



FEDERAL BUREAU OF INVESTIGATION

HANNS EISLER

PART 3 OF 4

FILE NUMBER : 100-195220

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, Philadelphia

SUBJECT: HANS EISLER
INTERNAL SECURITY - R

DATE: August 6, 1947

Reference is made to Bureau letter dated July 26, 1947, Bureau File No. 100-195220, requesting an interview of [redacted] concerning information he was willing to furnish to the Bureau on HANS EISLER.

He was interviewed by Special Agent [redacted] and [redacted] and the following information was obtained from him. [redacted] didn't know HANS EISLER personally. While [redacted] was connected with a German publishing house musical pieces which HANS EISLER composed came to [redacted] attention. The words to such were clearly propaganda for civil warfare, according to [redacted]. He believed the titles, and possibly the songs themselves would be available through the New York City Library.

He stated that HANS EISLER was an admitted Communist and known to conduct a program of Communist art in Germany. It was noted [redacted] made the above allegations concerning HANS EISLER while EISLER was in Berlin around 1930 to 1933. No information is available to [redacted] concerning HANS EISLER's activities in the United States, but he is inclined to believe EISLER has not changed in his previously mentioned inclinations. No further information concerning HANS EISLER was available through [redacted].

In addition to the above-mentioned persons, [redacted] supplied information on the following individuals who have been connected with U.S. Government aliens and whom he deemed either as outright Communists or Communist sympathizers:

1.

[redacted]

2.

[redacted]

ALL INFORMATION CONTAINED
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DATE 7/17/60 BY SP-1 GSK

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- 3. [REDACTED]
- 4. [REDACTED]
- 5. [REDACTED]
- 6. [REDACTED]
- 7. [REDACTED]

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Furthermore, [REDACTED] related the following information which he thought of some value to the Bureau. For about the last six months a play has been running on Broadway entitled "ALL MY SONS", which was written by ARTHUR MILLER, reputed to be a New York Communist. This play depicts America in an obnoxious light and is really subtle Communist propaganda. It deals, according to [REDACTED] with an industrialist who produces "duds" and as a result soldiers are killed because of the failure of such to properly function. This play has been bought by the U.S. Army.

[REDACTED] called attention to the information recently disclosed in Paris concerning the training of 36 divisions in Russia, composed of German prisoners. He stated JULIUS EPSTEIN, in the magazine "Plain Talk", has made observations concerning such training.

[REDACTED] is not able to furnish any additional information concerning "DAS WORT" other than the information he furnished to the Bureau by letter on February 7, 1947.

[REDACTED]

Director, FBI

8-6-47

It is noted [REDACTED] has been previously interviewed by Special Agent [REDACTED], of the Philadelphia Office, concerning [REDACTED], and [REDACTED] at that time supplied further information concerning persons allegedly having Communist tendencies, which information was in turn furnished to the Bureau by the Philadelphia Office on July 25, 1947.

It was apparent through talking with [REDACTED] that his information was second-hand. He readily supplied the names of the following two individuals who he said were well informed on the above-mentioned individuals :

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[REDACTED]
[REDACTED]

[REDACTED] stated that he had another good source of information whose name for confidential reasons he was not willing to disclose.

A copy of the instant letter is being furnished to the New York Office in the event the Bureau desires it to interview [REDACTED]

FFB:MEMcG
100-30091
cc: New York

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Ladd *[Handwritten initials]*

FROM : J. P. Coyne *[Handwritten signature]*

SUBJECT: JOHANNES EISLER, with aliases;
INTERNAL SECURITY - R

DATE: July 29, 1947

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

JOHANNES EISLER SUMMARY

Pursuant to the request of the State Department for a name check of Hans Eisler, the attached memorandum has been prepared concerning information contained in the Bureau's files. It is noted that the identities of the informants have not been divulged, and that the Bureau has not been identified in the memorandum.

ACTION:

It is suggested that this memorandum be forwarded to the State Department through appropriate Liaison channels.

Attachment

RAC:EW

[Handwritten notes]
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July 30, 1947

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OTHERWISE

J. HANNES EISLER, with aliases
Hans Eisler, Hanns Eisler, Harry Eisner
INTERNAL SECURITY - R

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7-13-81
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Origin

Johannes Eisler was born July 6, 1898, at Leipzig, Germany. He is the son of Rudolf Eisler and Marie Ida Eisler, nee Fischer. He is the brother of Gerhart Eisler and Ruth Fischer, both of whom have figured prominently in recent disclosures by the un-American Activities Committee of the House of Representatives.

According to a confidential source, Hans Eisler graduated from high school and spent three years in the military service. He studied music in college and university and while a student held the position of teacher at Vienna People's High School and the Laborers' University. In 1924 he obtained a prize for music given by the City of Vienna, which was the highest honor a composer could attain. He moved to Berlin, Germany, at the end of 1924, where he became a teacher in the Workers' University. He immigrated to the United States in 1933 and in 1935 became a professor of music at the New School for Social Research in New York City. U

"Current Biography - 1942" contains a biography of Hans Eisler which lists his address as c/o New School for Social Research, 66 West 12th Street, New York City. This biography contains the following pertinent information other than that set out above: Eisler served on the Italian front during the First World War (1918) and upon his discharge from the army studied composition with the prominent modern composer Arnold Schoenberg at the Academy of Music in Vienna. Eisler's recognition throughout Europe and to some extent in the United States was brought about by his musical compositions, as well as his work on German film scores. All of Eisler's work in music was banned when Hitler came into power in 1933. He composed the musical score for the film "Song of Heroes" in 1932. This was a film on life in the Soviet Union. Eisler escaped from Germany in 1933 and thereafter worked in Paris, the United States and England. This article states that in February, 1940, the Rockefeller Foundation allocated \$20,000 to the New School for Social Research for research and study of music and films and the school in turn commissioned Eisler to work on musical scores for the New York Philharmonic. In May, 1942, the New School for Social Research granted Eisler a leave of absence to continue his work on the Rockefeller project in Hollywood. U

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

[REDACTED] b7c
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According to the above biography, as well as through the result of investigation, it has been determined that Eisler married Louise Anna Gosstonyi, born March 6, 1906, at Vienna, Austria. They were married in Czechoslovakia on December 7, 1937. Eisler had been previously married and divorced, but the identity of his first wife is unknown. *qu*

Background and Communist Affiliation

In the early 1930's Hans Eisler collaborated with Bertolt Brecht, a German revolutionary writer presently in the United States who is closely associated with Hans Eisler at this time. They produced a play entitled "Die Massnahme" (The Disciplinary Measure). This play has appeared in print in both Germany and Czechoslovakia. The complete play has been translated, and it is noted the authors call it an educational play. It deals with the work of four Communist agitators who go from Moscow to Mukden, Manchuria, to spread propaganda and support the Chinese Communists among the industries of Mukden. The action of the play takes place before the "Control Committee" when the four agitators return to give an account of their work and especially account for the fact that they had been forced to kill a young Communist comrade whose intentions were good but whose death was deemed a necessity by the four agitators since his activity threatened to endanger the Communist movement among the Chinese. *qu*

A letter dated May 12, 1930, at Berlin, Germany, is published along with the foregoing play and the letter is signed by both Brecht and Eisler. The authors defend their play, object to its censorship and suggest that the play be presented by those for whom it was intended, that is, workers, choruses, groups of amateur players and school choruses. This play is clearly of a Communist propaganda nature. *qu*

A confidential informant advised on March 13, 1943, that Bert Brecht and Hans Eisler were co-authors of a march known as the "Song of Solidarity" (Solidaristats-Lied), which was written in about 1931. According to this source, the march was adopted with the permission of Brecht and Eisler as the song of the Communist Youth Organization in Germany prior to Hitler's rise to power. *qu*

The February 18, 1935, issue of the Daily Worker, page 4, contains an article which describes Eisler as "the brilliant revolutionary composer of 'Comintern,' 'Hot Front,' 'Kuhleampe,' 'Parade of the Cotton Pickers' and 'Song of the Coal Miners.'" Though not yet 37, this militant worker composer has been associated with the workers' movements in Germany for the last

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"seventeen years. Through the rising of Fascism in Germany he was in the forefront of the workers resistance to Hitler. Song after song came from this tireless and prolific composer, songs that now help the masses in militant demonstrations....In addressing the delegates of the German singing societies, the Pierre De Ceyter group, the Artist Union, the anti-Nazi Federation, the Workers Dance League, the Workers Music League, International Workers Order and others, Hans Eisler stated that in the American workers' use of revolutionary music, unity is achieved not only by the American workers of all nationalities but among all workers throughout the world." The article also referred to a concert on March 2, 1935, to be held in New York City, which would be one of a national tour, including Pittsburgh, Philadelphia, Chicago, Boston, St. Louis, San Francisco, and other cities in which Eisler would appear.

