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2 LOS ANGELES, CALIFORNIA, ROOM 8333, BILTMORE HOTEL

3 SUB-COMMITTEE

4 of the

5 COMMITTEE ON UN-AMERICAN ACTIVITIES

6 UNITED STATES HOUSE OF REPRESENTATIVES

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8
9 Sub-Committee convened at 10:00 a. m., Monday, May 12, 1947

10
11 Members present: Hon. J. Parnell Thomas,
12 Chairman presiding

13 Hon. John McDowell

14 Member absent: Hon. John Wood

15 Also present: Robert E. Stripling,
16 Chief Investigator

17 Louis J. Russell, Investigator

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LINO REGAL—CC 6

Mr. BREWER. Well; I have my notes on it. I am sorry, there are so many of them.

Mr. THOMAS. Supply the name of that, too.

Mr. BREWER. I will be very glad to do that. Then in addition to that, he has been active in the George Shaw Wheeler case, for which the Assistant Secretary of Labor was severely criticized. George Shaw Wheeler, as I understand it, was an official on the general staff in Germany and some of his superiors felt he was pro-Communist and the Civil Service Commission had rejected his application because of the suspicion he was subversive; and Maurice had gone to his aid, and Reamer had been associated with him in that effort. So we have had reasons to believe that Mr. Reamer had more than an ordinary bond of sympathy with these people.

Now, this Henschel case is very interesting, because we have a record of Mr. Henschel's activity as a Communist. In 1938 Mr. Henschel went to our national convention in Cleveland and he there introduces a resolution demanding the return of local autonomy on the coast here and later on as a result of the activities of Jeff Kibre, a very important name—

Mr. THOMAS. Spell that, please.

Mr. BREWER. K-i-b-r-e. We found that the acting secretary of the Communist Party of Ohio had written a communication to Roy Hudson in New York criticizing Henschel and criticizing the California organization for sending him to that convention, with the result that Henschel was investigated.

Mr. THOMAS. Investigated by whom?

Mr. BREWER. By the Communists. We have a copy of Kibre's report to Roy Hudson, in which he said he was a comrade of 3 years' standing in the industry and that the fault lay not with Henschel but with the party for not properly organizing the situation.

Mr. STRIPLING. Does he have any aliases you know of?

Mr. BREWER. I don't think so. I think he has traveled under his own name pretty generally. He is a very defiant sort of fellow. He never denies he is a Communist.

Mr. STRIPLING. Does he have an alias as Fred Mayers that you know off?

Mr. BREWER. Not to my knowledge. I couldn't say that is true. I have been told the authorities have a record of his membership.

Mr. STRIPLING. He was an employee of the National Labor Relations Board; is that right?

Mr. BREWER. No, not Henschel.

Mr. STRIPLING. He never was?

Mr. BREWER. No; not to my knowledge. He has been a member of our union. He has been a trouble maker in our Local 44 for many years.

Mr. THOMAS. He is a member of the fraction?

Mr. STRIPLING. Yes, he is the leader of the fraction that Reamer ordered reinstated.

Mr. THOMAS. It is 4 minutes to 11. The witness we have under subpoena is due here at 11 o'clock. I think we had better complete this phase of it.

Mr. STRIPLING. Mr. Chairman, if it is agreeable with the chairman—

Mr. THOMAS. Yes.

Mr. STRIPLING (continuing). Until the witness shows up, I have—this is off the record, Mr. Reporter.

(Discussion off the record at this point.)

(The witness and the men who accompanied him were excused and left the hearing room.)

(Mr. Hanns Eisler entered the hearing room, accompanied by his legal counsel Ben Margolis. There was a few moments intermission while the members of the press took pictures of the witness and his counsel.)

Mr. THOMAS. Now, Mr. Eisler, will you stand and be sworn.

1 JOHANNES EISLER,

2 being first duly sworn on his oath, testified as follows:

4 MR. THOMAS: Mr. Stripling, he is your witness.

5 MR. MARGOLIS: You have a statement you would like
6 to submit at this time.

7 MR. EISLER: Yes.

8 MR. STRIPLING: Just one moment, Mr. Eisler. I
9 want to explain to you and to your counsel -- and your
10 counsel is Mr. Ben Margolis; is that correct?

11 MR. MARGOLIS: That is correct.

12 MR. STRIPLING: You are Mr. Eisler's counsel?

13 MR. MARGOLIS: That is correct.

14 MR. STRIPLING: This is Mr. Thomas, who is Chairman
15 of the Full Committee of the Committee on Un-American
16 Activities. He is also Chairman of the Sub-Committee.

17 MR. EISLER: Yes.

18 MR. STRIPLING: Which is now sitting. That Sub-
19 Committee is made up of Mr. Thomas, Mr. McDowell, and
20 Mr. Wood.

21 MR. EISLER: May I ask you a question?

22 MR. STRIPLING: Just a moment. This gentleman is
23 Congressman McDowell of Pennsylvania.

24 MR. EISLER: Yes.

25 MR. STRIPLING: He is a member of the Full Committee
26 and also of the Sub-Committee. The other member of the

1 Sub-Committee, Mr. John Wood, is unavoidably absent.

2 MR. EISLER: May I ask --

3 MR. STRIPLING: Just a moment. You will be permitted,
4 I assume, if the Chair sees fit, to make a statement.

5 MR. EISLER: Thank you.

6 MR. STRIPLING: Mr. Eisler, you are here this morn-
7 ing before this Sub-Committee of the Committee on Un-
8 American Activities in response to a subpoena which was
9 served upon you on May 9, 1947.

10 MR. EISLER: Yes.

11 MR. STRIPLING: By Mr. Louis J. Russell. This Sub-
12 Committee was established and is functioning under the
13 authority of Public Law 601, Section 121, Sub-Section Q 2,
14 which authorizes the Full Committee on Un-American
15 Activities or any sub-committee thereof appointed by
16 the Chairman, to conduct investigations and hearings
17 into the subject of un-American propaganda activities
18 in the United States. This Sub-Committee and the Full
19 Committee considers the activities of the Communist Party
20 of the United States to be an organization or conspiracy
21 which comes within the purview of the Committee's investi-
22 gation, and since there is considerable evidence before
23 this Committee the Full Committee and the Sub-Committee,
24 which links you with Communist activities, the questions
25 which will be asked you this morning will be pertinent
26 to the Committee's inquiry and you will be expected to

1 answer them fully.

2 MR. EISLER: Yes, sir.

3 MR. STRIPLING: Now, you have a statement you would
4 like to read?

5 MR. EISLER: May I read the statement?

6 MR. STRIPLING: How long is your statement?

7 MR. EISLER: My English is so bad. I read like a
8 Dutchman when I speak. You will permit my lawyer to
9 read it?

10 MR. STRIPLING: How long is the statement?

11 MR. EISLER: Three minutes, four minutes.

12 MR. MARGOLIS: It is two letter-sized pages.

13 MR. THOMAS: Do you have any objection, Mr. McDowell?

14 MR. McDOWELL: I have no objection.

15 MR. THOMAS: I have no objection.

16 MR. EISLER: You will do me a real favor, Mr. Margolis.

17 MR. THOMAS: I want to say for the record it is not
18 customary to have a witness read a statement prior to
19 the questioning by the Chief Investigator or Chief Counsel
20 or members of the Committee, but in this particular in-
21 stance we will have a statement read.

22 MR. EISLER: Thank you very much, Mr. Chairman.

23 MR. MARGOLIS: This might help the reporter (handing
24 the reporter a copy).

25 MR. EISLER: (Reading) "For the past five months..."

26 MR. STRIPLING: May I interrupt you a moment, Mr.

1 Eisler?

2 MR. EISLER: Yes.

3 MR. STRIPLING: This is an executive session of the
4 Committee.

5 MR. EISLER: Yes.

6 MR. STRIPLING: Is it your line to release this
7 statement to the press?

8 MR. EISLER: Yes.

9 MR. STRIPLING: It is?

10 MR. EISLER: Yes.

11 MR. STRIPLING: All right, proceed.

12 MR. EISLER: (Reading) "For the past five months I
13 have found myself attacked and publicized to a very un-
14 usual degree. The reason for this campaign against me
15 is clear. I am accused of being the brother of Gerhart
16 Eisler. And I have stood by him. I shall continue to
17 do so.

18 "What are the facts? I arrived in Hollywood
19 in 1942. My activities have been artistic activities.
20 In addition to the chamber music, piano and orchestral
21 works I composed in Hollywood, I wrote the musical score
22 for nine motion pictures, including 'Hangmen Also Die,'
23 'Spanish Main' and 'None But the Lonely Heart.'

24 "My knowledge of American politics is limited,
25 and I have never dabbled in it. That does not mean that
26 I am not interested in world affairs, or that I advocate

1 the old theory that an artist should remain isolated
2 in his ivory tower, for which it is becoming increasingly
3 difficult to pay the rent anyway.

4 "It is not surprising to me that due to the
5 accident of my geographical situation - I am living in
6 Hollywood - and the coincidence of my family ties, the
7 House Un-American Activities Committee should find me a
8 most convenient target for attack. But what does infuriate
9 me, and what is most unfair in the announced investigation
10 of my 'Hollywood activities,' is the attempt to intimidate
11 and smear my friends and the artists with whom I have had
12 professional contacts.

13 "In Germany it had been necessary for an artist
14 who wished to remain a living and an eating one, (though
15 not a corrupted one), to participate in the fight against
16 reaction and fascism. I had participated in this struggle
17 as a musician, and my contribution was a modest one.
18 My contact with politics and political parties has always
19 been casual. But on all my concert tours, professional
20 trips which took me whether to Amsterdam, Brussels,
21 Copenhagen, Zurich, London, Madrid, Paris, New York,
22 Prague or Moscow, I was received not only as a composer,
23 but also as a co-fighter against the Nazis and their
24 collaborators.

25 "In my travels I met anti-fascists of every
26 description: communists, social democrats, liberals,

1 monarchists and confusionists - of all social stratas.
2 I saw mistakes and confusion, set-backs and defeats.
3 It was a bitter time. What could I contribute? I was a
4 musician, so I contributed music: songs, stage music,
5 contatas and oratorios. I did my best to inspire all
6 those who fought against the Nazi criminals. Among those
7 were communists, reliable fighters with good discipline,
8 who fought heroically under the most complicated conditions,
9 where mercy was not expected and mercy was not given.
10 Neither the syndicated hysteria of a certain press with
11 its smear campaigns, nor a House Committee on Un-American
12 Activities will be able to intimidate me or prevent me
13 from saying this.

14 "And nobody can prevent me from stating my
15 sympathy for labor. In my earliest childhood already I
16 had heard my father speak with respect of labor. He was
17 a distinguished philosopher, whose book, 'The Encyclopedia
18 of Philosophical Terminology' (Woerterbuch der
19 Philosophischen Begriffe) is still considered a classic.
20 My mother was the daughter of a worker. My father's
21 philosophic attachment to labor was based on the works
22 of Kant and Hegel, which he masterfully interpreted.

23 "I was raised in the tradition of German
24 classical music: Bach, Mozart, Beethoven. I realized
25 how susceptible the greatest musicians have been to the
26 spiritual trends of their times. Johann Sebastian Bach,

1 in his B minor Mass, in the Passion According to St.
2 John, and in the Passion According to St. Matthew, gave
3 voice to the incredible sufferings of the German people
4 after the Thirty Years War. His musical style was a
5 great progress from the cold, empty musical routine of
6 his contemporaries. Mozart, for one of his most beautiful
7 operas, chose a play by the radical playwright, Beaumarchais.
8 In his music and symphonies he developed a new sensitivity
9 and differentiation of musical language which was clearly
10 a response to the ideas of his age, the 'Age of Reason
11 and Enlightenment.'

12 "In my student days, Modern music had to fight
13 hard battles against reaction, both cultural and political.
14 When the Nazis came to power, they outlawed modern music,
15 and if the great master, Arnold Schoenberg, my teacher,
16 had not succeeded in leaving Germany, he would have ended
17 in the gas chambers of Auschwitz. Of course I wrote many
18 compositions of concert character: symphonies, chamber
19 music, orchestral suites, cantatas, oratorios and piano
20 pieces. But I am proud of those of my works what have
21 been used in the great struggle against the threat of
22 barbarism and destruction. And I am very grateful to
23 my many friends in Hollywood who have stood by me in
24 the present day continuation of this same struggle.

25
26 "If the House Committee of Un-American Activities

1 is interested in other facts of my life or my professional
2 activities, it can find them easy in most standard music
3 encyclopedias, or in "Who's News and Why, 1942," and
4 without attempting to create a public hysteria.)"

5 MR. THOMAS: Mr. McDowell, do you have any questions
6 you want to ask Mr. Eisler in regard to this statement?

7 MR. McDOWELL: Not at this time.

8 MR. THOMAS: Mr. Stripling.

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

11 MR. EISLER: My full name is Johannes Eisler, called
12 by abbreviation Hanns Eisler.

13 MR. STRIPLING: Your present address?

14 MR. EISLER: 188 Malibu Beach -- that is the name.

15 We have changed the house number -- building the house.

16 My mail comes under 108 Malibu Beach. This is Pacific
17 Palisades, California.

18 MR. STRIPLING: What is your occupation?

19 MR. EISLER: I am a composer.

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

21 MR. EISLER: I was born in Leipzig, sixth of July,
22 1898.

23 MR. STRIPLING: You are a citizen of what country
24 at the present time?

25 MR. EISLER: I hold a first citizenship paper of
26 America. I hope to be a citizen of America. I am not a

1 citizenship status yet.

2 MR. STRIPLING: I don't believe you answered my
3 question. You are a citizen of what country at the
4 present time?

5 MR. EISLER: I have no citizenship since Austria was
6 occupied by Hitler. I lost my Austrian citizenship as
7 an anti-Fascist, anti-Nazi.

8 MR. STRIPLING: How did you lose it?

9 MR. EISLER: Very simple. Hitler doesn't like me
10 and he drove me out of this country.

11 MR. STRIPLING: But I mean under what technical ruling
12 did you lose your citizenship?

13 MR. EISLER: Mr. Hitler ended the country.

14 MR. STRIPLING: You were a citizen of Austria; is
15 that right?

16 MR. EISLER: Yes, my whole life.

17 MR. STRIPLING: Was your citizenship ever officially
18 cancelled?

19 MR. EISLER: No, but I wouldn't dare to go or
20 wouldn't have the shamelessness to go to Austria and ask
21 these gangsters for a passport.

22 MR. STRIPLING: We will get along much better if you
23 will just be responsive to the questions.

24 MR. EISLER: I will do my best.

25 MR. STRIPLING: You were a citizen of Austria; is
26 that right?

1 MR. EISLER: Yes.

2 MR. STRIPLING: You are still a citizen of Austria?

3 MR. EISLER: I hope so -- I mean to answer you, I
4 don't think so.

5 MR. THOMAS: That is your answer: I hope so.

6 MR. EISLER: I mean, I hope so just to please Mr.
7 Stripling.

8 MR. STRIPLING: I don't want you to please me, Mr.
9 Eisler.

10 MR. EISLER: Yes.

11 MR. STRIPLING: All I want is direct proper answer.

12 MR. EISLER: I am not a citizen. I have not a pass-
13 port. I am not a citizen of Austria. I hold the first
14 citizenship paper of the United States, a country which
15 I love. I hope to become a citizen, and a good one.

16 MR. STRIPLING: When did you first enter the United
17 States?

18 MR. EISLER: I first entered the United States in
19 1935. I tried to do my best and I can be mistaken a week
20 or two. This must be February, 1935.

21 MR. STRIPLING: February, 1935?

22 MR. EISLER: Yes.

23 MR. STRIPLING: What port of entry did you enter?

24 MR. EISLER: New York.

25 MR. STRIPLING: What ship did you arrive upon?

26 MR. EISLER: I forgot the ship.

1 MR. STRIPLING: Do you remember the line?

2 MR. EISLER: I remember the ship -- Berengaria.

3 MR. STRIPLING: You sailed from what port?

4 MR. EISLER: I sailed from the English port, I don't
5 know which -- is the Berengaria the Cunard Line? I don't
6 know. Must be some port from England.

7 MR. STRIPLING: You say from England.

8 MR. EISLER: From England.

9 MR. STRIPLING: How did you leave Austria?

10 MR. EISLER: I was living in Berlin in '33. I lived
11 in Berlin.

12 MR. STRIPLING: Pardon me. Let me frame the question
13 this way. When did you leave Austria?

14 MR. EISLER: '24 or '25 I came.

15 MR. STRIPLING: '24 or '25?

16 MR. EISLER: Yes. Can be '26. I don't know exactly.

17 MR. STRIPLING: Where did you go?

18 MR. EISLER: To Berlin.

19 MR. STRIPLING: You remained in Berlin --

20 MR. EISLER: Until Hitler came to power.

21 MR. STRIPLING: 1933?

22 MR. EISLER: Yes.

23 MR. STRIPLING: Then where did you go?

24 MR. EISLER: I went to Paris.

25 MR. STRIPLING: You remained in Paris?

26 MR. EISLER: Yes. I had my concert papers there. I

1 was conducting an orchestra in Amsterdam, Brussels --
2 you know the life of a musician conductor.

3 MR. STRIPLING: But Paris was your residence?

4 MR. EISLER: I wouldn't say so. For three months.
5 I remember I went to Czechoslovakia once for a concert.
6 You know, it is like Heifetz and Toscanini, makes these
7 endless trips to make his living, conducting music and
8 so forth.

9 MR. STRIPLING: Let me ask you if this is correct.
10 From February 1935 until February 1936 you were in New
11 York?

12 MR. EISLER: Sure. No --- what did you say? I didn't
13 hear you.

14 MR. STRIPLING: From February, 1935 until February
15 1936 were you in New York?

16 MR. EISLER: No, I was only in New York for a couple
17 of months in 1935.

18 MR. STRIPLING: Were you in Denmark in 1934?

19 MR. EISLER: In 1935 I was in Denmark.

20 MR. STRIPLING: Were you in London, England from
21 September 1934 until February 1935?

22 MR. EISLER: I don't remember. It is possible. I
23 don't remember exactly.

24 MR. STRIPLING: Well, you were in London.

25 MR. EISLER: I was in London, anyhow. I mean, I
26 cannot say. If you know it, it is correct. If you are

1 mistaken, there is a mistake. I was in London. I
2 mean, I took pictures there. I had concerts there.

