMAS: Mr. Stripling, you may take the witness.  
8 MR. STRIPLING: Mr. Warner, will you state your full  
9 name and present address, please?

10 MR. WARNER: My name is Jack L. Warner. Do you want  
11 my business or home address?

12 MR. STRIPLING: Your business address.

13 MR. WARNER: Warner Brothers Studio, Burbank,  
14 California.

15 MR. STRIPLING: Where were you born, Mr. Warner?

16 MR. WARNER: I was born in London, Ontario, Canada.

17 MR. STRIPLING: What is your occupation?

18 MR. WARNER: I am vice president of Warner Brothers  
19 Pictures, Inc., and I am in charge of production of films  
20 at our studios.

21 MR. STRIPLING: How long have you been in Hollywood?

22 MR. WARNER: Since 1912. It was about 1912. I went  
23 to San Francisco and came here in 1912.

24 MR. STRIPLING: This is a Sub-Committee of the Committee  
25 on Un-American Activities of the United States House of  
26 Representatives. It is sitting here in Los Angeles to

receive any testimony, evidence, or opinion concerning Communist influences or infiltration into the motion picture industry. The Committee in Washington has received during the past four months many requests to investigate Communist activities. The Sub-Committee is here for the purpose of determining whether or not these allegations deserve or require a full-scale investigation. As a motion picture executive, you have been invited here by the Sub-Committee to give them the benefit of your views or any information you might have relating to this subject. You can either give a general statement if you like, or if you prefer we will ask you questions.

MR. WARNER: I think I would prefer questions.

MR. F. BLAYNEY MATTHEWS: Do you want to read that statement?

MR. WARNER: At this point I have a statement that I have given to the press and it was run virtually verbatim of my views, my brother's, or the company's, being the views as I see them of the motion picture industry.

MR. THOMAS: When was that statement given to the press?

MR. MATTHEWS: April 21.

MR. WARNER: Just a couple of weeks ago.

MR. THOMAS: How long a statement is it?

MR. WARNER: It is very short.

1 MR. THOMAS: You can go ahead and read it.

2 MR. WARNER: I will leave it with the reporter.

3 This statement was released for the press Monday,  
4 April 21, 1947 announcing production of the picture "Up  
5 Until Now."

6 "Backslid Americans, as well as outside enemies  
7 of our free institutions, will be exposed in this story  
8 of a Boston family. Here at Warner Brothers we have no  
9 room for backslid Americans and wishy-washy concepts of  
10 Americanism. We believe that our films must reflect  
11 positive Americanism founded on the fundamental prin-  
12 ciples of the Declaration of Independence, our Constitution  
13 and our Bill of Rights.

14 "'Up Until Now' will not be a 'middle of the  
15 road' picture about democracy. We do not believe democracy  
16 has middle lanes, left detours or right alleys. The great  
17 highway of American liberty is sufficiently broad and  
18 straight for all to travel in peace, prosperity and hap-  
19 piness.

20 "'Up Until Now' is but another chapter in our  
21 war against threats to American democracy. It is not the  
22 opening gun by forth years. It will not be a single  
23 barrage. We are working on other topical stories to  
24 combat any insidious influence that threatens our country.  
25 We will shoot them as rapidly as they are ready for pro-  
26 duction.

1        "From the day it was founded under the same  
2 management that now exists, Warner Brothers has been  
3 wholly dedicated to the system of government that has  
4 made the American way of life a shining example to  
5 peoples throughout the World.

6        "We have been aggressive in our defense of  
7 that way of life because we feel we must crusade for the  
8 things in which Americans believe. We are happy that  
9 other motion picture producers are joining in the  
10 aggressive course Warner Brothers has pioneered and  
11 we hope still others will follow. We cannot combat the  
12 enemies of freedom by closing our eyes, shutting our ears  
13 and sealing out mouths. It's better to fight with words,  
14 pictures and ballots than with guns, atomic bombs and  
15 poison gas. America needs awakening.

16        "The backsliders, the in-betweeners and the  
17 straddlers are too content to drift with the dangerous  
18 tides and subversive elements are stirring. And too  
19 many sound-to-the-core Americans are thoughtlessly  
20 ignoring those tides. We've got to jar ourselves into  
21 alert awareness of what is going on.

22        "This company has endeavored with all the means  
23 at its disposal to keep America alert against the loss of  
24 liberties which, if lost, must be redeemed in blood.  
25 Through topical entertainment features and short subject  
26 we have retold the lessons so simply and clearly expounded

1 in the three great basic documents of our government.  
2 Through the same media, we have warned of dangers  
3 ahead.

4 "One of our first major feature pictures,  
5 'My Four Years in Germany,' based on the experiences of  
6 former ambassador James Gerard, was inspired by the dangers  
7 facing our nation in World War I. A short generation  
8 later we were first to warn of another and greater peril  
9 in 'Confessions of a Nazi Spy.'

10 "During the tragically brief interim between  
11 our two World Wars we made the short historical films  
12 based on the Declaration of Independence, the Constitution  
13 and the Bill of Rights. Our feature films before and  
14 during World War II included, among many others, the  
15 inspiring life stories of such great Americans as Sergeant  
16 Alvin York, Knute Rockne, Mark Twain and George M. Cohan.  
17 At the same time we were filming 'I am a Fugitive from  
18 a Chain Gang,' 'Black Fury,' 'Black Legion' and other  
19 pictures which exposed various evils threatening the  
20 American way of life.

21 "During the war period Warner Brothers film  
22 production was dedicated to the cause of Allied victory.  
23 With the conflict ended, we turned to the urgent task  
24 of preserving the peace, which to our way of thinking  
25 means preserving the government of the United States  
26 and the American way of life. Our Academy-winning

1 documentary 'Hitler Lives' was the first post-war pic-  
2 ture of perils ahead, using the most flagrant example of  
3 what happened to an inert people as warning of what can  
4 happen again.

5 "I cite that record in sketchy outline not  
6 alone as a matter of pride but as a testimony of the  
7 earnestness of the course Warner Brothers will continue  
8 to pursue.

9 "We never have used kid gloves or appeasement  
10 or middle-of-the-road tactics in dealing with American  
11 problems."

12 MR. STRIPLING: Mr. Warner, since you have been in  
13 Hollywood has there ever been a period during which you  
14 considered that the Communists had infiltrated into your  
15 studio?

16 MR. WARNER: Yes. Do you mean by huge numbers or  
17 what?

18 MR. STRIPLING: In any degree.

19 MR. WARNER: Yes, there has been a period.

20 MR. STRIPLING: When was that?

21 MR. WARNER: Chiefly I would say starting in about  
22 1936 or 1937. That is the first time I started to notice  
23 that type of writing coming into our scenarios. It is  
24 being put into scripts to this day in one form or another.

25 MR. STRIPLING: In your studio?

26 MR. WARNER: In our studio and every studio, yes.

1 At present I say there is none of it in ours. No one  
2 in our studio is working, to my knowledge, that is a  
3 member of any party Communist or Fascist. On the other  
4 hand, I would call them good American men.

5 MR. STRIPLING: Is that due to an effort on the  
6 part of the studio management to purge these people from  
7 the studio?

8 MR. WARNER: Absolutely. I wouldn't know about  
9 "purge." That is a tough word. If you don't mind my  
10 saying it.

11 MR. STRIPLING: No.

12 MR. WARNER: Because that is the thing they use every  
13 time we let one go, that here comes a Brown Shirt or  
14 Storm Trooper.

15 MR. STRIPLING: How were they removed. We will use  
16 that word. You don't choose to use the word purge. How  
17 were you successful in eliminating these influences from  
18 your studio?

19 MR. WARNER: By dismissing them, if they were engaged  
20 by a picture. There are several methods of hiring writers.  
21 I am referring to writers only at this time.

22 MR. STRIPLING: Is that the principal medium, the  
23 writers, through which the Communists have sought to  
24 inject their Communist propaganda into films?

25 MR. WARNER: Yes, I would say ninety-five per cent.

26 MR. STRIPLING: Ninety-five per cent is through the

1 writers?

2 MR. WARNER: This is only my own personal opinion.

3 MR. STRIPLING: You say at the present time to  
4 your knowledge there are no Communist writers in your  
5 studio?

6 MR. WARNER: That is correct, sir. I did not finish  
7 telling you how we released them or got rid of them.

8 MR. STRIPLING: Go right ahead.

9 MR. WARNER: I think it is worth finishing: Any  
10 one whom I thought was a Communist or read in the papers  
11 that he was I dismissed at the expiration of his contract.  
12 If it was for an individual picture and we had no obliga-  
13 tions we could let him go. In one fellow's case I had  
14 to hold onto him because we were dropping them too  
15 rapidly and it was too apparent. So we held onto him.  
16 I held him until the last two weeks and I could not stand  
17 him any longer. He was contributing nothing by holding  
18 meetings in the offices.

19 MR. STRIPLING: What was his name?

20 MR. WARNER: Kahn, Gordon Kahn.

21 MR. STRIPLING: Why did you say it was too apparent?

22 MR. WARNER: By letting them all go at once, in one  
23 day. When I say "all" there were only probably a half  
24 dozen at tops. There weren't so many.

25 MR. STRIPLING: But they were definitely entrenched  
26 in your studio?

1 MR. WARNER: Yes.

2 MR. STRIPLING: You have since gotten them out?

3 MR. WARNER: Yes. If there is any one else in  
4 there I don't know who they are. There may be some in  
5 other places. Mr. Matthews is checking up very rigidly.

6 MR. THOMAS: Do you want to get the names of the other  
7 writers?

8 MR. STRIPLING: Yes. I would like to have those for  
9 the record, either from you or Mr. Matthews.

10 MR. WARNER: When I say these people are Communists,  
11 as I said before, it is from hearsay. It was from  
12 printed forms I read in the Hollywood Reporter.

13 MR. THOMAS: But you got enough information to let  
14 them go?

15 MR. WARNER: I could tell in their writing and method  
16 of presentation of screen plays.

17 MR. STRIPLING: You mean not calling them Communists?

18 MR. WARNER: They were un-American.

19 MR. STRIPLING: For one reason or another you  
20 objected to the lines they were attempting to put in  
21 your scripts?

22 MR. WARNER: Yes.

23 MR. STRIPLING: And you let these six people go.  
24 Can you name the six?

25 MR. WARNER: Yes, I think I can. I wish you would  
26 bear with me.

1 MR. THOMAS: That is all right.

2 MR. WARNER: I have heard these people stand around  
3 and ridicule and rib the Committee, your Full Committee:

4 "They aren't looking for Fascists; they are  
5 only looking for Communists. They have the same routine,  
6 to belittle the other fellow and scheme about it."

7 MR. THOMAS: If you have any names we would like  
8 to have them.

9 MR. WARNER: Here are the names of people who in  
10 my opinion wrote for the screen and tried to inject  
11 these ideas, and I personally removed them -- according  
12 to my best judgment or any of my executives working with  
13 me. Whether or not they are Communists I don't know,  
14 but some of them are, according to what I have read and  
15 heard.

16 The first one is Alvah Bessie. Then Gordon  
17 Kahn. He is in charge of editing the little journal  
18 of The Screen Writers' Guild. He is now down in Mexico  
19 trying to write a story about a picture we were producing  
20 down there. I gave instructions all along the line not  
21 to have him in there, but he gets in. The day I let  
22 him go he was right on the plane for Mexico. He is  
23 writing a story for Holiday Magazine, one of the Curtis  
24 Publishing Company's magazines. It tried through the  
25 New York office to tell them the fellow was off of the  
26 beam and should not accept his material. I was told,

1 "You are not going to interfere with the right of free  
2 speech and freedom of the press." I got the usual run-  
3 down of a publisher. That is what they told my man. I  
4 tried to have the story stopped for this particular  
5 paper, but he is writing it. In fact, we were chastised  
6 for interfering with their business, so I got off of that.

7 Guy Endore, Howard Koch, King Lardner, Jr.,  
8 Emmett Lavery, John Howard Lawson, Albert Maltz, Robert  
9 Rossen, Erwin Shaw, Dalton Trumbo, John Wexley. You  
10 know these names.

11 MR. THOMAS: That is a very familiar list.

12 MR. WARNER: Julius and Philip Epstein, twins.

13 MR. THOMAS: What are they doing?

14 MR. WARNER: They are at MGM. I will give you my  
15 theory of what happened to these fellows when I finish.

16 MR. THOMAS: All right.

17 MR. WARNER: Sheridan Gibney, Clifford Odets. That  
18 is all of my list.

19 MR. STRIPLING: Were all of those writers that you  
20 named employed in your studio at one time or another?

21 MR. WARNER: Yes, they were.

22 MR. STRIPLING: Could you give us the names of some  
23 of the pictures in which they injected their lines or  
24 propaganda?

25 MR. WARNER: I would rather correct that, if you  
26 don't mind.

1 MR. STRIPLING: All right.

2 MR. WARNER: They endeavor to inject it. Whatever  
3 I could do about it -- I took it out.

4 MR. STRIPLING: Tell us some of the pictures in which  
5 they endeavor to do that.

6 MR. WARNER: Do you want the names?

7 MR. STRIPLING: Identify the films.

8 MR. WARNER: Alvah Bessie, "The Very Thought of you."  
9 Gordon Kahn, "Her Kind of Man." I might inject there for  
10 a moment, the majority of these writers, some of them  
11 wrote for as high as six, eight or ten months and never  
12 delivered anything. What they were doing was taking  
13 your money and supposedly writing your scripts and trying  
14 to get these doctrines into the films, working for the  
15 Party, or whatever the term is. The strange thing is  
16 very few of these fellows deliver.

17 MR. STRIPLING: Is that right?

18 MR. WARNER: Not only in our studios, but in any of  
19 the studios. I can speak authoritatively on that. These  
20 are the credits that these people have. They are always in  
21 every one of them. Howard Koch, "In Our Time." I might  
22 explain how some of these stories come out. Sometimes  
23 four or five of these writers contribute. These fellows  
24 contribute and three other good writers are doing the  
25 most of it, but they contribute some things and get the  
26 screen credit. I should have had more information as to

1 who collaborated with them. They didn't do anything  
2 in the western pictures. As far as Koch is concerned,  
3 he was on twenty scripts, but he never got anywhere  
4 because he always started out with big messages and I  
5 used to take them out. This fellow was on contract and  
6 I couldn't let him go. He is now working for Samuel  
7 Goldwyn. I can't remember the name of the picture he  
8 is working on.

3                   Ring Lardner, Jr. was on several pictures. He  
4 didn't put any message in "The Kokomo Kid." Or Emmett  
5 Lavery, he has no credits. We throw his stuff in all  
6 the way and pile it up.

7                   John Howard Lawson, "Action in the North  
8 Atlantic."

9                   Albert Maltz in "Pride of the Marines."

10                  MR. THOMAS: Did he get much into "Pride of the  
11 Marines"?

12                  MR. WARNER: No. In my opinion he didn't get in  
13 anything because everything they endeavor to write in,  
14 if they photographed it, I cut it out. I ran those films  
15 myself. There is one little thing where the fellow on  
16 the train says, "My name isn't Jones, so I can't get a  
17 job." It was this kid named Diamond, a Jewish boy,  
18 in the Marines, a hero at Guadacanal. In fact, I had a  
19 couple of boys run the pictures three or four days ago  
20 and I read it. Dr. John Leach said something about it, but

1 there is nothing to it. If there is I don't know  
2 where it is.