Also in the February 18, 1935, issue of the Daily Worker, on page 7, Eisler is described in another article written by Sergi Redansky in the following manner:

"Hans Eisler, the famous revolutionary German refugee composer, arrived in this country a few days ago. Every effort has been made by the Hitler government to ferret out all of Eisler's music and to destroy his influence with the worker. To own one of his records in Germany is punishable by imprisonment, nevertheless, thousands upon thousands of records of Eisler's revolutionary mass songs are still played in Nazi Germany and his popularity is as high as ever there. The spreading of revolutionary music among the German workers was not an accident nor was it easily accomplished. The Communist Party in Germany had to fight the old beer garden atmosphere and nationalistic ditties of the middle class which had found their way into the masses. In this cultural and music development, the German workers were led by Hans Eisler. The class struggle in Germany, strikes, barricades, first of May celebrations and other demonstrations are bound up with his name. Eisler is a pupil of Schoenberg. Only when Eisler came into the struggle of the working class did he find his medium and with it grew his power of composing music which expressed not only the life and battles of the German workers, but of the working class of the entire world.

"Eisler has taken an active part in the struggle of the working class of Germany. That is why his songs find instant responses from the masses. The workers and peasants of the Soviet Union were quick to appreciate this and his 'On Guard,' 'Comintern' and others are tremendously popular. The revolutionary movement under the leadership of the Communist Party has brought to its rank many musicians whose activities are of great help to the class struggle. Eisler is one of the leading spirits in music for the worker and outstanding as a musician, a comrade and always on the battle line with the rank and file."

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According to the records of the Immigration and Naturalization Service, Eisler first entered the United States on February 13, 1935, at New York City. He left May 4, 1935, and again entered October 4, 1935, at New York City. He departed from the United States in December, 1935. Regarding his first trip to the United States, it is noted that according to a highly confidential source Eisler is mentioned in a Russian language article which appeared July 20, 1935, in the issue "Soviet Art" published in the Soviet Union. The article quotes Eisler at length and is prefaced by a remark that Eisler's first words to the interviewer upon arrival in Moscow were his impressions of the "new face of Moscow" and especially of the difference between it and what he saw in the capitalistic countries. Eisler is then quoted as saying he made a picture in London entitled "Abdul the Damned," which was based on the Turkish Revolution of 1908. He states that this picture included such contemporary episodes as the anti-Soviet burning of union homes, the punishment of revolutionists, the underground work of the Communist Party, etc. He stated that the film was produced through the efforts of political immigrants from Fascist Germany. Eisler also related that while in London he, together with Bertolt Brecht, wrote "Song of the United Front," which he stated he later discovered to be the favorite song of the "American proletariat." The article then describes Eisler's concepts on his trip to North America and he states that his purpose was to "actively support the anti-Fascist federation in the United States." He stated that there is a strong sympathy in the United States toward the Soviet Union and that a person returning from the Soviet became the delegate for many requests "to accurately portray life in a country of conservative socialism." Eisler then refers to his most dramatic moment on the trip, which he says was his visit "to the unjustly suffering revolutionary, 18 years imprisoned in an American prison, Tom Mooney." He states that he was permitted a short ten-minute interview with the "prisoner of capitalism," but that this was insufficient for him to tell Mooney what he wanted to know most of all, namely "the new life of the proletariat of 1/6 of the entire globe." *U*

In the article Eisler comments that he had been invited as a professor of music at the New York "New School for Social Sciences," which he was glad to accept because it "will give me the opportunity to teach new ranks of revolutionary composers." Other articles regarding Eisler's visit to the Soviet Union subsequent to his trip to the United States were known to this source. One dated July 18, 1935, appeared in the Moscow Daily News. In this article Eisler is quoted as saying he would return to America in the Fall, where he would teach at the New School for Social Research in New York City. *U*

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[This highly confidential source also made available an article in the Russian language which appeared in the July 22, 1935, issue of "Pravda," which article was written by S. Tretyakov. The article is quoted in part as follows:]

"For us, Eisler -- is first of all a song. The -- 'Red Wedding,' the -- 'Comintern.' With the songs of Eisler on their lips, the Foreign living proletariats fought in the barricades of Berlin and Vienna. With the songs of Eisler they demonstrated in Zurich and Antwerp. With the songs of Eisler they stood in picket lines in Copenhagen and Manchester.

"Eisler finished his education brilliantly. Everything pushed the composer towards an easy road of life. But he did not take it. Too disgusting to him was the bourgeois concert hall where, in a musical narcosis, the gourmands made their discoveries with relish. A feeling of anarchist protest awoke in the young composer.

"In 1927 Eisler wholeheartedly entered the proletarian 'agitpropgroup' (agitation propaganda group) movement and began work as a political music journalist.

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

"With all of his natural fighting temperament, Eisler tore into the reformistic song group, forming a communistic wing. The battle was successful. It drew the attention of the entire musical world, gathered travelers, and cultivated such revolutionary musicians as Rankel, Fogle and Volpe.

"At the same time, a strong tie was formed between Eisler and dramatist Bert Brecht. Together they worked out the history of the 'pedagogic' theater, wishing to make it especially active in the work of political agitation and propaganda.

".... Now he is writing a symphony dedicated to the prisoners of fascist concentration camps, based on the 'Song of the Swamp Soldier' and composed by the captives.

"He has been with us before. He made notes on Kasak melodies on the steps by Mt. Magnitnoi where the Young Communists were building a blast furnace. It was about them he wrote the 'Ural Young Communist.'

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"He has traveled in Europe and in America. Everywhere his arrival awakened the revolutionary movement of music and the choir. Eisler's song is the song of political warrior. New York University has invited him to a professorship. u

"Eisler can help many in the Soviet choral movement. Our nation needs songs and knows how to value a good one. This is obvious in Eisler's 'Comintern,' deeply imbedded in our golden song fund." u

In a brief article under the date of July 27, 1935, appearing in "Pravda" Eisler is mentioned as having arrived in Moscow and is described as a "representative of the International Union of the Revolutionary Theater." Also, according to this confidential source, an article which appeared in the "Evening Moscow" newspaper sometime during July, 1935, reads in part as follows: "The name Eisler is not vainly associated with such names as Frederick Wolf, Bert Brecht and Irvin Piskator. These are the names of our foreign living comrades who have made their talents into a sharp weapon for Communists." The article states that Eisler attended the International Musicians Olympiad as a representative of the International Union of the Revolutionary Theater and concerning this Eisler is quoted as follows in the article: "This celebration may boldly be called an expression of solidarity between the Czechs and German labor living in Czechoslovakia. When the first columns with Red banners waving appeared on the scene, eyes of the German workers filled with tears upon the sight of this anti-Fascist demonstration." f

This confidential informant also advised of an article in the Russian language which appeared in the "Literary Gazette" in Moscow, Russia, dated July 30, 1935. It is set out in part as follows: u

"I found Hans Eisler at work. He was dictating an article for one of the Moscow newspapers. While waiting for my interview, I began to examine some books which were placed in a small group on a shelf. 'Companions Forever' -- 'Revolutionary Artists' -- Marx--Engels--Lenin--and Stalin. My attention was drawn to the German translation of 'Chapaev.' u

"Only recently have I 'cracked' Purmanov,' smilingly said Hans Eisler. 'I read "Chapaev" all the way from America to Europe. What strength! What bottomless, revolutionary passion and energy! I couldn't tear myself away from this book. These are the talents which we revolutionary writers and artists of the west must have. In what is the uplifting strength of such works as "Chapaev!" It is that in them is revived not only the magnificent talents of the artists, but also the fiery Communistic ambition. Only that kind of unity can give creations of heroic strength.'" u

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The Immigration and Naturalization Service files contain a letter dated October 6, 1935, from J. E. Wilkie, Secretary of the Arizona Peace Officers Association, written to Frances Perkins, Secretary of Labor, protesting to the Department of Labor the right of Hans Eisler to remain in the United States and engage in a concert tour of this country. The letter states that Eisler had remained for many months in Moscow and had again reentered the United States "to aid his fellow Communists in arousing mass feelings. Eisler's songs and compositions are all of a revolutionary and propagandical nature, being designed for the most part for workers' choruses and his activities in proceeding hither and yon about the United States to appear under Communist auspices are believed to be sufficiently detrimental to our already steadily menaced peace and tranquility to warrant his expulsion from this country."

It is noted that this letter was written two days after Eisler's second entry into the United States on October 4, 1935, at New York City. The Immigration records reflect that Eisler stated on this second trip that he was destined to the "New York School for Social Research" and that he intended to remain in the United States for a period of six months. Eisler actually left in December, 1935.

An article contained in the November 22, 1935, issue of the "Daily Worker" is a review of the play "Mother" written by Bert Brecht and based on Maxim Gorky's novel of revolutionary Russia. The article states that Hans Eisler wrote the music for this play.

The "Daily Worker" for December 19, 1935, contains an article entitled "Working Class Song Records." This article advises that "working class and revolutionary songs were being recorded for distribution to the working class. Hans Eisler, the world's acknowledged master composer of workers' songs, garnered the finest of his melodies." The article continues by stating that the song "Comintern" is undoubtedly one of Eisler's most popular songs and "has been sung throughout the world for the past eight years and still stirs the crowds at outdoor demonstrations and political meetings."

An article in the "Daily Worker" for January 17, 1936, refers to Eisler. This article is entitled "Eisler's Songs Will Feature Lenin Meeting." The sub-title is "Browder, Ashford and Anter to Address Memorial." The article states, "Well known songs by Hans Eisler, internationally famous revolutionary composer, will feature the musical program to be played and sung at the Lenin Memorial Meeting in Madison Square Garden, Monday, January 20 (1936)." This

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article states that the International Workers Order Band would play Eisler's songs and would feature a new arrangement of the "Internationale." Also, that they would play Eisler's most popular compositions, "Red Front," "Comintern," and "United Front." The article stated that Earl Browder, General Secretary of the Communist Party of the United States, would speak for forty-five minutes and discuss Lenin's work in building the Russian revolutionary movement.