3 MR. THOMAS: That is all right. You were in London.

4 MR. EISLER: I was in London, yes.

5 MR. STRIPLING: Were you in Moscow, Russia in 1935?

6 MR. EISLER: Yes, I think so, either this time or
7 another time; I was in Moscow.

8 MR. STRIPLING: How many times have you been in
9 Moscow?

10 MR. EISLER: Let me think. It could be twice, thrice --
11 you know.

12 MR. STRIPLING: Twice. Once in 1935?

13 MR. EISLER: Absolutely, and then before, I don't
14 remember exactly. I made so many trips. It is possible
15 I was in 1932 in Moscow.

16 MR. STRIPLING: 1932?

17 MR. EISLER: Yes.

18 MR. STRIPLING: What do you mean by "possible"?

19 MR. EISLER: Mr. Stripling, --

20 MR. STRIPLING: Well, if you were there --

21 MR. EISLER: Mr. Stripling, I was there. I admit I
22 was in Moscow. I like it very much. They have wonderful
23 musicians there. I don't remember this day. If I had a
24 chance to check up, I would be pretty likely to give you
25 the exact date.

26 MR. STRIPLING: I want to get it straight, Mr. Eisler.

1 Do you think it was in 1932 you were in Moscow?

2 MR. EISLER: I think so, but I can be mistaken.

3 MR. STRIPLING: In other words, you think it could
4 be in 1931 or 1933?

5 MR. EISLER: Yes, one of those years.

6 MR. STRIPLING: You were there either in 1931,
7 1932, or 1933?

8 MR. EISLER: Correct, sir.

9 MR. STRIPLING: You were there again in 1935.

10 MR. EISLER: Correct.

11 MR. STRIPLING: Those are the only two times you have
12 ever been --

13 MR. EISLER: It is a possibility. I remember -- it
14 is a long time ago; maybe I was in 1939 once in Moscow.
15 It is a possibility.

16 MR. STRIPLING: Now, Mr. Eisler, these questions,
17 as I have pointed out earlier, are important.

18 MR. EISLER: Yes.

19 MR. STRIPLING: The answer that it is possible that
20 you were there doesn't help the Committee one bit.

21 MR. MARGOLIS: Just a moment. I am going to object
22 to this sort of procedure. He says he doesn't remember.

23 MR. STRIPLING: Just a moment, Mr. Margolis. You
24 don't object to the procedure of the Committee of Congress.

25 MR. THOMAS: No, you can't object.

26 MR. STRIPLING: If you want to advise your client

1 whether he should or should not, you have a right to
2 do it. But the Committee will entertain no objections
3 from you as to the procedure of the Committee.

4 MR. MARGOLIS: I understand that, and I am going
5 to advise my client that if he doesn't remember dates or
6 doesn't remember them exactly, he should say he does not
7 remember.

8 MR. EISLER: Thank you.

9 MR. STRIPLING: Now, I ask you again, Mr. Eisler,
10 how many times have you been in Moscow?

11 MR. EISLER: I answered this, Mr. Stripling. I
12 was several times in Moscow. I don't remember the dates.

13 MR. STRIPLING: Several times in general terms?

14 MR. EISLER: Several times in Moscow. I admit this.
15 I cannot remember the dates. Ask Toscanini when he was
16 in Turin.

17 MR. STRIPLING: That is not necessary, Mr. Eisler,
18 to tell us how many times Toscanini was there.

19 MR. EISLER: He was in Moscow, too.

20 MR. THOMAS: Well now, be responsive, Mr. Eisler.

21 MR. EISLER: I was responsive, Mr. Chairman. I have
22 full respect for you.

23 MR. THOMAS: We can get through quicker if you are
24 responsive.

25 MR. EISLER: I am responsive. I am respectful of
26 you in your chair from the Government of the United States,

1 which I respect. But Mr. Stripling should also help me
2 a little in following me.

3 MR. THOMAS: He will help you.

4 MR. EISLER: I was in Moscow. May I say one remark to
5 you, Mr. Chairman? I like your face. Since six months
6 the press goes against me like a mad dog. I'm an outcast.

7 MR. THOMAS: Well now, quiet down. Go ahead with the
8 questions, Mr. Stripling. Be as responsive as you can,
9 Mr. Eisler.

10 MR. STRIPLING: Well, let's frame it this way, then,
11 Mr. Eisler. Were you ever in Moscow, to the best of your
12 knowledge, over three times, more than three times?

13 MR. EISLER: I guess about only three times. I don't
14 want to -- it could be four times.

15 MR. STRIPLING: Well, Mr. Chairman, you see we are
16 not getting anywhere, because the witness refuses to make
17 a definite statement about it.

18 MR. EISLER: No, sir. I like to help you.

19 MR. THOMAS: Let me ask the question.

20 MR. MARGOLIS: If you don't remember, Mr. Eisler,
21 just say you don't remember.

22 MR. THOMAS: Let me ask you, Mr. Eisler. Were you
23 there three times?

24 MR. EISLER: Yes, I would say.

25 MR. THOMAS: Were you there four times?

26 MR. EISLER: This I don't remember.

1 MR. THOMAS: Go ahead, Mr. Stripling.

2 MR. STRIPLING: Why did you go to Moscow?

3 MR. EISLER: Concerts.

11 4 MR. STRIPLING: Where did you give your concerts?

5 MR. EISLER: Different places. I made two movies
6 there, which was the real reason. My concert, also. I
7 made two movies there and had some lectures about modern
8 music.

9 MR. STRIPLING: You made two movies there?

10 MR. EISLER: Two movies.

11 MR. STRIPLING: Under what auspices?

12 MR. EISLER: Meschrapom Film.

13 MR. STRIPLING: Will you spell that?

14 MR. EISLER: I can write it down (witness writing on
15 a piece of paper).

16 MR. McDOWELL: When you say you made movies, --

17 MR. EISLER: I composed the score. The famous
18 Shostakovich -- when a man is called he gets a job, you
19 know, writing a score for a movie, I guess every composer
20 would consider it as an honor today, and these men are
21 first class musicians, and the Russian people are a most
22 wonderful public. I mean, this is true. I am just making
23 myself a very interesting artist. Every artist would
24 respond immediately.

25 MR. STRIPLING: Where was this film made?

26 MR. EISLER: This film was made in -- one was made in

1 Moscow, I think -- you know, like when a film is
2 finished, you know, I go to see the finished film, and
3 I sit down in my hotel room and write the score. So I
4 don't know when they do it or which place they do it.
5 My duty is to compose a good score for a movie.

6 MR. STRIPLING: But it was made in Moscow, shall we
7 say?

8 MR. EISLER: Let's presume. I go on location on
9 other films, too. I want to be very precise. So it could
10 be on location.

11 MR. STRIPLING: Where did you do your work on these
12 two films?

13 MR. EISLER: In Moscow in a hotel room.

14 MR. STRIPLING: In Moscow in a hotel room?

15 MR. EISLER: Yes.

16 MR. STRIPLING: Do you remember the year?

17 MR. EISLER: This is hard for me to remember. I
18 made so many pictures. I can't remember.

19 MR. THOMAS: Try hard to remember, Mr. Eisler. You
20 look like a man who has a pretty good memory.

21 MR. EISLER: I have a good memory. You are right.
22 I have a darned good memory. But sometimes I don't know
23 whether it was January or --

24 MR. THOMAS: What year?

25 MR. EISLER: It is possible that it could be. I don't
26 know. I would be delighted to give you the exact date.

1 Maybe 1933, possibly 1933. Maybe 1932. 1932 would be
2 nearer. I think so. The best I remember. It could be.

3 MR. STRIPLING: We don't want the witness giving
4 testimony when he says "let's say it was this." If you
5 don't remember, we prefer you answer you don't remember.

6 MR. EISLER: Mr. Stripling, I will be delighted to
7 give you the date where I was in January 1945.

8 MR. THOMAS: Do you remember that date?

9 MR. EISLER: No.

10 MR. STRIPLING: You don't remember when you made two
11 films in Moscow?

12 MR. EISLER: I remember the fact that I made two
13 films in Moscow. One must be '30 --

14 MR. STRIPLING: As a matter of fact, you made one in
15 1932.

16 MR. EISLER: Absolutely.

17 MR. STRIPLING: That is clear.

18 MR. EISLER: I am sure. If you are not mistaken
19 it is 1931 -- I mean, this is possible. It was 1931 or
20 '32. But I made two movies either in 1931 or '32. Let's
21 confine it.

22 MR. THOMAS: All right.

23 MR. STRIPLING: How many times have you been in the
24 Soviet Union?

25 MR. EISLER: As I said, I at least remember three
26 times. I was there not very often, but three times it must

1 be. Then twice I was called for a movie, and the third
2 time for my concert. At least, --

3 MR. STRIPLING: Who arranged for you to come to
4 Moscow?

5 MR. EISLER: The usual agency, which brings over Mr.
6 Toscanini.

7 MR. STRIPLING: Who was it?

8 MR. EISLER: Vox, Society for Cultural Exchange.
9 This is a company. He must be here, too. He handles
10 Philharmonic concerts.

11 MR. THOMAS: That is enough.

12 MR. STRIPLING: Mr. Eisler, how many different times
13 have you been in the United States?

14 MR. EISLER: I was here in 1935 once, February until
15 possible April. I made a concert trip to the United
16 States. So I must have been around three months, maybe
17 four months, you know. But around this time in 1935. Then
18 I came back in 1935 for a Broadway performance of a play
19 for which I wrote the music. If I am not mistaken,
20 September or October. Then I left in February. I got a
21 cable for a film company for a job in London for Pagliacci,
22 must be February or something like that. I was wired then,
23 that is all.

24 MR. THOMAS: Those are the only two times you were in
25 the United States?

26 - MR. EISLER: No. Then I came in 1938.

1 MR. THOMAS: That is what I mean.

2 MR. EISLER: Pardon me, Mr. Chairman.

3 MR. THOMAS: Twice in 1935. Then in 1938.

4 MR. EISLER: 1938. I arrived, I don't know exactly,
5 I think January '38 on a French ship, if I remember.

6 My stay in the United States is a little vague. My pass-
7 port was expired. Hitler took over Austria. My passport
8 expired. I didn't want to go to the Chairman of the
9 Embassy, as you can imagine, Mr. Stripling, and I had no
10 passport, and naturally it is the law, and I guess the
11 law is right, that a foreigner which has no passport --

12 MR. STRIPLING: We won't go into that. I asked you
13 how many different times you had been in the United States.
14 That is all I want to know.

15 MR. EISLER: One, two, three -- twice in 1938.
16 Then I was six months away. Four times.

17 MR. STRIPLING: Four times, and you remained here on
18 the fourth, and you are still here; is that right?

19 MR. EISLER: Yes. 1940 or '41 -- let me see a
20 piece of paper, I can tell you exactly. Why should I guess
21 when I have this. I immigrated (witness producing a paper)
22 October 22, 1940 to United States.

23 MR. STRIPLING: And you have remained here since?

24 MR. EISLER: Excepting a short trip for a movie
25 which I did in Mexico.

26 MR. STRIPLING: And when was that?

1 MR. EISLER: Let me see. It could be -- yes,
2 forty.

3 MR. STRIPLING: '40.

4 MR. EISLER: Yes, '40.

5 MR. STRIPLING: How many times have you been to
6 Mexico?

7 MR. EISLER: I was only twice. First, when I had
8 to go out of this country because my passport expired.
9 You know the law, that a refugee has to have a valid
10 passport. So I had to go or I would be deported. There
11 was a warrant against me. So I had to leave. I didn't
12 want to leave.

13 MR. STRIPLING: That is all right. Your present
14 status in this country --

15 MR. EISLER: The owner of the first citizenship paper.

16 MR. STRIPLING: When did you take out those papers?

17 MR. EISLER: Immediately after I got here, as quick
18 as possible.

19 MR. THOMAS: When was that?

20 MR. EISLER: You go in -- I guess I went a couple
21 of weeks after I immigrated, to the office.

22 MR. THOMAS: When was that?

23 MR. EISLER: That must be November or December,
24 immediately afterwards, maybe November 1940, if I am not
25 mistaken. But my citizenship paper I received, I know,
26 exactly.

1 MR. THOMAS: November '40.

2 MR. EISLER: I think so, or December.

3 MR. STRIPLING: You received that in 1940?

4 MR. EISLER: I think so. I applied for citizenship
5 paper. I got it June 1941.

6 MR. STRIPLING: Well, is it still any good?

7 MR. EISLER: Sure, it is good.

8 MR. STRIPLING: Doesn't it expire in five years?

9 MR. EISLER: I want to make my application now.

10 MR. STRIPLING: But that paper is no good any more.

11 MR. EISLER: You ask my lawyer to decide. I don't
12 know. I know very little about American law.

13 MR. MARGOLIS: It is in the statute book.

14 MR. STRIPLING: Mr. Eisler, do you have any relatives
15 in the United States?

16 MR. EISLER: Sure.

17 MR. STRIPLING: Who are they?

18 MR. EISLER: There is my brother, Gerhart Eisler,
19 which you know, Mr. Chairman, and there is my sister,
20 Mrs. Fisher.

21 MR. STRIPLING: Mrs. Fisher?

22 MR. EISLER: Yes, she calls herself Fisher.

23 MR. STRIPLING: What is her name?

24 MR. EISLER: Elfreda Eisler.

25 MR. STRIPLING: Mr. Eisler, where are you presently
26 employed?

1 MR. EISLER: I am a free lancer. You know, I am
2 not employed steadily here in the studio. I am a pro-
3 fessional master with a good reputation and from time
4 to time make an important picture or recording.

5 MR. STRIPLING: Are you presently employed?

6 MR. EISLER: No, sir, I couldn't be.

7 MR. STRIPLING: What was your last employment?

8 MR. EISLER: My last employment was in RKO. I made
9 two pictures in RKO.

10 MR. STRIPLING: What are the two pictures?

11 MR. EISLER: "Woman on the Beach," by the French
12 director Jean Renoir.

13 MR. STRIPLING: What was the other picture?

14 MR. EISLER: "So Well Remembered," which was made
15 by Rand, an organization of movie chain in London, together
16 with RKO. This was a picture which RKO operated with
17 the famous Rand outfit; after the famous novel by James
18 Hilton, and James Hilton is one of the famous English
19 writers. They had a movie about it three times -- I
20 don't remember. Do you remember "Mrs. Miniver"?

21 MR. THOMAS: Yes.

22 MR. EISLER: This is the man.

23 MR. STRIPLING: You composed the --

24 MR. EISLER: Score.

25 MR. STRIPLING: -- score for those movies?

26 MR. EISLER: Sure.

1 MR. STRIPLING: How many different studios have
2 you worked for?

13 MR. EISLER: Very little. I worked in United Artists
4 twice. I made very little picture, eight or nine pic-
5 tures -- what could it be? Twice I did in United Artists,
6 one as a free lance for the Republic Release. This is
7 three. Maybe I am mistaken. Maybe it is only eight.
8 "Hangmen Also Die," was United Artists. You keep count,
9 Mr. Margolis. "Hangmen Also Die," United Artists. The
10 third was "Spanish Main," RKO -- no, the third was
11 "Jealousy," an English production. The fourth was "Spanish
12 Main," a big hit. The fifth was "Bell for Adano," RKO.
13 The sixth was again United Artists, "Scandal in Paris" --
14 unfortunately. The seventh was "Woman on the Beach," RKO.
15 The eighth was "So Well Remembered." It is not nine pic-
16 tures, only eight. You see, my memory --

17 MR. THOMAS: It's no good.

18 MR. EISLER: At least, I know I got my money for it.

19 MR. STRIPLING: About how much money did you receive
20 for your work in Hollywood, Mr. Eisler?

21 MR. EISLER: I will have to look at my income tax.

22 MR. STRIPLING: Give us an approximation.

23 MR. EISLER: I make around -- this I can say with
24 all the liberties of mistakes. You know, my business
25 manager handled all that. I don't make more than seven
26 or eight thousand dollars a year.

1 MR. STRIPLING: Seven or eight thousand dollars?

2 MR. EISLER: Maybe nine sometimes.

3 MR. STRIPLING: Did you ever make any pictures as
4 you call it for the Government?

5 MR. EISLER: Yes, I remember I made a very little
6 picture, "Soil Conservation," or "Conversation of Soil."
7 This was for the Agrarian -- I don't know exactly what
8 it was.

9 MR. STRIPLING: Department of Agriculture?

10 MR. EISLER: Something. I am not -- it was a one-reel
11 picture, a small one, which shows how to take care of the
12 soil.

13 MR. STRIPLING: Who recruited your assistance?

14 MR. EISLER: I give you my word of honor I have for-
15 gotten. I would tell you immediately.

16 MR. STRIPLING: Mr. Eisler, do you remember who asked
17 you to assist in the making of that picture?

18 MR. EISLER: I give you my word of honor I don't
19 remember it. I would tell you if I remember.

20 MR. STRIPLING: How much did you receive as your
21 consideration?

22 MR. EISLER: Maybe \$100, \$200. I made it only for
23 fun. It was only a small job. They had no money for
24 orchestra, so I am a specialist in writing for six instru-
25 ments, so it looks like something, so they looked around
26 for a man which could write -- maybe a week, you know.

1 MR. THOMAS: Who looked around for a man?

2 MR. EISLER: Must be a musician, you know -- a
3 man which can write for six or eight instruments with
4 little cost, you know, with no big reward.