3 I have had experiences from 1916 or 1917.  
4 I made "My Four Years in Germany" and I produced that  
5 in New York right during the first World War. I can  
6 look in a mirror and see three faces. You can see any-  
7 thing you want to see and you can write anything you want  
8 to, but there is nothing in my pictures that I cannot  
9 qualify being there, with the exception that it might  
10 have gotten by me because you can't be super-human. Some  
11 of these lines have innuendos and double meanings and  
12 things like that, and you have to take eight or ten  
13 Harvard law courses to find out what they mean.

14 MR. STRIPLING: They are very subtle.

15 MR. WARNER: Exceedingly so. Rosson, I gave him a  
16 credit for "They Won't Forget," and "Thus Be My Destiny."

17 Erwin Shaw, "The Hard Way."

18 Dalton Trumbo worked in our place in 1935 and  
19 1936. He has credit for "The Kid From Kokomo," and so  
20 has Ring Lardner, Jr. It gives you an idea; they work  
21 in pairs. All he is credited with is "The Road Gang."  
22 I can't remember that. That was twelve years ago.

23 John Wexley had a picture called "City for  
24 Conquest" in 1940. Some of these pictures I have called  
25 off were produced during the war. Naturally, they were  
26 pictures aimed at aiding the war effort. They were

1       realistic. Take "Action in the North Atlantic," which  
2       was produced for the Merchant Marine because at the  
3       time they could not get proper enlistments and all that.  
4       So I made this film. We did not pull any punches. It  
5       was a good, hard film of the real life of the Merchant  
6       Marine. I don't know whether you saw it or not.

7       MR. STRIPLING: Yes.

8       MR. WARNER: Naturally, John Howard Lawson tried to  
9       swing a lot of things in there, but to my knowledge there  
10      wasn't anything.

11      MR. STRIPLING: John Howard Lawson did try to put  
12      stuff in?

13      MR. WARNER: Yes, I would say he did in one form  
14      or another.

15      MR. STRIPLING: All right, are you through with the  
16      list?

17      MR. WARNER: No. The Epstein brothers did very good  
18      work at one time, but they fell off.

19      MR. THOMAS: Did they do any part of "Mission to  
20      Moscow"?

21      MR. WARNER: Their name is not on here as credit for  
22      that.

23      MR. STRIPLING: Who did "Mission to Moscow"?

24      MR. WARNER: Howard Koch, 1943.

25      MR. THOMAS: Did they do any part of "Edge of Darkness"?

26      MR. WARNER: No. Just a moment, please. Robert

1 Rosson did that in 1942. That was a war subject, too.

2 MR. THOMAS: You did not do "North Star," did you?

3 MR. WARNER: No, we did not.

4 MR. THOMAS: You did not do "Song of Russia"?

5 MR. WARNER: No, we did not. The Epstein brothers  
6 worked on a picture called "Animal Kingdom." As I recall,  
7 that was aimed at the capitalistic system -- not exactly,  
8 but the rich man is always the villain. Of course those  
9 fellows getting two or three thousand dollars a week  
10 aren't rich men. I don't know what you would call them.  
11 Both of those fellows work together. They are never  
12 separated.

13 The rest of them are a lot of comedies: "Yankee  
14 Doodle Dandy," "The Man Who Came to Dinner," "Arsenic  
15 and Old Lace," "Strawberry Blonde," "Four Mothers" --  
16 all of those pictures are comedies and there is no taint  
17 of Communism in them.

18 MR. THOMAS: Off the record. \* \* \*

19 MR. WARNER: I would like to put in the record a few  
20 more names.

21 MR. THOMAS: Yes.

22 MR. WARNER: Clifford Odets in "Humoresque." You see,  
23 this was way back in 1937 --

24 MR. STRIPLING: What about "Humoresque," isn't that  
25 a recent release?

26 MR. WARNER: Yes. That was written by Clifford Odets.

1 It was a story which we modernized from the old Fannie  
2 Hurst novel. In that picture there was no Communistic  
3 propaganda. I have even written the words down here.  
4 It is the old story. There is one line where the boy  
5 was mad. John Garfield played the part of the boy and  
6 he was mad at Joan Crawford for romantic reasons and said,  
7 "Your father is a banker." He was alluding to the fact  
8 she was rich and had all of the money. He said, "My father  
9 lives over a grocery store." That is very, very subtle,  
10 but if you see the film with those lines in it you will  
11 see the reason for it. But it is not in the film. I  
12 eliminated it from the script. Sometimes you eliminate  
13 these things and they leave them in because it plays  
4 good and everybody is trying to be a Voltaire. All of  
15 these writers and actors want to "Voltaire" about freedom  
16 of press and freedom of speech. I can go on if you want  
17 me to.

18 MR. THOMAS: Go ahead.

19 MR. WARNER: I didn't get into the record as to  
20 their method of getting certain types of propaganda into  
21 the motion pictures. When I heard the word Communism or  
22 Fascism I was under the impression it was to overthrow  
23 the government by violence and force, but as I see it  
24 being used in motion pictures they do not advocate violence  
25 or force at all. That is my experience. But they do  
26 advocate the overthrow of our capitalistic system, as we

1 call it. I never got into it until the last four or  
2 five years when it became apparent to me because naturally  
3 as I said before you heard the words Communism and  
4 Fascism. You could see Mussolini's Fascists or Hitler's  
5 Nazis or Stalin's hordes, or whatever they are. You  
6 saw how they came in, by revolution in Russia, or however  
7 these things happen. But in reading these hundreds  
8 of scripts which I do read and I buy plays and books and  
9 novels -- it all started to come to me and that is the  
10 thing I watch for most earnestly. That is how they get  
11 in. If you will watch the films you will find that is  
12 what happens.

13 Now, take the pictures made during the war,  
14 the pictures to aid the victory of the Allies or the  
15 United Nations. We have no apologies to make for any  
16 of those films that we made. They were made by us and  
17 we thought it was the right thing to do to aid the war  
18 effort, and we never had any rebuffs from any one. In  
19 fact, we were asked to make pictures from time to time  
20 by different departments.

21 MR. STRIPLING: Were you asked to make "Mission to  
22 Moscow?"

23 MR. WARNER: I would say we were to a degree. You  
24 can put it in that way in one form or another.

25 MR. THOMAS: Who asked you to make "Mission to Moscow"?

26 MR. WARNER: I would say the former Ambassador Davies.

1 MR. THOMAS: He asked you to make "Mission to  
2 Moscow"?

3 MR. WARNER: At the time and he recites why. I  
4 brought a small resume of when we entered into the agree-  
5 ment and so forth with the events of the war in the early  
6 part of 1942. They are all put in chronological order  
7 here.

8 MR. STRIPLING: Did Mr. Davies come to Hollywood to  
9 see you relative to the making of "Mission to Moscow" or  
10 did you confer with him at any time about it in person?

11 MR. WARNER: I conferred with him in Washington  
12 and we made the deal in the East, in New York or Washington,  
13 I have forgotten which. But he did come here when the film  
14 was being produced and he also acted in an advisory  
15 capacity throughout the making of the film. As a matter  
16 of fact, he appeared in a slight prologue of the picture.

17 MR. STRIPLING: Don't you consider very frankly that  
18 the film "Mission to Moscow" was in some ways a misinter-  
19 pretation of the facts or the existing conditions?

20 MR. WARNER: Of the time, you mean?

21 MR. STRIPLING: Yes.

22 MR. WARNER: In 1942?

23 MR. STRIPLING: In other words, certain historical  
24 incidents which were portrayed in the film were not true  
25 to fact?

26 MR. WARNER: Well, all I could go by, -- I read the

novel and spoke to Mr. Davies on many, many occasions.  
I had to take his word that they were the facts. He  
had published the novel and we were criticized severely  
by the press in New York and elsewhere. As I remember,  
it was started up by this Professor Dewey from Columbia  
University. From what I read and heard, he was a  
Trotskyite and they were the ones who objected mostly  
to this film because of Lenin versus Trotsky --

MR. STRIPLING: That is Dr. John Dewey.

MR. WARNER: Yes. That is what I read. He made  
statements in the New York Times which were as long as  
the paper was, but as to the actual facts, if they  
weren't portrayed authentically -- I never was in Russia  
myself and I don't know what they were doing in 1942,  
other than seeing the events of the battles for Stalingrad  
and Moscow, which we all saw in the films and read about.  
But I talked to Mr. Davies about that after we were  
criticized, and there is only one thing that happens  
which is a license, what we call condensation in the  
making of films. We put the two trials in one and the  
two trials were condensed because if you ran the two  
trials it would go on for twenty reels. I personally  
did not consider that film pro-Communist at the time.

MR. THOMAS: Now, it is 1947. Do you think it is  
pro-Communist now?

MR. WARNER: That I would have to think over. Let

1 me pause for a minute and ask you a question or two,  
2 if you don't mind. You mean by saying that the type of  
3 scenes shown in that film today would that make the  
4 picture pro-Communist, is that it?

5 MR. THOMAS: You said in 1942.

6 MR. WARNER: It was made in 1942.

7 MR. THOMAS: You did not believe it was pro-Communist.

8 MR. WARNER: No. We were at war at that time.

9 MR. THOMAS: Now, it is 1947. Do you believe it is  
10 pro-Communist?

11 MR. STRIPLING: Would you release the film now, in  
12 other words?

13 MR. WARNER: No, we would not release the film now.

14 MR. THOMAS: Why not release the film now?

15 MR. WARNER: Because of the way Russia is handling  
16 their international affairs since the cessation of the  
17 war. I consider in my opinion as an American that they  
18 are advocating Communism throughout the world and I am  
19 not in any shape, manner or form in favor of anything  
20 like that. In fact, I despise and detest the very word.

5 MR. THOMAS: You say Mr. Davies got in touch with you.

21 He was the first one to get in touch with you about the  
22 idea of producing this film, is that correct?

23 MR. WARNER: At the time I can't remember if he con-  
24 tacted us, or my brother who was in New York contacted  
25 Mr. Davies. I can't say who contacted whom, but I know

1 that we went ahead with it.

2 MR. THOMAS: Did any other person in the Government  
3 contact either you or your brother in connection with  
4 producing "Mission to Moscow"?

5 MR. WARNER: Not to my knowledge, no.

6 MR. STRIPLING: What about the State Department?

7 MR. WARNER: You mean any one in the State Department  
8 that asked us to make it?

9 MR. STRIPLING: Were they consulted in any way in  
10 this film, or did they consult with you?

11 MR. WARNER: I am trying to think hard who --

12 MR. STRIPLING: I am being very frank, Mr. Warner.

13 MR. WARNER: If you will give me a couple of minutes.

14 MR. STRIPLING: I will be very frank with you. The  
15 charge is often made and many statements have been made  
16 to the Committee to the effect that "Mission to Moscow"  
17 was made at the request of our Government as a so-called  
18 appeasement or pap to the Russians; in other words, it  
19 was produced at the request of the Government. Now, is  
20 such a statement without foundation?

21 MR. WARNER: I see what you mean. No, it is not  
22 without foundation. That is why I am very happy you  
23 put it that way. In order to answer that question cor-  
24 rectly, I would say there were rumors and many stories  
25 to the effect that if Stalingrad fell Stalin would again  
26 join up with Hitler because naturally the way the stories

1 were that far back, during the hardest days of the  
2 war, from what I could get out of it, is that the  
3 authorities in Washington who were conducting the war  
4 were afraid if Stalin would take up with Hitler they  
5 would destroy the world, not only Continental Europe  
6 and Russia, but Japan and everything else. And we know  
7 what the scheme of things was, that the Japs and Germans  
8 were to meet in India or Egypt, I forget just which.

9 MR. THOMAS: Do you mean to say some of the Government  
10 officials in Washington informed you that they were fear-  
11 ful that Stalin might hook up with Hitler?

12 MR. WARNER: No, but that was the tenor of things.  
13 It would be pretty hard for me to say that some one told  
14 me that, but that was just the general feeling in  
15 Washington. Every time I would go there that would be it.

16 MR. THOMAS: Mr. Stripling asked a question that I  
17 don't think we have had an answer to yet.

18 MR. STRIPLING: Let me state further, Mr. Chairman,  
19 it has also been charged that this film had the tacit  
20 approval, if not the request of the White House.

21 Mr. Warner, was there anything that occurred  
22 prior to the production of this film which led you to  
23 believe that the Government, the Federal Government  
24 desired that this film be made as a contribution to the  
25 war effort. In other words, what I want to make clear,  
26 there is no desire on the part of the Sub-Committee to

1 put you on your Company on the spot for making  
2 "Mission to Moscow," but if it was made as in other  
3 films at the request of the Government as a so-called  
4 patriotic duty, you would have no other course to fol-  
5 low and you would naturally be expected to do so.

6 MR. WARNER: The general feeling as I found it in  
7 Washington was a tremendous fear that Stalin might go  
8 back with Hitler because he had done it before.

9 MR. THOMAS: No. What we want to get at is the  
10 reason, not the general feelings.

11 MR. WARNER: Yes, but I am just going to come back  
12 to that.

13 MR. THOMAS: All right.

14 MR. WARNER: The Russians were very encouraged and  
15 they figured that the United States wasn't going to back  
16 them up with Lend-Lease and so forth in suf-  
17 ficient quantities at Hitler, which was very, very  
18 important to civilization, and the feeling was if a film  
19 could be made -- and I imagine other things were being

20 assure the Russians and Stalin --

21 MR. THOMAS: Can't you be more specific. You say  
22 a feeling existed.

23 MR. WARNER: Yes.

24 MR. THOMAS: We want to know more about the specific  
25 thing, something more than just a general feeling. We want  
26 to know the persons in the Government who got in touch with

26

1 you concerning the making of this film.

2 MR. WARNER: Well, I don't think Mr. Davies was in  
3 the Government then. He was then ex-Ambassador to  
4 Russia and almost everything was dealt through him.

5 MR. THOMAS: Did any one in the State Department  
6 get in touch with you?

7 MR. WARNER: No. I don't know. Not to my knowledge.  
8 No one here or in New York.

9 MR. THOMAS: Did any one in the White House get in  
10 touch with you?

11 MR. WARNER: No, not directly in touch, no, sir.

12 MR. THOMAS: Not directly in touch?

13 MR. WARNER: Do you mean did any one in the White  
14 House say we should make the film for reasons along those  
15 lines?

16 MR. THOMAS: Directly or indirectly.

17 MR. WARNER: Well, as I understood at the time through  
18 Mr. Davies that he had contacted the White House and for  
19 all of the reasons I recited it was good for the defense  
20 and for the prosecution of the war to keep the Russians  
21 in there fighting until the proper time when the United  
22 States and Britain could organize, in other words, give  
23 us time to prepare.

24 MR. THOMAS: Let's have the date you started pro-  
25 ducing that film.

26 MR. WARNER: We started November 9, 1942.

1 MR. THOMAS: And you completed production when?

2 MR. WARNER: On February 2, 1943. It took a little  
3 under four months.

4 MR. STRIPLING: That is rather a quick production,  
5 isn't it?

6 MR. WARNER: No, that was about the usual length  
7 of time. They are usually eight or ten weeks.

8 MR. STRIPLING: From a commercial standpoint the film  
9 was not very successful, was it?

10 MR. WARNER: No, it was not exceptionally successful.  
11 It was not successful to any great degree. It did very  
12 good at first.

13 MR. STRIPLING: I mean from what I heard. In fact,  
14 there has been testimony it was not very successful.

15 MR. WARNER: No, I would not call it very successful.  
16 Commercially it wasn't exceedingly successful, no, sir.

17 MR. STRIPLING: Mr. Warner, there is one question  
18 which I think the Sub-Committee would like to have cleared  
19 up and I think that you as a studio executive could  
20 probably give them some information about it.

21 Why is it that when you say discharge or dis-  
22 miss a writer, when you let them go, that another studio  
23 will employ him?