A confidential informant advised that there was an individual in the United States by the name of Edwards who was said to be the Communist International representative in this country. According to this informant, Edwards had no first name and was known

only as "Edwards." However, informant stated Edwards can be further identified by the fact that his brother is Hans Eisler, a composer believed to be a naturalized American citizen. The informant further stated that Eisler entered the United States not primarily for the purpose of composing music but rather to contact the CCPU and conduct activities. The informant based the above statements on the fact that

Hans Eisler next entered the United States on January 21, 1938, at the Port of New York. The Immigration records reflect that his last permanent residence was listed at that time as Vienna, Austria, and his intended future residence at the time of issuance of his passport was Vienna, Austria. Eisler was accompanied by his wife, Louise, also known as Lottie Eisler. The Immigration records reflect that on June 8, 1938, subject applied to extend his temporary visa and also applied for immigration to Cuba with permission to re-enter the United States.

On August 9, 1938, the Immigration authorities directed a letter to Dr. Alvin Johnson, Director of the New School for Social Research, advising that Mr. and Mrs. Hans Eisler had been granted an extension of time until January 21, 1939, to remain in the United States. Prior to this Eisler had been questioned by the Immigration and Naturalization Service on June 10, 1938, at which time he advised that since his entrance in January, 1938, he had been lecturing under the auspices of the New School for Social Research and had been offered a five-year contract at \$5,000 a year. In direct answer to the question, "Have any of your compositions been used in connection with political or patriotic songs?" he answered, "In Germany I wrote songs which were anti-

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During November, 1946, a series of articles were published in the Los Angeles, California, "Examiner," which were written by Ruth Fischer. These articles exposed her brother Gerhart's connection with the Communist organizations and also involved her brother Hans Eisler. In one installment Ruth Fischer wrote that Hans Eisler followed Gerhart to America in 1935 and they met in New York City. She commented that Hans traveled back and forth between the United States and Europe, making several trips to Russia to show his continued loyalty. In another installment, Ruth Fischer wrote she tested Hans' degree of subservience to the Communist Party by telephoning him that he had new instructions and that he was to go to the corner of Rue Amsterdam and Place Clichy and there await a major she knew. Hans agreed to this arrangement. Upon another occasion, Ruth Fischer reports Hans talked with her during the Moscow trials and, according to her, Hans became hysterical with the thought that he and Gerhart might feature in one of the Moscow defendants' long-winded accusations. Hans Eisler begged Ruth Fischer to let it be known that for years they had no connections, since Ruth Fischer was out of favor with the Communist Party.

According to the highly confidential source, Eisler in 1945 maintained a list of books which he apparently left in New York City. The majority of these books related to studies of the Communist ideology. The first ten books listed by Eisler on this list are as follows: *ku*

- "MARY: 'Capital' in three volumes
- MARY: 'Collection of Essays'
- MARY: 'Criticism of Political Economy'
- ENGELS: 'Ludwig Feuerbach'
- MARY-ENGELS: 'Letters'
- LENIN: 'About the Soviet State'
- LENIN: 'From His Philosophical Heritage'
- STYKIN: 'Memories of Lenin'
- 'Leninism', four issues
- LENIN: 'Complete edition in three volumes'

ku

Eisler's Contacts in the Los Angeles Area

A confidential informant

~~_____~~ that among the German refugees who are sympathetic to the Soviets are Hans Eisler, Bert Brecht, Lion Feuchtvanger, Heinrich Mann and others. The informant further stated that undoubtedly, if any one of the above individuals were given an invitation to return to Germany

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they would no doubt accept. This informant identified Hans Eisler as being very active in the Free German Movement in Los Angeles and stated this group, including Hans Eisler, has been very close to Mr. and Mrs. William Dieterle and Charlie Chaplin, who have been prominently associated with the Communist Party. *fu*

According to a confidential informant [REDACTED]

[REDACTED] Eisler is the composer of music set to the picture "Komsomol" (Song of Heroes) produced in Moscow in 1932. The scenario for this picture is credited to Joris Ivens, who is known to be a close personal friend of Eisler. This picture is described as the film of the Soviet League of Youth, which reveals a completely new sociological outlook. The informant states that the name "Komsomol" is that of the Young Communist League in Russia and that the translation of the title by the authors as "Song of Heroes" is entirely inaccurate. Eisler also collaborated with Joris Ivens in 1934 and 1938 in making the pictures "New Earth" and "Four Hundred Millions." Also, according to this informant, the subject met with Joris Ivens on the evening of May 8, 1943, in Los Angeles, at which time three known members of the Communist Party were also in attendance. *fu*

On September 27, 1943, the United States Attorney's Office at Los Angeles, California, considered the facts in the Hans Eisler case, advised that no request would be made for a Presidential Warrant for the subject's arrest as a dangerous alien enemy at that time. The United States Attorney referred to the collaboration between the subject and Bertolt Brecht and the similar nature of the facts in their individual cases. He further referred to the decision of the Department of Justice in the alien enemy case against Bertolt Brecht, stating that no Presidential Warrant was authorized for Brecht's arrest under the existing conditions since Brecht's beliefs seemed to be anti-Nazi and anti-Fascist and, therefore, was not considered a danger to the war effort of this country. The United States Attorney stated that his decision on the Eisler case was based upon that of the Department in the case against Brecht.

Investigation has also reflected that Eisler has been in close contact with Friedrich Christian Lang, who is a motion picture director in Hollywood and who is a known Communist and affiliated with the Free German Movement. Lang collaborated with Bertolt Brecht in 1943 in the motion picture "Hangmen Also Die," for which Hans Eisler wrote the music. Eisler is also known to be a contact of Clifford Odets, a playwright in Hollywood who is said to have written several plays produced by the Communist Party. Odets is a reported member of many Communist front organizations and has been active in Communist affairs in California. He assisted Hans Eisler in obtaining a position *fu*

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with RKO Studios in Hollywood, California. [REDACTED] b1

[REDACTED] c
Other individuals who are acquaintances of Eisler and who are reported as having Communist sympathies and connections with the motion picture industry include J. W. Losey, director and producer; [REDACTED] b1

[REDACTED] John Garfield, actor; Oscar Homolka, actor; [REDACTED] b1
[REDACTED] Jean Renoir, writer and director. f u

[REDACTED] c
[REDACTED] b1
Collateral Information

Hans Eisler appeared on May 12, 1947, before the Sub-Committee of the House Committee on Un-American Activities in its session at the Los Angeles Biltmore Hotel. It has been reported that Hans Eisler evaded questions and was so unsatisfactory as a witness that the Committee summoned him to appear before a complete Committee investigation in Washington, D. C., on June 16, 1947. This appearance before the Committee was subsequently cancelled; however, it has been indicated that Eisler will be requested to appear before the Committee on September 23, 1947. According to the records of the State Department, Hans Eisler, on June 19, 1947, made application for an exit permit in order to proceed to Paris, France. On this application Eisler listed as references Clifford Odets, previously identified in this memorandum, and Salka Viertel, who has been active in the Free German Movement and has associated with many known Communist sympathizers including Charles Chaplin, Bertolt Brecht, Clifford Odets, and others.

The Washington Times-Herald for July 10, 1947, in an article, stated that Ruth Fischer, the sister of Hans Eisler, has indicated that she believes Eisler has skipped the country and gone to Mexico. Other newspaper stories indicated that Eisler had previously advised that he would appear as a witness at Gerhart Eisler's trial on charges of passport fraud. On July 11, 1947, Hans Eisler was served with a Congressional subpoena to appear before the Un-American Activities Committee on September 23, 1947.

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cc - Mr. D. M. Ladd
Mr. R. A. Collier

THE ATTORNEY GENERAL

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August 14, 1947

Director, FBI

HANS EISLER

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OTHERWISE

Hans Eisler, the brother of Gerhart Eisler, is presently under subpoena to appear before the House of Representatives Un-American Activities Committee for testimony on September 23, 1947. Eisler, during the past several days, has been in Washington, D. C., and testified as a defense witness in the passport fraud trial of his brother, Gerhart Eisler.

I have received definite information from a highly confidential source that Hans Eisler is considering a trip to Paris, France, to direct a picture. Eisler's attorney, Joe Forer, who is in the office of the National Lawyers Guild, has been in touch with Eisler concerning this matter and has advised Eisler that the Congressional subpoena does not stop him from leaving the United States but only requires him to appear before the Committee. Forer contends that Eisler does not need an exit permit as he is an Austrian citizen. He further contends that Eisler does not need to apply to the State Department and that Eisler could, through the Austrian Legation, obtain an Austrian passport and the necessary visa would be his only other requirement. Forer also contends that Eisler does not in reality need that passport and that Eisler could leave the United States on an affidavit of identification. Forer has definitely stated that he thought Eisler would go to Paris, France, as he has a contract and needs to make a living and that Eisler could be back by September 23rd.

It has also been ascertained that Forer believes there is no disagreement between Eisler and the State Department about leaving. Forer also has stated that the ruling that a person under subpoena cannot leave the country applies only in criminal cases and does not apply to a Congressional subpoena.