5 MR. THOMAS: Who was that person who looked around?

6 MR. EISLER: Something like Bradford. It was a
7 musician.

8 MR. THOMAS: Bradford?

9 MR. EISLER: Bradford or Tradford. It is hard to
10 remember. It was a week job, and I cannot remember.

11 MR. STRIPLING: Mr. Eisler, are you a Communist?

12 MR. EISLER: I am not a member of the Communist Party.

13 MR. STRIPLING: Were you ever a member of the Communist
14 Party --

15 MR. EISLER: I was --

16 MR. STRIPLING: Just a moment, -- of any country.

17 MR. EISLER: I will answer with pleasure. I was not
18 a real member of the Communist Party.

19 MR. STRIPLING: Just a moment.

20 MR. EISLER: Yes.

21 MR. STRIPLING: You say you were not a real member.

22 MR. EISLER: Yes. I will tell you why.

23 MR. THOMAS: This is important.

24 MR. EISLER: I know.

25 MR. THOMAS: And you will have to be --

26 MR. EISLER: I answer the truth and nothing but the

1 truth. I was never a member of the Communist Party,
2 but to be very exact, I remember twenty-six or five or
3 seven, I don't remember the exact date, once I made an
4 application to become a member. I will tell you why.

5 MR. STRIPLING: Don't tell me why. Tell me where.

6 MR. EISLER: I will tell you why, too. You are not
7 fair to me.

8 MR. STRIPLING: We will be fair to you. We want a
9 clear record, you understand.

10 MR. EISLER: Yes, I know, and I will help you as
11 good as I can. As a young man twenty-one years ago I
12 made an application for the Communist Party of Germany.
13 I want to explain it, you know.

14 MR. STRIPLING: That is what I want you to do. Now,
15 you can explain it.

16 MR. EISLER: The parliament at that time voted for
17 new battleships. I was a soldier in the First World War.
18 I served three years in a regiment and I didn't like my
19 Kaiser so much, taking me from my school back to the
20 trenches. So when they voted again for these damned
21 battleships, I guess you had to fight against it... Prince
22 Eugene... big discussion in Berlin; I made application
23 for the Communist Party. But you know, I am an unstable
24 fellow -- Monday blue, Tuesday happy. I went, instead
25 of joining up, to Paris.

26 MR. THOMAS: Now that you have become happy, you go

1 ahead and answer the questions.

2 MR. STRIPLING: You never were a member?

3 MR. EISLER: No.

4 MR. STRIPLING: You only made application?

5 MR. EISLER: Yes, I only made application.

6 MR. STRIPLING: You never joined the Communist Party?

7 MR. EISLER: No.

8 MR. STRIPLING: Of any country?

9 MR. EISLER: Of any country.

10 MR. STRIPLING: You did not?

11 MR. EISLER: As a gentleman, my word of honor, not
12 only as a witness here, but as a gentleman, a scholar,
13 and an artist.

14 MR. STRIPLING: Would you consider yourself now to
15 be a theoretical Communist?

16 MR. EISLER: You will have to explain to me what you
17 mean by this.

18 MR. STRIPLING: All right. Do you subscribe to the
19 fundamental teachings or ideas of Communism as outlined by
20 Marx or Lenin or Stalin?

21 MR. EISLER: This I would say. I studied these books.
22 I am a scholar, you know. I have to study all these books.
23 I guess Marx is one of the greatest thinkers in the history
24 of mankind. Lenin is such a historical character that I
25 have to look at his books, too. I cannot say I agree with
26 those men and disagree with such men. From my point of

1 view...you know, this philosophical Communist, I read
2 in the newspapers, too, Mr. Stripling. Naturally, I
3 have my leanings. I change myself. Sometimes I say so,
4 and sometimes I say so.

5 MR. THOMAS: What are those leanings?

6 MR. EISLER: My leanings are pro-labor in any form.

7 MR. THOMAS: We are talking about Communism.

8 MR. EISLER: If Communists are pro-labor, they have
9 my sympathy. If Communists are pro-unions...unions are
10 labor, all labor. My mother was a laborer. I do not
11 detest my mother. I honor my mother being pro-labor and
12 nobody can change me from it.

13 MR. STRIPLING: Mr. Eisler, I think you are evading
14 the question somewhat. We are just asking if you consider
15 yourself as being in the category of a theoretical
16 Communist.

17 MR. EISLER: No, I am not educated enough or under-
18 stand Marx to call myself...This would be for me snobbish
19 and I hate to call me a Communist. But I am a composer.

20 MR. STRIPLING: Do you subscribe to the fundamental
21 philosophy of Communism?

22 MR. EISLER: Explain to me and let me tell you --

23 MR. STRIPLING: Well, you have just stated, Mr. Eisler,
24 that you have read the works of Marx.

25 MR. EISLER: Sure, and Lenin and Stalin.

26 MR. STRIPLING: And that you had to read Lenin because

1 he was such an international figure.

2 MR. EISLER: And I have to read Stalin, even if
3 you disagree with me. I have to read them.

4 MR. STRIPLING: Having read them, you have a very
5 good idea of their philosophy, of the philosophy of
6 Communism as interpreted by these three Communists.

7 MR. EISLER: Yes.

8 MR. STRIPLING: Now, would you say then that you
9 subscribe to the fundamental principles of Communism?

10 MR. EISLER: That is an organization, in science it
11 is called...an organization. You don't describe the books.
12 This is not a Book of the Month Club. You are studying
13 the masters of the social theories. I study them. I
14 discuss it with myself. Sometimes I don't understand it.
15 Sometimes I like it.

16 MR. STRIPLING: All right, just a moment. Let us say
17 this: Do you subscribe or do you believe in the capitalist
18 system of government?

19 MR. EISLER: I am not a believer in governments, you
20 know. If the government --

21 MR. STRIPLING: Wait a minute, Mr. Eisler. You just
22 exhibited to the Committee your first citizenship papers.

23 MR. EISLER: Yes.

24 MR. STRIPLING: You say you are not a believer in
25 governments. You want to become a citizen of the United
26 States, and you don't believe in the Government?

1 MR. EISLER: If you will change your theoretical
2 questions to practical questions --

3 MR. STRIPLING: Well, Mr. Eisler, becoming a citizen
4 of the United States is a practical proposition.

5 MR. EISLER: Yes. I want to answer you now. To
6 switch from theoretical questions to practical questions,
7 Mr. Stripling, and bring me in a mess when I answer it.
15 Please I am a very good man and you can listen once, that
9 after six months giving reports to the newspapers, and
10 want to --

11 MR. THOMAS: Just a minute, Mr. Eisler. You are
12 getting off the track.

13 MR. MARGOLIS: He has a right to answer the question.

14 MR. THOMAS: He has a right to answer it, but we want
15 him to answer the question and not make a long tirade.

16 MR. MARGOLIS: You just answer the questions the way
17 you want to answer them.

18 MR. EISLER: Theoretical questions and practical ques-
19 tions. I state now very exactly, I want to become a citizen
20 of the United States, the country which I love and which I
21 learned to love and to respect and admire. I love the
22 people. The good wonderful things in this country I admire.

23 MR. THOMAS: Do you believe in the capitalist form of
24 government?

25 MR. EISLER: It depends what capitalist government.
26 Not Hitler's capitalist government.

1 MR. THOMAS: We are not talking about Hitler's
2 government. We are not talking about Stalin's government.
3 We are talking about the United States Government.

4 MR. EISLER: Sure.

5 MR. THOMAS: Do you believe in the capitalist form
6 of government?

7 MR. EISLER: If it is properly handled. I would
8 say under Mr. Roosevelt I loved the capitalist government
9 here very much.

10 MR. STRIPLING: Well, let us say under Mr. Truman,
11 the existing government.

12 MR. EISLER: I respect it. I respect it and I am
13 loyal to it. That is all I can say.

14 MR. STRIPLING: Do you believe in it?

15 MR. EISLER: I believe in it as it is now.

16 MR. THOMAS: That is the answer. May I ask a question,
17 Mr. Stripling?

18 MR. STRIPLING: Yes.

19 MR. THOMAS: Have you ever attended any Communist
20 Party meetings?

21 MR. EISLER: That is quite possible. That is quite
22 possible. I go to any meetings.

23 MR. THOMAS: Either you have or you haven't.

24 MR. EISLER: It is possible.

25 MR. THOMAS: Well now, it is quite possible --

26 MR. EISLER: It is quite possible.

1 MR. THOMAS: -- that doesn't answer the question.

2 Have you attended Communist Party meetings?

3 MR. EISLER: In this way, if I want to go to meetings
4 I go to a meeting, yes. It is church meeting, the Quakers,
5 the Communists, the Social Democrats --

6 MR. THOMAS: The question is, have you attended a
7 Communist Party meeting?

8 MR. MARGOLIS: What do you mean by Communist Party
9 meeting?

10 MR. STRIPLING: Mr. Chairman, I insist that the
11 counsel's remarks remain off the record. The counsel is
12 not testifying. He has nothing whatsoever to do with the
13 procedure of this Committee. This witness has been sub-
14 poenaed before this Committee. He will be asked questions.
15 If he refuses to answer, that is a matter for the Committee,
16 and I will suggest that the counsel refrain from prompting
17 the witness as to how he should answer the question. If
18 he wishes to be advised upon his constitutional rights,
19 you may do so.

20 MR. THOMAS: Just a minute. The Chair agrees with
21 that. Any statement that the counsel makes or any urging
22 or hinting that he gives to the witness does not appear on
23 the record. The question is, have you attended a Communist
24 Party meeting?

25 MR. MARGOLIS: I will advise you, Mr. Eisler, to
26 tell them to define their terms.

1 MR. THOMAS: You just keep quiet. I would like to
2 ask a question and get the answer, and I am going to ask
3 that question and get the answer if we have to stay here
4 for a month.

5 MR. MARGOLIS: We will be right here with you.

6 MR. THOMAS: Well, you may not be with us. The ques-
7 tion is, have you attended Communist Party meetings?

8 MR. EISLER: What do you call Communist Party meet-
9 ings?

10 MR. THOMAS: A meeting under the auspices of the
11 Communist Party or any fraction thereof?

12 MR. EISLER: You mean a political meeting?

13 MR. THOMAS: I mean a meeting under the direction
14 or control or guidance of the Communist Party.

15 MR. EISLER: Absolutely possible. Say yes.

16 MR. THOMAS: The answer is yes.

17 MR. EISLER: Yes.

18 MR. THOMAS: Where was that meeting?

19 MR. EISLER: How should I know that?

20 MR. THOMAS: You have attended more than one, haven't
21 you?

22 MR. EISLER: I don't know even this.

23 MR. THOMAS: But you have attended more than one,
24 haven't you?

25 MR. EISLER: It is possible that I went. Look --

26 MR. THOMAS: All right, the answer is that you have

1 attended more than one.

2 MR. MARGOLIS: I am going to advise my client
3 as long as I am in here --

4 MR. THOMAS: If you continue the way you are going,
5 you may not be in here very long.

6 MR. MARGOLIS: If you throw me out, I will be thrown
7 out.

8 MR. THOMAS: We are not going to throw you out.
9 You are an attorney and you know your business --

10 MR. STRIPLING: Mr. Chairman --

11 MR. THOMAS: Just a minute. I want to know whether
12 or not you have attended more than one Communist Party
13 meeting.

14 MR. MARGOLIS: I just want to advise my client this.
15 You answer the questions the way you want to answer them
16 and you cannot be forced to answer them the way Mr. Thomas
17 or anybody else wants you to answer them.

18 MR. THOMAS: The question is, have you attended more
19 than one Communist Party meeting?

20 MR. EISLER: My answer is for you to define -- make it
21 "no" but my answer is --

22 MR. THOMAS: You have already stated you attended
23 one meeting.

24 MR. EISLER: Yes.

25 MR. THOMAS: Have you attended more than one meeting?

26 MR. EISLER: That is not the correct way to ask me.

1 MR. THOMAS: I will determine whether it is the
2 correct way to ask you questions. I am Chairman of the
3 Committee, and this is coming from the Committee.

4 MR. EISLER: I know.

5 MR. THOMAS: The question is, have you attended more
6 than one Communist Party meeting?

7 MR. EISLER: I mean, public meetings?

8 MR. THOMAS: Any Communist Party meeting, either
9 secret or in public.

10 MR. EISLER: Only in public.

11 MR. STRIPLING: Mr. Chairman, may I make this sug-
12 gestion?

13 MR. THOMAS: I just want to ask one more question.
14 Where was that meeting?

15 MR. EISLER: Must be in some hall, you know. I
16 can only see by people...seeing something which interests
17 me. I go only in a meeting where music is played. I am
18 not interested, sometimes bored, by political speeches.
19 My interest is very limited.

20 MR. THOMAS: All right, Mr. Stripling.

21 MR. STRIPLING: Mr. Chairman, I submit there is no
22 point in questioning Mr. Eisler further at this point,
23 for the simple reason that his answers are evasive. He
24 is not cooperating with the Committee in furnishing it
25 accurate information of which he has full knowledge. We
26 have considerable evidence of many meetings Mr. Eisler

1 has attended of the Communist Party. He is fully
2 aware of that. I suggest then that Mr. Eisler be dis-
3 missed at this time to appear in Washington in open
4 hearings, at which we can submit all of the evidence
5 and call the witnesses and present the entire case. I
6 think Mr. Eisler's attitude here in responding to the
7 Committee's questions is quite evident what answers we
8 would get on any subsequent questions we might ask, and
9 I think it is a waste of the Committee's time, and par-
10 ticularly since he has been advised by his counsel to
11 answer questions of a Committee of Congress in any way he
12 sees fit -- in other words, whether they are true, untrue --

13 MR. MARGOLIS: That's a lie. I am not advising any-
14 body to lie to this Committee or anybody else, Mr. Stripling,
15 and in making that sort of accusation it is typical of
16 the activities of yourself.

17 MR. STRIPLING: That is not on the record.

18 MR. MARGOLIS: Of course not. Not anything decent
19 or fair would get on the record.

20 MR. EISLER: I can sue you for calling me a liar.

21 MR. MARGOLIS: The trouble is you can't sue them.

22 MR. THOMAS: Just a moment. Come to order, please.
23 Before we come to a conclusion on the recommendation
24 of the Chief Investigator, I want to say this to Mr.
25 Eisler. Before you get to Washington I suggest that you
26 refresh your memory.

1 MR. EISLER: I will do my best.

2 MR. THOMAS: On all of the points we have brought
3 up here.

4 MR. EISLER: I will take your advice seriously.

5 MR. THOMAS: Mr. McDowell, have you any questions
6 to ask?

7 MR. McDOWELL: I have no questions.

8 MR. THOMAS: Do you have any other questions, Mr.
9 Stripling?

10 MR. STRIPLING: That is all.

11 MR. THOMAS: We will adjourn and we will see you,
12 Mr. Eisler, in Washington on --

13 MR. EISLER: June 16.

14 MR. THOMAS: On Monday, June 16 at ten o'clock.

15 MR. MARGOLIS: Will you arrange for the expenses for
16 Mr. Eisler?

17 MR. STRIPLING: Mr. Eisler, you will be mailed
18 transportation to proceed to Washington.

19 MR. EISLER: Mr. Chairman, I thank you for your fairness.
20 I am glad to meet you. I will take your advice. I
21 don't lie.

22 Mr. Stripling, I don't want you to say I am a
23 liar.

24 MR. STRIPLING: I did not say you were lying.

25 MR. EISLER: I am a gentleman, too, sir. I will sue
26 you for this. I will hold you to account for this.

1 MR. THOMAS: Mr. Eisler, listen to me.

2 MR. EISLER: Please, sir.

3 MR. THOMAS: He didn't say you did and that is all
4 there is to it.

5 MR. EISLER: I hear that, too. Maybe I am mistaken.

6 MR. THOMAS: You are mistaken.

7 MR. EISLER: I hope so.

8 MR. THOMAS: I will see you on Monday in Washington.

9 (At this point at twelve o'clock
10 noon there was an adjournment
11 taken until two-thirty p. m.
12 of the same day.)

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1 LOS ANGELES, CALIFORNIA, MONDAY, MAY 12, 1947, 2:30 P.M.

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

4 Mr. McGuinness, will you please take the stand.
5 You will be the first witness on the afternoon session.
6 Please stand and be sworn.

8 JAMES K. McGUINNESS,
9 being first duly sworn on his oath, testified as follows:

11 MR. THOMAS: Mr. Stripling, he is your witness.

12 MR. STRIPLING: Mr. McGuinness, will you state your
13 full name and present address for the record.

14 MR. McGUINNESS: James K. McGuinness, M-a-G-u-i-n-n-e-s-s,
15 911 North Rexford Drive, Beverly Hills.

16 MR. STRIPLING: Mr. McGuinness, would you state the
17 date and place of your birth?

18 MR. McGUINNESS: December 20, 1894; Drogheda, Ireland.

19 MR. STRIPLING: When did you become a citizen of the
20 United States?

21 MR. McGUINNESS: I became a citizen through my
22 father's naturalization. I lived here three times. When
23 I was between eight and nine my father settled here
24 permanently.

25 MR. STRIPLING: What is your present occupation, Mr.
26 McGuinness?

1 "R. McGUINNESS: I am an executive of Metro-Goldwyn-
2 Mayer Studios.

3 MR. STRIPLING: How long have you been identified
4 with the moving picture industry?

5 MR. McGUINNESS: Twenty years.

6 MR. STRIPLING: In what various capacities?

7 MR. McGUINNESS: As a screen writer, a producer and
8 an executive.

9 MR. STRIPLING: Mr. McGuinness, this is a Sub-Committee
10 of the Committee on Un-American Activities of the United
11 States House of Representatives. One of the principal
12 purposes of the Committee in being here in Los Angeles
13 is to put in motion an investigation into alleged
14 Communist activities or influences in the motion picture
15 industry. The Committee has asked you to come here today
16 as one who is familiar with the entire industry and one
17 who has been identified as being anti-Communist, to give
18 them the benefit of any information you might have which
19 would assist them in making their investigation or in
20 directing their investigation. Therefore, if you would
21 proceed at will to give any statement or any information
22 you might have. I believe that would be agreeable with
23 the Chairman, would it not, Mr. Thomas?