24 MR. WARNER: I was going to say something about that  
25 after I recited some of the chronological events of the  
26 war in order to confirm my feeling for the reasons that

1 the Government was interested in the making of the  
2 picture. This is one of the reasons. I am not here to  
3 defend the Government because that is their business.

4 MR. THOMAS: We will be glad to have it.

5 MR. WARNER: When the Germans were halted at  
6 Stalingrad, that was one of the things Mr. Davies told  
7 my brother, that it was essential to keep the Russians  
8 in there --

9 MR. THOMAS: Pitching?

10 MR. WARNER: -- pitching to give our country a chance  
11 to arm, the Navy, the Army, air power and everything else,  
12 which we were not prepared for at the time, and of course  
13 history has told the story.

14 (At this point the chronological  
15 chart was copied into the record  
16 as follows:)

17 EARLY PART OF 1942 (Chronologically)

18 26 Allies signed war pact.  
Manila fell.  
Japanese air forces raided Australia.  
19 Russians were defending Crimea...and line between  
Moscow and Leningrad  
Singapore fell.  
20 Russians gained few miles on their front and urged  
joint spring offensive and a second front to  
relieve pressure.  
13 allied warships lost off Java.  
Java fell.  
Bataan fell.  
23 Gen. Marshall and Harry Hopkins go to London to  
discuss possibilities of Second Front.  
24 Arrangements completed for getting U.S. supplies to  
Russia which continues on offensive.  
Corregidor fell.  
Battle Coral Sea.  
26 Germans regain offensive in Russia.

1    EARLY PART OF 1942 (Contd.)

2    Burma fell.  
3    Germans began move across Africa toward Cairo.  
4    Arnold in Britain to arrange American bombers to  
join British as most practical method of helping  
Russians. Marshall promised Second Front as soon  
as feasible.  
5

6    STARTING JUNE 1942 (Chronologically)

7    Japanese bombed Dutch Harbor and Midway.  
Battle Midway.  
8    Germans continue offensive deeper into Russia.  
U.S.-Britain-Russian signed 20-year mutual  
assistance pact.  
9    U.S. agreed on Second Front this year.  
10   U.S. completed lend-lease agreement for Russia.  
Nazis rolled ahead in Africa - captured Tobruk  
and crossed Egyptian border.  
11   Russians lost Sevastopol.  
12   British attacked at El Alamein.  
Germans drive toward Stalingrad in August.  
13   Russians abandon Krasnodar.  
14   Nazis drive wedge into Stalingrad line...cross  
Kerch Strait...reach Volga, south of Stalingrad...  
Capture Novorossiisk.  
15   Wilkie goes to Russia to see Stalin--asked for  
immediate 2nd front.  
16   Stalin asked allied aid, "on time."  
Stalingrad counter-offensive began in November.  
17   Russian offensive started allalong the line in  
December.  
18

19   MR. STRIPLING: If you had not been approached by  
Mr. Davies or by any one in the Government indirectly  
it would have been very likely that you would not have  
filmed "Mission to Moscow"?

20   MR. WARNER: No, we would not.

21   MR. STRIPLING: I think the writers are the most  
important people in this investigation. I believe you  
22   mentioned Koch.

1                   30

2                   MR. WARNER: Howard Koch.

3                   MR. STRIPLING: That you dismissed him and he was  
4                   later picked up by Samuel Goldwyn.

5                   MR. WARNER: I understand he is now working for him.

6                   MR. STRIPLING: Why in your opinion did Mr. Goldwyn,  
7                   or say any other studio, why would they pick up a writer  
like that?

8                   MR. WARNER: Here is where I think I can be of  
9                   immeasurable good, in my next statement, aside from  
10                  everything else I am trying to do for the good of my  
11                  country. I have talked to other producers as an American  
12                  and not in the line of my duty at all of doing business  
13                  or running a studio, just why these men engage these  
14                  people when they know their tendencies, especially the  
15                  ones who are actually proven Communists, and why they  
16                  have carried them all these years. I even went so far  
17                  as to tell them: If you go through the records of the  
18                  scripts that the men have been assigned to, you will  
19                  find that very few of their works have been produced.  
20                  In each case I either got a blank stare in return or  
21                  "If we didn't hire them, some one else would." That is  
about as plain as I can put it.

22                  MR. STRIPLING: Isn't that very unhealthy situation  
for the industry?

23                  MR. WARNER: Yes, it is exceedingly unhealthy. And  
24                  I think in my opinion it is very un-American if everything

1 that can be proven against these people is proven.  
2 Naturally, these Commies and Lefties and whatnot, the  
3 Party line followers, no one has proven anything against  
4 them in print other than being investigated.

5 MR. STRIPLING: But you do know they try to inject  
6 these lines into your scripts as you found out.

7 MR. WARNER: I personally know that and I think  
8 everybody else knows they try to do it in the studios.  
9 No one is cheating any one. They do it in a humorous vein.

10 MR. THOMAS: Not only humorous.

11 MR. WARNER: Well, strike the word humorous. I stand  
12 corrected.

13 MR. THOMAS: You might say in an insidious vein.

14 MR. WARNER: Yes, insidious.

15 MR. THOMAS: We can't understand if you have talked  
16 to the other producers why they don't do something.

17 MR. WARNER: I talked to them individually.

18 MR. THOMAS: All right, individually. They probably  
19 consciously or unconsciously agree with you, but just give  
20 you a blank stare, as you say. But we want to know what you  
21 can do about it. How will you correct the situation?

22 MR. WARNER: As I said, I have gone out whole hog to  
23 try to get these people to do something about it. I can't  
24 understand why people engage them.

25 MR. THOMAS: That is what we would like to know.

26 MR. WARNER: I can't fathom it, to save my life.

1           MR. THOMAS: But we want to know how you are going  
2           to correct the situation. Do you think they will keep  
3           on engaging them and keep on doing this until the first  
4           thing you know the industry gets a black eye, or will  
5           they ultimately get religion as you have got religion?

6           MR. WARNER: I would like to correct that statement.  
7           I didn't get religion. I have always been that way, an  
8           American.

9           MR. THOMAS: I didn't mean that.

10          MR. STRIPLING: Become aware of it.

11          MR. THOMAS: By religion I meant you have become  
12          aware of the danger.

13          MR. WARNER: Of the danger, that is correct.

14          MR. THOMAS: Will they become aware or not become  
15          aware and the industry get a black eye?

16          MR. WARNER: I can say this for the industry. They  
17          are all good Americans, but some of them look upon this  
18          type of man drawing a big salary as being a good capable  
19          writer and see no reason why he should not keep on working  
20          because there is no law against it.

21          MR. THOMAS: Well, there is no law against it, but I  
22          want to tell you if I had a business it would not make any  
23          difference -- whether it is the insurance business which  
24          I have got -- or whether it was the moving picture business  
25          or some other business, if I had a business I would not  
26          keep a Commie in there five seconds.

1           MR. WARNER: That is my policy and my brother's  
2         policy.

3           MR. THOMAS: You have done the same thing.

4           MR. WARNER: Definitely.

5           MR. THOMAS: But the dollar sign plays a big part  
6         with some of the other fellows, and that is what astounds  
7         us.

8           MR. WARNER: I would like to make a brief statement  
9         outlining the policy of the company and ourselves per-  
10       sonally regarding subversive elements such as Leftists,  
11       fellow travelers, or members of the Communist Party.  
12       I wish to reiterate the every tenor of Congressman  
13       Thomas' feeling as just stated because I could not im-  
14       prove on it. I also want to offer as evidence, if you  
15       will accept it, two of our personnel blanks that have  
16       been in use for a number of years. This yellow applica-  
17       tion form was first used in 1936. I would like to have  
18       you look at question No. 10. And on the white form,  
19       page 3, question No. 17, where we deliberately put in  
20       there through my personal direction -- I would like you  
21       to read it (handing documents to Mr. Stripling).

22           MR. STRIPLING: I will read it into the record.

23         Question No. 10, "Are you affiliated with any organization  
24         or group that is antagonistic to the principles of our  
25         American form of government?" That is on the yellow form.

26         Now, the white form, question No. 17, "Are you

affiliated with any organization or group antagonistic  
to the principles of our American form of government?  
(Yes or no) \_\_\_\_\_ Are you a member of any organization,  
society, group or sect owing allegiance to a foreign  
government or rule? (Yes or no) \_\_\_\_\_."

MR. WARNER: We had plenty of rebuffs from people  
who had to answer them or they wouldn't get a job.

(The aforementioned documents were  
marked Warner Exhibits Nos. 1  
and 2, respectively.)

MR. STRIPLING: Don't you think the most effective  
way of removing these Communist influences -- and I say  
Communist influences; I am not saying Communists -- I  
am not accusing them all of being Communists, but don't  
you think the most effective way is the payroll route?  
In other words, if the owners and producers cut these  
people off of the payroll it would eliminate it much  
quicker than a Congressional Committee or crusades and  
so forth.

MR. WARNER: Well, that definitely would be. Of  
course, if you drop them out of pictures then the  
Communists have other ways of doing it. In New York  
I saw "All of My Sons" written by Arthur Miller. Here  
are some of the lines: "Rich men are made ambassadors.  
Poor men are strung up by the thumbs."

Another line: "You can't walk along the street

1 and spit unless you hit a college man."

2 They write about twenty-one cylinder heads  
3 that were broken. They can't write about the 1,500,000  
4 good airplane motors produced. These are the kind of  
5 things they write about. That play disgusted me. I  
6 almost got into a fist fight in the lobby.

7 I said, "How dare them." They wrote about  
8 twenty-one little cylinder heads that were cracked. And  
9 the play is a good play, but it has all of this stuff  
10 in it. In fact, it won the Critics' Award in New York,  
11 and was directed by a chap named Elia Kazan who is now at  
12 Twentieth Century Fox as a director. He directed  
13 "Boomerang" and is now going somewhere to make a pic-  
14 ture for them.

15 MR. THOMAS: What is the new one?

16 MR. WARNER: "Gentlemen's Agreement." Can I say  
17 something off the record? \* \* \*

18 MR. THOMAS: Put it on the record.

19 MR. WARNER: This fellow is also one of the mob.  
20 I know of him. I pass him by but won't talk to him.

21 MR. STRIPPLING: Doesn't it kind of provoke you to  
22 pay them \$1000 or \$2000 a week and see them on the picket  
23 lines and joining all of these organizations and taking  
24 your money and trying to tear down a system that provides  
25 the money?

26 MR. WARNER: That is absolutely correct because I

1 will offer as evidence John Howard Lawson, a photograph  
2 of him in our picket line in the big strike of 1945.  
3 The strike was supposedly on account of the carpenters  
4 and painters.

5 Have you got it? I haven't seen it for a long  
6 time.

7 (Mr. Matthews hands photograph  
8 to Mr. Warner.)

9 MR. WARNER: I have never seen this fellow in person,  
10 but here he is. In that line was John Wexley whom I  
11 called your attention to before. There were loads of them --  
12 Ring Lardner, Jr. They even went so far as to send me  
13 a threatening telegram which I am sorry I didn't bring  
14 with me, that we were using goons to destroy union labor.  
15 They are the ones that came through with goons from  
16 Chicago and overturned our motor cars. We have motion  
17 pictures of it. It is nauseating to see it.

18 (The photograph referred to by  
19 Mr. Warner was marked Warner  
Exhibit No. 3.)

20 MR. STRIPLING: About that time what were you paying  
21 Mr. Lawson and some of these other writers?

22 MR. WARNER: We were probably giving him about \$750.

23 MR. THOMAS: \$750 a week?

24 MR. WARNER: Yes. He was there only for that one  
25 picture. Here is the way the fellows get into the studios,  
26 in my opinion. In each studio there is what they call a

1 "steerer." Most of them are members of the story  
2 editors and writing departments and they bring these  
3 boys all in. I tried to find out how they got in our  
4 place. There was a very inoffensive, nice chap, a very  
5 nice guy all around; his name is James Goller. I don't  
6 know if he belongs to anything, but he must be something  
7 on the Left side of the street. He is the one that  
8 steered most of these writers into the studio. He  
9 was in charge of picking up writers.

10 MR. THOMAS: Is he still employed by you?

11 MR. WARNER: No. He went the moment his contract  
12 was out and we could legally get rid of him. He has  
13 been gone at least for some time. They are all gone.  
14 The last one that left us was Gordon Kahn.

15 MR. STRIPLING: Your eyes have really been opened,  
16 Mr. Warner.

17 MR. WARNER: They were open all the time. I always  
18 had my eyes open. I don't mean to say that I didn't,  
19 but I didn't realize what method they were using. I always  
20 looked upon the Communists as overthrowing the Government  
21 by violence and force. I believe that is the very words  
22 that they state.

23 MR. STRIPLING: I think that is all I have, Mr.  
24 Chairman.

25 MR. WARNER: Let me see what else I may have here.  
26 There are many ways of going against the capitalist system

1 using one form or another, such as poking fun at our  
2 political system. This seems to be the easiest way for  
3 writers to get by us, and by the production heads. The  
4 rich man is their favorite choice.

5 Now, I have something on the back here. After  
6 this big strike these people were naturally of the  
7 opinion that we were sympathetic with them, which we  
8 were to labor in general. Laborers were trying to live  
9 on \$18 a week in the depression period and my brother and  
10 I deliberately raised the wage scale from around fifty or  
11 sixty cents, whatever it was, to eighty-five cents, and  
12 we were rather criticized by people around here. When the  
13 strike started they picked on us first, thinking that  
14 we were with them. They instantly found out we were not  
15 with them. It was just to the contrary. When asked why  
16 they picked on Warner Brothers they said they figured  
17 being our friends we would succumb immediately and sign  
18 the new contract. This was a jurisdictional strike, not  
19 for wages. They are still striking to this day. When  
20 they found out about us they got off of us rapidly and  
21 they don't like us any more.

22 MR. THOMAS: I have one more question. You saw an  
23 Associated Press dispatch that appeared in the newspapers  
24 a few days ago, in fact, on May 12. It was a statement  
25 made by the interpreter Yuri Zhukov in which he stated  
26 that the United States films smelled a mile of propaganda.

1 This is his exact statement. He said that "American  
2 producers were cooperating with the State Department  
3 and monopoly capital to glut the world market with  
4 films giving a distorted sweetened picture of life in  
5 the United States."

6 Why do you think Mr. Zhukov made that statement.  
7 That was just a few days ago. You probably read it.

8 MR. WARNER: Yes, I did read that statement. Well,  
9 I think that they really believe it. They believe that  
10 through our pictures we are trying to sell the American  
11 doctrine.

12 MR. THOMAS: Or was it to head off a new flood of  
13 pictures that the producers may be considering putting  
14 out that might be anti-Communist films?

15 MR. WARNER: It could be that. I am sure the Russian  
16 propagandists need no aid from any one. They are pretty  
17 clever. They know everything.

18 MR. THOMAS: Isn't it true there will be a rush  
19 of anti-Communist films?

20 MR. WARNER: I don't think there will be a rush  
21 of them, but there are going to be a few made because  
22 we are making one now, "Up Until Now." We sent a company  
23 to Boston to get proper locations. In making this type  
24 of film you have to be certain you are portraying the  
25 events of the day. You can't say that you're going to  
26 make "Mission to Moscow" in 1947 because 1942 was an

1 entirely different story. Then they were our allies  
2 and when you are fighting your enemy you go along with  
3 your allies until you win.