The date of Eisler's intended departure for France or the means which he will use to take the trip have not been ascertained.

I thought you would be interested in the above information, and I will, of course, furnish you with additional details concerning this matter when they are received.

G. I. R. - 9

SENT FROM D. O.
TIME 6:38 PM
DATE 8-14-47
BY [Signature]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

V00-195220

19 AUG 28 1947

DATE 7/17/90 BY [Signature]

RAC, eda
[Vertical stamp]

8 AUG 29 1947

CLASS. BY [Signature]
DATE 7/17/90
[Other stamps]

~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : D. W. LADD *DL*

DATE: August 20, 1947

FROM : H. B. FLETCHER *HBF*

SUBJECT: HANS EISLER

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

At 5:30 p.m., August 19, 1947, Mr. Ray Whearty of the Department called and stated that the State Department had received a wire from Hans Eisler from the Pacific Palisades, Los Angeles, California, which apparently related to his application for an exit permit. Mr. Whearty stated that he would probably receive more information concerning the existing application for an exit permit. He stated that his call was merely to furnish this information and no action was being requested.

ACTION:

A teletype is attached to the Los Angeles Office, advising them of the apparent presence of Eisler in their area, having in mind that on August 19, 1947, the Los Angeles Office was instructed to begin a spot surveillance for the purpose of advising the Bureau concerning the whereabouts of Eisler. The Liaison Section has been instructed to determine the status of Eisler's application for exit permit.

HBF:MJJ

Attachment

RECORDED

100-195220-53

C# 247098

15 AUG 22 1947

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP1GSK/20
7/13/84 SP-7MAC/ENW

G. I. R. - 11

267
03 AUG 26 1947

*Handled
re: memo
8-21-47*

ue

~~CONFIDENTIAL~~

AUGUST 19, 1947 URGENT

SAC LOS ANGELES
NEW YORK

~~CONFIDENTIAL~~

HANS EISLER, WAS, IS DASH R. SUBJECT RECENTLY CONTACTED HIS ATTORNEY IN WASHINGTON REGARDING TRIP IN IMMEDIATE FUTURE TO PARIS, FRANCE. HIGHLY CONFIDENTIAL SOURCE ADVISES ATTORNEY INFORMED ANOTHER INDIVIDUAL THAT EISLER WOULD UNDOUBTEDLY GO TO PARIS IN IMMEDIATE FUTURE BUT DID NOT KNOW THE TIME FOR MEANS HE WOULD USE. EISLER'S ATTORNEY HAS UNDOUBTEDLY INFORMED EISLER THAT PRESENT CONGRESSIONAL SUBPOENA FOR SEPTEMBER TWO THREE IS NOT SUFFICIENT TO PREVENT EISLER'S LEAVING COUNTRY. IES HAS PLACED STOPS WITH ALL IMMIGRATION OFFICERS BUT SUCH STOPS DO NOT COVER ENTRANCES INTO CANADA. LOS ANGELES IS REQUESTED TO IMMEDIATELY ASCERTAIN PRESENT WHEREABOUTS OF HANS EISLER AND EISLER SHOULD BE IMMEDIATELY PLACED UNDER SPOT SURVEILLANCE IN ORDER THAT BUREAU WILL BE AWARE OF EISLER'S INTENDED DEPARTURE FROM US. NEW YORK AND WASHINGTON SHOULD IMMEDIATELY DETERMINE IF EISLER PRESENTLY LOCATED YOUR DISTRICT AND INSTITUTE IMMEDIATE SURVEILLANCE. LOS ANGELES OFFICE OF ORIGIN AND AS WELL AS BUREAU SHOULD BE ADVISED BY AUXILIARY OFFICES WHEN EISLER LOCATED. ALL OFFICES REQUESTED TO ADVISE BUREAU IMMEDIATELY IF EISLER ATTEMPTS TO LEAVE. HOWEVER IF TIME OF ESSENCE ADVISE IES DIRECT. 4

CLASS. & EXT. BY SP-10/STW 7/17/80
 REASON-FCIM II, 1-2.4.2 G. I. R. -1
 DATE OF REVIEW 7-17-90 RECORDED
 100-195220
 AUG 22 1947
 HOOPER

FEDERAL BUREAU OF INVESTIGATION
 U.S. DEPARTMENT OF JUSTICE
 COMMUNICATIONS SECTION
 AUG 19 1947
 TELETYPE
 AUG 29 1947
 267

EX-40 #247,072
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/80 BY SP-10/STW
 7-13-84 CONFIDENTIAL
 J. P. M. 44

Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. IADD *J*

FROM : E. G. Fitch *E. G. Fitch*

SUBJECT: JOHANNES EISLER
INTERNAL SECURITY - C

DATE: August 20, 1947

Callie

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

In connection with the request of Mr. Fletcher concerning the above subject, [redacted] of the State Department informed Mr. Roach on August 18, 1947, that Eisler's personal attorney is attempting to get Eisler out of the country. He, the Attorney, has inquired of the State Department concerning an exit permit for his client. Although not informed by the State Department, [redacted] advised that Eisler could leave the country via the Canadian or Mexican borders without having to get an exit permit, but it would be necessary to have such a permit if he left from either the West or East coast. The State Department at the request of the Committee on Un-American Activities, has placed appropriate stops with Immigration and Naturalization authorities on all ports on the East and West coasts.

The above information is submitted as a matter of information and [redacted] stated that the Bureau would be kept advised of any further developments in this matter.

RECOMMENDATION

It is suggested this memorandum be referred to the Internal Security Section for its information.

RECORDED
EX-56

100-195220-5
F B I

32 AUG 25 1947

RR:mr

51 OCT 15 1947
R. RS

#247098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/84 BY SP-1 GSK/41
SP-7 mac/caw

67C

Office Memorandum • UNITED STATES GOVERNMENT

TO : D. H. Ladd *DL*

FROM : E. G. Fitch *EGF*

SUBJECT: HANS EISLER
INTERNAL SECURITY - C

DATE: August 21, 1947

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Mohr _____
 Mr. Carson _____
 Mr. Hendon _____
 Mr. Mumford _____
 Mr. Jones _____
 Mr. Quinn Tamm _____
 Tele. Room _____
 Mr. Nease _____
 Miss Beahm _____
 Miss Gandy _____

b7c

Pursuant to the request of Mr. H. B. Fletcher this morning, [redacted] of the State Department was requested to furnish information as to Eisler's present address and date of his last contact with the State Department in connection with his efforts to secure an exit permit.

b3 per State

[Large redacted block of text]

G.I.R.-1

EGF:ONE

RECORDED

100-195220-56
F B I

INDEXED

32 AUG 25 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

127

DATE *7/12/80* BY *6P-16SK/80*

7/13/80
OCT 15 1967

SP-7MAC/20W

EX-56

Chick
[Signature]

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

3-7

TO: COMMUNICATIONS SECTION. SAC, Los Angeles

TELETYPE the following message URGENT: AUGUST 21, 1947

HANS KISLER, INTERNAL SECURITY - R. SUBJECT'S WIRE TO STATE DEPARTMENT
DATED AUGUST FOURTEEN NINETEEN FORTY-SEVEN AND WAS HEADED QUOTE
TDSZ PACIFIC PALISADES, CALIFORNIA, UNQUOTE. NO OTHER RETURN ADDRESS
INDICATED. NEW YORK OFFICE HAS BEEN REQUESTED TO CHECK AIRPLANE
RESERVATIONS FOR EUROPE TO DETERMINE IF PRESENT ADDRESS OF SUBJECT
CAN BE ASCERTAINED.

HOOVER

17-175264-56

HFP:MJJ
MJJ

RECORDED

EX-56

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

AUG 21 1947

TELETYPE

COPIES DESTROYED 5-15-59 R462

C# 247098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP1624/EA
7-13-84 SP-7MAC/EAN

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

SENT VIA AIR 167

7-53P M Per *Ann*

55

Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

FROM : MR. D. M. LADD

SUBJECT: HANS EISLER

~~CONFIDENTIAL~~ DATE: 8/28/47

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

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

You will recall that Hans Eisler, the brother of Gerhard Eisler is presently under subpoena to appear before the House of Representative's un-American Activities Committee for testimony on 9/23/47. Eisler, during the past few days, has been in Washington, D. C. and testified as a defense witness at the passport fraud trial of his brother, Gerhard Eisler.

Information has previously been received by the Bureau that Hans Eisler is desirous of going to Paris, France in order to direct the picture "Alice in Wonderland" and it was because of Eisler's efforts to obtain an exit permit for this trip that the Thomas un-American Activities Committee placed him under subpoena.

Also, the Immigration and Naturalization Service has similarly been requested by the Thomas Committee to deny Eisler a reentry permit for subsequent entry into the United States.