24 MR. THOMAS: Yes.

25 MR. McGUINNESS: Might I make one amendment, to begin
26 with your statement. I have also been identified with

1 anti-Fascist activities --

2 MR. STRIPLING: Yes.

3 MR. McGUINNESS: -- and the function and purpose of
4 the organization of which I was a founding member, Motion
5 Picture Alliance for the preservation of American ideals,
6 is to combat totalitarianism in Hollywood in any form.

7 MR. STRIPLING: Yes. I would like to add for the
8 record, "r. "cGuinness, that this Sub-Committee also
9 has on it Congressman McDowell, who is Chairman of the
10 Sub-Committee on Fascism of the Full Committee, and
11 the Committee is just as interested in any information
12 you might have on Fascism as it is on the subject of
13 Communism.

14 In your remarks on either Communism or Fascism,
15 I believe it would be better if you would limit it to the
16 broad aspects of the situation due to the time element
17 involved.

18 MR. McGUINNESS: I will make this as brief and
19 succinct as I can. I have not encountered in the motion
20 picture industry itself any organized manifestations
21 of Faccism, although anti-Semitic, anti-Negro groups have
22 functioned in the Los Angeles community, and in the cases
23 where evidences of that functioning were clear, the Motion
24 Picture Alliance has officially taken resolutions or other
25 official action against those manifestations. Our concern
26 is with the personnel and the geography of the motion

1 picture industry, and we have rarely stepped outside.

2 My first experience with Communism was during
3 the fight over the adoption of a new constitution and
4 bylaws for the Authors' League of America, which would
5 have incorporated the Authors' Guild, the Dramatists'
6 Guild, the Screen Writers' Guild, and which made at that
7 time provision for the admission of subsequent writing
8 guilds, such as the Radio Writers' Guild and the Newspaper
9 Guild. To the best of my recollection, this was in 1935,
10 or it might have been in 1936. A prolonged fight and
11 discussion took place among the screen writers in the
12 motion picture industry as to the ratification of this
13 proposed new constitution. That ratification was
14 defeated, but its defeat led to the dissolution of the
15 Screen Writers' Guild as such at that time.

16 During the discussions in the various meetings
17 consequent on this fight, I personally first became aware
18 of the activities of John Howard Lawson, Donald Ogden
19 Stewart, and others who have since been consistent Party
20 line followers in support of the adoption of this con-
21 stitution. The president of the Screen Writers' Guild
22 at that time was Ernest Pascal, who, in my opinion, was
23 a Leftist, but not an actual Communist. At the time I
24 myself and many others like me were reluctant to raise
25 the cry of Communism, partially because we weren't yet
26 ready or conditioned mentally to accept it as a menace.

1 It was a new experience to all of us.

2 Under the National Labor Relations Act pro-
3 visions, a new Screen Writers' Guild was formulated,
4 under the presidency of Ralph Block, another man of
5 Leftist leanings, but how far left I cannot accurately
6 determine. Petition was made for certification for an
7 election, and at that election the Screen Writers' Guild,
8 as newly constituted, was certified as a bargaining agent.
9 I personally took no part in the activity one way or the
10 other about the election. I did rejoin the new Screen
11 Writers' Guild, since I was professionally a writer and
12 since I believe basically in the existence of a writers'
13 organization. This was a gesture of achesion and not of
14 approval. The new Screen Writers' Guild rapidly fell
15 into the hands of confirmed Party liners, Communists and
16 fellow travelers. It seemed to concern itself more with
17 international questions, beginning with taking sides in
18 the Spanish civil war, than it did with the problems of
19 writers. At that time the Screen Writers' Guild and the
20 Actors' Guild jointly issued a monthly magazine called
21 "The Guilds Magazine." This was used for a time as a
22 sounding board for the Party line, with the ultimate
23 result that the Screen Actors' Guild withdrew from
24 association with the venture and it dropped out of
25 existence.

26 MR. STRIPLING: Mr. McGuinness, how many members

1 would you say that the Screen Writers' Guild had at that
17^a 2 time?

3 MR. MCGUINNESS: I believe in the re-assemblage
4 of the Screen Writers' Guild, I would guess with some
5 accuracy that the membership would be somewhere between
6 three hundred and three hundred fifty, perhaps four hun-
7 dred.

8 MR. STRIPLING: Now, at that time how many writers
9 would you say were in Hollywood as screen writers -- in
10 other words, what proportion of the screen writers were
11 members of the Guild at that time?

12 MR. MCGUINNESS: At the time of the National Labor
13 Relations Board, I would say probably between forty and
14 fifty per cent.

15 During the period of the Stalin-Hitler Pact,
16 a convention of the League of American Writers was held
17 in New York. At that time the North American Aircraft
18 Factory strike was on in Inglewood, California, nearby
19 Hollywood. Four members of the board of directors or
20 officers of the Screen Writers' Guild sent a letter of
21 protest, a telegram of protest from that convention to
22 President Roosevelt, protesting the use of troops in the
23 North American strike.

24 MR. STRIPLING: Pardon me. Do you recall the four
25 members who signed that telegram?

26 MR. MCGUINNESS: One of them was Don Stewart. I don't

1 recall the four right now. I recall Donald Ogden
2 Stewart as one of the names, and do not recall the other
3 three.

4 MR. THOMAS: You are going to supply the Committee
5 with the other three names?

6 MR. McGUINNESS: I can get it for the Committee.
7 It is of record.

8 MR. STRIPLING: Go ahead.

9 MR. McGUINNESS: This created agitation in the Screen
10 Writers' Guild again, and the four officers and members
11 of the board resigned by agreement after the agitation
12 became intense.

13 During that time, there were many organizations
14 formed. The time I mean is during the Hitler-Stalin Pact —
15 many organizations were formed, to which Party liners and
16 Communists in the motion picture industry adhered. One
17 of the leading Communists in front organizations of the
18 pre-war period, in my mind, was the Anti-Nazi League,
19 which in its inception was headed by Donald Ogden Stewart
20 and in which one of the prime movers in formation was
21 Marian Spitzer.

22 MR. STRIPLING: Mr. McGuinness, that was the Hollywood—

23 MR. McGUINNESS: -- Anti-Nazi League, yes.

24 After the League was formed, Edward Shatteruf
25 one of its directors, approached Colonel Lawrence Stallings
26 and asked him if he would get me as well as himself to

1 serve as co-chairman of the publicity committee of
2 the Hollywood Anti-Nazi League. I suggested to Colonel
3 Stallings that we stipulate as a condition of service
4 that it become the Anti-Nazi Anti-Communist League. This
5 suggestion Colonel Stallings carried back and as I received
6 the answer from him it was that somebody else could fight
7 Communism; this organization had enough to do just fight-
8 ing Hitler and would make no change in the name. According-
9 ly, we declined to serve. I wish to state that the
10 organization was very skillfully formed for a very
11 laudable purpose and that many very fine people in the
12 motion picture community, who were unaware of the tactics
13 of Communists, joined the organization and for a time lent
14 their strength to it and their financial support. Gradually
15 they became suspicious, and during the Hitler-Stalin Pact
16 became convinced, and the organization then withered and
17 died.

18 When admiration for the heroism of the Russian
19 army and people rose to its height after our entrance into
20 the war, great sympathy developed in this community for
21 the fight of the Russian people and it became comparatively
22 easy, under the guise of friendship for Russia, to get
23 footholds and to establish positions in many studios.
24 It also became socially fashionable to support and to
25 enter ostensibly anti-Nazi and anti-Fascist organizations.
26 It was during that time that the only three pictures that

I possibly would label as outright pro-Soviet or inferentially pro-Communist were made. These were "Mission to Moscow," "North Star," and a musicale made at my own studio "Song of Russia." My chief quarrel with these pictures was that they were distortions of the actual facts, although they were distortions at that time supposedly in favor of one of our allies and of the war effort.

MR. THOMAS: Right at that point, would you say these pictures were propaganda films?

MR. MCGUINNESS: I would.

MR. STRIPLING: Mr. McGuinness, I believe Warner Brothers produced "Mission to Moscow"; is that true?

MR. MCGUINNESS: Yes.

MR. STRIPLING: Who produced "North Star"? Do you remember?

MR. MCGUINNESS: Samuel Goldwyn. The author of "North Star" was Lillian Hellman, whose record the Committee must have.

MR. STRIPLING: Yes.

MR. MCGUINNESS: The director was Louis Milestone, whose record the Committee must also have.

MR. STRIPLING: Yes, we have.

MR. MCGUINNESS: I believe one of the screen authors of "Mission to Moscow" was Howard Koch, who has been active in some of the front organizations in this community.

1 MR. STRIPLING: Now, as I understand your testimony,
2 Mr. McGuinness, the Communists seized upon the war, our
3 allied relationship with the Soviet Union, gained strength
4 in Hollywood, not only was it socially the thing to do,
5 as you testified, to affiliate or to support groups which
6 were anti-Nazi and anti-Fascist, and I presume that you
7 meant also organizations which were being controlled in
8 some measure by the Communists; is that true enough?

9 MR. McGUINNESS: Definitely. That is what I intended
10 to say.

11 MR. STRIPLING: But that during this period they also
12 actually penetrated the motion picture industry?

13 MR. McGUINNESS: Definitely.

14 MR. THOMAS: And that was what year?

15 MR. McGUINNESS: That was with the dissipation -- it
16 started with the -- was it June '41, the invasion of
17 Russia?

18 MR. STRIPLING: Yes.

19 MR. McGUINNESS: June '41. It had gained some headway
20 prior to the Hitler-Stalin Pact because of the very general
21 resentment in Hollywood of the purges and the concentration
22 camps and the extermination of Jews prevalent in Hitler
23 Germany. It lost ground and went into some degree of
24 hiding during the duration of that pact and it lost many
25 recruits at that time. It began to flourish again when
26 Hitler invaded Germany and gradually the recruits that had

1 fallen away came back and more were aided through the
2 sympathetic atmosphere created by the war.

3 MR. THOMAS: Then they made their biggest strides,
4 we will say, in 1943, '44 and '45.

5 MR. McGUINNESS: I would say from 1941 until approx-
6 imately the present time.

7 MR. THOMAS: Yes.

8 MR. McGUINNESS: From mid-'41 until now. They had
9 been active before, but they had never gained anything
10 like the strength that they gained in that period.

11 MR. STRIPLING: Now, Mr. McGuinness, has there been
12 any concerted effort on the part of any studio or the
13 industry as a whole to purge from its ranks this group
14 or this influence which entered during this period from
15 '41 to the present time?

16 MR. McGUINNESS: To my observation, Paramount has
17 generally kept itself clean. Warner's has purged itself.

18 MR. THOMAS: Purged itself completely?

19 MR. Mc GUINNESS: As completely as I can say, because
20 I wouldn't take an oath that there aren't three or four
21 lurking somewhere that nobody knows about or that somebody
22 gets in and it takes some time to discover them. But I
23 would say that the Warner Brothers have completely and
24 as honestly and determinedly as they could cleaned house.

25 MR. THOMAS: This is off the record.

26 (Discussion off the record at this
point.)

1 MR. McGUINNESS: For a time, particularly around
2 1943 and 1944, Warner Brothers had quite a number of
3 suspected Communists and Party line followers among par-
4 ticularly the writers. I might cite that one of the most
5 active men in the studio among writers at this time was
6 Alvah Bessie, in my opinion a very incompetent screen
7 writer, who at one time had been motion picture critic
8 for the New Masses, and who, according to information
9 given me by writers then employed at Warner Brothers,
10 was a sort of hatchet man for the Party. It was the con-
11 ditions created by the motion picture strike that led to
12 the Warner's becoming aware, to Messrs. Harry and Jack
13 Warner becoming aware of the infiltration at their studio
14 and to the subsequent actions they took to clean house.

15 MR. THOMAS: Now, Alvah Bessie -- is it a he?

16 MR. McGUINNESS: It is a he.

17 MR. THOMAS: What is he doing now?

18 MR. McGUINNESS: I don't think he is at Warner's any
19 more. I think he is one of those they let out.

20 MR. THOMAS: Do you know where he is?

21 MR. McGUINNESS: I have no idea.

22 MR. THOMAS: You don't know whether he has just gone
23 into another studio?

24 MR. McGUINNESS: I don't know of my own knowledge. I
25 can find out.

26 MR. THOMAS: In the Federal Government, and you know

1 this probably as well as any of us, one department will
2 let out a Commie and then you will find him a few months
3 later in another department. For instance, we will say
4 Civil Service will let John Jones out. In a few months
5 then we find him in the State Department, and after he
6 has been let out of the State Department we find him
7 in UNRA or something else.

8 MR. MCGUINNESS: That has been the history in the
9 motion picture industry, too. We have had exactly the
10 same experience. Howard Koch, of whom I spoke before,
11 when he left Warner Brothers was employed by Samuel
12 Goldwyn at an increase in salary, and the same condition
13 could be observed in many cases. It's one of the com-
14 plaints of the head of MGM, Mr. Louis B. Mayer, that if
15 he lets a Communist out he gets a job & more money some-
16 where else very soon thereafter.

17 MR. THOMAS: Well, at least his conscience is clear.

18 MR. MCGUINNESS: Yes, at least his conscience is
19 clear. His studio isn't.

20 MR. THOMAS: Well, it is clear of the Communists.

21 MR. MCGUINNESS: Yes.

22 MR. STRIPLING: I think that particular point brings
23 this question up, Mr. Chairman. We discussed off the
24 record the other day with Mr. McGuinness, and we will
25 take, for example, Donald Ogden Stewart. I believe you
26 stated in effect that he was very good at writing crisp

1 comedy pieces.

2 MR. McGUINNESS: Yes.

3 MR. STRIPLING: And that he had produced pictures
4 which contain no scintilla of Communist propaganda.

5 MR. McGUINNESS: That is true.

6 MR. STRIPLING: Now, according to our records, Mr.
7 Chairman, there is very little doubt about Donald Ogden
8 Stewart's Communism, both of him and his wife. I also
9 understand -- I have checked his income tax records
10 several years ago, and as I recall his income was over
11 \$100,000 a year. If he made that much, he must be a top
12 flight writer.

13 MR. McGUINNESS: Yes, he is a top flight writer.

14 MR. STRIPLING: So you are faced with this situation.
15 I assume the studios are, and this Committee would also
16 be faced with the situation of just how to approach the
17 situation where a man's talents used for legitimate work
18 in one case and in another his talents are used for a
19 combination of legitimate and political work. In other
20 words, in some of his pictures he does inject Communism.
21 I can see why the head of a studio therefore would be
22 hesitant to release, say, one of the top writers in
23 Hollywood, who can write a script of a picture that will
24 make a big success.

25 MR. THOMAS: All right, Mr. Chief Investigator, I
26 see your point. But supposing that one of these top writers

1 was a horse thief. Do you think the moving picture
2 executives would keep him on, knowing that he was a horse
3 thief, even though he was a good writer?

4 MR. STRIPLING: I don't know. That is the reason I
5 would like Mr. McGuinness to explain to the Committee
6 why it is that Mr. Mayer and others continue to employ
7 these people at top salaries. He says if Mr. Mayer fires
8 him, another one picks him up, and I think that would
9 probably be the reason.

10 MR. McGUINNESS: Would you like to have me develop
11 that in my opinion?

12 MR. STRIPLING: Yes.

13 MR. THOMAS: Yes.

14 MR. McGUINNESS: It is my opinion that if we lost
15 all the top flight writers who are definitely identified
16 as Communists in the motion picture industry, we wouldn't
17 miss ten pictures a year out of a total product of approx-
18 imately five hundred.

19 MR. THOMAS: How many?

20 MR. McGUINNESS: Ten.

21 MR. THOMAS: Out of how many?

22 MR. McGUINNESS: Approximately five hundred for the
23 whole industry.

24 MR. THOMAS: Might as well kick them out then.

25 MR. STRIPLING: Then there is no brief for Mr. Mayer's
26 contention that if he lets them out another man will pick

1 them up at a bigger salary.

2 MR. MCGUINNESS: Well, the fact is true as he states
3 it.

4 MR. STRIPLING: Yes.

5 MR. MCGUINNESS: However, -- this is an intricacy
6 of the business that I think the Committee can bear with
7 me and let me show it. Every producer in the motion
8 picture industry, unless he owns his own company, is
9 a salaried employee. His salary will rise according to
10 his success, and of course he has a professional desire
11 for the glory that goes with the success. Most of those
12 producers are either politically indifferent or politically
13 uneducated and I am using the term "politically" not in
14 the broad sense, but in the sense of what is going on in
15 the world today, and they are the chief agitators to
16 employ a writer who momentarily would seem to them as
17 individuals to offer them an individual advantage, and
18 frequently the head of a studio will succumb to that
19 pressure or the employment may even be made, and frequently
20 is made, without the knowledge of the head of the studio,
21 because he doesn't always approve all contracts and a lot
22 of these things are done on a lower level and he becomes
23 aware later of what has accumulated in the studio, and
24 then it becomes a big problem, not an individual problem
25 which you can handle one at a time.

26 MR. STRIPLING: Mr. McGuinness, you gave us a figure

1 you said you thought probably it would cost ten pictures
2 out of five hundred that are produced. If all of the
3 so-called Communist writers were purged from the movie
4 ranks, how many writers do you think would be thrown
5 out? In other words, how many Communist writers do
6 you estimate there are in Hollywood at this time?

7 MR. McGUINNESS: That is a very difficult question.
8 Just give me a second. (A brief pause) I would say,
9 actual Communists, who are either Party members or for
10 some reasons of tactics or concealment do not carry a
11 Party card, but might as well be members or are, perhaps
12 fifty.