4 Yes, I feel you have proven a point, in my  
5 opinion. Propaganda-wise they contemplate many anti-  
6 Communist pictures and I don't believe there will be so  
7 many made. The only one I know going right out to tell  
8 the story is the one we are preparing. The rest of them  
9 are doing it in one form or another. I don't say any  
10 one will make any pro-Russian pictures because that is  
11 ridiculous.. They will try to make good American stories.  
12 There have been some very, very wonderful sequences and  
13 American speeches made by the companies in the past. I  
14 don't think there is any one who hasn't tried in one form  
15 or another to do that, but every once in a while they  
16 will get this anti-capitalistic propaganda, as I have  
17 found it, and some of it may stick in the film.. They  
18 have gotten things over on me, I know they have.

19 MR. THOMAS: Have you any more questions?

20 MR. STRIPLING: I have no more questions.

21 MR. McDOWELL: I have none.

22 MR. WARNER: If you don't mind just a moment. Would  
23 you want this for the record? You can use it as you wish.  
24 These are copies of Communist literature distributed on  
25 our picket lines in the 1945 strike.

26 MR. THOMAS: We would like very much to have them.

1           MR. WARNER: We have books that high of evidence  
2       that went on in front of the studio, but everybody  
3       knows about this.

4           MR. STRIPLING: I will ask the reporter to mark  
5       those exhibits at this point in the record.

6                             (The leaflets referred to were  
7       marked Warner's Exhibits 4, 5  
8       and 6.)

9           MR. WARNER: Screening pictures for subversive  
10      messages, that is the cardinal point. We watch everything.  
11      One fellow came up and objected and found fault with  
12      the destruction of the Indians and whatnot in order for  
13      the white men to build a railroad out west. Whether it  
14      is true or false I don't know. I really don't know  
15      because I wasn't there. He said, "There is no reason  
16      why we can't do that because it is in the school books.  
17      They have been writing about it for almost one hundred  
18      years and it is a fact." Then he recited a picture that  
19      we made about the railroad barons, or whatever you want  
20      to call them, in the East, a picture called "Saratoga  
21      Trunk," directed by Sam Wood, a very fine man. If you  
22      saw that film you will remember Gary Cooper and Ingrid  
23      Bergman. It came out a couple of years ago. The men  
24      were trying to steal railroads from one another. I don't  
25      know, they called them robber barons or something of that  
26      nature. They come back with those kind of things, "You  
         permitted it in 'Saratoga Trunk' and you don't let it go

42

1 here."

2 "That is the way I feel about it. This is  
3 really not about Indians. It is really about the build-  
4 ing of the West." They have the routine of the Indians  
5 and the colored folks. That is always their setup.

6 MR. THOMAS: The Committee appreciates your coming  
7 here, Mr. Warner. You are doing a splendid job. We  
8 only wish that it could be carried through into some of  
9 the other companies. If at any time you have any ideas  
10 as to how you can work out the situation with the other  
11 producers in order to accomplish just what you have been  
12 doing I think it would be helpful to the country. The  
13 main thing I want to say right now is we certainly  
14 appreciate your coming here today and giving us your  
15 cooperation. What you said has been very helpful to the  
16 Committee. This is off the record. \* \* \*

17 MR. WARNER: May I give you a couple of more things  
18 in case you want to use them?

19 MR. THOMAS: Go right ahead.

20 MR. WARNER: It is often difficult to prevent the  
21 hiring of certain people due to the fact the majority  
22 of employees are hired through unions and through the  
23 guilds, some of which are Communist controlled. Also  
24 the discharging of subversive employees is difficult  
25 because of union regulations. We have to do it along  
seniority lines. One of the guilds was pretty pink and

1 we had to close a complete department in order to  
2 get rid of them. The Story Analysts was the name of  
3 it. We had to close the whole thing and do it in New  
4 York, which I did.

5 We established some time ago a unit to  
6 investigate these things and this type of work in the  
7 studio.

8 MR. THOMAS: Is there anything in your testimony  
9 which you have given here today that you are willing  
10 for us to give out to the press?

11 MR. WARNER: Let me tell you two more thing, about  
12 the Bulletin which we have here, and I would like to  
13 submit a photostatic copy of an open letter to Jack  
14 Warner, dated October 23, 1945, printed in the New  
15 Masses.

16 MR. THOMAS: That will be the next exhibit.

17 (The open letter was marked  
18 Warner's Exhibit No. 7.)

19 MR. MATTHEWS: We have some bulletins issued by  
20 the IATSE.

21 (The bulletins referred to dated  
22 November 2 and 13, 1945 were  
23 marked Warner's Exhibits 8  
and 9, respectively.)

24 MR. THOMAS: Now, is there anything which you have  
25 given us that you would like for us to say to the press?

26 MR. WARNER: There is one thing that is very important,

1 something I would not like to give to the press, let's  
2 put it that way.

3 MR. THOMAS: What is that?

4 MR. WARNER: That is the whole routine on "Mission  
5 to Moscow."

6 MR. THOMAS: That is the one thing you don't want to  
7 give to the press?

8 MR. WARNER: That is the one thing I don't want to  
9 give to the press because that is like throwing the  
10 hammer and sickle up in front of you, and it all happened  
11 back in 1942.

12 MR. THOMAS: That is all. (Witness excused.)

13 MR. STRIPLING: Mr. Chairman, I want to correct the  
14 record on a matter which occurred yesterday when Mr.  
15 Robert Taylor testified that a representative of the  
16 War Production Board requested or used influence of the  
17 Government to have him play the leading part in "Song  
18 of Russia." Yesterday afternoon Mr. Taylor communicated  
19 with me, saying that he was in error about the person who  
20 conferred with him in the office of Mr. Louis B. Mayer,  
21 that it was Mr. Lowell Mellette, who at that time was  
22 either secretary to President Roosevelt or in the Office  
23 of Government Reports. It was not the War Production  
24 Board representative, about whom he had previously  
25 testified.

26 MR. THOMAS: Very well. We will recess until 2:00 p.m.

1       LOS ANGELES, CALIFORNIA, THURSDAY, MAY 15, 1947. 2:00 P.M.

2               - - -  
3       MR. THOMAS: The Committee will come to order.

4       The record will show Mr. McDowell and Mr. Thomas are  
5       present.

6       THOMAS LEO McCAREY,

7       having been first duly sworn, testified as follows:

8       MR. THOMAS: Mr. Stripling, your witness.

9       MR. STRIPLING: Mr. McCarey, will you state your full  
10      name and present address, please?

11      MR. McCAREY: Thomas Leo McCarey, 1018 Ocean Front,  
12      Santa Monica.

13      MR. STRIPLING: Where were you born?

14      MR. McCAREY: I was born in Los Angeles.

15      MR. STRIPLING: When were you born, Mr. McCarey?

16      MR. McCAREY: 1896.

17      MR. STRIPLING: What is your occupation?

18      MR. McCAREY: Producer, director, writer.

19      MR. STRIPLING: How long have you been active in  
20      Hollywood?

21      MR. McCAREY: Since 1919 or, say, 1920, to be exact.

22      MR. STRIPLING: Mr. McCarey, this is a Sub-Committee  
23      of the Committee on Un-American Activities of the U. S.  
24      House of Representatives sitting here for the purpose of  
25      receiving any testimony and information or views concerning  
26      the Communist infiltration into Hollywood. They have

1 invited you here as a very eminent director to give them  
2 the benefit of any views or information you might have on  
3 this general subject.

4 Therefore, if you would like to make a statement, you  
5 may do so, or, if you prefer, we will ask you questions.

6 MR. McCAREY: I would rather you would ask questions  
7 because you know what you want.

8 MR. STRIPLING: We have had testimony here before the  
9 Sub-Committee to the effect that the principal medium  
10 through which the Communists have operated in Hollywood  
11 is among the script writers.

12 MR. McCAREY: Yes.

13 MR. STRIPLING: Have you had any personal contact or  
14 knowledge of such activities?

15 MR. McCAREY: Yes, I have.

16 MR. STRIPLING: Could you give the Committee an  
17 example?

18 MR. McCAREY: Well, in the first place, even in the  
19 selection of a story -- I work on most of my own stories  
20 and I find always they discourage a subject I want to do  
21 that is not along their lines, and they are always trying  
22 to steer even in subject matter a story so as to be  
23 Communistic. At times you don't realize who is who, and  
24 you merely draw your ideas out, you know, and the fellow  
25 will say, "I don't like that. I think it will be much  
better if it went this way," and you have to be always on

1 the alert because it will take you inadvertently on the  
2 wrong track.

3 MR. STRIPLING: Could you name any particular individual  
4 or writer that you have had any conflict with on this sub-  
5 ject?

6 MR. McCAREY: Yes. Frank Partos. I don't think he is  
7 at Paramount now. He was for about five months.

8 MR. STRIPLING: Can you name any others?

9 MR. McCAREY: I borrowed him from Paramount, but it  
10 took me three months to find out. Everything I suggested  
11 he would try to change or discourage, and I abandoned a  
12 couple of stories and I finally took him off of it.

13 "The Bells of St. Mary's", he said, "Don't ever make  
14 that. I mean, that is ridiculous. You have made one pic-  
15 ture with priests." In other words, there is a God, you  
16 know. I finally got rid of him. He said, "You have already  
17 made one picture, 'Going My Way', why make another picture  
18 about priests? It would never go, anyway."

19 That constant discouragement can stop you in its  
20 inception from making a story.

21 MR. STRIPLING: Both of those pictures were very  
22 successful, weren't they?

23 MR. McCAREY: Yes. I never got into the Soviet terri-  
24 tory. We did all right without having any of their terri-  
25 tory.

26 MR. STRIPLING: Have you any questions, Mr. Chairman,

1 at this time?

2 MR. THOMAS: I have. Before I proceed, have you any  
3 questions, Mr. McDowell?

4 MR. McDOWELL: No.

5 MR. THOMAS: One witness who came before us, Mr.  
6 McCarey, said that he believed that most of the Communists'  
7 influence came from the writers.

8 MR. McCAREY: Yes.

9 MR. THOMAS: Do you think that is true?

10 MR. McCAREY: It does, yes; undoubtedly.

11 MR. THOMAS: If I am not mistaken, I think he said  
12 95 per cent of that influence came from the writers.

13 MR. McCAREY: Yes.

14 MR. THOMAS: In other words, 95 per cent from the  
15 writers and 5 per cent from the actors, producers and  
16 executives.

17 MR. McCAREY: Yes.

18 MR. THOMAS: Do you think it is that high?

19 MR. McCAREY: Yes, I do. The Writers' Guild is just  
20 loaded. I mean, I would say roughly 90 per cent. They are  
21 trying in every conceivable way, as you gentlemen probably  
22 know -- sometimes it is hardly detectable, and yet their  
23 influence is there. The man who plays the capitalist, even  
24 though it may sound all right, he has a sneer on his face.  
25 The dialogue may be all right, but to like him, you wouldn't.

26 MR. McDOWELL: Would you say 90 per cent are fellow

1 travellers?

2 MR. McCAREY: You could get that better from Morrie  
3 Riskin, because he is a member of their Guild. I am just  
4 guessing.

5 MR. THOMAS: For the purpose of the record, will you  
6 tell the Committee of your background over the last few  
7 years. Not only will it be helpful for the record, but  
8 there are two or three questions I think I can ask you.  
9 I would like to find out a little bit about what your ex-  
10 perience has been in the industry in the last few years.  
11 Have you been mostly a producer? Mostly a director? Or  
12 mostly a writer?

13 MR. McCAREY: Well, I have done all three at all times  
14 for the last eight or ten years.

15 MR. THOMAS: Your experience has been mostly with what  
16 studio?

17 MR. McCAREY: R.K.O., Paramount and Columbia -- I made  
18 one there.

19 MR. THOMAS: Did you do anything for Warner Bros.?

20 MR. McCAREY: No, I never have worked there.

21 MR. THOMAS: Are you working for any company now?

22 MR. McCAREY: I have my own company and we are re-  
23 leasing through R.K.O. We have an independent setup, but  
24 my release is R.K.O. They just distribute the picture.

25 MR. STRIPLING: Would you say that R.K.O. was more  
26 infiltrated than some of the other studios?

1 MR. McCAREY: Much more so, yes.

2 MR. STRIPLING: The evidence before the Committee indi-  
3 cates that.

4 MR. McCAREY: Yes; that studio is just about the worst,  
5 I would say.

6 MR. STRIPLING: How do you think this situation could  
7 be dealt with most effectively?

8 MR. McCAREY: From the top. I can do very little  
9 about it. I may be surrounded by people but I am quite  
10 impotent to do much about it. I make one picture a year  
11 and I have one line. Mr. Mayer, Mr. Warner, Mr. Zukor,  
12 Mr. Schenck, Mr. Stewart, and the others, they are the ones.  
13 They look at 40 pictures a day and they can detect anything  
14 wrong. It is within their power to catch it from the  
15 inception, the daily rushes or the script ahead of that.

16 MR. STRIPLING: Not only to catch it but when they  
17 catch it to see that they discharge the people.

18 MR. McCAREY: They certainly should.

19 MR. STRIPLING: The people who persistently put it  
20 out.

21 MR. McCAREY: They are encouraging it all the time.  
22 They pay top salaries and nobody does anything about it.  
23 It gives them more assurance to go ahead and do the same  
24 thing.

25 MR. STRIPLING: That was one of the principal functions  
26 of the Committee to report back to Congress on how best this

1 matter should be approached.

2 I think the Sub-Committee has come to the conclusion  
3 that primarily it rests with the executive heads of the  
4 motion picture industry.

5 MR. McCAREY: They pass on the scripts and they pass  
6 on the dialogues. It is up to them to O.K. them and to  
7 start the picture, and if there is anything they don't like,  
8 they can nip it in the bud, and as you say, discharge the  
9 offender.

10 Also, even in the rushes, sometimes things are junked.  
11 A script is written and then on paper it looks all right  
12 ostensibly, but in the playing or the characterization, it  
13 may be different, but they look at the daily rushes every  
14 day.

15 MR. THOMAS: What is that term you use?

16 MR. McCAREY: Where is the day's work is run. It is  
17 developed and run the following day. They call it the  
18 daily or rushes, yesterday's work. That is run each day.  
19 The following day all of the bosses sit in and look at  
20 everything. So what they don't detect on paper, they can  
21 catch what goes into the film and say, "We will reject  
22 that," or "Throw that out." Or they can re-edit it or  
23 do anything they want with it. But these characters are  
24 pretty darned bright and they work in devious ways.

25 The simplest thing is to have a characterization of a  
26 man who is a dislikeable character. They have instructions

1 with the extras. They say, "Even your part is an important  
2 part. If you play the part of a society woman, make her  
3 a disreputable character, an unsympathetic character."

4 If there are extras in the background, they will sneer  
5 at you and you have to watch their faces.

6 MR. STRIPLING: As a director, you are aware that that  
7 can be very easily done?

8 MR. McCAREY: That is right.

9 MR. STRIPLING: In other words, while a person does  
10 not say a word, by their very actions they can do something?

11 MR. McCAREY: That is right. I have seen so many  
12 instances. It makes your blood boil; instances of the  
13 bankers. He chews at his cigar and tobacco juice drools  
14 down his mouth as he talks. They will get a character  
15 with a bad mouth to start with. There is something wrong  
16 with his lips, or something. In the dialogue it may be  
17 sweetened and right, but when this fellow plays the role, when  
18 you see him, you don't like bankers.

19 MR. STRIPLING: The person who does the casting, is  
20 that the producer? Who selects the character with the  
21 cigar or with the twisted mouth?

22 MR. McCAREY: It is the producer, writer and the  
23 director. It depends on the individual, how important he  
24 is in the key setup.