G. I. R. - 1

Collateral to the above information a technical surveillance maintained on [redacted] conversation by [redacted], which it is believed to be of pertinent interest to Representative Thomas of the House of Representatives' un-American Activities Committee. This conversation occurred at 5:12 p.m. on 8/5/47. A call was made by [redacted]

[redacted] that she was writing an article about Hans Eisler's desire to go to Paris, France to compose a musical score for a French movie but was unable to get a visa because he was under subpoena to the Committee, (Thomas Committee). [redacted] stated that this was not accurate, that the subpoena does not stop him from leaving and that it only requires him to appear before the Committee. He added that Eisler can go to France and that all he needs is the necessary visa. [redacted] inquired about an exit permit. [redacted] stated Eisler does not need an exit permit. He then explained that Eisler as an Austrian citizen does not need such a permit. [redacted] asked what the hold up was and [redacted] replied that there is no hold up unless the State Department will try something illegal. Legally, he explained, Eisler does not need to apply to the State Department. [redacted] then asked if Eisler's passport was in good condition. [redacted] told her that Eisler could get an Austrian passport. [redacted] then inquired as to why she happened to call him as Eisler had been in only "today to see about it." [redacted] stated that she could not say but that she had heard that [redacted] and had been to the State Department on that date. She then asked how Eisler would get an Austrian passport. [redacted] stated that Eisler could get one at the Austrian Legation and added that he did not really need one as Eisler could leave on an

CLASS. & EXT. BY SP-6/AG/7/87
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7/17/90

RAC:bb

Handwritten notes:
Name AG
8/10/47
8/10/47
8/10/47
rac

EX-68

INDEXED

127

CONFIDENTIAL

DECLASSIFIED BY SP-2MAC/eww/03/03/03
ON 8-22-84

~~CONFIDENTIAL~~

MEMORANDUM FOR THE DIRECTOR

PAGE TWO

affidavit of identification. [redacted] then inquired as to how Eisler was planning to go or if he was planning to go at all. [redacted] stated that he thought Eisler was going as he had a contract and wants to make a living and could be back by September 23, but he stated that he did not know how Eisler would go. [redacted] asked if Eisler was in disagreement with the State Department about leaving. [redacted] replied, "no," that he had spoken to them and there was no difficulty. [redacted] told him that she understood from someone at the State Dept. that a person under a subpoena could not leave. [redacted] said that that someone at the State Department was all "wet," as that held only in criminal cases. He added that the State Department had no business "butting in" so far as their own regulations are concerned. [redacted] told her to get them to read her the regulation the next time. She then wanted to know about the Congressional subpoena. [redacted] stated that it was not a criminal case. She stated sometimes she wondered about that. [redacted] said, "yes, the way some committees ran their hearings it might be." The conversation was then concluded. *Xu*

b7c

no | ACTION: In view of the definite indication from this conversation that Eisler will leave the U. S. for Paris, France probably without the permission of the State Department, it is suggested that consideration be given to orally furnishing the above information in a paraphrased form to Rep. Thomas of the House of Representative's un-American Activities Committee. It is further suggested that this information might be similarly furnished to [redacted] of the State Department. *Xu*

b7c

8/13/47
Do
Est.

CONFIDENTIAL

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

~~CONFIDENTIAL~~
BY SPECIAL MESSENGER

Date: August 14, 1947

DATE 10/18/88 650125

To: Mr. Jack D. Neal
Chief
Division of Foreign Activity Correlation
State Department
616 22nd Street, N. W., Room 301
Washington, D. C.

From: John Edgar Hoover - Director, Federal Bureau of Investigation

Subject: HANS EISLER

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7-13-84 BY SP-7MAC/eww

100-195220-57

Hans Eisler, the brother of Gerhart Eisler, is presently under subpoena to appear before the House of Representatives Un-American Activities Committee for testimony on September 23, 1947. Eisler, during the past several days, has been in Washington, D. C., and testified as a defense witness in the passport fraud trial of his brother, Gerhart Eisler.

I have received definite information from a highly confidential source that Hans Eisler is considering a trip to Paris, France, to direct a picture. Eisler's attorney, Joe Forer, who is in the office of the National Lawyers Guild, has been in touch with Eisler concerning this matter and has advised Eisler that the Congressional subpoena does not stop him from leaving the United States but only requires him to appear before the Committee. Forer contends that Eisler does not need an exit permit as he is an Austrian citizen. He further contends that Eisler does not need to apply to the State Department and that Eisler could, through the Austrian Legation, obtain an Austrian passport and the necessary visa would be his only other requirement. Forer also contends that Eisler does not in reality need that passport and that Eisler could leave the United States on an affidavit of identification. Forer has definitely stated that he thought Eisler would go to Paris, France, as he has a contract and needs to make a living and that Eisler could be back by September 23rd.

It has also been ascertained that Forer believes there is no disagreement between Eisler and the State Department about leaving. Forer also has stated that the ruling that a person under subpoena cannot leave the country applies only in criminal cases and does not apply to a Congressional subpoena.

The date of Eisler's intended departure for France or the means which he will use have not been ascertained.

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

COMMUNICATIONS SECTION

I thought you would be interested in the above information, and I will, of course, furnish you with additional details concerning this matter when they are received. P.M.

AUG 25 1947

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

DECLASSIFIED BY SP-7MAC/eww
ON 7-13-84

100-195220-57
OCT 15 1947

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. LADD

DATE: August 18, 1947

FROM : H. B. FLETCHER

SUBJECT: HANS EISLER

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

At 5:10 p.m., August 18, 1947, Mr. Ray Whearty of the Department called with reference to Hans Eisler, making reference to our memorandum of August 14, 1947, in which we advised the Department that we had received information to the effect that Hans Eisler was considering a trip to Paris, France, and had consulted his attorney to determine whether or not he would be violating the law if he went to France, having in mind that he was under subpoena to appear before the Un-American Activities Committee on September 23, 1947. Mr. Whearty advised that he had checked with Immigration and determined that as of August 5, 1947, the stops which had been requested by the Department have been placed now with all Immigration offices, that these stops, however, do not cover the entrances into Canada, and it would be possible for Eisler to get into Canada and then get out to Europe. Mr. Whearty wanted to know what we thought about the surveillance of Eisler.

At 5:40 p.m., August 18, 1947, I again talked to Mr. Whearty and told him I would take this matter up with you. He said he was looking up the law to see whether or not at this time it would be illegal for Hans Eisler as an Austrian citizen to leave the United States without permission. He was also considering having the House prepare another subpoena requiring the appearance of Eisler within a couple of days and thereafter continue him on a day to day basis on this subpoena until September 23.

ACTION

RECORDED

100-195220-57X

In accord with my discussion of this matter with you, I talked to Mr. Whearty at 9:00 a.m. today, August 19, 1947, and advised him that we did not have facilities to handle this matter so far as surveillance was concerned, particularly having in mind that if he would go into Canada there was nothing we could do about it, or even if he got on a boat or airplane for Europe within the United States there was nothing we could do about it. I also informed Mr. Whearty that we did plan to spotcheck Eisler so that if he disappeared we would be aware of that fact, and in the event we did secure such information he would be promptly advised. It is noted that Mr. Whearty indicates that there will be a possible violation of Title 22, Section 225, U. S. Code, if Eisler were to attempt to depart from the United States. HBF:cmw Mr. Whearty explained that this Section states that anyone who violates any regulation or attempts to with reference to leaving the United States is subject to certain penalties. This Section would be applicable to Eisler, an alien, and under the regulations he is presently required to have an Exit Permit or a Border-Crossing Permit. (HBF:mjj)

222

100-211941

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/80 BY SP/CS/EG
7/15/84

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

SAC, LOS ANGELES

AUGUST 20, 1947

RECORDED
TO: COMMUNICATIONS SECTION.
100-195220-57X

Transmit the following URGENT to:

HANS KISLER, INTERNAL SECURITY - R. INFORMATION RECEIVED THAT SUBJECT TELEGRAPHED THE STATE DEPARTMENT FROM THE PACIFIC PALISADES, LOS ANGELES, CALIFORNIA, WITH REFERENCE TO AN APPLICATION FOR EXIT PERMIT. THIS FOR YOUR INFORMATION AND ASSISTANCE IN INSTITUTING SPOT SURVEILLANCE AS PREVIOUSLY INSTRUCTED.

HOOVER

REF: MJJ
[Handwritten signature]

RECEIVED
AUG 20 5 13 PM '47
F. B. I.
COMMUNICATIONS SECTION

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

AUG 20 1947

TELEMETER

SENT VIA 2 10 47

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

247098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/12/60 BY SP-7
Per 7-13-84 SP-7

3:02 P M

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

RECORDED
&
INDEXED

August 26, 1947

~~CONFIDENTIAL~~ ~~CONFIDENTIAL~~

PERSONAL AND CONFIDENTIAL

31 100-195220-58

MEMORANDUM FOR THE ATTORNEY GENERAL

Re: Hans Eisler

G. I. R. - 11

In connection with the Bureau's investigation of Soviet espionage activities, it is requested that authorization be granted for the installation of a technical surveillance on Hans Eisler at 23868 West Pacific Coast Highway, Pacific Palisades, California, telephone Malibu 8262. *q u*

You will recall that Hans Eisler is the brother of Gerhardt Eisler who was recently convicted in District Court of a passport fraud violation. Hans Eisler is under subpoena at the present time to appear before the House of Representatives Committee on Un-American Activities on September 23, 1947. Information has been received, as you have been advised, that Eisler may possibly attempt to go to Paris, France, prior to this testimony.