13 MR. STRIPLING: Fifty?

14 MR. McGUINNESS: Yes, but not fifty top liners.
15 However, the influence that these men exert extends far
16 beyond their numbers. And I think I can clear that for
17 the Committee by telling them the situation within the
18 Screen Writers' Guild itself. There are approximately
19 thirteen hundred members of the Screen Writers' Guild.
20 Of these, approximately nine hundred and fifty qualify
21 as active members, which is members with a right to vote.
22 The professional qualification for such right is very
23 low. A man can be an active member in the Screen Writers'
24 Guild if he has been employed as a writer thirteen weeks
25 in any two-year period in any studio. The average employ-
26 ment of writers in the major studios varies, but always

1 up or down from three hundred fifty. So you have a Guild
2 of approximately thirteen hundred members, of whom one
3 thousand are permanently unemployed, and the consequent
4 discontent inevitable in such an organization is a very
5 fertile field for Communist sowing.

6 MR. STRIPLING: In other words, three hundred are --

7 MR. McGUINNESS: -- are assured of a very good
8 living.

9 MR. STRIPLING: I see.

10 MR. McGUINNESS: But the rest are in and out, and
11 perhaps average -- they look at people getting \$2000 a
12 week, and they are averaging \$2000 a year. It is not
13 human not to have envy and trouble. The fact that they
14 cannot write is never blamed on themselves; it is always
15 blamed on the producers.

16 There is one other point, with the Committee's
17 permission, that I think is one of the gravest dangers,
18 and that is the psychological influence that has been
19 exerted on younger writers by the success and the tolerance
20 of the industry toward the success of high-priced writers
21 identified with Party line activity. The younger writer
22 gets the idea, and some of them have said it to me, that
23 the way to get along is to play with the Leftist groups,
24 because thus their professional career will be advanced,
25 and if they are on the other side very little is done for
26 them, which unfortunately is true.

1 MR. THOMAS: Why is that?

2 MR. McGUINNESS: Well, I think partially because
3 of the character of the individualists who won't go
4 to meetings. The Communists have set up a school under
5 the League of American Writers, which subsequently became
6 the Peoples' Educational Center, and some of their
7 bright lights lecture there on screen writing, motion
8 picture direction, short story writing and similar sub-
9 jects. The procedure there is to get the brighter
10 youngsters, who are more susceptible to Party propaganda,
11 and move them into advanced classes where the real
12 indoctrination begins.

13 Another factor has been the control in many
14 studios by Party liners of the reading departments.
15 The function of the reading department is to synopsize
16 all of the material that comes to the studio, which is
17 believed worthy of consideration. At Metro-Goldwyn-Mayer
18 there comes to my desk anywhere from four to ten synopses
19 per week. How much is weeded out beyond that, heaven
20 only knows. The top flight novels, the best sellers and
21 the smash hit plays, the real successes, can't in any one
22 year furnish us with more than from twenty to thirty
23 pieces of material. In an industry that, including the
24 independents and the smallest studios, makes approximately
25 five hundred feature length pictures a year, it is very
26 easy to see that the rest of the material must come from

1 a number of sources, and that, to be honest, most of
2 it will be second-rate or mediocre. The outstanding
3 properties will be bid for. There will be great competi-
4 tion. Everybody will know about them. But the run of
5 the mill submissions of stories can be greatly influenced
6 in a reading department, and it is from that that the
21 bulk of the writers live. So a control in the reading
8 department can exist, which would promote consideration
9 of stories submitted by writers willing to go alongwith
10 the Party, and could, unless it was an exceptional piece
11 of work, and in doing that in no measure would injure
12 the quality of the product of the studio. Story A about
13 boy meets girl, or story B about boy meets girl, are apt
14 to be about the same quality, and anything additional
15 added to it will be the work of a highly paid screen
16 writer and of a director and producer and all the other
17 elements now available in the studios to embroider these
18 things.

19 Do I make the pattern clear to you gentlemen?

20 MR. STRIPLING: Very clear.

21 MR. THOMAS: Now, Mr. McGuinness, you had started
22 to tell the Committee the extent to which various studios
23 had cleaned their house. You mentioned first Paramount.
24 Then you mentioned Warner Brothers. Now, how about the
25 rest of them?

26 MR. McGUINNESS: I know of no concerted effort by

1 any of the others to clean house, including my own.

2 MR. THOMAS: No concerted effort at all? Why is
3 that? For the reason you gave before, that if they let
4 some Communist writer go some other company would take
5 them on?

6 MR. McGUINNESS: I think that is one factor. I
7 tried to explain that some people are hired by the
8 individual needs of individual producers, sometimes
9 without the head of the studio knowing it. Also, I don't
10 think there has been as yet developed in this community
11 something that is very badly needed: a profound realiza-
12 tion of the fact that Communism is a menace. Most of
13 the men at the heads of companies are only now beginning
14 to get vaguely aware of this.

15 MR. THOMAS: But aren't they getting vaguely aware,
16 at least vaguely aware, of the fact that the people back
17 home, the customers, are beginning to rebel against some
18 of these lines that you read or hear rather, read or
19 hear or see in the moving pictures, and from the pictures
20 themselves? You know what happened in the case of the
21 picture out in Ohio. I believe that was Charlie Chaplin's
22 picture, wasn't it?

23 MR. McGUINNESS: Yes.

24 MR. THOMAS: And you know what happened in the case
25 of Paul Robeson in Albany, and other places, and what
26 happened in the Western High School in Washington?

1 MR. McGUINNESS: Yes.

2 MR. THOMAS: That thing is going to grow like a
3 snowball.

4 MR. McGUINNESS: I think that developing condition
5 is changin: the words "vaguely aware" to "acutely aware."

6 MR. THOMAS: Yes.

7 MR. McGUINNESS: I also have myself for three or
8 four years tried to say, "Some day public reaction will
9 set in and you will find yourself with anywhere from
10 ten to twenty million dollars worth of pictures completed
11 and perhaps no place to show them, or such a determined
12 resentment that the very fact that a picture was written
13 by a certain man or a certain man is starring in it may
14 destroy your box office for that picture." However,
15 there is a strange optimism among showmen. I suppose
16 they wouldn't go into the business if they didn't have
17 it, and they always have lived from day to day. They
18 face today's problem when it arrives, and tomorrow's
19 when it arrives.

20 We had one man in the industry, who had vision
21 and was as fine an American as I have ever known. His
22 name was Irving Thalberg. He was the producing head
23 of MGM for many years and died. He set the policy for
24 the entire industry by weight of his own integrity and
25 character and not by any official power, and during his
lifetime he was utterly opposed to Communists as soon as

1 he became aware of the menace and he was able to
2 spread his leadership to others. There is nobody
3 comparable to him, in my opinion, in the motion picture
4 community today, unfortunately. I think Mr. Mayer has
5 long range vision, but Mr. Mayer has grown old in harness
6 and he was about ready to retire, I think, and has been
7 called back into activity from serving as a sort of
8 chairman of the board to actively taking over his studio
9 again. In any other business, I don't think he would
10 have to. He would have earned his peace and quiet. And
11 he is certainly anti-Communist. He is a close friend
12 of ex-President Hoover's, a prominent Republican, but
13 he has been inactive. He has only in the last few months
14 returned to something approximately one hundred per cent
15 activity. The rest have acted as individuals and without
16 any general leadership, and I think Eric Johnston has not
17 been -- in the first place, I regret his statement, and
18 I thought it was, at best, ill-advised and showed a lack
19 of knowledge of the situation; that is the kindest thing
20 I could say about it. It was certainly a mistake. I
21 don't think he knows the whole picture yet.

22 MR. STRIPLING: Mr. McGuinness, if I may interrupt
23 you. Why is it then that this entire industry, or parts
24 of it, have made pro-Communist films? Yet here they are,
25 one of the biggest molders of public opinion, biggest
26 vehicle outside of the newspapers probably, and yet they

1 have made no anti-Communist films of any note. That
2 is certainly evidence of the fact that the influence is
3 very strong there, the fact that there has not been a
4 single anti-Communist film that I have seen in the last
5 six or eight years. And furthermore, do you predict, or
6 do you think, that in the future some of the major
7 studios will produce films which will expose Communism
22 for what it is? I am not inferring that the film should
8 be just outright propaganda, but in other words, a picture
9 in which Communism is portrayed to the American public
10 for exactly what it is.

12 MR. McGUINNESS: You are asking a question that I
13 have asked many producers for the last five years, and
14 which I told them it would one day be asked publicly
15 and it would embarrass them, because they would have no
16 answer. I see several pictures announced, which are said
17 to be anti-Communist. I don't know, not having seen
18 the scripts or the pictures, what they will turn out to
19 be. Some may merely be another form of cops and robbers
20 stories, a spy story, in which this time the villains
21 are Russian agents instead of Nazi agents. That doesn't
22 mean on the surface an indication that it is going to
23 show anything about the workings of Communism. It is
24 going to show some foreign spys trying to get hold of
25 American or Canadian secrets.

26 We are doing a picture at MGM called "The Red

1 Danube," which was written by Bruce Marshall, a colonel
2 in the British Army. He was the author of "Father
3 Malacky's Miracle," a successful play which was produced
4 in London. His novel will be published in the late
5 fall and I believe will be a Book of the Month Club
6 selection for November or December. This deals with
7 the British and the Russians in Vienna in the occupation
8 post-war period. It is, however, a story of dramatic
9 conflict and not a discussion or exposition one way or the
10 other of Communism. It will be contended, rightfully, I
11 think, that the Soviet system plays the part of a villain
12 in that they try to recover a girl from the British for
13 the purpose of executing her, and that she commits
14 suicide rather than go back. But again it is not a dis-
15 cussion of Communism. It is a post-war situation of two
16 powers acting as of equal authority in a conquered area.

17 Does that answer your question?

18 MR. STRIPLING: Yes, I think it does.

19 MR. THOMAS: Do you mind if I interrupt?

20 MR. STRIPLING: No, go ahead.

21 MR. THOMAS: In December, 1944, the House Military
22 Affairs Committee visited the battle fronts of Europe.
23 It was my good fortune to be with that group. I was a
24 member of the House Military Affairs Committee. One of
25 the last stops we made was at the bomber air base down
26 in Bari, Italy, on the Adriatic. We saw the heavy American

OK

1 bombers take off on a mission to the oil fields in
2 Silesia. There were hundreds of American bombers
3 that took off, and if you will just notice this rough
4 map I have sketched here (showing Mr. McGuinness) --

5 MR. McGUINNESS: Yes.

6 MR. THOMAS: Here is Bari. This is the Adriatic.

7 MR. McGUINNESS: Yes.

8 MR. THOMAS: They had to go across part of the Adriatic
9 and cross the Russian line up to Silesia.

10 MR. McGUINNESS: Yes.

11 MR. THOMAS: When they went across the Russian line,
12 they had to fly very high, because there was absolutely
13 no cooperation between the Americans and the Russians.
14 They told us that many times they would go over the
15 Russian lines and the Russians would fire at them. They
16 likewise told us that at one time our planes fired at a
17 whole Russian column, believing it was a German column,
18 killed many of the Russian troops and killed a Russian
19 colonel. But the point I am trying to make, I find from
20 the fact that there was no cooperation -- this was a
21 tremendous distance to Silesia, and then when they came
22 back they again had to go over the Russian lines. They
23 had used up a lot of their fuel. They not only had to
24 contend with Russian troops firing at them, but they had
25 to fly all the way across the Adriatic again. We heard
26 the return -- we were in a control post -- we heard these

1 young pilots telephoning in that they were down in
2 the Adriatic and when they were down in the Adriatic
3 there was not one chance in a hundred, and the pilot
4 knew it, and yet his voice came over as clear as it
5 could be. Some of them came down behind the Russian
6 lines. Some were knocked down by Russian troops. And
7 I want to tell you the story has never been told of that
8 raid, the tremendous losses in that raid, and most of
9 it due to no cooperation at all between the Russian army
10 and the American Army, and that was the first good dose
11 that I got of the kind of iron curtain that the Russians
12 were fighting behind.

13 That kind of story, I think, while it could
14 be played up in a melodramatic manner, would be a wonder-
15 ful kind of story for some moving picture concern to
16 put on. It would show that even then, when we were
17 fighting side by side, hell, there was no cooperation
18 at all. They were just fighting for themselves and killing
19 our men as they were flying over there.

20 MR. MCGUINNESS: You will get one answer if you
21 submit that story, and have some logic about it; that
22 at the present time you can't get the public in to see
23 anything connected with the war.

24 I had one experience. I was connected with
25 the Atom Bomb picture, and the picture itself, I believe,
26 was an excellent picture. The reviews in England were

1 fantastic and they split about sixty-forty in the
2 United States, sixty per cent very favorable and forty
3 against it. Almost universally, after the war fever
4 died down, any picture that dealt with the war had no
5 business. Women just stayed away. They might go if the
6 husbands took them at night or the boy friends took them,
7 but in the afternoon you might as well close the theatre
8 and let the ushers have an afternoon off.

9 MR. THOMAS: That is interesting.

10 MR. McGUINNESS: The profit will lay in how well you
11 do in the afternoon, because the evenings are pretty
12 short, anyway.

13 MR. THOMAS: Go ahead.

14 MR. STRIPLING: In connection with the educational
15 phase of this thing -- now, we will forget Communism
16 from the international aspects, I mean forgetting Russia
17 for the time being.

18 MR. McGUINNESS: Yes.

19 MR. STRIPLING: What if the moving picture industry
20 were to produce these shorts, as we call them, exposing
21 or revealing Communist Party in this country for what
22 it actually is? Of course, I realize that you wouldn't
23 have a very big drawing card, but these shorts are the
24 kind of things that they throw at you when you go to see
25 a good movie. Now, do you think that would serve as
26 an educational vehicle, or do you think that it could be

1 circulated among the theatres? Do you think it is
2 feasible, in other words?

3 MR. McGUINNESS: I think you would have to find a
4 form of distribution. First, let me say I think it would
5 be a healthy and excellent thing for the industry as an
6 industry to produce such a series of films, which would
7 not be profitable, and to arrange distribution more through
8 study groups -- schools, labor centers -- than theatres,
9 for this reason: Even during the war, when we made a
10 great many pictures for various agencies of the Government--
11 we made them for the OWI and we made them for any number
12 of them -- and we turned over for the production of those
13 pictures every piece of manpower, personnel and intel-
14 ligence that we had. We also apportioned them among the
15 various companies, made prints, supplied each of our
16 various exchanges with a number of prints, varying with
17 the size of the exchange, and supplied them to the
18 theatres free. And rarely did the theatre manager give
19 them running time. He would make a gesture and run them
20 at the first show on the morning and maybe the last show
21 at night, because they run on a schedule and they had a
22 news reel and twenty minutes more of Government shorts,
23 and unless they were something exceptional and amazing --
24 just multiply twenty by five shows a day, and he loses
25 a show, loses an overlapping show, and since he is trying
26 to show a profit on his business you have a hell of a time

1 getting him to give you playing time, which is the
2 important thing. It is not hard to make them. It is
3 getting them shown that is the problem.

4 But I do believe it could be worked out, and
5 should be, as a civic duty, as a decent worthwhile thing
6 that the motion picture industry in its entirety should
7 develop such a program and should find means of getting
8 such films out to the country at large; and as I say I
9 think you would probably get a better outlet in schools
10 and labor halls and parent-teacher associations and that
11 sort of groups, than you would in the actual commercial
12 theatre.

13 MR. STRIPLING: Mr. McGuinness, I think that is a
14 highly important statement on your part. Could you tell
15 the Committee whether or not that view, your view, is
16 shared by any of the other officials in Hollywood?

17 MR. MCGUINNESS: Not having discussed it with any
18 other official, I can't say that it is. But I do believe
19 that you would find the bulk of them sympathetic to it
20 if it was presented to them, and certainly with the many
21 failings that I attribute to them in some respects they
22 have been generous and cooperative for all sorts of ventures
23 with the war effort. Films we made for the Government,
24 we charged nothing but labor costs and raw material. We
25 charged no overhead. We lost money, in other words, on
26 every film we made for the Government. I think that if

1 they have been lax in the past and they are shown an
2 opportunity to make amends for that laxity, you would
3 not find it difficult to sell.

4 MR. STRIPLING: Mr. Chairman, I would like to point
5 out that one of the points which the Committee adopted
6 when it was organized this year was the one of seeking
7 to educate the people along these lines, and it seems to
8 me that in the Committee's over-all approach of this
9 problem that would be one of the very constructive things
10 it could do; not only the exposure of these people and
11 trying to get the Communist writers and Communist actors
12 and different ones out, but if Hollywood, the people
13 responsible, could come forward with pictures which would
14 give the people the facts graphically, and the movie is
15 the best thing I know of, I think it would serve a great
16 purpose.

24 17 MR. THOMAS: Well, I agree with that, and undoubtedly
18 all the members of the Committee will agree with it.
19 But what chance have we got if, of all these studios
20 Mr. McGuinness has mentioned, only two to date have
21 cleaned their house, and all the rest of them haven't
22 even made a start?

23 MR. STRIPLING: But Mr. McGuinness says there has
24 come an acute realization of the sentiment of the people
25 very recently. If that crystallizes, there would be
26 possibilities along those lines.

1 MR. McGUINNESS: I think that is your greatest
2 possibility.

3 There is one other point that I wanted to
4 bring to the Committee's attention, and that is the
5 use and misuse of the names Hollywood and motion pic-
6 tures. I was told in a personal conversation with an
7 FBI agent, whom I won't name, that he estimated that
8 perhaps forty per cent of the funds that the Communist
9 Party was able to drain off for its own purpose for
10 ostensibly worthwhile purposes was milked out of Hollywood.
11 I have no means of knowing that is an accurate figure,
12 but my own knowledge indicates it is not too far off.
13 This has been through such things as the Joint Anti-
14 Fascist Refugee Committee, the Hollywood Anti-Nazi
15 League when it was alive, the things for the Spanish war
16 orphans. I contributed to one of the things for the
17 Spanish war orphans, because I didn't think orphans
18 could have any great convictions. That has been a great
19 source of revenue.