25 MR. STRIPLING: I take it you would not tolerate any  
26 of these characters in any of your productions?

1           MR. McCAREY: No, I have never had them if I could ever  
2 detect it.

3           MR. STRIPLING: If you detected it, you would see that  
4 they got out?

5           MR. McCAREY: Yes, that is right.

6           MR. THOMAS: What I can't understand is this: We  
7 have had witness after witness say just about the same  
8 thing that you have said, and yet Eric Johnston in his  
9 testimony before our Committee in a public hearing two  
10 weeks ago gave just the opposite picture.

11          MR. McCAREY: Well, I cannot understand a man making  
12 such a statement unless he does not have his ear to the  
13 ground or does not get around and associate with people.

14          MR. STRIPLING: He was there speaking for the motion  
15 picture industry.

16          MR. McCAREY: I differ with him one hundred per cent.

17          MR. THOMAS: And also some of these producers.

18          MR. McCAREY: Yes.

19          MR. THOMAS: We have had persons who are strictly pro-  
20 ducers -- not all of them, because Mr. Warner this morning  
21 agreed with what you said.

22          MR. McCAREY: Yes.

23          MR. THOMAS: He may not have gone as far as you have  
24 gone, but we have others and they have sort of white-  
25 washed the whole thing. But one actor right after another  
and one writer after another has come before us and they

1 have said the same thing you have said.

2 MR. STRIPLING: Mr. McCarey, don't you think if the  
3 situation is not rectified in the near future, public  
4 opinion may go to the extreme?

5 MR. McCAREY: It certainly can.

6 MR. STRIPLING: It will injure the entire industry  
7 and make innocent people suffer along with it?

8 MR. McCAREY: Yes. Our entertainment has a great  
9 influence on the youth of the land. Here is another  
10 point I just happened to think of which is terribly impor-  
11 tant, and that is the impression created in foreign  
12 countries. The outstanding example now to all intents  
13 and purposes is this very sly movie, "The Egg and I." The  
14 Oregon farmer is the most dislikeable character. They have  
15 freaks playing the American farmer, the backbone of our  
16 country, and they say you judge the people by the people of  
17 the soil. They are all freaks in the picture. They look  
18 like morons and get laughs that way. It is supposed to be  
19 a comedy.

20 MR. THOMAS: Who produced that?

21 MR. McCAREY: That was produced by Spitz and Getz and  
22 Chester Erskine, who should be on your list -- If I might  
23 correct that, I think Fred Finkelhof was the producer-  
24 writer and Chester Erskine.

25 MR. THOMAS: What company are they with?

26 MR. McCAREY: Universal. That is a flagrant example

1 of our picture playing and it will go to South America,  
2 or wherever it leaves the confines of the United States:  
3 the American farmer is a drip or a jerk, I mean, he is  
4 just a half-witted character. That is all you see in the  
5 picture.

6 MR. THOMAS: Of course, the fact that you are here  
7 today is well known to the industry and is well known to  
8 the public. Do you think that your appearance here or that  
9 your fight against Communism will affect you at all or  
10 affect your standing at all in the industry?

11 MR. McCAREY: I don't care, but I see your point,  
12 however.

13 MR. THOMAS: The reason I ask that question, we have  
14 had some witnesses who said they would practically be black-  
15 balled or were practically blackballed because of the  
16 fact they have made a fight against Communism.

17 MR. McCAREY: That could prevail in certain quarters.  
18 I just don't happen to fear it, and I think I am in such  
19 a position that it would not affect me at the moment, but  
20 I could easily see where somebody who didn't have the  
21 position -- well, take me in my position. I don't have to  
22 cater to any of them, but say a writer or somebody depends  
23 on a weekly salary, or some things like that, I could see  
24 in certain quarters it would affect them gravely to testify  
25 here. My pictures make money, however, and as long as they  
26 do, I don't have to worry.

3           MR. THOMAS: What are some of the pictures you have  
4         made?

5           MR. McCAREY: "Bells of St. Mary's", "Going My Way",  
6         "Ruggles of Red Gap", "The Awful Truth", "Love Affair",  
7         "My Favorite Wife".

8           MR. STRIPLING: Are you making any pictures right now?

9           MR. McCAREY: I am starting one with Gary Cooper very  
10         soon.

11         MR. STRIPLING: What is the name of it?

12         MR. McCAREY: "Good Sam". It has to do with a good  
13         samaritan. Cooper and I are talking about a picture of  
14         pro-American. We talked to several people and I just came  
15         back from New York. I have also talked to several people  
16         from Washington about such a feature. Cooper is a very  
17         solid American and he typifies America. He could be the  
18         most typical one we could get to do a pro-American picture.

19         MR. THOMAS: It is amazing when you have to speak about  
20         doing a pro-American picture.

21         MR. McCAREY: We hope to make it.

22         MR. THOMAS: You would think every picture would be  
23         pro-American.

24         MR. McCAREY: You know the trend of the day or six  
25         months or a year ago. I would have had my head examined if  
26         I said I would make a pro-American picture.

27         MR. STRIPLING: That is right, but the pendulum is  
28         swinging.

1           MR. McCAREY: They are weakening. They are not as  
2 strong and they don't come out so openly as they did, except  
3 in their own groups. But you can see them in the restaurants  
4 where they all meet. There is a table with all of the  
5 gang, you know, and they are always together in the same  
6 group.

7           MR. THOMAS: Who are some of the prominent ones among  
8 them?

9           MR. McCAREY: Am I liable for anything?

10          MR. THOMAS: No, you can say anything you like.

11          MR. McCAREY: You are not quoting me as against an  
12 individual?

13          MR. THOMAS: No.

14          MR. STRIPLING: Furthermore, this record is privileged.  
15 absolutely privileged, and nobody can sue you for anything  
16 you say in it.

17          MR. McCAREY: Offhand, my recollection is a little  
18 vague, but starting at the top with McGuinness, he is a  
19 capable man.

20          MR. THOMAS: He has been one of the witnesses.

21          MR. McCAREY: Well, Jim McGuinness has a list alpha-  
22 betically arranged, and Morrie Riskin has, too, but offhand  
23 it is hard to say without a list in front of me. It would  
24 be hard to recollect them. Lester Cole and Dalton Trumbo  
25 are names I am sure you have come across already. Most of  
the writers, the board of directors, their executive board.

1 They came over to our Guild and tried to get us to go along  
2 with some of their movements, but that whole board --  
3 Emmett Lavery, who is president, and what is that fellow  
4 with the shaved hair --

5 MR. STRIPLING: I think Mr. McCarey has made a good  
6 contribution by giving his side of the setup as a director.  
7 We have the names and we can refer to them.

8 MR. THOMAS: Any other questions?

9 MR. STRIPLING: No.

10 MR. McDOWELL: No.

11 MR. THOMAS: Is there anything you want to add, Mr.  
12 McCarey?

13 MR. McCAREY: Just to reiterate what I said. The  
14 simplest answer is to start with the top people in the  
15 business. They have sense enough if they are pro-American  
16 to nip it in the bud.

17 MR. THOMAS: You mean the producer?

18 MR. McCAREY: The producer, the top man at the studio.  
19 They can have select men looking at the daily work and  
20 scripts, looking for it.

21 MR. STRIPLING: Just as films are kept decent, to a  
22 certain extent, they can likewise be kept free from Communist  
23 propaganda?

24 MR. McCAREY: That is right. That is one thing in  
25 our favor. Very few of them have been successful, and why  
26 they keep making them, I don't know. Most of the pictures

1 have been unsuccessful. Lewis Milestone has made I don't  
2 know how many, and none of them ever made any money to  
3 speak of. I don't think they have made money.

4 MR. McDOWELL: Mr. Chairman, I would like to thank  
5 Mr. McCarey for coming here.

6 MR. McCAREY: I am very happy to come here.

7 MR. McDOWELL: We wish you good going in your activities  
8 here, and wish you would make more pictures like you have  
9 in the past.

10 MR. McCAREY: Thank you.

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1 RUPERT HUGHES,

2 having been first duly sworn, testified as follows:

3 MR. STRIPLING: Will you state your full name and  
4 present address for the record, please?

5 MR. HUGHES: Rupert Hughes, 4751 Los Feliz Boulevard,  
6 Los Angeles 27.

7 MR. STRIPLING: Where were you born, Mr. Hughes?

8 MR. HUGHES: Lancaster, Missouri.

9 MR. STRIPLING: What is your occupation?

10 MR. HUGHES: Writer.

11 MR. STRIPLING: Have you ever been active in Hollywood  
12 in any way as a writer?

13 MR. HUGHES: Yes, very, as a writer and director. I  
14 wrote my own scenarios for my own stories and directed them  
15 for quite a few years. I got tired of the life and with-  
16 drew from it. Since then I have sold a number of stories  
17 to the studios. I never was employed at the studios. I  
18 was on a profit-sharing basis. I would furnish a story  
19 and direction, for a guarantee, and get one-third of the  
20 profits. I never was a salaried man. That is a peculiar  
21 thing.

22 I was one of the three or four who founded the Authors'  
23 League in New York -- Arthur Train and Gillette Burgess --  
24 we couldn't get the others together, so all one summer we  
25 met at Mr. Train's office, who was the Assistant District  
26 Attorney in New York. We drew up a constitution. I was

1 honorary vice-president for a great many years. Then I  
2 came out to Hollywood.

3 Sam Goldwyn brought out some celebrated authors and we  
4 organized the Screen Writers' Guild. That lasted a great  
5 many years and sort of died out. Then it was reorganized  
6 with John Howard Lawson as the president. It is often  
7 said he founded the Guild and was its first president, but  
8 that is not true. He was the first president of the reor-  
9 ganized Guild.

10 They immediately began this Communistic domination  
11 and began to build up laws. One of the first things I fell  
12 in with them about was, they drew up a constitution, a very  
13 elaborate one, 17 pages of fine type. I sat in at a meet-  
14 ing of the Authors' League out here when Marc Connelly was  
15 president, and I was honorary vice-president.

16 I said, "Many people get these 17 pages of fine type  
17 and won't read them or they throw them in the waste basket."

18 Mary McCall, Jr., who was for some time president of  
19 the Screen Writers' Guild, I saw her card, but she is gener-  
20 ally recognized as a Communist. She was there. I said  
21 many authors did not read the constitution or threw it in  
22 the waste basket.

23 She said, "Any author who does not read what is sent  
24 him and does not either come to a meeting to vote or sign  
25 a proxy has lost all rights."

26 I said, "My God, lady, that is the most terrifying

1 thing I have ever heard said in the United States. The  
2 American author is to be enslaved by five or six people  
3 who get together and hold meetings." Which they did.  
4 They would talk all night.

5 I was on the N.R.A. Council. There were five authors  
6 and five producers, and I fought for the authors always.  
7 I have always fought for their legitimate rights but I  
8 don't believe authors should dominate others. I think the  
9 publishers and producers are our friends, otherwise we  
10 would not sell them anything. They have to be watched  
11 because they want to make money and we want to make money,  
12 also.

13 The whole of the Screen Writers' Guild is purely a  
14 Russian idea of dominating the writers. Well, after the  
15 meeting with Marc Connelly, I said to him, "I am scared to  
16 death. They are trying to Stalinize American authorship."

17 Then the big conflict started. I don't know whether it  
18 interests you. We had a big conflict in Hollywood. The  
19 Hollywood Reporter and Variety published whole pages of the  
conflict.

20 MR. STRIPLING: May I interrupt you just a moment,  
21 Mr. Hughes, in order to predicate the testimony which you  
22 are about to give. I should like to say the Committee has  
23 received evidence and testimony to the effect that most of  
24 the Communist propaganda which is foisted on the American  
25 people through the films has been through the writers.  
26

1           MR. HUGHES: Yes.

2           MR. STRIPLING: Who are members of the Screen Writers'  
3        Guild.

4           MR. HUGHES: Yes.

5           MR. STRIPLING: I believe, Mr. Chairman, the Committee  
6        would like to get as much information as we can about the  
7        background of this organization and the setup, which I be-  
8        lieve Mr. Hughes is well-qualified to give.

9           MR. THOMAS: I would like to ask Mr. Hughes one ques-  
10        tion before he goes on. Would you say that the Communist  
11        writers in the Screen Writers' Guild are trying to Stalinize  
12        all American writers?

13          MR. HUGHES: Yes, sir, I would say it. I said that to  
14        them, also. Then a few of us broke off and called ourselves  
15        the Screen Playwrights, who could not stand Communism.  
16        There were about one hundred very prominent motion picture  
17        authors like Grover Jones and some of the picture men at  
18        the time. We did not like Communism. We were ferociously  
19        attacked and we finally had to disband. Now, they have  
20        dominated things so that they hiss and boo anybody who  
21        opposes them. That is the remarkable thing. When they  
22        had the American Authors Authority first brought before the  
23        Screen Writers' Guild, James Cain, who is not a Communist,  
24        but is linked with them -- if you live in a small pox hos-  
25        pital you may not have small pox but you may be a carrier --  
26        but they voted something like 374 to 7 for the American

1 Authors Authority. I don't like the word "Authority", what  
2 authority we should have over other authors. A policeman,  
3 judge or Congressman has that right over me.

4 MR. THOMAS: I am not certain about a Congressman.

5 MR. HUGHES: But legally I don't think they can take  
6 care of it always, but it is on the books. I don't recall  
7 anything in the Constitution which says one author can tell  
8 another author what to write and at what price to sell it.

9 Well, the first vote, I think, was something like  
10 364 to 7, 7 who opposed the Authority were hissed and booed  
11 and practically driven out of the business. Some of them  
12 could not get jobs because the producers and directors  
13 wouldn't hire them. If you get a Communist writer who may  
14 be a very clever man, he will not write with a man who is not  
15 a Communist. They put that in the agreement. They made  
16 lots of rules. A Communist, I found, is a man who likes  
17 to go to meetings and talk all night and pass laws.

18 So, we started the Motion Picture Alliance. One of  
19 the first things we said, we are people who like to go home  
20 at night, like to go to the theater and play a game of  
21 cards. We don't like to sit up all night at meetings. I  
22 used to go to the N.R.A. meetings and they would take all  
23 night, always fighting for domination -- power, power,  
24 power over somebody else. I don't like to give anybody  
25 commands and I don't like to obey commands. So that puts  
26 me constantly at war with them.

1 I am getting way off of the subject.

2 Later the American Authors Authority founded the  
3 American Writers Authority with John Erskine as president  
4 and over a thousand leading writers in the country got to-  
5 gether to found the American Authors Authority. I am  
6 president of it now. The Authority was very much revised  
7 owing to criticism, but the revision is just as bad as the  
8 old one.

9 I was over at the Authors' Guild branch in Los Angeles  
10 and had a fight with them and I was the only one opposing  
11 them, and they voted something like 210 to 156. The  
12 Communists are very much scared.

13 MR. THOMAS: Will you tell us somewhere along in your  
14 testimony why these Communists are very scared?

15 MR. HUGHES: Because public opinion has changed. Six  
16 or seven years ago I was howling against Communism and these  
17 people would say, "What is the use? They don't amount to  
18 anything. They are just crazy people."

19 Now, they realize the menace, that we are in the  
20 danger of war with Russia and she is fighting us every  
21 minute.

22 I don't know whether you ran across the Hollywood  
23 Press Times. Have you heard about that?

24 MR. STRIPLING: No, sir.

25 MR. HUGHES: That is a paper run by Communists. They  
26 send it to me free. It was very domineering. Now it is

1 getting smaller and smaller and the big Communist writers  
2 are all missing except Frank Scully. He is a very odd  
3 Catholic and threatens to sue anybody for \$50,000.00 who  
4 calls him a Communist. But he comes out in favor of  
5 Father Dunne. You know what he is doing. I know Frank  
6 Scully very well. I call him a Communist and he screams  
7 bloody murder because he is a pure Catholic.