Respectfully,

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

John Edgar Hoover
Director

DATE 10/17/47 GSK/RLT

CLASS. & EXT. BY SP-7MAC/eww 7/17/80
REASON-FCIM II 1-2.4.2.2
DATE OF REVIEW 7-17-98

DECLASSIFIED BY SP-7MAC/eww
ON 9-9-84

7-13-84
CLASSIFIED BY SP-7MAC/eww
DECLASSIFY ON OADR

RECEIVED READING ROOM
JUN 27 9 07 AM '47
JUL 28 9 28 AM '47
U.S. DEPT. OF JUSTICE

SENT FROM D. O.
TIME 12:45
DATE 8-29-47
BY [Signature]

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

OCT 17 1947 289

RAC:TD

CONFIDENTIAL

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

~~CONFIDENTIAL~~

F.B.I. TELETYPE

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Coffey _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____

CLASS. & EXT. BY SP-7 mac/ead
 REASON-FCIM II, 1-2.4.2
 DATE OF REVIEW 7/7/80
 AND FIELD OFFICES
 ADVISED BY ROUTING
 SLIP(S) OF [redacted]
 DATE 7/7/80

APPROPRIATE AGENCIES
 AND FIELD OFFICES
 ADVISED BY ROUTING
 SLIP(S) OF [redacted]
 DATE 7/7/80

DIRECTOR, FBI URGENT
 ATTENTION: SECURITY DIVISION

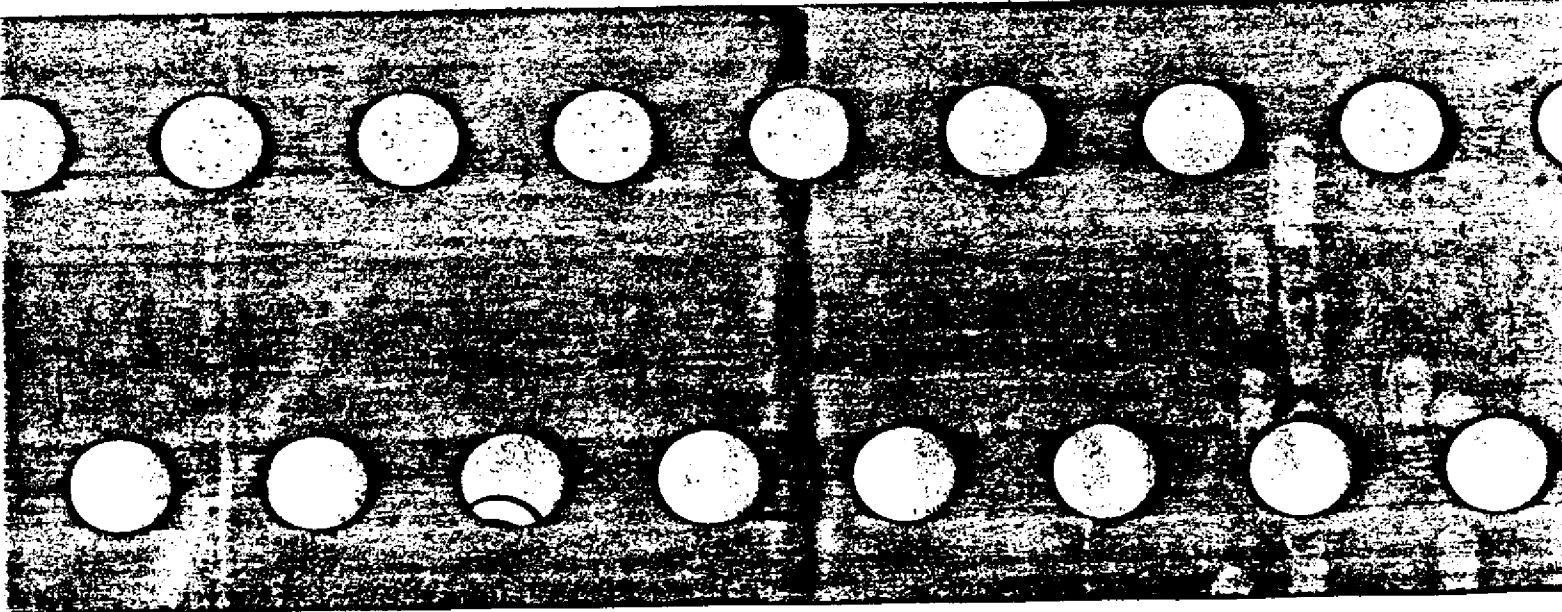
7-13-84
 CLASSIFIED BY: SP-7 mac/ead
 DECLASSIFY ON: OADR
 RECORDED
 100-195220-558

HANS EISLER IS-R. REQUEST IMMEDIATE AUTHORIZATION FOR INSTALLATION
 OF TECHNICAL SURVEILLANCE ON ABOVE SUBJECT'S RESIDENCE, 23868 WEST
 PACIFIC COAST HIGHWAY, PACIFIC PALISADES, TELEPHONE MALIBU 8262.
 [redacted] TECHNICAL ESSENTIAL TO INSURE COMPLETE
 COVERAGE. SUTEL IMMEDIATELY. c

HOOD

cc. Mr. Donohue **bl**

~~CONFIDENTIAL~~



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

AUG 20 1947

TELEMETER

C# 247,098
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/80 BY SP-16SK/jk
7/13/84 SP-7MAC/ENW

779
Collins
Hepburn

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

WASH 5 FROM LOSA 20 2-57PM

DIRECTOR AND SAC S WASHINGTON FIELD URGENT

HANS EISLER, IS R. ON AUG FIVE SUBJECT WIRED LOUBONIN, THIRTY
TWO RUE WASHINGTON, PARIS, THAT HE WOULD LEAVE FOR PARIS ON AUG
TWENTY FIVE TO START MUSIC FOR PLAY OR MOVIE AND REQUESTED
TRANSL EXPENSES AND AIRPLANE TICKETS. SUBJECT AND WIFE NOT
SEEN IN VICINITY OF HOME FOR AT LEAST TWO WEEKS. WASHINGTON
FIELD REQUESTED TO OBTAIN DATE OF SUBJECTS WIRE TO STATE DEPT.
AND ANY RETURN ADDRESS GIVEN.

G. I. R. 31

HOOD

END
190
Tel. call to my
1947/2/47
H.A.F.

TWO COPIES WFC
RECORDED

EX-29
100-1953-59
F B I
AUG 27 1947
ec. Mr. [Signature]

Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD *DL*

FROM : H. B. FLETCHER *HBF*

SUBJECT: HANS EISLER
INTERNAL SECURITY - R

DATE: August 22, 1947

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

At 10:00 a.m., today, I advised Mr. Ray Whearty of the Department that the subject had been located at Malibu, California and that his reservations on TWA for August 29 to Paris, France, for himself and his wife have been cancelled, and that informants had stated that he intended now to go to Europe in late September or October, after his trip to Washington to testify before the House Un-American Affairs Committee. I also informed Mr. Whearty that a spot surveillance on this person would be maintained.

HBf:MJJ

G. I. R. - 9
RECORDED

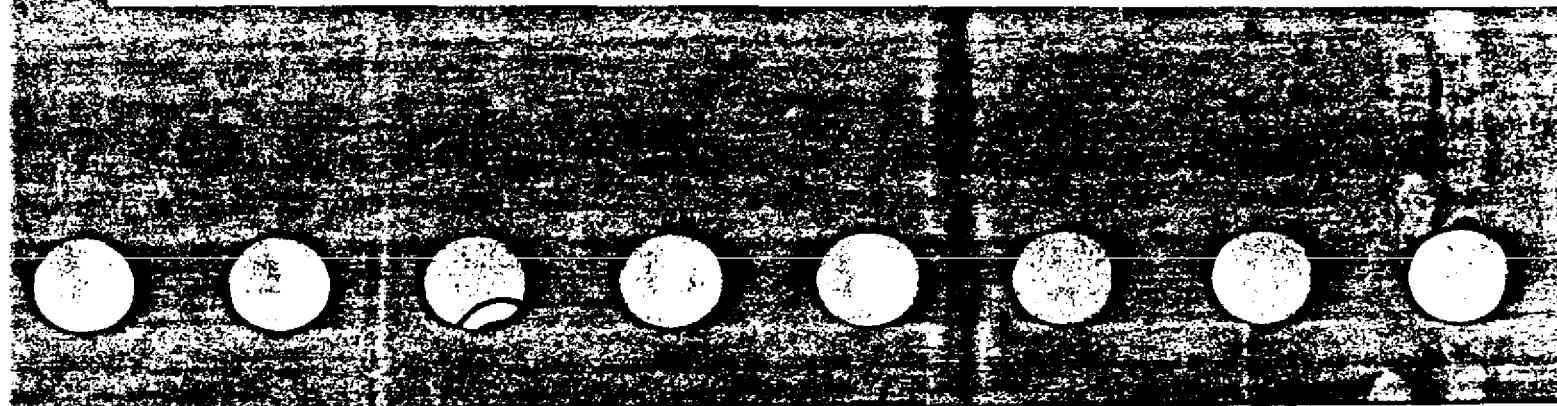
100-115330-61

C#247078

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/7/80 BY SP-16SK/LLP
7-13-84 SP-7MRC/ELW

62 SEP 4 1947



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

~~CONFIDENTIAL~~

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

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

DATE 10/10/80

F.B.I. TELETYPE

CLASS. & EXT. BY SP-6 SJA/LL 7/17/80
REASON-FCIM 11 1-2.4.2
DATE OF REVIEW 7-17-90

CLASSIFIED BY: SP-7 MAC/bwd
DECLASSIFY ON: OADR

DIRECTOR, FBI

URGENT

ATTENTION: SECURITY DIVISION. HANS EISLER; IS-R. [REDACTED]
[REDACTED] REQUESTING SURVEILLANCE ESSENTIAL TO INSURE COMPLETE COVERAGE [REDACTED] SUTEL IMMEDIATELY.