20 MR. THOMAS: And the drive now in behalf of Gerhart
21 Eisler?

22 MR. McGUINNESS: That is another thing. Although I
23 don't think you will find the whole motion picture colony
24 as a whole contributing to that, whereas they could be
25 bilked on a larger scale to contribute to others.

26 MR. THOMAS: Perhaps some of them are not so gullible

1 as they were.

2 MR. McGUINNESS: That is another thing.

3 The Communists get a man with a big reputation
4 and he is the window dressing when they want a big mass
5 meeting, somebody with a star name value or that can be
6 billed as a motion picture director or a famous screen
7 writer or one of those many things that you get out of
8 Southern California, and ship them out on the road for
9 those purposes. Glamour is appalling and the drawing
10 power that they can have is appalling, and the Communists
11 have made very shrewd and excellent use of that for their
12 purposes. It also has annoyed a lot of us who are not
13 on that side of the fence, because if you say "I am from
14 Hollywood," everybody looks at your underwear to see if
15 you have the hammer and sickle.

16 MR. THOMAS: I have no further questions.

17 Do you have any questions, Mr. McDowell?

18 MR. McDOWELL: I have no questions, but I have one
19 statement. Contrary to your belief and Mr. Stripling's
20 belief that the moving picture industry ought to make
21 more pictures showing our own country's greatness and
22 value and everything of the kind and being anti-Soviet,
23 it seems to me that if the motion picture industry leaves
24 the entertainment field for anything else of any kind
25 it is laying itself open to a course that nobody will
26 ever know where it is going to wind up, that you have

1 apparently. The reason we are out here is that we
2 believe they have left the entertainment field in some
3 instances and are sowing the Communist mind. It appears
4 to me that if you retire into the pure field of enter-
5 tainment, make pictures because people will pay money
6 to see them and you profit by the money, I think that
7 is the great safety and safe-guard of America. We can
8 so easily go over the barrel in this world any more,
9 as we have discovered. Communism in Russia, and Fascism
10 in Germany. I think that pictures ought to stay in the
11 pure field of entertainment.

12 MR. STRIPLING: They have been off the reservation
13 so much, though.

14 MR. McGUINNESS: Mr. Congressman, with what you say
15 I am in large measure in agreement. I believe that any
16 picture that leaves the reservation of entertainment
17 should be clearly labeled for what it is.

18 MR. McDOWELL: That is right.

19 MR. McGUINNESS: If it is an educational feature,
20 telling how Communism functions, it should be labeled
21 as a picture telling how Communism functions.

22 MR. McDOWELL: That is right.

23 MR. McGUINNESS: But the drama of despotism and the
24 drama of totalitarianism, the drama of tyranny is still
25 drama, and if you get a good piece of writing about that
26 it will become in its treatment entertainment, in the

1 sense that it will be dramatic and exciting. It may
2 be terrifying. Terror is drama, too, as witness these
3 people who go to these horror pictures, who go to the
4 Frankenstein things. They may be massacres, but they
5 like it. I presume you are familiar with Otto Kessler's
6 work. He is a reformed Communist of the European area
7 and I think one of the most vigorous writers living today.
8 He wrote "Thieves in the Night." He wrote "The Yogi and
9 the Commissar," a series of philosophical articles
10 collected in a book, which are so profound you have to
11 read them two or three times to begin to comprehend them.
25 12 They deal with the dialectics and philosophy of totalitarianism
13 in a very profound way and the conflict going on
14 today between the spiritual and the material in the world.
15 He also wrote a book, "Darkness at Noon," the central
16 figure of which is a composite of several of the leading
17 Russian Communists who were purged in the 1936 trials,
18 and it deals with this man's history and in particular
19 with the examinations that finally led to this man con-
20 fessing something that never entered into his mind to do.
21 The writing is so forceful and so powerful that after
22 you have read it it keeps you awake.

23 There are other books which are written by
24 people who escaped from Russia that are sheer adventure.
25 "One Who Survived" by Alexander Barmine, is an example of
26 that. He was a young Russian who grew up in the revolution-

1 ary period, served in the Red Army, was then sent to
2 school, became an officer and went into the diplomatic
3 service, finally was sent on foreign missions and in
4 Athens while attached to the legation there began to
5 have his first qualms and met there a woman architect,
6 with whom he fell in love and a beautiful love story
7 developed, and that led to his deciding not to go back
8 to Russia. You have a very exciting story of sheer
9 excitement.

10 Kravchenko's "I Chose Freedom" is a very exciting
11 story.

12 But they should be basically dramatic and not
13 basically text books. That is where the difference lies.

14 MR. McDOWELL: That is right.

15 MR. THOMAS: Yes, but can't they take those books
16 and make them dramatic?

17 MR. McGUINNESS: They are dramatic as they stand.
18 You have to work on them to make them undramatic, and
19 I believe those are legitimate.

20 MR. McDOWELL: I think so, too.

21 MR. McGUINNESS: I believe any subject, whatever it
22 may be, that is essentially dramatic or comic or musical
23 is part of the material with which we should work. I don't
24 think you can have a healthy screen if you deny yourself
25 access to anything that you can present honestly. What
I object to is misrepresentation. I object to painting in

1 a favorable light something that everybody knows is
2 completely evil.

3 MR. THOMAS: I will tell you what the people object
4 to in all of them, and we hear a lot of it in Congress
5 and particularly in the mail that comes to the Committee
6 on Un-American Activities. We object to the lines, or
7 at least they object to the lines that tear down the
8 American way of life, tear down the businessman, the
9 capitalist, the member of a governing body, the school
10 system, the civic organizations, and almost everything that
11 is in the American way of life and has made this country
12 great, and those are the things we keep seeing all of
13 the time, not only whole pictures, but lines, and those
14 are the things that are beginning to make the American
15 public rebel.

16 MR. STRIPLING: He had some very good remarks the
17 other day, Mr. Chairman, on that point, which he was
18 going to promise for the record.

19 MR. McGUINNESS: I am glad you reminded me, because
20 that was a point I wanted to cover. I said before there
21 were only three pictures made that I could really quarrel
22 with as being pro-Soviet in nature. What I have to say
23 now is based partially on knowledge gained by reading
24 Communist line papers, such as the New Masses, the
25 Peoples' World, the Daily and Sunday Worker. In these
26 papers during the last -- well, within a year, a debate

1 was conducted following the purge of Browder on the
2 basis of the Jacques Duclos letter of a return to a
3 revolutionary party activity, a debate as to the function
4 of the arts. In this debate, William Z. Foster laid
5 down the new Party line flatly, saying: "Art is a weapon"
6 and insisting that it so be used, and I understood from
7 that what every Communist understood, that art was to
8 be used as a weapon for class warfare. The reason for
9 this article by Foster was an article by a screen
10 writer and novelist, Albert Maltz, who plead for more
11 freedom as a writer in portraying people apart from
12 their political convictions and beliefs. He was slapped
13 down by Foster and by others, including John Howard
14 Lawson, and he wrote an article of public apology for
15 his previous attitude. But that is a preliminary.

16 I want to point out that the Party line and
17 the Party members in Hollywood are both too intelligent
26 18 to attempt to make an outright Communist picture. In the
19 first place, even the most innocent producer politically
20 would spot an outright Communist picture and prevent
21 its reaching the screen. In the second place, it would
22 never attract any attendance. So the Party line, as I
23 have observed it, is to attack and destroy the belief
24 of the American public in their own institutions and
25 to do this by representing various of our officials,
26 leading industrialists and other outstanding men of our

1 way of life, as being stupid, venal, ruthless, or
2 in some other fashion which will discredit everything
3 we must continue to believe in if our way of life is to
4 be maintained.

5 (Discussion off the record at
6 this point.)

7 (A short recess at this point.)

8 (After the recess.)

9 MR. THOMAS: Mr. McGuinness, the Chair desires to
10 thank you for the frank and illuminating statement which
11 you have given the Committee today. If every official
12 of the moving picture industry would cooperate as you
13 have, America would be much further along in eliminating
14 the Communist infiltration in the industry, and we cer-
15 tainly thank you from the depths of our hearts for coming
16 here and cooperating as you have.

17 MR. McGUINNESS: And I say, I am only too grateful
18 to come, and I am happy you were pleased by my appearance.

19 MR. THOMAS: Thank you.

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1 MR. THOMAS: Mr. Moffitt, will you raise your
2 right hand and be sworn?

3

4 JOHN CHARLES MOFFITT,
5 being first duly sworn on his oath, testified as follows:

6

7 MR. THOMAS: Mr. Stripling, you identify the witness.

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

10 MR. MOFFITT: John Charles Moffitt, known profession-
11 ally as Jack Moffitt. My address is 463 South McCadden
12 Place, Los Angeles 5.

13 MR. STRIPLING: What is your present occupation?

14 MR. MOFFITT: At present I am the motion picture
15 critic and reviewer for Esquire Magazine and I am also
16 a member of the Screen Writers' Guild and a professional
17 screen writer, although I am not employed in it by any
18 studio at the moment.

19 MR. STRIPLING: Mr. Moffitt, would you state the
20 date and place of your birth?

21 MR. MOFFITT: I was born May 8, 1901 in Kansas City,
22 Missouri. My father was a second generation Irishman
23 and my mother was a native of Alsace-Lorraine. I was
24 brought up in what today is popularly considered a foreign-
25 born minority, but I was taught that if I adapted myself
26 to the American way of life I would become a part of it,

1 and I think I was brought up properly.

2 MR. THOMAS: Would you outline for the Committee
3 some of your previous employment which qualifies you?

4 MR. MOFFITT: Yes, sir. Prior to 1930 I had
5 been for some fifteen years motion picture editor of
6 the Kansas City Star and a writer on motion picture
7 subjects for the North American Newspaper Alliance.
8 My writings in that field have been published as far
9 away as Madras, India and Rio de Janeiro. I was also
10 during that period the American critic for the Era of
11 London, the oldest theatrical newspaper in the British
12 Empire. I think it went out of existence during the war.
13 During 1930 and '31 I was employed as a scenario writer
14 for Universal Studio by the late Carl Laemmle. At the
15 end of 1931 I returned to the Kansas City Star, where
16 I resumed my job as motion picture editor and movie
17 critic. I remained there until the spring of 1935,
18 at which time I sold a play called "Roaring Girl" to
19 Paramount and was hired to come out and work on the
20 script. Paramount asked a prominent director to pick
21 Mrs. Moffitt and myself up at Kansas City and bring us
22 west. That director was Mr. Lewis Milestone.

23 On the trip west, which was something of an
24 indoctrination course, I might say, Mr. Milestone told
25 Mrs. Moffitt and myself that he was a Communist. In the
26 course of it I recall that he said he felt every one over

1 forty years old should be shot because by that time
2 they were unresponsive to new ideas. I think Milestone
3 and I have both passed the deadline by now, and he is
4 probably more lenient on that one point.

5 At Paramount I worked on various scripts,
6 in 1935, and was called to New York to work with -- I
7 took a leave of absence in the fall of 1936 to go East
8 to work with Sinclair Lewis on the dramatization of
9 "It Can't Happen Here" for the Federal Theatre.

10 MR. THOMAS: For the Federal Theatre?

11 MR. MOFFITT: Yes, sir. And incidentally, I might
12 say that at that time I think I encountered what was
13 one of the basic incubations of the idea of a monopoly
14 of Leftist thought in the United States. I came in con-
15 tact with Miss Hallie Flanagan, who is now on the
16 faculty of Smith College.

17 MR. THOMAS: If I may, I would like to interrupt
18 right there. You probably knew that Hallie Flanagan
19 came before the old Dies Committee as a witness?

20 MR. MOFFITT: Yes, sir, I do.

21 MR. THOMAS: And as a result of the investigation
22 made by the Dies Committee, the Appropriations Committee
23 of the House decided they would not appropriate any
24 more money for the Federal Theatre Project. We probably
25 had more to do with putting the Federal Theatre Project
26 out of business than any other committee or all the other

1 committees of Congress or in the United States, as far
2 as that is concerned.

3 MR. MOFFITT: In my opinion you struck a good
4 blow when you did that.

5 Miss Flanagan, both in conversations with me
6 and lectures which I heard her deliver, expressed an
7 opinion which was amazing to me at that time, but which
8 has since become one of the basic tenets of the Communist
9 dramatist and one which is subscribed to by John Howard
10 Lawson in his publications. She said that the drama
11 that did not further the class struggle was not drama
12 at all. She said that mere comedy or romance, unless it
13 had the overtone of the class struggle, had no right to
14 be considered as dramatic art. I first heard her say that
15 when she lectured before the Women's City Club in Kansas
16 City.

17 (Discussion off the record at this
18 point.)

19 MR. MOFFITT: Well, having finished that job, I
20 returned to Paramount and continued my work there as a
21 scenario writer until March 1939, when I returned to the
22 Kansas City Star and resumed work as a critic for two
23 years.

24 I returned to Hollywood in the summer of 1941
25 and have since that time been employed here as a scenario
26 writer most of that time and at various studios.

1 MR. STRIPLING: I think that is sufficient, don't
2 you, Mr. Chairman, for the witness' qualifications?

3 MR. THOMAS: That is fine.

4 MR. STRIPLING: Now, Mr. Moffitt, this is a Sub-
5 Committee of the Committee on Un-American Activities
6 and it is here in Hollywood, one of the reasons it is
7 here rather, is to obtain any information it can concern-
8 ing Communist or Fascist activity in the moving picture
9 industry. If you have such information that you think
10 would interest the Committee, the sub-Committee would
11 be glad to receive it at this time.

12 And on the question of procedure, Mr. Chairman,
13 I suggest that the witness be permitted to tell his
14 story, ~~as~~ to speak.

15 MR. THOMAS: That is correct.

16 MR. STRIPLING: So if you will, proceed, Mr. Moffitt.

17 MR. MOFFITT: All right.

18 Following my return to Hollywood, after the
19 experience with the Federal Theatre, I was quite active
20 and have made a number of public statements regarding
21 what I thought as -- well, against Fascism, including
22 the visit of Mussolini's son to Hollywood, and I took
23 ads at my own expense in the trade press endorsing a
24 pictured called "The Life of Emile Zola," because I
25 thought it made a very fine stand against anti-Semitism,
26 and that led to my being invited into an organization

1 known as the Anti-Nazi League. Both my wife and I
2 became members and contributed for us a considerable
3 sum of money. We were wholeheartedly anti-Nazi and
4 had no suspicions of this organization until some time
5 in 1937.

6 A group, a selected group of members of that
7 organization was called to the home of Frank Tuttle,
8 a motion picture director. At that meeting we were, to
9 our surprise, addressed as "We Communists" and asked
10 to contribute to the financing of the establishment
11 of The Daily Worker in Los Angeles. We were both amazed.
12 My wife turned to Donald Ogden Stewart, who was present,
13 and said, "Why, are you a Communist?" And he said,
14 "Yes." Herbert Biberman and his wife Gail Sondergaard
15 were also present at that meeting. Mr. Biberman had been
16 the man who had brought me into that organization.

17 MR. STRIPLING: Just a moment. May I interrupt you.

18 As you mention these names, for example, Herbert
19 Biberman and others, would you identify them specifically
20 for the record? In other words, is Biberman a director?

21 MR. MOFFITT: Biberman is a director.

22 MR. THOMAS: With what company?

23 MR. MOFFITT: My impression is that he free lances.
24 At that time he was employed by Paramount, but he has not
25 been for some time.

26 To the best of my knowledge, Mr. Biberman was

28

1 an officer of the American Peace Crusade, was a sponsor
2 for the Conference of Democratic Action, was an officer
3 of the Hollywood Anti-Nazi League, an officer of the
4 Hollywood Independent Citizens Committee of Arts, Sciences
5 and the Professions, a speaker at what is referred to
6 in the Tenney Reports as the Leo Gallagher banquet,
7 a speaker at the Peoples' Educational Center, financial
8 contributor to the Russian War Relief.

9 MR. STRIPLING: Those organizations and affiliations
10 which you have mentioned there, do you consider them to
11 be under the influence of the Communist Party?

12 MR. MOFFITT: Yes, sir, I do.

13 MR. STRIPLING: Isn't it true that most of those
14 organizations, if not all, have been so designated by
15 the State Committee investigating un-American activities,
16 known as the Tenney Committee?

17 MR. MOFFITT: Yes, sir, it is my impression that
18 they have been.

19 MR. STRIPLING: All right, proceed.

20 MR. MOFFITT: At the time I was associated with
21 Biberman, I had written a play called "Upon This Rock."
22 I was brought up a Roman Catholic and was very sensitive
23 to some of the charges made against Roman Catholics
24 during the Al Smith campaign and also somewhat alarmed
25 by what I thought was a not violent enough opposition
26 to Fascism on the part of certain European clergymen or

1 clerics. The conclusion drawn from the play, that
2 expressed in the last act, was that the Vatican policy
3 would eventually be reoriented in complete harmony with
4 democracy, an event that I think occurred about a year
5 ago. Biberman expressed great interest in the play and
6 said that he would like to sponsor its production by
7 the Theatre Guild of New York, and we had many conversa-
8 tions in regard to it and I was told that there was a
9 certain interest in it, and at that time he had lunch
10 with me and he said, in a rather circuitous way, that
11 he felt the last act was wrong, that the hope should be
12 of some form of political internationalism rather than
13 that the Catholic would find his hope in the orientation
14 of his faith with his Democratic precedents.

15 The meeting at which we were asked to contribute
16 to the financing of the Peoples World, our reaction was
17 surprise and I don't think very courageous, as I look
18 back on it. As I recall, we gave a token donation of
19 around ten dollars. At that time I was working at Paramount
20 with the director Mr. Fritz Lang, who told me the next day
21 that he felt that my contribution should have been a
22 thousand dollars to this cause.

23 MR. STRIPLING: Do you consider Mr. Fritz Lang to
24 be a Communist?

25 MR. MOFFITT: I have no proof that way. Let's see
26 (referring to documents), I consider him to be a Left Wing

1 sympathizer, but I have no opinion as to whether or not
2 he is a member of the Party.