8 Mr. Lavery of the Screen Writers' Guild is a pure  
9 Catholic and also a Communist. Some people are riding  
10 the horse in both directions.

11 Now, there are a great many radio men like Alvin  
12 Wilder -- I listen to him every day -- who say Russia is  
13 always right. If he would once say the United States is  
14 right in this case, but Russia is always right. They will  
15 not talk of the butcheries and violence of Stalin, but talk  
16 about the American businessmen, like Henry Ford, as being  
17 a murderer and thief and enemy of mankind, instead of a man  
18 like Stalin, who has put three millions to death and has  
19 fifteen millions in the slave camps, but he is a nice man.

20 MR. THOMAS: May we have this copy (referring to  
21 Hollywood Reporter)?

22 MR. HUGHES: Yes.

23 MR. THOMAS: We will consider what you are offering  
24 as exhibits.

25 (Various papers exhibited by Mr. Hughes to the  
26 Committee have been forwarded to Washington under separate  
cover.)

1 MR. HUGHES: It would interest you to get the past files.  
2 Albert Dekker ran for Assembly, was a Communist and always  
3 had a department. Angers Wooley always had a department.  
4 I have been very close to the F.B.I. here for many years and  
5 John Van Beeman, head of the American Intelligence in the  
6 First World War, is a friend of mine. Dick Woods, head of  
7 the F.B.I., is one of my very close friends.

8 Eugene Lyons came out. He made a speech against  
9 Communism. They called a mass meeting on the same night to  
10 keep people away. That is a remarkable article. It just  
11 came out today. I just got it in the mail.

12 MR. STRIPLING: Mr. Hughes, if you don't mind, trace  
13 the history of the Screen Writers' Guild. Previously you  
14 said you helped form the Screen Playwrights.

15 MR. HUGHES: That was compelled to disband.

16 MR. STRIPLING: Then they organized the Screen Writers'  
17 Guild?

18 MR. HUGHES: Well, the Screen Writers' Guild was organ-  
19 ized way back in 1922, I think. Then there was this big  
20 revival of it in 1936 or 1937. That was when John Howard  
21 Lawson became president. Then it became a very militant  
22 organization.

23 MR. STRIPLING: Were you a member at that time?

24 MR. HUGHES: Yes.

25 MR. STRIPLING: Are you a member now?

26 MR. HUGHES: No. I joined the Screen Playwrights, and

1 when they disbanded I never rejoined. I have not been with  
2 the Screen Playwrights for a great many years.

3 MR. STRIPLING: But as a writer you are quite aware  
4 that the technique which the Communists seek to use and  
5 exploit is to inject a line or two or three or a scene here  
6 or a scene there into films and thereby get across Communist  
7 propaganda seeking to degrade our institutions?

8 MR. HUGHES: Yes.

9 MR. STRIPLING: You have seen pictures, haven't you,  
10 you have seen scripts along those lines, is that true?

11 MR. HUGHES: Yes.

12 MR. STRIPLING: We have had brought to our attention  
13 certain films which were outright Communist vehicles, like  
14 "Mission to Moscow" and "Song of Russia", which depicted  
15 Russia in an entirely different light from historical facts.  
16 Now, whose responsibility do you think it should be to pre-  
17 vent future production of such pictures? In other words,  
18 it seems to me the only conclusion would be the executive  
19 heads.

20 MR. HUGHES: Absolutely.

21 MR. STRIPLING: Do you agree that this problem should  
22 be approached from the top?

23 MR. HUGHES: It should be, but they are busy men. They  
24 don't know. They don't read the scenarios. Some of them  
25 can't read.

26 MR. STRIPLING: We would like to get a little of that.

1           MR. HUGHES: They don't read books; they don't read  
2 scenarios. They have them told to them. They lack eye-  
3 attention, which is very important. Some people have eye-  
4 attention and others ear-attention. Some cannot understand  
5 what you tell them. They like to read it. Some cannot  
6 understand when they read. Louis B. Mayer is too busy to  
7 read all of the novels and is too busy to read all of the  
8 scenarios. He has executives do that. So they have story  
9 writers and story editors and story adapters, people who  
10 read all of the magazines and all of the books and make  
11 these brief reports. They read those.

12          Suppose a story comes into M.G.M. and the preliminary  
13 report is good. They have them give a brief synopsis and  
14 they send it to all of the directors on the lot and say,  
15 "Does anyone of you care for this? Do any of you want it?"  
16 If no one wants it, they don't take it. But if some  
17 director says, "I would like to take that story," he can  
18 have it. Now, that director may be a Communist. There are  
19 some very powerful Communist directors.

20          MR. STRIPLING: Do you know any of them?

21          MR. HUGHES: John Cromwell and Irving Pichel.

22          MR. STRIPLING: Irving Pichel?

23          MR. HUGHES: Irving Pichel is said to be. All I know  
24 is what anybody says. He is known to be, and John Cromwell  
25 and a great many.

1 MR. STRIPLING: What about Lewis Milestone?

2 MR. HUGHES: Oh, surely, because Lew was born in Russia.

3 Eddie Dunton was born in Russia.

4 Now, about "Mission to Moscow", Ambassador Davies said  
5 of the trials, the purge, he gave quite a few details, but  
6 he said it was so horrible he couldn't endure writing about  
7 it. That was published in his book. Then he comes out and  
8 says nothing like it in the picture, just for the sake of  
9 getting his picture up there. The trials are the most  
10 beautiful thing in there and the Russian judges are the  
11 sweetest things in the world. These people confessed.  
12 They didn't show the tortures. Kessler shows the way they  
13 work. They say, "If you make a confession we will save  
14 your wife and children. If you don't we will cut them up."  
15 Well, who wouldn't confess.

16 Well, in that picture they had a man who died before  
17 he could make a confession, and Peter Lorre made a very  
18 beautiful speech of his sorrow and grief in not seeing the  
19 glory of the new Russian government. That was a sample.  
20 Howard Koch was the scenario writer. Ambassador Davies  
21 knew what was done and posed for the picture. I nearly fainted  
22 when I saw the picture. Winston Churchill was screaming  
23 from 1935 on about the horror of Hitler, but Chamberlain was  
24 fighting him. In the picture as it was released, Hitler  
25 was shown to be dangerous, but Stalin, of course, was very  
26 nice. Stalin killed more Russians than Hitler ever did, but

1 that doesn't matter. So Ambassador Davies goes to England  
2 and says, "Where is Churchill?"

3 "Well, he is down in the country building brick walls."

4 So Ambassador Davies goes down to the country and there  
5 is Churchill. He says, "There is danger of war. Hitler  
6 is threatening everything. You better go down to London."

7 Then he comes over to America. I myself have been  
8 screaming bloody murder in articles and speeches for years,  
9 and Ambassador Davies comes over and America hasn't heard  
about it.

10 Then there are two Congressmen represented as fighting  
11 him very bitterly. They are Fascists. That word "Fascist"  
12 is a wonderful thing. Communism is Fascism. The state is  
13 supreme.

14 Well, I have talked too much. Please stop me.

15 MR. THOMAS: Go ahead.

16 MR. HUGHES: The only trouble about "Mission to Moscow",  
17 it didn't make any money.

18 MR. STRIPLING: Would you like to ask Mr. Hughes a  
19 question?

20 MR. THOMAS: Mr. Warner made a point by saying that  
21 the picture was made because people in Washington were  
22 afraid Stalin would join Hitler again and that appeared to  
23 be the motivating reason for upholding Russia's hand.

24 MR. HUGHES: I know Jack very well. He was very liberal  
25 until they had the big strike and he could not get into the  
26 studio. My friend said to me that Jack said, "I am a little

1 fellow. I am the poor little fellow now."

2 I think somebody should look into Dr. Dykstra. He is  
3 a member of my college fraternity and is Provost of U.C.L.A.  
4 The Communists were so strong at U.C.L.A. they demanded free  
5 speech and the Dean of Men came to see me and said, "The  
6 only way we can quiet the Communists is to give them a meet-  
7 ing where their side will be heard."

8 They wanted to picket against preparedness. They were  
9 picketing the White House. They had a song, "F.D.R. and  
10 Eleanor Are All For War," and all that. I always have been  
11 a soldier and was fighting for conscription and recruitment  
12 and all that, so I was called on. Herbert Bieberman, a  
13 writer who is a pure Communist, and his wife, Gail Sondergard,  
14 who is a pure Communist, -- he got up and in this attack --  
15 the first speech was made by a clergyman who did not believe  
16 in preparedness and said turn the other cheek. Then  
17 Bieberman got up and made a ferocious attack on Lend-Lease,  
18 the British Empire and glorified Stalin and Hitler, who were  
19 then in partnership.

20 Well. Well, I just had an academic argument why a  
21 nation should be prepared and said that preparedness was the  
22 best assurance against war. That made Bieberman so insane  
23 with rage, when I got up and made an attack on both of them.  
24 I said, "You boys and girls are sitting here in this beauti-  
25 ful building. This would be a shambles if it were not for  
26 everything we are fighting against in Germany and Russia, if

1 it were not for the countries protecting us while we are  
2 getting ready for war."

3 Well, they hissed and booed everything I said. The  
4 Dean of Men came to me and apologized. And later some  
5 students apologized to me. They said, the University of  
6 California has been taken over by Communists; they took over  
7 the paper and all political offices. I could tell you  
8 frightful stories. This is hearsay. I had a young girl  
9 pupil out there at U.C.L.A. who told me. They are so anxious  
10 to start up trouble. They are not interested in the Negro,  
11 but they make the girls go with the Negro boys, and this girl  
12 told a singing teacher that they were told if they had any  
13 liberty of mind they would sleep with the Negro boys. So  
14 out at U.C.L.A. there is a mixture of nice young girls be-  
15 longing to sororities and sleeping with nice young Negroes  
16 to prove their emancipation.

17 MR. THOMAS: Is that true today, too?

18 MR. HUGHES: He told me a couple of years ago. I imagine  
19 it is true right now because they are going with the Negroes  
20 today. We have thirteen million Negroes here in this  
21 country, and there are fifteen million slaves in the Russian  
22 camps.

23 Then I was organizing the National Guard. Earl Warren  
24 said you can't organize any troops except the National Guard.  
25 So we got up the Guard and they put a bill through where  
26 Congress called for a State Guard. I was made Colonel, and

1 I had the Second Regiment, the only troops who were here  
2 when Pearl Harbor came except for a few men down at Fort  
3 MacArthur.

4 Well, the minute Hitler turned on Stalin all Communists  
5 screamed for lend-lease or conscription, for everything on  
6 earth. They drew off the pickets in front of the White  
7 House within a few hours. Herbert Biberman came down and  
8 joined my regiment when I wasn't looking.

9 They fought Charlie Chaplin who wouldn't go across the  
10 street to a U.S.O. entertainment during the war, when Bob  
11 Hope and everyone was flying all over the country -- wouldn't  
12 cross the street. I have known him since 1922. He was a  
13 Communist then and we fought Communism. I can keep talk-  
14 ing --

15 MR. THOMAS: Why would a man like Charlie Chaplin be-  
16 lieve in Communism when everything he has gotten he has re-  
17 ceived by virtue of the capitalist form of government?

18 MR. HUGHES: Charlie was a very poor boy in the slums  
19 of London. His father and mother were musical comedy people  
20 in the music halls. His father apparently deserted his  
21 mother. His mother lost her mind and when he was rich, she  
22 came over here and died. She came over here at the age of  
23 about 50. He said a very pathetic thing: "My mother went  
24 to the insane asylum fearing that I was dying of starvation.  
25 Now I am rich and famous but I can't tell her because she  
26 wouldn't understand it." He had great bitterness. Then

1 Max Eastman, who is a Trotskyite Communist, an anti-Stalin-  
2 ist, and I think anti-Communist now, came out to live with  
3 Charlie. Charlie picks up culture through his glands. He  
4 doesn't read anything. He thought Communism was smart. I  
5 fought him for years since 1922. He thought it was the  
6 smart thing, and all of them thought it was the intellectual  
7 thing to do.

8 They don't know anything about it. I had bitter fights  
9 with him.

10 I said to him one time, "Charlie, you are rich. The  
11 individual poor man can die of starvation on your doorstep  
12 and you would kick him off."

13 He said, "Yes. I have been poor. I hate the dirty,  
14 unwashed."

15 He refused to make an appearance on a program many  
16 years ago I asked him, because \$25,000.00 was offered by  
17 merchants to a bazaar which would have brought from thirty-  
18 five to fifty thousand dollars for the relief of starvation  
19 in Eastern Europe. Every 40 cents would save a child from  
20 dying of starvation for one week. They wouldn't give it  
21 unless Charlie Chaplin or Douglas Fairbanks were present.  
22 Fairbanks couldn't come. Charlie said, "It embarrasses me.  
23 I am all right on the screen but I don't like to do this."

24 I said, "But Charlie, if you don't come up, we won't  
25 get their money. Every 40 cents will save a little child  
26 from dying of starvation."

1       He said, "Oh, if they would only recognize the Soviet  
2 government."

3       I said, "That has nothing to do with Russian recogni-  
4 tion. Little children are dying of starvation."

5       "Well, it embarrasses me. Please excuse me."

6       I said, "Well, come on, Charlie, you are the only one.  
7 They won't take someone else."

8       He said, "It embarrasses me."

9       I said, "Don't you think it is embarrassing to die of  
10 starvation?"

11      He said, "You put things that way. Have to excuse me."

12      I said, "Charlie, I have known of pretty rotten people,  
13 but I consider you the most hardened person I have ever  
14 known. You won't walk into a room and talk a few minutes  
15 which means the raising of thirty-five thousand to fifty  
16 thousand dollars to save the lives of these starving children."

17      Well, I have talked enough.

18      MR. THOMAS: When was that?

19      MR. STRIPLING: About what year was that?

20      MR. HUGHES: That would be 1933 or somewhere along in  
21 there during the hard times, 1934.

22      MR. STRIPLING: Before the recognition of Russia.

23      MR. HUGHES: He has been a Communist since 1922.

24      MR. STRIPLING: But you said in your conversation he  
25 thought we should recognize Russia.

26      MR. HUGHES: Yes, before Roosevelt recognized the Soviet

1 Union.

2 MR. THOMAS: Mr. McDowell.

3 MR. McDOWELL: Do you recall when I attended a  
4 Communist meeting in February of this year? I sat next to a  
5 colored boy and white girl, obviously in love, doing all of  
6 the things that youngsters in love will do. She finally  
7 said that she must meet his wife some time. I reported that  
8 to you. That was only two months ago.

9 MR. STRIPLING: At a Communist meeting.

10 MR. HUGHES: May I finish with Dr. Dykstra? Dr.  
11 Dykstra was made Provost. He is a member of my fraternity  
12 Delta Epsilon. We gave a banquet before he took office.

13 I made a very earnest speech. Then he got up and  
14 kidded the life out of me and took it with great laughter.

15 Then during the Warner Bros. strike he was brought up  
16 before court for permitting 600 L.A. students to leave the  
17 campus and their classes and go down and picket Warner  
18 Bros. When he was called down for it, he said, "Well, I am  
19 not supposed to interfere with freedom of speech."

20 He got into a very uncomfortable situation.

21 Former Lieutenant-Governor Howser, who is a graduate of  
22 U.C.L.A. and a Regent, told me that they called Dykstra on  
23 the carpet and told him they were using state money to run  
24 the University and if he didn't quit this Communistic work  
25 they were going to throw him out. He promised to be good,  
but so far as I know he has never done anything positive.