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

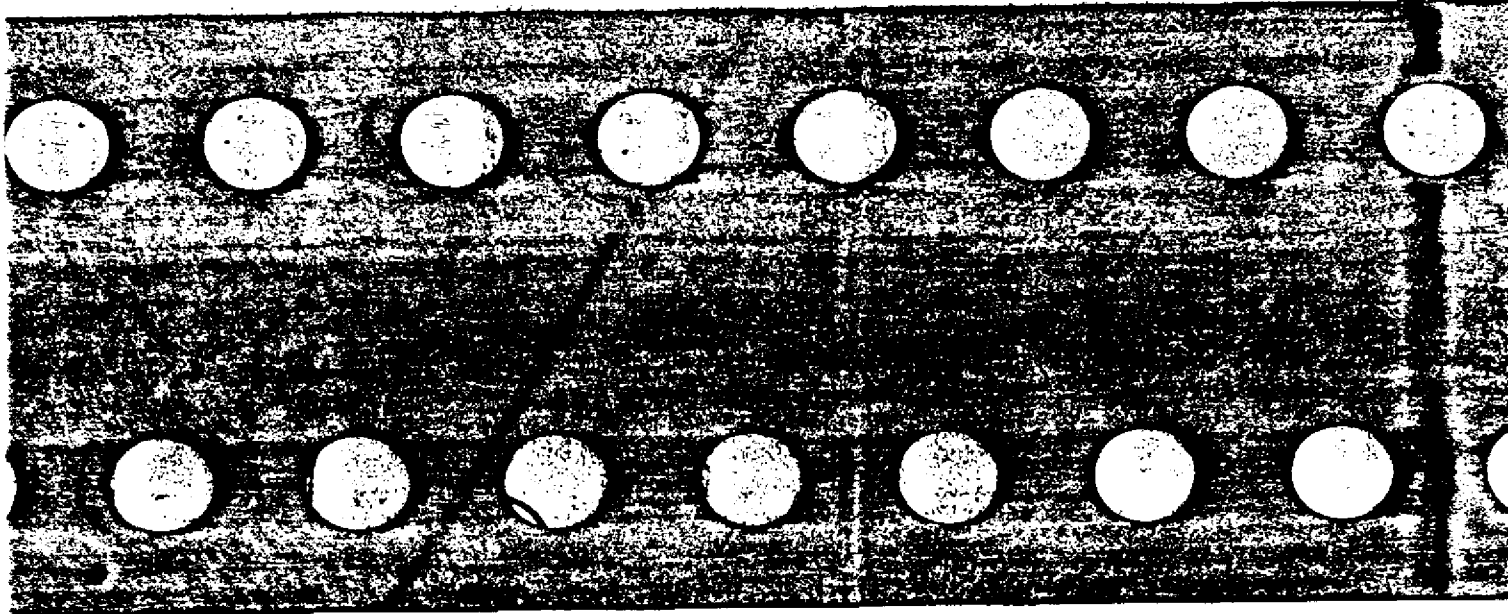
EX-103 RECORDED

100-195320-62

cc: Mr. Donoh

51 SEP

~~CONFIDENTIAL~~



Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. LADD *PK*

FROM : H. B. FLETCHER *HBF*

SUBJECT: HANS EISLER
INTERNAL SECURITY - R

DATE: August 21, 1947

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

With reference to the attached teletype from the Los Angeles Office advising that on August 5 the subject had wired to Paris indicating he would leave for Paris on August 25, 1947 and requesting travel expenses and airplane tickets, this is to record that a telephone call was placed to Mr. Touhy of New York at 3:30 p.m., August 21, 1947 and he was requested to make a check at La Guardia Airport to determine whether or not Eisler was booked for airplane passage to Europe on August 25. The Liaison Section checked with the State Department again to determine if they had any recent address for Eisler and information was obtained to the effect that the State Department on August 14, 1947 received a telegram from subject headed "IDSZ, Pacific Palisades, California."

At about 4:15 p.m. Mr. Ray Whearty of the Department was furnished the information contained in the Los Angeles teletype and he indicated that, because of the Attorney General's interest in this case, it would receive immediate attention and the Department would make a decision as to what action, if any, should be taken.

It is also reported that a telephone call was placed to Mr. Henrich of the Washington Field Office advising him that the Security Division was making the necessary contact with the State Department and it would be unnecessary for the WFO to make the contact as requested in the Los Angeles teletype.

G. I. R. - 1

ACTION:

There is attached a teletype to the Los Angeles Office forwarding them the information requested by their teletype.

Attachments

HBF:MLJ

RECORDED
 100-17620-63
 FBI
 32 AUG 28 1947

INDEXED
 114
 EX-53

#247098
**ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED**
 DATE 7/17/80 BY SP-1067/06
 7-13-84 SP-7MAC/EWN

QZ
 62 SEP 8 1947

JOHN EDGAR HOOVER
DIRECTOR



Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

August 26, 1947

~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

~~PERSONAL AND CONFIDENTIAL~~

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

MEMORANDUM FOR THE ATTORNEY GENERAL

Re: Hans Eisler

In connection with the Bureau's investigation of Soviet espionage activities, it is requested that authorization be granted for the installation of a technical surveillance on Hans Eisler at 23868 West Pacific Coast Highway, Pacific Palisades, California, telephone Malibu 8262. *fu*

You will recall that Hans Eisler is the brother of Gerhardt Eisler who was recently convicted in District Court of a passport fraud violation. Hans Eisler is under subpoena at the present time to appear before the House of Representatives Committee on Un-American Activities on September 23, 1947. Information has been received, as you have been advised, that Eisler may possibly attempt to go to Paris, France, prior to this testimony.

Respectfully,

OK WBS

J. Edgar Hoover
John Edgar Hoover
Director

KEEP IN F. B. I. FILES

9/4/47 1675.

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

7-16-84
CLASSIFIED BY: *SP-7MAC/eww*
DECLASSIFY ON: OADR

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

DATE *10/9/80 GSK/RTS*

DECLASSIFIED BY *SP-7MAC/eww*
ON *9-10-84*

RECORDED
&
INDEXED

100-19522.0-64
F B I
29 SEP 5 1947



CLASS. & EXT. BY *GSK/RTS 7/2/80*
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW *7-17-90*
EX-56

~~CONFIDENTIAL~~

RECORDED

EX-56

75-195020-64

COMINT
AUGUST 28, 1947

URGENT, CODE

CONFIDENTIAL

SAC, LOS ANGELES

RE: TECHNICAL SURVEILLANCE HANS BISLER. IS, R. AUTHORITY GRANTED INSTALLATION
TECHNICAL SURVEILLANCE RESIDENCE HANS BISLER, TWO THREE EIGHT SIX EIGHT WEST
PACIFIC COAST HIGHWAY, PACIFIC PALISADES, CALIFORNIA, TELEPHONE: MALIBU
EIGHT TWO SIX TWO, PROVIDED FULL SECURITY ASSURED. ADVISE TIME, DATE
INSTALLATION, SYMBOL NUMBER AND PLANT LOCATION.

HOOVER

JDD/ce

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

DATE 10/9/80 68K/20

G.I.R. 1 2
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DECLASSIFIED BY SP-7MAC/ruw
ON 9-10-84

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF *Declassified*
DATE 9/24/84 AD/11

7-16-84
CLASSIFIED BY: SP-7MAC/ruw
DECLASSIFY ON: OADR

CLASS. & EXT. BY SP-16SK/ya
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7-17-90

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

TELETYPE

AUG 28 1947

SEP 13 1947

CONFIDENTIAL

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. D. M. LADD *[Handwritten initials]*
 FROM : J. P. COYNE *[Handwritten initials]*
 SUBJECT: HANS EISLER
 INTERNAL SECURITY - R

DATE: September 4, 1947

CONFIDENTIAL

ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 EXCEPT WHERE SHOWN
 OTHERWISE

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

The Los Angeles Field Division by teletype dated September 2, 1947, has advised that the technical surveillance approved on the subject will cost approximately \$350.00 for installation due to lack of existing facilities. Monthly service charge in addition will be approximately \$160.00. The Los Angeles Office has further advised that they have developed an informant coverage in the locality of the subject and that a physical surveillance is contemplated to determine the subject's departure. *[Handwritten initials]*

You will recall that Hans Eisler has indicated that he would possibly depart from the United States for Paris, France. However, he is presently under subpoena by the House of Representatives Un-American Activities Committee for appearance in Washington, D. C., on September 23, 1947. Recent information has indicated that Eisler has cancelled his departure plans and cancelled his reservations for travel to France. The possibility does exist that he may attempt to leave the United States. The Immigration and Naturalization Service and the State Department, as well as the Attorney General and the Un-American Activities Committee, have all been made aware by the Bureau of Eisler's plans and stops have been placed at all border stations, it being noted that the stops are not effective at the Canadian border. The Department has previously been advised that the Bureau will keep aware of Eisler's activities through spot surveillances; however, it is not believed that the expenses involved in the installation of this technical surveillance are warranted. *[Handwritten initials]*

ACTION

[Handwritten 'Sent' in margin] If you approve, the attached teletype to the Los Angeles Field Division will be sent, which teletype instructs Los Angeles not to make the technical surveillance but to assure coverage of Eisler's activities through informants and physical surveillance. *[Handwritten initials]*

Attachment

RAC:cmw

7-16-84
 CLASSIFIED BY: *[Handwritten: SP-7mac/eww]*
 DECLASSIFY ON: OADR

DECLASSIFIED BY *[Handwritten: SP-7mac/eww]*
 ON 9-10-84

RECORDED

[Handwritten: 100-195250-65]
F B I
 34 Ser 5 1947

EX 56
 CLASS. & EXT. BY *[Handwritten: SP-1GSK/HG]* 7-17-80
 REASON-FCIM II 1-2.4.2
 DATE OF REVIEW 7-17-90

CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

URGENT

To: COMMUNICATIONS SECTION.