3 MR. STRIPLING: I see.

4 MR. MOFFITT: He gave me to understand that he was
5 very disappointed in me, and for the first time I became
6 aware that my credit, that is, the appearance of my name
7 on the screen credit of the picture we were working on,
8 might not come through. I might mention that the screen
9 credits are extremely important business assets to any
10 screen writer, and it did not come through.

11 While my wife withdrew immediately from the
12 Anti-Nazi League, but I was so intrigued by the technique
13 that had been worked upon us that I remained in it for
14 about a month or six weeks, in the hope of learning some-
15 thing. I felt that I had been a very naive man and if I
16 was to remain in Hollywood I could perhaps benefit. So
17 I refrained from sending in my resignation for about six
18 weeks. During the six weeks, when things seemed to be
19 going fairly well, John Howard Lawson told me what I
20 consider to be the orders from headquarters of Communist
writers.

22 MR. STRIPLING: Would you identify John Howard Lawson
23 at that point, Mr. Moffitt.

24 MR. MOFFITT: John Howard Lawson was the first
25 president of the Screen Writers' Guild. It has been
26 testified before the Tenney Committee by a former director

1 of the Communist Party for the County of Los Angeles
2 that Lawson was sent here from Communist headquarters
3 in New York.

4 (Discussion off the record at
5 this point.)

6 MR. MOFFITT: To continue with my testimony, to the
7 best of my knowledge, Mr. Lawson was a sponsor of the
8 American Youth for Democracy, which, as I recall, was
9 formerly the Young Communist League. He was a speaker
10 at the California Labor School. He was a sponsor of the
11 City Committee for the Defense of Mexican-American youth
12 in what was known as the Sleepy Lagoon case in Los Angeles.
13 That was a case in which a number of so-called Zoot Suiters
14 beat to death an elderly Mexican with a tire chain. The
15 case was investigated by Mexican investigators, investiga-
16 tors of Mexican descent from the Sheriff's Office, and in
17 the judgment of any sane person had no racial implications
18 at all. That was trumped up into a false racial issue,
19 in my opinion again, by the group that Mr. Lawson was a
20 member of, and you will find a more extensive record of
21 the case in the Tenney Report.

22 John Howard Lawson was an endorser -- he has
23 been an endorser of Communist candidates for public office
24 on a number of occasions. He was a member of the organiza-
25 tion for Harry Bridges' defense. He was an officer of
26 the Hollywood Democratic Committee (and I wish to point

1 out that, according to the report in the daily press,
2 that was not a Democratic committee in the sense of
3 being an official and reputable part of the Democratic
4 political organization; it had strong Left Wing tendencies).
5 He was an officer of the Hollywood Independent Citizens
6 Committee of the Arts, Sciences, and Professions. He
7 was an officer of the Hollywood Writers Mobilization,
8 which the Tenney Committee has pronounced Communistic.
9 He was a financial contributor to the Joint Anti-Fascist
10 Refugee Committee. He is an officer of the League of
11 American Writers. He is, or was, a financial contributor
12 to the National Lawyers Guild and to the New Masses,
13 and to Peoples Daily World Conference, Peoples Daily
14 World financial drive, and an officer of the Peoples'
15 Educational Center in Hollywood. He is mentioned in the
16 Tenney Reports of 1943 and '45. He has been active in
17 the Workers School, was a member of the Writers Congress,
18 and a financial contributor to the Citizens Committee for
19 the Motion Picture Strikers.

20 MR. THOMAS: He didn't miss any of them, did he?

21 MR. MOFFITT: He spread himself pretty well, but not
22 too thin.

23 Well, to proceed with what he told me. At a
24 time when my naivete probably encouraged him to think
25 that I would accept his doctrine, he said, "Never attempt
26 to write an entirely Left Wing movie, because the producers

1 will spot it and it will never reach the screen. If
2 it does reach the screen, the newspapers will be aware
3 of it and the public is not sufficiently interested in
4 propaganda to patronize it." He said, "Try to get five
5 minutes of Left Wing doctrine into every script you
6 write." He said, "Try to get that into an expensive
7 scene, a scene involving crowds, and a large set, or
8 important stars." He said, "Then even if it is spotted,
9 the unit manager, the business manager of the company,
10 (by company I mean the unit making a specific picture,
11 not the whole) will become the champion of that scene
12 with any front office executive who wants to remove it,
13 because his budget will go up if he must recall expensive
14 stars or reshoot on a large set that requires a great
15 number of people to light it." He said, "Once it is in
16 the completed picture, the whole weight of the studio's
17 advertising and exploitation budget will probably be
18 used as a discouragement to any newspaper or publication
19 who would tend to point out the tenor of the scene."

20 Now, in my opinion, that has succeeded a great
21 number of times.

22 --- MR. STRIPLING: Could you give us just one or two
23 examples of, not necessarily the scene, but say in
24 pictures in which you recall that such technique was
25 successfully employed?

26 MR. MOFFITT: I plan to bring that up a little later.

1 MR. STRIPLING: All right, fine, go ahead. Skip
2 right over it.

3 MR. MOFFITT: As I say, as I previously testified,
4 I returned to the Kansas City Star in 1939 and did not
5 return permanently to Hollywood until the summer of 1941,
6 at which time I was employed by Paramount and was assigned
7 to collaborate on an idea which I had presented to the
8 studio, with a writer by name of Dalton Trumbo.

9 Mr. Trumbo was making a salary, he told me, No
10 of \$2000 a week at that time. The producer of the picture
11 left town after giving us our directions for the develop-
12 ment of the story, and for ten weeks Mr. Trumbo did not
13 write a line or come in for more than a half hour's
14 conference with me. He was very apologetic, but he
15 explained that he was devoting most of his time to the
16 opposition of lend-lease. It may be recalled that during
17 this period America had not yet entered the war and the
18 Communist line was one of attacking Franklin Roosevelt
19 for lend-lease, and Trumbo was actively engaged in this
20 form of pamphleteering. He wrote a book called "The
21 Remarkable Andrew," in which he attacked the assistance
22 of America to Great Britain on the rather amazing grounds
23 that he didn't think the ghost of Andrew Jackson would
24 have approved of it.

25 He also told me that he was writing a series
26 of letters under the name of a relative, I believe it was

1 an uncle, whose son had been the member of a crew
2 of a submarine that had unsuccessfully been tested by
3 the Navy. He said he was writing letters attacking the
4 war-mongering policy of the United States. In other
5 words, I take it that he was attacking preparedness.

6 Now, that, I think, summarizes a certain
7 biographical aspect of this.

8 Now, I would also like to go into my work as
9 a critic.

10 MR. STRIPLING: Yes. Now, Dalton Trumbo, there is
11 no question in your mind concerning Dalton Trumbo's
12 Communism?

13 MR. MOFFITT: If you will bear with me, I think I
14 can be fairly specific on that.

15 (Discussion off the record at
16 this point.)

17 MR. MOFFITT: Some time ago the Hollywood Reporter
18 publicly asked Dalton Trumbo if he was a member of the
19 Communist Party and if his number was Party Book No. 25111,
20 and if his party alias was Hal Cronger (Conger). Mr.
21 Trumbo, to the best of my knowledge, never replied to
22 that.

23 Trumbo was a speaker at the Friends of the
24 Abraham Lincoln Brigade, an association of civil rights
25 counsel.

26 MR. THOMAS: You don't mean a speaker at the Abraham

1 Lincoln Brigade, do you?

2 MR. MOFFITT: According to my symbols, there was a
3 luncheon evidently of the Friends of the Abraham Lincoln --

4 MR. THOMAS: Oh, that's it.

5 MR. MOFFITT: He is listed as a financial contributor
6 of the American Youth for Democracy. I might add that
7 financial contributors are usually members and it implies
8 a fairly close association. He was also a financial
9 contributor, I believe, for the Citizens Committee for
10 the Defense of Mexican-American Youth in the Sleepy
11 Lagoon case. He was an endorser of Communist candidates
12 for public office. He was a speaker for the Los Angeles
13 Council for Civic Unity. He was a financial contributor
14 to the Harry Bridges Defense Fund. He has been an officer,
15 according to my information, of the Hollywood Independent
16 Citizens Committee of Arts, Sciences, and the Professions.
17 He was a member of the Hollywood Writers Mobilization.
18 He was a speaker for the International Workers Order,
19 and for the Joint Anti-Fascist Refugee Committee. He
20 was a speaker at the Leo Gallagher banquet. He was a
21 financial contributor to the New Masses, and a financial
22 contributor to the Citizens Committee for Motion Picture
23 Strikers.

24 MR. STRIPLING: Do you know where he is presently
25 employed, Mr. Moffitt?

26 MR. MOFFITT: Metro-Goldwyn-Mayer.

on?

1 MR. STRIPLING: What is his most recent picture?

2 MR. MOFFITT: I do know that. He wrote on "Our
3 Vines Have Tender Grapes."

4 It is my understanding -- can I say what is
5 hearsay to me, because what I am about to say I have no
6 direct knowledge of.

7 MR. STRIPLING: Just so qualify it.

8 MR. MOFFITT: It is my understanding that his script
9 of "Our Vines Have Tender Grapes" when it first reached
10 the hands of its producer was a sentimentalized and very
11 pointed appeal for collectivized farming, but that the
12 producer, Mr. Robert Sisk, by vigilant editing, practically
13 eliminated that element of propaganda. I think that is
14 an example of how an informed associate producer can
15 thwart this plan. Too few of them are that informed.

16 Trumbo served as editor of the Screen Writer
17 Magazine during the year 1946. I think the Committee
18 would do well to examine the files of that magazine,
19 which is published with the funds taken from all writers;
20 would do well to examine the files during that period,
21 and I think you will find the preponderance of articles
22 all of an extremely Left Wing, though not necessarily
23 one hundred per cent, Communist character.

24 MR. THOMAS: Is that all on Mr. Trumbo?

25 MR. MOFFITT: I think that is all.

26 (Discussion off the record at
this point.)

1 MR. THOMAS: Do you have any questions, Mr.
2 McDowell?

3 MR. McDOWELL: No questions.

4 MR. THOMAS: Thank you very much, Mr. Moffitt, and
5 we will see you then at 8:30 tomorrow afternoon.

6 MR. MOFFITT: All right.

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8 (The meeting was adjourned until
9 3:30 p. m. on the following day,
10 Tuesday, May 13, 1947.)

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3 I, John Swader, Official Court Reporter,
4 doing business in and for the County of Los Angeles,
5 State of California, do hereby certify that the foregoing
6 is a full, true and accurate transcript of all the
7 proceedings had at the time and place aforementioned.

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Official Court Reporter.

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INVESTIGATION OF COMMUNIST INFLUENCES IN THE MOTION PICTURE INDUSTRY

MONDAY, MAY 12, 1947

HOUSE OF REPRESENTATIVES
SUBCOMMITTEE OF THE COMMITTEE ON
UN-AMERICAN ACTIVITIES,
Los Angeles, Calif.

The subcommittee convened at 10 a. m., Monday, May 12, 1947, Hon. J. Parnell Thomas (chairman) presiding.

Other members present: Hon. John McDowell.

Staff members present: Robert E. Stripling, chief investigator and Louis J. Russell, investigator.

Mr. THOMAS. Mr. Brewer, will you stand and be sworn.

TESTIMONY OF ROY E. BREWER

(The witness was first duly sworn.)

Mr. THOMAS. Mr. Stripling.

Mr. STRIPLING. Mr. Brewer, will you state your full name?

Mr. BREWER. Roy E. Brewer.

Mr. STRIPLING. Your present address?

Mr. BREWER. 6636 Hollywood Boulevard.

Mr. STRIPLING. Are you a representative of the Alliance of Theater and Stage Employees?

Mr. BREWER. I am.

Mr. STRIPLING. Motion Picture Operators of the United States and Canada?

Mr. BREWER. I am.

Mr. STRIPLING. That is your correct title?

Mr. BREWER. International representative is the official title.

Mr. STRIPLING. Mr. Brewer, you are accompanied here this morning by three gentlemen. Would you place in the record the names of these three persons?

Mr. BREWER. Yes. Mr. B. C. DuVal, business representative of the local No. 44 of the IATSE in Hollywood, and Mr. Harry Shiffman, business representative of local No. 789 of the IATSE. Do you want Mr. Hagberg's first name?

Mr. STRIPLING. No, not unless you want to give it.

Mr. Brewer, the subcommittee of the Committee on Un-American Activities is here for the purpose of instituting an investigation into possible Communist activity and influence in the motion picture industry. Do you or any of the gentlemen with you have any information which would be of benefit to the subcommittee in conducting this investigation?

Mr. BREWER. Well, I believe we do.

Mr. STRIPLING. I will ask, therefore, Mr. Chairman, that Mr. Brewer be permitted to proceed and give the committee any information he has on the general subject of Communist activity in Hollywood.

Mr. THOMAS. Is that all right with you?

All right, you may proceed.

Mr. BREWER. As you gentlemen undoubtedly know, our organization has been engaged in a so-called jurisdictional strike in the motion picture studios that has lasted approximately 2 years. It began in March 1945 and has intermittently gone on ever since. There is absolutely no question in our minds but what there is a very important Communist factor in this strike. We're convinced that the capture of our organization was a part of the Communist strategy to get control of the motion picture industry, and we are further convinced that the resistance which our organization has been able to maintain has prevented their complete capture of the industry. We believe that the evidence which we have been able to gain will substantiate without a question of a doubt that this strike and a portion of the elements which are fighting us are Communist inspired and Communist directed, and that if they had been successful in defeating us that the way would have been paved for their complete control of the motion-picture industry!

Mr. STRIPLING. At that point, Mr. Brewer, I would like to ask you to state how many members of your union are employed in the motion picture industry.

Mr. BREWER. Approximately 15,000.

Mr. STRIPLING. Is your union one of the largest in the motion picture industry?

Mr. BREWER. It is the largest and is considered as the dominant union, because it not only has members in Hollywood, but it also has members in the theaters throughout the entire United States and Canada and is in a very strong economic position.

Mr. STRIPLING. Go ahead.

Mr. BREWER. And all the technicians, the top technicians from the cameramen on down for the most part are members of our unions.

To go back a little, as we can see this picture now, it is plainly evident to us that this plot on the part of the Communists began back around 1934. Now, at that time the studios were operating more or less on an open-shop basis as a result of strike which took place in 1933, and which, so far as our union was concerned, was a disastrous strike. In 1934 our union did not have recognition for any appreciable amount of members because of the fact that we had gone out on strike in 1933 and the other unions, some of which are involved in this dispute, went in and broke the strike, so to speak, so that our union was defeated completely in the studios in 1933. It is our belief, and the information which we have bears out the fact, that in that interim period the plan to infiltrate the studios by the Communists was laid, and there being an open-shop condition it was comparatively easy for them to do it. Then in 1935, as a result of a theater strike and a settlement on the part of these unions, our union became recognized again and the studios reaccepted the closed-shop principle, the result being that these Communist agents that had been infiltrated into the industry were taken into our unions.

Now, at that time we had a union on the back lots (and the back lots are those men who prepare the scenery and who work at the more or less working type of work as compared to the technical type of work). We had a back lot local, comprising about 9,000 members, which was known as local No. 37. At the time the strike settlement was made, this local was under the supervision of the international, and as the terms of the settlement were made effective, this union held an election and was turned over to the new officers. At the time this happened, it became evident that the Communists had captured this local.

Mr. THOMAS. May I interrupt. Was that 9,000 included in this 15,000?

Mr. BREWER. Yes. That was in 1937. That was one local union which has the 9,000. It was a part of the 15,000.

At that time, of course, the pattern was not clear to us, so the international officers obviously did not understand what was happening; but all we knew was we found a very recalcitrant organization, an organization that was putting out propaganda that was anti-our organization, that was advocating at that time membership in the unemployment conferences and advocating membership in various organizations, which we later have come to recognize as Communist front organizations.

Well, not knowing exactly what the problem was, and thinking perhaps it was the size of this union, the international officers at that time came in and revoked the charter of that union and organized five different, separate groups, divided them up into their various craft classifications, which we have today, including the projectionists. The grips (those are the stage helpers) were put in a separate group. The property craftsmen were put into a separate group.

Mr. STRIPLING. Would you name the other two groups?

Mr. BREWER. Property craftsmen, the electrical workers (that is, the studio electricians), and the laborers.

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Mr. STRIPLING. Those are the five major groups which make up this union?

Mr. BREWER. No. We have 14 locals in Hollywood now, but those are the 5 that made up this 5,000.

Mr. STRIPLING. I see.

Mr. BREWER. Understand, our organization has expanded since—

Mr. STRIPLING. I will tell you what we are interested in, and I think it is rather important, if you could give it to us rather hurriedly, and that is the type of employee your union represents. In other words, are they photographers, projectionists—just what are they?

Mr. BREWER. We have the photographers, that is, the cameramen; that is local 659. We have the projectionists, which is local 165. We have the property craftsmen (those are the men who make the materials and the objects which decorate the sets); that is local No. 44. We have the sound men, which is local 695 (the men who handle and record the sound). We have the grips, which are essentially stage hands (they work on the stage and handle and prepare scenery). We have the make-up artists, which is local 706. We have the costumers (people who handle the costumes), which is local 705. We have the studio electricians, which is local 728. We have a group of miscellaneous workers, which we call studio mechanics, in local 488. Those men are the men who build sets, and during the strike situation have painted them as well. And then we have local 789, which is called cino-technicians, and they are camera mechanics doing the work in some respect of machinists.

Mr. THOMAS. In each line they are really craftsmen?

Mr. BREWER. Yes. Then we have the one group of laborers, which is local 727. And all except the laborers' group, they are craftsmen.

Mr. THOMAS. So they are considerably above the average in, we will say, intelligence and experience and so on.

Mr. BREWER. Well, there are varying degrees of skills. The cameramen, of course, are recognized as the top craftsmen. The sound men are next, and on down the line. But we feel there are some of the finest technicians in the world in those groups. They are not all technicians, but the men who supply the technical skill for the industry, for the most part, are in those groups, and they do constitute the skilled technicians that have skills peculiar to this industry.