1 They publish the Hollywood Quarterly, which is a dis-  
2 grace. Professor Franklin Fearing and John Howard Lawson  
3 edit and publish the thing. It is very dull but it is pub-  
4 lished under their auspices.

5 Mr. Sproul is not a Communist.

6 MR. STRIPLING: Would you identify Mr. Sproul?

7 MR. HUGHES: He is the president of the University of  
8 California, the whole University. This is the branch here.

9 MR. THOMAS: Right at this point will you suspend? I  
10 would like to read something into the record. It should be  
11 noted that the People's World of Wednesday, May 14, the  
12 official Communist organ here on the Pacific Coast, Los  
13 Angeles edition, announces that "a picket line of veterans,  
14 college, high school and working youth will appear at 4 p.m.,  
15 Thursday, before the Biltmore Hotel here to protest the  
16 Thomas-Rankin un-American Committee activities.

17 "Arnold Schimberg, organizational secretary of the  
18 American Youth for Democracy, said the pickets will 'protest  
19 intimidation by the committee of college professors and  
20 students in speaking their minds in free discussion on the  
21 campus.'

22 "Use of the 'red scare against the AYD to cover up the  
23 crisis in education which prevents students from going to  
24 school because of crowding, preventing veterans from con-  
25 tinuing school because of insufficient funds they receive,  
26 overdrudging of present students, lack of teachers and low

1 pay for teachers,' will also be protested, he said."

2 I bring that up at this time because it is my under-  
3 standing -- correct me if I am wrong -- that these pickets  
4 come mostly from the University of California and Los  
5 Angeles.

6 MR. HUGHES: I imagine those will. It is a hot bed.  
7 Governor Howser says he will withdraw the money or get  
8 Dykstra out. He was ousted from the University of Wisconsin  
9 because he was too liberal.

10 MR. THOMAS: Have you any other questions?

11 MR. STRIPLING: I don't believe so, Mr. Chairman.

12 MR. THOMAS: Mr. Hughes, we want to thank you very much  
13 for coming here today and giving your very valuable testi-  
14 mony and information to the Committee. We certainly appre-  
15 ciate the fact that you came all this distance to be with  
16 us.

17 MR. HUGHES: I am very glad to do so.

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1                   HOWARD EMMETT ROGERS,

2 having been first duly sworn, testified as follows:

3                   MR. STRIPLING: Will you state your full name and  
4 present address for the record?

5                   MR. ROGERS: Howard Emmett Rogers, 811 North Bedford  
6 Drive, Beverly Hills, California.

7                   MR. STRIPLING: When and where were you born?

8                   MR. ROGERS: I was born on July 13, 1890, in New York  
9 City.

10                  MR. STRIPLING: What is your occupation, Mr. Rogers?

11                  MR. ROGERS: Writer.

12                  MR. STRIPLING: How long have you been in Hollywood?

13                  MR. ROGERS: I have been in Hollywood for 20 years.

14                  MR. STRIPLING: What are some of the companies you  
15 have been employed by as a writer?

16                  MR. ROGERS: I was with United Artists, First National,  
17 Warner Bros., Paramount. I was with Metro-Goldwyn-Mayer for  
18 15 years, which is quite a record out here.

19                  MR. STRIPLING: Mr. Rogers, are you considered to be  
20 anti-Communist?

21                  MR. ROGERS: Slightly.

22                  MR. STRIPLING: As a matter of fact, over the period  
23 of years you have been very active in attempting to expose  
24 Communists within the motion picture industry?

25                  MR. ROGERS: I can almost say I was perhaps the first  
26 anti-Communist in the motion picture industry.

1 MR. STRIPLING: You have a very good picture of the  
2 situation as it exists in Hollywood particularly with refer-  
3 ence to writers?

4 MR. ROGERS: I do.

5 MR. STRIPLING: This Sub-Committee is sitting here for  
6 the purpose of determining if the alleged charges of  
7 Communistic activity in the motion picture industry are true.  
8 They are to report back to the full Committee their findings.  
9 I know of no one more qualified to testify here today than  
10 you, and I know this, because of the excellent cooperation  
11 which you have afforded the Committee and its agents in the  
12 past, that it would be best if you would proceed in your own  
13 way to tell the Sub-Committee what you think of the situation  
14 as regarding Communist infiltration into the moving picture  
15 industry.

16 MR. ROGERS: Well, where should I start? This is a  
17 story you can start in a thousand ways. In my opinion the  
18 strongest group of Communists in the motion picture industry  
19 are the screen writers. I think that group is dominated by  
20 Communists.

21 I will say further that that group is a minority and a  
22 small minority in the Screen Writers' Guild, but they have a  
23 technique and they are skilled men and women in their work.  
24 The average writer in the picture industry is rather naive  
25 and the average producer is rather naive, too. Writers are  
26 reluctant to attend meetings. They do not like the idea of

1 attending meetings. They like to dance and drink and per-  
2 haps indulge in other pleasureable vices.

3 These men have a deadly job to do out here, the  
4 Communists. I don't have to tell you gentlemen that if they  
5 have a membership of 200 in an organization and a meeting is  
6 called, the 200 are right there unless one of them has a  
7 broken arm.

8 It is rather significant that the first president of  
9 the newly formed Screen Writers' Guild, which took place  
10 about 14 years ago, I think, was John Howard Lawson. At  
11 that time John Howard Lawson was a nonentity in the motion  
12 picture industry. He was a nobody, and an unknown. I don't  
13 believe he had written a screen play. Suddenly we discovered  
14 that this man was the president of the organization, of all  
15 the screen writers in Hollywood. We discovered also that  
16 the Board was completely Communist. In those days they had  
17 some Communist hatchetmen in there. It took us about seven  
18 or eightmonths to get the picture of this organization, men  
19 who were opposed to the Communist idea.

20 We started to attend meetings and oppose some of the  
21 motions and actions of these men. We suddenly discovered  
22 there was a great division in the Screen Writers' Guild:  
23 there were men who felt as we felt and there were the  
24 Communists which had complete control of the organization,  
25 and there was a fair chance that we could have rallied some  
26 support to our cause, but they passed a resolution in the

1 Guild which made the qualifications for active membership  
2 so ridiculous that they were able to load the organization  
3 rather quickly with people who were not writers in quite a  
4 few cases, people who were third, fourth and fifth rate  
5 writers and people who were frustrated writers.

6 With this qualification for active membership, they  
7 loaded the Guild, and from that moment on the Guild in my  
8 opinion became a very important Communist front group in  
9 Hollywood.

10 MR. STRIPLING: Mr. Rogers, we have had considerable  
11 testimony here as to the technique employed by these screen  
12 writers of planting a line here and a scene there, and so  
13 forth. I don't think we could take too much testimony on  
14 that particular technique, because what mystifies the aver-  
15 age person or the average Congressman who will read this  
16 testimony is just how it is possible for a picture to appear  
17 on the screen with Communist propaganda in it. In other  
18 words, how subtle is it? Or is it subtle? Do the executives  
19 and heads of the companies know it is there, or is it slipped  
20 in? How do you explain it?

21 MR. ROGERS: Any time you have a drop of it in a pic-  
22 ture, it is slipped in. The average executive in the  
23 motion picture industry is completely naive regarding this.  
24 I have discovered that over a period of 14 years. Not only  
25 are they naive, but I have discovered that very few people  
understand the first thing about this. Of course, they have

1 a general idea of it, don't you know, but some of the men in  
2 the picture industry just can't conceive of the idea of a  
3 man making fifteen hundred or two thousand dollars a week  
4 doing anything to knock down the capitalist mountain of  
5 gold as far as they are concerned.

6 They have asked me, "Are you a Communist?" And they  
7 have said, "Why, of course I am not." And they have taken  
8 oaths on their children to that effect.

9 The average man who is decent says the fellow must be  
10 all right. They say, "I am a liberal. I am a progressive,  
11 but I am not a Communist." I have seen men out here who have  
12 consistently held to liberal ideas attend Communist front  
13 meetings and I have seen them attend Communist meetings. I  
14 have heard John Howard Lawson in a debate with Councilman  
15 Briggs during the Non-Aggression Pact; I heard him practically  
16 call the President of the United States a traitor because he  
17 thought of sending aid to Great Britain.

18 I would like to tell you a little story of Lawson.  
19 About 13 or 14 years ago he looked me up. He knew my father  
20 had been an iron worker and he had heard me speak of unions,  
21 and so forth. He thought he might do business with me. We  
22 had an evening together of about six or seven hours. I let  
23 him think that he was making some headway with me. He told  
24 me that night all about the Russian constitution two years  
25 before it was published. He knew everything that was going  
26 to be published in the constitution. He gave me a list of

about 14 or 15 books that he wanted me to read.

About 3:00 o'clock in the morning he told me that Communism was coming to the United States, that it was inevitable and that nothing could stop it. He hoped it would come without bloodshed.

I quoted that night to him from Lenin's famous quotation which is not quoted enough:

"It would not matter one jot if three-quarters of the human race perished. The important thing is that the remaining quarter should be Communists."

I don't know whether you have ever heard that or not.

MR. STRIPLING: No, I never heard it.

MR. ROGERS: Of the two billion people it would be all right if we did away with fifteen million of them.

MR. STRIPLING: Do you know where that appears in his works?

MR. ROGERS: I have the book at home.

MR. STRIPLING: I wonder if, at your convenience, you could copy the citation down and send it to me in Washington?

MR. ROGERS: I would be glad to.

So I said to Lawson on this night, "Now, you say Communism is coming to the United States and you hope it comes without bloodshed. But suppose three-quarters of the population of the United States has to die to bring it here, would you be in favor of that?"

He thought for a long moment and answered "Yes."

1 Years later in this debate with Councilman Briggs, after  
2 the Non-Aggression Pact had been signed, I attended that  
3 debate in the Hollywood Roosevelt Hotel. Lawson, in debating  
4 against Councilman Briggs, was against lend-lease for England  
5 or any kind of aid for England, and said, "Boys will die,  
6 American boys will die on foreign soil. We don't want to see  
7 the blood of young Americans spilled all over Europe because  
8 of an imperialist war."

9 When the question period came, I stood up in the audience.  
10 I said to him that night in front of three or four hundred  
11 people who were listening to the debate because I wanted to  
12 get this thing on record, I mentioned what he had said to me  
13 alone.

14 I said, "That night a few years ago you told me you  
15 were satisfied to have Communism come to the United States  
16 even if it brought with it great bloodshed. Now you are cry-  
17 ing that you do not wish to have the blood of one American  
18 boy spilled on European soil. I cannot reconcile your two  
19 points of view. What has happened to you?"

20 His answer that night, brazenly, to the audience, "You  
21 have just heard a first class demonstration of Red-baiting  
22 by a first class Red-baiter."

23 MR. STRIPLING: Mr. Rogers, would you name for the  
24 Committee some of the Communist writers that are now em-  
25 ployed in the motion picture industry?

26 MR. ROGERS: Yes. John Howard Lawson; Lester Cole -- I

1 guess these names sound familiar to you. If I saw the names  
2 here I would remember. Dalton Trumbo; Clifford Odets;  
3 Ring Lardner, Jr.; Howard Koch.

4 MR. STRIPLING: What do you think about him?

5 MR. ROGERS: I think that he is. I would say the two  
6 men who wrote the picture that Taylor appeared in, I would  
7 say they were Communists.

8 MR. STRIPLING: "The Song of Russia"?

9 MR. ROGERS: Or Communist sympathizers. They were  
10 Collins -- I forget the other fellow's name. I will think  
11 of it in a moment.

12 MR. STRIPLING: What about the Epstein brothers?

13 MR. ROGERS: I don't know about them. Quite a few of  
14 those boys have switched. I have been told the Epstein boys  
15 had a change of heart.

16 MR. STRIPLING: What about Donald Ogden Stewart?

17 MR. ROGERS: I don't think he will ever switch. I think  
18 he is an out-and-out Communist. I would like to tell you of  
19 an incident that happened out here that involves Trumbo and  
20 it involves Cole, because Cole was the chairman of this  
21 meeting. There was a symposium held in the Hollywood  
22 Chamber of Commerce. It was during the Non-Aggression Pact.  
23 They got the Hollywood Chamber of Commerce through using  
24 some high-sounding name of an organization. I was asked to  
25 speak. I was the only one who spoke for aid to England at  
26 that time. This was a Nazi-Communist meeting, a real Nazi-

1 Communist meeting. They did everything but sing the  
2 Horst Wessel song out there.

3 Theodore Dreiser spoke there. Trumbo read a paper, and  
4 I know Trumbo's record. He wrote a book called "Johnny Got  
5 His Gun" in which he was opposed very strongly against any  
6 American boy shouldering a gun or going to Europe. When  
7 Germany attacked Russia, of course he screamed for guns and  
8 for boys to go over there as fast as possible, and screamed  
9 for a premature second front.

10 But this was a shockin' thing that was said on this  
11 night, or two such nights. I will tell you about both inci-  
12 dents. Dreiser followed me and Dreiser said -- I happened  
13 to mention the women and children who were being bombed in  
14 England at that very moment indiscriminately by the German  
15 bombers. He followed me and he just waved my remarks aside.

16 He said, "Women and children of England" -- he laughed  
17 and said, "If they did away with all of the women and children  
18 in England tonight this would be a better world."

19 At that time, of course, Hitler was trying to do that.  
20 I will tell you what he said from the Philharmonic Auditorium,  
21 but before I get to that, this particuar meeting was under  
22 the auspices of the Screen Writers.

23 About six months before that at the Philharmonic  
24 Auditorium I brought Clarence Brown down to a packed house.  
25 Dreiser stepped forward and spoke of England. These are his  
26 exact words to 3,000 people.

1        "Chamberlain is a son-of-a-bitch, Churchill is a son-of-  
2 a-bitch, Bevin is a son-of-a-bitch, Eden is a son-of-a-bitch.  
3 They are all sons-of-bitches."

4        MR. THOMAS: Who was this who said this?

5        MR. ROGERS: Theodore Dreiser. They gave him an ova-  
6 tion after this. At the end of that meeting a man got up  
7 in the 15th row and screamed to the chairman, "Mr. Chairman."  
8 They all turned and looked at him in the audience. He said,  
9 "Yes." He said, "My God, do you people want Hitler to win  
10 this war?"

11      They answered him, about 2,000 of them answered, "Yes."  
12 It is alittle shocking. I tell that to people and they can't  
13 believe it.

14      MR. STRIPLING: Mr. Rogers, what would be your recommen-  
15 dations to the Congress of the United States?

16      MR. ROGERS: My recommendation to the Congress is to out-  
17 law the Communist party in the United States. The Communist  
18 party is an agent of a foreign government and every member  
19 of the Communist party is a part of it.

20      MR. STRIPLING: What would be your recommendations rela-  
21 tive to the motion picture industry and the Communist influ-  
22 ences within it?

23      MR. ROGERS: Expose every Communist in the motion  
24 picture industry. There are enough records on quite a few  
25 of them. I think you have some of them. I think the records  
26 should be published. I think many of the men in the motion

1 picture industry say you have no proof that men and women  
2 in the different studios are Communists. They wish to have  
3 proof. I think the proof ought to be supplied to them.

4 MR. STRIPLING: Don't you think that a large share of  
5 the responsibility for this entire matter rests with the  
6 industry itself, that is, the top executives of the industry  
7 who have permitted these people to draw large salaries and  
8 at the same time while they were drawing these large salaries  
9 they were loading films with Communist propaganda, the ultimate  
10 aim of which was the distortion of the very system which pro-  
11 vided those salaries? Don't you think the studio executives,  
12 the producers and the owners have been very negligent? You  
13 used the word "naive", but I would say negligent in permitting  
14 Communists to remain on the payroll. Don't you think the  
15 best approach would be for the industry itself to separate  
16 these people from their income and from their posts?