Mr. STRIPLING. Among your membership, there is no sympathy for communism; is that true?

Mr. BREWER. Well, not among our official representatives. I won't say there aren't some members who are sympathetic to communism. There is no doubt about that.

Mr. STRIPLING. How about the leadership?

Mr. BREWER. The leadership, with the exception of one group, is anti-communist.

Mr. STRIPLING. What group is that?

Mr. BREWER. The costumers local has officers whom we consider pro-Communist. We recognize that as one of our problems and we expect to deal with it when we feel that the most appropriate time has arisen.

There are two groups which, I am sorry, I forgot to mention. It is hard to remember all those without notes. We have two other groups which I did not mention. Local 683 are the laboratory technicians, which group, until recently, was definitely in the hands of the Communists. They rebelled at what they thought was an appropriate time, and joined the conference of studio unions in this jurisdictional strike, and as a result violated our laws, and the international now has supervision over that local and has fairly well cleaned it up. But the old leaders of that organization are still holding out as a part of the striking group and they are definitely pro-Communist.

Mr. THOMAS. Now, it is not clear to me as to the extent of communism among the studio workers here, because in the first part of Mr. Brewer's statement he says that he has information which will prove that communism does exist, that there is considerable of it, and then in this part of your statement you indicate that the thing has been cleaned up pretty well except for two locals.

Mr. STRIPLING. He means, Mr. Chairman, that communism exists in the other fields of Hollywood, not within the union activity; rather, among the writers, among the actors, and other groups.

Is that true?

Mr. BREWER. Well, they have factions in each of our unions. The Communists have factions, there is no question of that.

Mr. THOMAS. How does this testimony of yours today agree with the testimony you gave on the same subject a year ago?

Mr. BREWER. Well, it is substantially the same situation. It hasn't changed materially.

Mr. THOMAS. I just wanted to get that.

Mr. BREWER. What I mean is, in the case of local 705, the officers of the local union are pro-Communist. With all the rest of our unions, the officers are not pro-Communist. But in each of those unions, and in varying degrees, there is a Communist element which creates trouble and which we can stop, because the minute we have any trouble with the conference of studio unions, they immediately take the line of the conference of studio unions and begin to agitate within our unions, and in some of our larger unions it is very clear to see the Communist technique.

For example, we have this local 728, which is the studio electricians, which contains, in our judgment, a strong Communist faction. Now, they can never elect a slate of officers, although there have been occasions when they have had men on the board; but they do many times control the meetings, and that is one of their important techniques that we have been able to discover. These local unions are large, and it is hard to get the membership out to meetings, so that they will come in with their small compact group and they will make it almost impossible to hold meetings. As a result, the average fellow, the disinterested fellow, that is, the fellow who doesn't have any ax to grind stays away from the meetings and the first thing you know this small minority group is controlling the meetings. Now, we have a serious faction in local 728, and we had a very serious one in local 44, which caused us trouble, and as I say we can see these groups—the minute we have any trouble with the conference of studio unions, which we consider to be Communist-dominated, all these different groups within our various local unions rise up to their defense. We have even had cases where our officers have gone on radio programs and so forth, and—

Mr. THOMAS. Will you explain to the committee what you mean by the conference of studio unions.

Mr. BREWER. The conference of studio unions is a group of A. F. of L. unions that have banded together under the leadership of Herbert Sorrell and have attempted to set up a bargaining agency in the studios independent more or less of the ordinary line of authority of the international unions. In other words, it is our judgment that the conference of studio unions is a wedge designed by the Communists to isolate the local unions which they have been able to get control of from the discipline of their international unions.

Mr. STRIPLING. Which is your group?

Mr. BREWER. Well, no. They haven't any skilled unions in that conference, although some of ours, as I have explained, work in sympathy with them.

Mr. STRIPLING. I see.

Mr. BREWER. But for instance the machinists have a local union here, and they have gathered the machinists into their orbit, and then they have taken charge of them and carried their battles on and sort of taught these local unions to depend on the conference of studio unions rather than on their international unions. So that by that method the loyalties of the workers are taken away from the international unions and are placed in the leadership of this conference of studio unions.

Mr. THOMAS. The conference of studio unions has what other employees other than machinists?

Mr. BREWER. Well, basically it is built around the painters. Herbert Sorrell is the business agent for local 644 of the painters, and he has organized into other unions of the painters international groups of people who should never have been in the international. But he has organized into the painters the screen story analysts (people who analyze the scripts)—and this is a very important union in connection with Communist penetration—the publicists (that is, the publicity agents), has organized them into the painters. He organized the screen cartoonists into the painters, and the set designers, and the people who work in the art department, he organized them. He put those all into the painters union and made them a part of the conference.

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Then in addition to that, he was able to bring under his influence the carpenters union, as a result of this jurisdictional argument which we have had with the carpenters. Now, that is all that he actually has left today. At one time, however, he had a much larger group; but since he has failed to win this strike—

I am sorry, I should have mentioned the machinists. They are still in that. Then at one time there was the electrical workers, local 40, which was an important group; but they have recently pulled away; and the building service employees have recently pulled away.

Mr. THOMAS. How do you spell his name?

Mr. BREWER. H-e-r-b-e-r-t K. S-o-r-r-e-l-l.

Mr. THOMAS. Would you say he was a member of the Communist Party?

Mr. BREWER. We are firmly convinced he is. We have documents here which we have presented to the Tenney committee, which we think substantiates beyond any reasonable doubt the fact that he was a member in 1937. We have every reason to believe he is yet. He has followed the Communist Party religiously since 1937, with one very minor exception. He did break away and support Roosevelt after the primaries in 1940. But he did run as a democrat—as a delegate to the Democratic convention on an anti-Roosevelt ticket before the primary. He has been 100 percent in following the party line. He has been a consistent supporter of the World Federation of Trade Unions, notwithstanding the position of the American Federation of Labor. He supported the National Service Act in 1943 (I think it was when that was proposed), and so far as the labor union is concerned I think that is as good a test as there is, because it was only those unions that were definitely in the Communist camp that supported the National Service Act in 1943. He has been a member of all the important front organizations for years. We have a pretty effective compilation of that, which was reprinted in the Tenney committee's report. I have copies of those which I will be glad to leave with the committee.

Mr. THOMAS. We have those.

Mr. STRIPLING. Yes.

Mr. BREWER. So, as far as we are concerned, there is no reasonable doubt in the case of Mr. Sorrell's membership in the party.

Mr. THOMAS. Right at that point, would you name some of the other officers of that union and indicate whether or not you believe they are Communists?

Mr. BREWER. Well, there is a group of people in the conference of studio unions who, we, think, are important functionaries of the party. There is one particularly that I think should be watched and scrutinized, because we have watched his activities, and that is a fellow by the name of Maurice Howard, who is the business agent of the screen cartoonists guild. That is a branch of the painters. There is a fellow in the screen story analysts by the name of Ma Madison. There is a girl in the screen story analysts by the name of Frances Millington. Incidentally, both Maurice Howard and Frances Millington are former employees of the National Labor Relations Board here. Then there is a fellow in local No. 40, who is an important figure, by the name of Hilmar Bergman. He was active in the conference, but that local 409 withdrew by order of their international. He is a sort of orphan, but you will still find him in that camp. Bergman at one time went to Russia as an adviser to the Soviet motion-picture industry.

Mr. THOMAS. When was that—do you know?

Mr. BREWER. Well, it was about 1942, I believe. That is a matter of record. I can get that information for you—get the exact information.

Mr. STRIPLING. Mr. Brewer, the purpose of the committee, as I previously stated, was to put this investigation in motion. The investigators and agents of the committee will work here for some time. There will be a number of them here in that time. They would like the cooperation of yourself and other officials of this group in getting the details. What I believe the subcommittee needs this morning is an over-all general picture and particularly what approach the committee should take in order to accomplish the job. Now, if we could get away from the detail, so to speak, and you could tell the subcommittee whether or not you consider the Communist penetration to be greater in one particular field or one particular group or just how best to cope with it—I mean, I believe that is what they would like to have this morning.

Mr. THOMAS. In defense of Mr. Brewer, I think I was probably responsible for the questions which led up to the detail. In fact, I probably got Mr. Brewer off the track, but I agree with Mr. Stripling that we should conduct our hearing today along those lines. So you go along with that.

Mr. STRIPLING. Maybe this would help you. The other day the subcommittee had a witness before it who stated that he knew that the head of one of the biggest motion-picture companies was aware that certain of his prominent writers were members of the Communist Party. Well, naturally, it occurs to the subcommittee, if your leaders know they have important employees who are Communists, why don't they get them out themselves? Now, you might be able to tell the committee some of the difficulties involved. In other words, why can't a studio owner dismiss a writer, for example, who is a known Communist, or in the field of the technicians? Is it that under the Wagner Act the studios can't dismiss Communists who are employed or affiliated with certain unions? In other words, we want to find whose responsibility it is, and being a man in the labor field I think you could answer that for the committee. You say you have factions within your own unions of Communists. Can they be dismissed from the studios?

Mr. BREWER. Well, yes; they can. There is no question of that.

Mr. STRIPLING. Should they be dismissed?

Mr. BREWER. We think so.

Mr. STRIPLING. All right.

Mr. BREWER. At least, certainly they should be dismissed if they are acting in a subversive nature, and our experience with Communists has proved if a man is really a Communist his membership in itself requires him to be a subversive, and as far as our contracts are concerned they can dismiss any man that they want to. We do not have a contract which requires an employer to take an employee if he has—whether he has any reason or not, he can serve notice on the union that the services of such and such an individual are not satisfactory to us and on payment of a 2 weeks' severance pay can say he does not want that man returned to his lot. They have that right, and they could do it.

Mr. STRIPLING. Mr. Chairman, that is in direct contradiction to what Mr. Eric Johnston told the full committee in Washington. He said they could not dismiss an employee because he was a Communist if his work was satisfactory.

Mr. THOMAS. You are positive of that, Mr. Brewer?

Mr. BREWER. Oh, yes; I will say this, that the Board has protected the Communists.

Mr. STRIPLING. What Board?

Mr. BREWER. The National Labor Relations Board. No question about that. We have had immeasurable problems raised by the Board, and we have an intermediate report which is now pending—first ordered the employer to reinstate practically a whole Communist fraction, which we expelled at great expense and great trouble to our unions.

Mr. THOMAS. Your own union expelled this fraction?

Mr. BREWER. Yes, and the Board has gone around that and found what they claimed was a concerted activity. It is a complicated process. But wherever the Board could tie Communist activity to union activity, they have protected them.

Mr. STRIPLING. In other words, would you say an agency of the Government by name of National Labor Relations Board is acting as an accessory to the Communist Party?

Mr. BREWER. As far as we were concerned here, there is no question but what the National Labor Relations Board has given great aid to the Communists in their efforts to infiltrate and control the motion-picture industry. I mentioned the names of two people who got their training on the Board and then moved into positions as business agents in the Hollywood unions and have kept those unions completely under Communist domination since they went in. Those two people are Maurice Howard and Frances Millington. The most notable example was William Pomerance, who, until recently, was the executive director of the screen writers guild; he was employed by the Board and was dismissed, I think because of the exposé of his Communist activities.

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But as far as we were concerned, we went to the Board with two strikes against us every time. The Communists were there ahead of us. I mean, it is not difficult to determine which unions are Communist. After all, you have the law firm here of Katz, Gallagher, & Margolis. Gallagher is the man the Communists sent in to defend the burners of the Reichstag fire. They represent these unions. They keep us in court. They keep us in litigation. We have suit after suit this firm has filed against us. As I said, until recently at least, the National Labor Relations Board has been right in there protecting these Communist fractions as a concerted activity.

Mr. THOMAS. And in every case this law firm represents the Communist fraction?

Mr. BREWER. Well, in most of the cases; yes. I won't say every one. They have a couple of other lawyers associated with them.

Mr. THOMAS. Which member of this law firm is the most active in protecting the Communists?

Mr. BREWER. Margolis—Ben Margolis.

Mr. STRIPLING. What is his first name?

Mr. BREWER. Ben—Ben Margolis. They were the attorneys for this faction that I told you about that the board has ordered us to reinstate. They are the attorneys for the same group who go us into a lawsuit. One case was dismissed, but we have another one. They were the attorneys for this Local 683 of our union which rebelled against us. They represent Sorrell in various stages of his activities. They have another law firm that works with them—Pestana & Esterman. And incidentally, Esterman was a field examiner for the National Labor Relations Board until just a year ago. It was only about a year ago he left the Board, and now he is the counsel for Sorrell and this group of unions in association with Gallagher and Margolis.

Mr. THOMAS. I think, Mr. Brewer, you ought to develop this present case they have with the National Labor Relations Board in connection with the Communist faction.

Mr. BREWER. All right. To show you how it started, when the strike was called in 1945 we had one key local, which was Local 44, the Prop Makers, which is represented by Mr. DuVal. These men are skilled craftsmen and they have skills that are comparable to the carpenters. Well, when this strike was called as a jurisdictional strike, the purpose of the strike was to bring economic pressure on the producers to force them to give jurisdiction which we held to the other union. So naturally it was to our interest not to make that strike effective. If it had been made effective, we would have been out of business, I think, to quite an extent. So we called upon our prop makers. When the carpenters walked out and refused to build the sets because our men were doing certain work on them, we called upon our prop makers to go in and build the sets to show the Conference of Studio Unions they couldn't close the studios down. When we did that, there rose up in this local union a group of rebels led by a fellow by name of Irving Henschel.

Mr. STRIPLING. How do you spell that name?

Mr. BREWER. Irving Henschel. I-r-v-i-n-g H-e-n-s-c-h-e-l. They held remarkable meetings on the lots and encouraged these people to refuse to go through the picket lines, and finally they went through the picket lines and then they urged them to refuse to do this other work, what they call cross-jurisdiction, and they were quite effective at that time. But finally we were successful in getting the bulk of our membership to comply. But these men then refused to go to work, and they organized this little group and they would go on the lot and when they were asked to do the work the others were doing they would refuse and then they were discharged, because all of our men were doing that and there were no separate jobs. They demanded the right to segregate the jobs and we weren't working that way and they were discharged. So they formed this little clique and they held mass meetings in which they denounced our organization and praised the Conference of Studio Unions and to all essential activity they were part and parcel of Sorrell's strategy, and during the course of this first strike they did not work, many of them.

So a couple of months after the strike started we brought charges against them under our constitution and started to try them. Im-

mediately we were served with an injunction suit by Katz, Gallagher, and Margolis. So we were precluded by the injunction from holding the trial, so we just suspended it. Well, then the situation got very hot; our time was occupied, and the restraining order was defeated in the courts—it was dismissed. So we were very busy. So along in October we got around to holding the trials again. We held the trials and there appeared as the defense counsel for these individuals, business agents of these two local unions, this Local 705 that I mentioned, and the officers of this Local 683, the local union which rebelled—they came in as the defense counsel and they did everything they could to obstruct the trial. Under our constitution a man must have a fair trial before he can be disciplined and we went through a trial there that took 20 days and the transcript alone for that trial cost our local union \$4,000. But we went through that process and finally the finding was made. The committee made their recommendation, and the recommendation was accepted, and the bulk of these men were expelled, particularly the leaders, Henschel and the particular group. So they went down and filed charges with the National Labor Relations Board that they had been discharged by the employers for a concerted activity, which was protected under the act, and the case was finally heard. It dragged on. It was very lengthy. They used the same tactics in that, and finally this trial examiner handed down a decision which more or less sustained their contention.

Mr. THOMAS. What was his name?

Mr. BREWER. His name was Mortimer Reamer.

Mr. THOMAS. Where was the trial examiner from?

Mr. BREWER. He was from the East. We had never seen him before. As far as we could see, he attempted to conduct the hearing in a fair and impartial manner, but when this decision came down it shocked us, because it went beyond saying that these men were in a concerted activity, but said in order to effectuate the policies of the act these men had to be reinstated even though they had been expelled by us, that they had to be reinstated and made whole for the time they had lost, which probably meant around seven or eight thousand dollars per man.

Mr. THOMAS. Have you a copy of that decision?

Mr. BREWER. I have a copy; yes. It is a very lengthy decision.

Mr. THOMAS. Have you an extra copy you can supply the committee?

Mr. BREWER. I will have one made. I think I will have to have one made. It is a very lengthy decision. But I will be glad to do that. It will take me a little time, but I will be glad to see it is done.

Mr. THOMAS. Will you send it on to the committee in Washington?

Mr. BREWER. Yes. So when this decision came down we were so shocked that a trial examiner could go so far. It virtually establishes anarchy. If we ever had another situation and that decision was sustained, we couldn't order our people to do anything. We couldn't require them to live up to our contracts. We couldn't require them to bear out any obligation to the union.

Mr. THOMAS. Excuse me just a minute.

Mr. BREWER. Yes.

Mr. THOMAS. Let me get this straight in my mind. It is not clear who fired these people. Was it the employer or the union heads?

Mr. BREWER. In the first instance, the employer discharged them because they refused to work the way our other members were working. They demanded the right to do nothing more than what they did before. There aren't any jobs like that. Everybody pitched in and started to work to keep the studios going.

Mr. THOMAS. What was the second instance?

Mr. BREWER. Then we tried them under our constitution and found them guilty of disloyalty and acts against our organization and they were expelled. Then we found out that Mortimer Reamer—after this decision came down we investigated.

Mr. STRIPLING. That was the examiner?

Mr. BREWER. Yes. We found out he had quite an imposing record of left-wing activity, that he was secretary of the National Lawyers' Guild, of which Gallagher and Margolis are members, and which every one more or less recognizes has become a Communist-front organization. Further than that, he was attached to several prominent front organizations in Washington. I have those documented. His wife was a legislative agent for a recent Communist front, which had to do with protecting the subversives from this so-called loyalty test which Washington is imposing upon Government employees.

Mr. THOMAS. What was the name of that firm?