17 MR. ROGERS: Well, again I say some of those men didn't  
18 think they were hiring Communists. This was happening at a  
19 time when the National Administration was pardoning the head  
20 of the Communist party for a passport fraud. This happened  
21 at a time when the average Communist in the United States had  
22 been given the go signal by the party in power. It is hard  
23 to say to these men, "You must get rid of Communists here in  
24 the industry," where they think perhaps they can have the  
25 last word on what he or she writes. It is very hard to say  
26 that to them that, "You must do this", while the Communists

1 are given free reign in every other channel of American  
2 life.

3 MR. THOMAS: On that point, are they? Are they given  
4 free reign in every other channel?

5 MR. ROGERS: Well, they aren't now.

6 MR. THOMAS: No.

7 MR. ROGERS: But they were.

8 MR. THOMAS: Don't you think all along the line, even  
9 in the motion picture industry, and in the labor unions, in  
10 educational institutions and various other institutions  
11 there has been brought about a feeling that there is a real  
12 danger from Communism and we must clean house, or at least  
13 we must do something along the line of cleaning house? In  
14 other words, that there has been an awakening among the  
15 American people and the pendulum has just begun, we will  
16 say, to swing in the other direction? Don't you think  
17 that is true?

18 MR. ROGERS: I think the danger in the motion picture  
19 community came more from the Communist front organizations  
20 than infiltration into pictures. That is my opinion.

21 MR. STRIPLING: That is your opinion?

22 MR. ROGERS: That is my opinion, and I will tell you  
23 why. The name Hollywood and motion picture industry was  
24 used out here to build up organizations that collected a lot  
25 of money and because they were able to collect so much money  
26 they didn't give a care if the membership in the party fell

1 off because they discovered a way to collect money far better  
2 than membership. The Hollywood Anti-Nazi League -- I think  
3 you know what they banked in a few years, and they had the  
4 Archbishop and they had great civic leaders here. I think  
5 you also know that the first peace idea, the first peace  
6 group was the Emergency Peace Mobilization, and that was  
7 formed in the motion picture industry.

I don't believe there are three people, or were three  
8 people, in the motion picture industry who knew it was  
9 formed in Hollywood. It was formed by Ornitz, Bieberman  
10 and Endore. I couldn't find anyone in the motion picture  
11 industry who knew about it. I had to show them an article  
12 by Bieberman in the New Masses and they were shocked. I  
13 have seen them dupe more people. On the other hand, I know  
14 producers who will take a man like Donald Ogden Stewart and  
15 they will have him write a script, and try as he may, he  
16 won't be able to get a line in there because they understand  
17 him. They use his talents, but they see that not one drop  
18 of propaganda will get into it, and that nothing emerges  
19 from that story. Therefore, he becomes, in the hands of a  
20 discerning producer, a man who understands the score, he  
21 becomes a very inactive Communist worker, and a very active  
22 worker for the good of a particular picture, because his  
23 talents are only used as a writer. Therefore, it comes down  
24 to this: Should he be allowed to collect his salary? I  
25 say his salary is insignificant compared to the money that  
26

1 has been collected through the Communist front organizations  
2 using the motion picture background as a "come-on".

3 MR. THOMAS: We have had different producers before the  
4 Committee. One producer said that it would be impossible for  
5 him to watch the scripts carefully enough to discern any  
6 slanted lines that might be in there.

7 Another producer disagreed with him. He said while he  
8 could not watch the scripts carefully enough, he could, how-  
9 ever, hire a person for just that purpose in order to catch  
10 the slanted lines.

11 Then one producer said that he cleaned house pretty well  
12 in his own company but that he could not get any other pro-  
13 ducer to go along with him and to clean their houses. There  
14 seems to be a tremendous lack of cooperation on the part of  
15 these producers and I am just wondering how they themselves  
16 can overcome that in order to get together, because if they  
17 are kicked out of one company they can go to two or three  
18 others.

19 Now, they are going to have to get together on that or  
20 the American public will have to clean house for them.

21 MR. ROGERS: I am very careful at all times of the  
22 people that I call Communists. Others aren't so careful.  
23 I have discovered out here people who hold grievances  
24 against other people quickly will call them Communists or  
25 label them Communists. As you know, that is a very danger-  
26 ous thing to do. How are the producers going to know

1 definitely who are and who are not Communists in the picture  
2 industry?

3 MR. THOMAS: In one way, and that is to really pay  
4 some attention to the problem just the same as you have  
5 paid attention to the problem. You know who is following  
6 the Communist line.

7 MR. ROGERS: I know it because I have attended to it.

8 MR. THOMAS: You have studied it.

9 MR. ROGERS: I have attended maybe as many Communist  
10 meetings as the average Communist.

11 MR. THOMAS: Couldn't they employ a person or persons  
12 who would take an active interest in the question and in  
13 that way advise the producers? They could take on a man  
14 just like they do who takes care of insurance matters for  
15 the company, a man who is a specialist.

16 MR. STRIPLING: Mr. Chairman, let me point this out to  
17 you, how they could do it.

18 MR. THOMAS: Yes.

19 MR. STRIPLING: They can exercise the same vigilance  
20 that they do with Nazi propaganda. I will bet you can't  
21 find a film with one iota of Nazi propaganda coming from  
22 Hollywood. They could do the same thing here.

23 MR. THOMAS: That is right. If they had the will to  
24 ferret it out that way, they could.

25 MR. ROGERS: I am in a strange position. I would like  
26 to answer that question my way. Mr. Stripling brought the

1 Nazi thing up. There wasn't a bit of Nazi propaganda in any  
2 film, but we didn't have a Nazi political party in the  
3 United States.

4 MR. STRIPLING: We did, too.

5 MR. THOMAS: What about the German-American Bund?

6 MR. ROGERS: But they were not nominating men for  
7 office. They were not legal. They did not run people for  
8 president on the Nazi ticket.

9 MR. THOMAS: If they continued on, they would have.

10 MR. ROGERS: But they didn't. At that time everyone  
11 was opposed to Nazism, but Communism was different. There  
12 was great protection for Communism, but there was no pro-  
13 tection for Nazism in the United States. Everyone agreed  
14 Nazism was a bad philosophy, but you have great champions  
15 of Communism in high places in the United States.

16 MR. THOMAS: That is very true, but I cannot still  
17 understand why the industry itself has not taken more steps  
18 to clean its own house. I cannot understand why labor  
19 unions have not taken more steps to clean their own houses.  
20 I cannot understand why educational institutions have not  
21 taken more steps to clean their own houses. And at the  
22 same time, I believe the pendulum has begun to swing in a  
23 different direction, and they are going to take more steps  
24 to clean house.

25 What I am fearful of in the case of the motion picture  
26 industry is this, if they don't get busy the American people

1 will clean house for them in this way, by boycotting some of  
2 the theaters, by kids going in and throwing tomatoes and eggs  
3 at the screen, and all that kind of stuff, because people  
4 are now awakening all over the United States; they are awaken-  
5 ing to the dangers of Communism; they will take it into their  
6 own hands just as the American people have taken everything  
7 into their own hands.

8 I believe these producers should become educated to  
9 this tradition, and they can become educated to it by taking  
10 experts into their own companies to guard against Communist  
11 infiltration and against the slanted lines that are put into  
12 the scripts.

13 MR. ROGERS: I agree with you, but I think the pro-  
14 ducers should have someone who can explain to them who are  
15 the Communists and who are not Communists.

16 MR. THOMAS: You have been doing a pretty good job at  
17 that.

18 MR. ROGERS: But my greatest obstacle has been the  
19 United States.

20 MR. THOMAS: In what way?

21 MR. ROGERS: Because the Government has insisted on  
22 placing the stamp of legitimacy on the party. What is more  
23 fantastic to say in one breath, "These people are subversive.  
24 They are working against the interests of the government.  
25 They plan to overthrow the Government of the United States  
26 by force and violence." Then in the next breath they say,

1 "But we must not interfere with it because it is a legal  
2 political party." It just doesn't make sense.

3 MR. STRIPLING: You and the Chairman concur in that.  
4 There is no argument about that.

5 MR. THOMAS: Will you mention the letters I have sent  
6 to the Attorney General?

7 MR. STRIPLING: Yes. In the last six months the  
8 Chairman has sent three letters to the Attorney General in  
9 which he requested that the Department of Justice proceed  
10 against the Communist party and its officials under the  
11 McCormick Registration Act of 1938 and the Voorhees Act of  
12 1941 which requires that all agents of a foreign principle  
13 must register with the Department of Justice. The Communist  
14 has never registered and in his opinion they are guilty  
15 under this statute. They have never been prosecuted for  
16 it.

17 MR. THOMAS: Supposing we should outlaw the Communist  
18 party, what reason do we have to believe that they would be  
19 prosecuted if they don't prosecute the laws already on the  
20 statute books? They don't prosecute Henry Wallace and yet  
21 there is a law in the statute books which prohibits a citizen  
22 of the United States from going to a foreign country and  
23 making the statements that he did.

24 MR. ROGERS: That was a rather out-dated law.

25 MR. THOMAS: An out-dated law?

26 MR. ROGERS: I say a rather out-dated law. It has been

1 many, many years since they used it. It has not been used  
2 much. They don't resort to that law.

3 MR. THOMAS: But do you know that that law was amended  
4 up to as late as 1932?

5 MR. ROGERS: I didn't know that.

6 MR. STRIPLING: Of course, Internationalism does not  
7 repeal a law in my opinion, but I think we are a little off  
8 of the subject.

9 MR. THOMAS: I think we are, too.

10 MR. ROGERS: I know, but I have been fighting  
11 Communism very hard in this business. I have come into  
12 contact with other people who have been fighting it, but  
13 they fight it differently than I fight it. I try to do  
14 right at all times when I place a finger on somebody. I  
15 know other people who don't. I can bring four or five men  
16 into a room who feel as I feel about Communism, but they  
17 will say something that they call Communism in a picture,  
18 but I don't call it Communism.

19 I don't say that if you put a banker on the screen as  
20 a villain that that must necessarily be Communist propaganda.

21 MR. STRIPLING: It depends on who puts him on.

22 MR. ROGERS: That is a very important point, who puts  
23 him on and what the man's record is in other pictures. If  
24 you put a banker on the screen in one picture and he is a  
25 heavy, and you discover that that man has taken the part of  
26 a Congressman, for instance, or any worker in any respected

1 line of business, and he invariably colors him, just slants  
2 him slightly off-color, and if you can point to the writing  
3 of a man or woman and say, "Here is how this man feels toward  
4 the Government of the United States or toward the government  
5 of Russia," then you have a case.

6 But I have met people out here that condemn all pic-  
7 tures with fellows portraying bankers. They condemn them  
8 all per se.

9 MR. THOMAS: Has the fight against Communism hurt you  
10 in your business at all?

11 MR. ROGERS: It has not hurt me because I have been in  
12 the fight for, I would say, 14 years, and I have been at  
13 Metro-Goldwyn-Mayer until last October -- I was there for  
14 15 years.

15 MR. STRIFLING: Why did you leave Metro-Goldwyn-Mayer?

16 MR. ROGERS: Well, that was something general.

17 MR. STRIFLING: It has nothing to do with this?

18 MR. ROGERS: I don't think it has anything to do with  
19 this. I left Metro-Goldwyn-Mayer of a Saturday and started  
20 with another picture on Monday for Sam Wood. I left that  
21 and went into another picture and when I leave this I will  
22 go into another picture.

23 I have discovered when a Communist and the Communist  
24 party is strenuously opposed to a particular thing, I have  
25 a feeling that that thing is pretty good for the United  
26 States. I think that is something that we must be for.

1 They are vigorously opposed to outlawing the Communist party.  
2 I think that is the crux of this whole thing.

3 MR. THOMAS: On that, we have bills introduced to out-  
4 law the Communist party. Those bills were referring to our  
5 Committee. We held hearings on those. In those public  
6 hearings we had people like J. Edgar Hoover and William  
7 Bullitt, the Governor of Michigan, and a number of other  
8 prominent people. It is our intention to have a meeting of  
9 the Committee and consider the bills. In the meantime, some  
10 other countries have outlawed the Communist party, such  
11 as Brazil and Greece.

12 MR. McDOWELL: And Canada.

13 MR. THOMAS: Not in the meantime.

14 MR. STRIPLING: They outlawed them.

15 MR. THOMAS: How long ago did they outlaw them?

16 MR. STRIPLING: Two years ago.

17 MR. THOMAS: But I say in the meantime, since we had  
18 these hearings, two countries have outlawed the Communist  
19 party.

20 MR. STRIPLING: That is true.

21 MR. THOMAS: We will get a pretty good idea of how it  
22 will work in those countries. There is a lot to what you  
23 say that the party should be outlawed. I don't know whether  
24 you can do it by outlawing the party or not outlawing the  
25 party, but the thing I want to do is to make the Communist  
26 party a force in the United States that is absolutely

1 unimportant. I don't know whether you can do it best by  
2 outlawing them or by exposing them all the time. The great  
3 thing that comes out of this Committee is the constant ex-  
4 posure, and I want to tell you when it went all over the  
5 United States the other day, the statement of Robert Taylor,  
6 and when the news of today's hearing goes all over the  
7 United States, the mere fact that Kravchenko is coming here  
8 this afternoon will expose them all the more and make them  
9 less strong.

10 MR. ROGERS: I have discovered one of the reasons for  
11 Communist strength in the United States. There is always a  
12 group of Americans ready to oppose Communism, but they are  
13 always ready to exert a 40 per cent or 50 per cent effort  
14 against the 100 per cent effort. Outlawing it will take  
15 care of that. Men just can't keep on like this. I find  
16 men in my business who will work 24 hours a day. They put  
17 on a smear campaign; they go into communities and say to a  
18 politician: "We have a balance of power. We will guarantee  
19 you so many votes. We will guarantee you 23,000 Communists  
20 here." They ask for only one thing from the politician.  
21 They say, "We want only one thing from you." It isn't 65  
22 per cent; they guarantee 98 per cent and then want to know  
23 what becomes of the other 2 per cent.

24 MR. THOMAS: Did the country outlaw Nazism?

25 MR. ROGERS: They did.

26 MR. THOMAS: Or Fascism?

1 MR. ROGERS: We never had a Fascist party.

2 MR. THOMAS: Did they outlaw the German-American Bund?

3 MR. ROGERS: They did.

4 MR. STRIPLING: Not by law.

5 MR. ROGERS: Well, it was outlawed to all intents and  
6 purposes.

7 MR. STRIPLING: The German-American Bund was prosecuted  
8 under the Voorhees Act just like the Communist party can be  
9 prosecuted.

10 Mr. Chairman, I believe we had better have a conference  
11 on the matter that is coming up.

12 MR. THOMAS: Have you anything more to say, Mr. Rogers?

13 MR. ROGERS: No. Just that one thing, I would like to  
14 say again: After 14 years of intensive study where I have  
15 had to take it on the chin many times, the solution of this  
16 thing is the outlawing of the Communist party in the United  
17 States. That will solve all of these problems.

18 MR. THOMAS: The Committee will stand adjourned.

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I, Byron Oyler, Court Reporter, doing business in and  
for the County of Los Angeles, State of California, do hereby  
certify that the foregoing is a full, true and accurate  
transcript of all the proceedings had at the time and place  
aforementioned.

DATED at Los Angeles, California, this 21 day of  
May, 1947.

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Court Reporter