SEPTEMBER 4, 1947

~~CONFIDENTIAL~~

Transmit the following message to:

SAC, LOS ANGELES

gme
1950-1-45
~~RECORDED~~

HANS EISLER, IS DASH R. REURTEL SEPTEMBER TWO LAST, ADVISING OF

EXPENSE IN CONNECTION WITH INSTALLATION OF TECHNICAL SURVEILLANCE.

EX-56

IN VIEW OF INFORMANT COVERAGE DEVELOPED AND PHYSICAL SURVEILLANCE,

IT IS NOT FELT DESIRABLE TO MAKE INSTALLATION; HOWEVER, YOUR COVERAGE

THROUGH ALL OTHER FACILITIES SHOULD BE SUFFICIENT TO ESTABLISH

SUBJECT'S WHEREABOUTS AND ESPECIALLY DEPARTURE FROM CITY. *fu*

RAC:CMW

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

DATE *10/9/80* *LS/100*

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HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

48
3-D

~~7-10-84~~
CLASSIFIED BY: *SP-7MAC/cale*
DECLASSIFY ON: OADR

DECLASSIFIED BY *SP-7MAC/ENW*
ON *9-10-84*

G. I. F. O.

INITIALED IN
DIRECTOR'S OFFICE
U.S. DEPT. OF JUSTICE
SEP 4 4 36 PM '47

COPIES DESTROYED *5-15-59*
R404

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

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

RECEIVED READING ROOM
SEP 4 4 26 PM '47
CLASS. & EXT BY *SP-16SK/NG*
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW *7-17-80*

CONFIDENTIAL
gme
jon

50 OCT 17 1947 TELEMETER

SENT VIA _____

5,34R

~~CONFIDENTIAL~~

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

CONFIDENTIAL

F.B.I. TELETYPE

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

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

DATE 10/9/80 GSK/20

[REDACTED]

DIRECTOR, FBI URGENT

ATTENTION: SECURITY DIVISION

HANS EISLER; IS - R. [REDACTED] GRANTING AUTHORITY FOR
TECHNICAL SURVEILLANCE OF ABOVE SUBJECT. INSTALLATION COSTS
WILL BE APPROXIMATELY THREE HUNDRED FIFTY DOLLARS DUE TO LACK
OF EXISTING FACILITIES. MONTHLY SERVICE CHARGED APPROXIMATELY
ONE HUNDRED SIXTY DOLLARS. INFORMANTS COVERAGE DEVELOPED IN
LOCALITY AND PHYSICAL SURVEILLANCE CONTEMPLATED TO DETERMINE
SUBJECTS DEPARTURE. SUTEL DESIRABILITY OF COMPLETING INSTALL-
ATION IF IMPORTANCE OF CASE WARRANTS EXPENDITURE.

HOOD

[REDACTED]

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

7-16-84
CLASSIFIED BY: SP-7MAC/pwh
DECLASSIFY ON: OADR

RECORDED

100-195220
FBI

Memo. Last
File. Los Angeles
Rae [REDACTED]

CLASS. & EXT. BY SP-106K/20 7/17/80
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7-17-96

[REDACTED]

CONFIDENTIAL

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

FROM : D. M. Ladd *DL*

SUBJECT: JOHANNES EISLER, aliases
Hans Eisler, Hanns Eisler, Harry Eisner
INTERNAL SECURITY - R

DATE: July 11, 1947

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

Summary

There is attached a memorandum concerning the background and activities of Hans Eisler, who is currently under investigation by the House of Representatives' Un-American Activities Committee and who it is reported will be subpoenaed to appear before that Committee on September 23, 1947. Hans Eisler you will recall is the brother of Gerhart Eisler, who was convicted of contempt of Congress and who is presently under indictment for a passport fraud violation.

Inasmuch as it is contemplated that at least portions of this memorandum will be furnished to the Un-American Activities Committee, there is also attached a copy of the previous memorandum which was prepared by the Los Angeles Field Office and given to the Committee at Los Angeles on May 1947.

RECORDED

& INDEXED

100-195240-20
J B I

ENCLOSURE BEHIND FILE

Attachments

EX-66
 RAC:mpd
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/80 BY SP1/GSK/BJ
 7-16-84 1. SP-7mac/eww

JUL 22 1947

DL
201

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
EXCEPT WHERE SHOWN
OTHERWISE

CONFIDENTIAL

July 11, 1947

CONFIDENTIAL

JOHANNES EISLER, with aliases
Hans Eisler, Hanns Eisler, Harry Eisner
INTERNAL SECURITY - R

Origin

7-16-84
CLASSIFIED BY: SP-7 mac/edw
DECLASSIFY ON: OADR

Johannes Eisler was born July 6, 1898, at Leipzig, Germany. He is the son of Rudolf Eisler and Marie Ida Eisler, nee Fischer. He is the brother of Gerhart Eisler and Ruth Fischer, both of whom have figured prominently in recent disclosures by the un-American Activities Committee of the House of Representatives.

According to a confidential source having access to the personal effects of Hans Eisler on May 30 and August 13, 1945, it was ascertained that Eisler had in his possession a rough draft typewritten document "Life History" which states that Hans Eisler graduated from high school and spent three years in the military service. He studied music in college and university and while a student held the position of teacher at Vienna People's High School and the Laborers' University. In 1924 he obtained a prize for music given by the City of Vienna, which was the highest honor a composer could attain. He moved to Berlin, Germany, at the end of 1924, where he became a teacher in the Workers' University. He immigrated to the United States in 1933 and in 1935 became a professor of music at the New School for Social Research in New York City. *qu*

(100-195220-16) Current Biography - 1942" contains a biography of Hans Eisler which lists his address as c/o New School for Social Research, 66 West 12th Street, New York City. This biography contains the following pertinent information other than that set out above: Eisler served on the Italian front during the First World War (1918) and upon his discharge from the army studied composition with the prominent modern composer Arnold Schoenberg at the Academy of Music in Vienna. Eisler's recognition throughout Europe and to some extent in the United States was brought about by his musical compositions, as well as his work on German film scores. All of Eisler's work in music was banned when Hitler came into power in 1933. He composed the musical score for the film "Song of Heroes" in 1932. This was a film on life in the Soviet Union. Eisler escaped from Germany in 1933 and thereafter worked in Paris, the United States and England. This article states that in February, 1940, the Rockefeller Foundation allocated \$20,000 to the New School for Social Research for research and study of music and films and the school in turn commissioned Eisler to work on musical scores for the New York Philharmonic. In May, 1942, the New School for Social Research granted Eisler a leave of absence to continue his work on the Rockefeller project in Hollywood. *qu*

RAC xmpd

CLASS. & EXT. BY SP-7 mac/edw 7/17/80
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7-17-90

CONFIDENTIAL

~~CONFIDENTIAL~~

According to the above biography, as well as through the result of investigation, it has been determined that Eisler married Louise Anna Gosotonyi, born March 6, 1906, at Vienna, Austria. They were married in Czechoslovakia on December 7, 1937. Eisler had been previously married and divorced, but the identity of his first wife is unknown. (100-195220-16)

Results of Bureau's Investigation Re Eisler's Background and Communist Affiliation

In the early 1930's Hans Eisler collaborated with Bertolt Brecht, a German revolutionary writer presently in the United States who is closely associated with Hans Eisler at this time. They produced a play entitled "Die Massnahme" (The Disciplinary Measure). This play has appeared in print in both Germany and Czechoslovakia. The complete play is in the possession of the Bureau and has been translated, and it is noted the authors call it an educational play. It deals with the work of four Communist agitators who go from Moscow to Mukden, Manchuria, to spread propaganda and support the Chinese Communists among the industries of Mukden. The action of the play takes place before the "Control Committee" when the four agitators return to give an account of their work and especially account for the fact that they had been forced to kill a young Communist comrade whose intentions were good but whose death was deemed a necessity by the four agitators since his activity threatened to endanger the Communist movement among the Chinese. (ibid ser. 2)

A letter dated May 12, 1930, at Berlin, Germany, is published along with the foregoing play and the letter is signed by both Brecht and Eisler. The authors defend their play, object to its censorship and suggest that the play be presented by those for whom it was intended, that is, workers, choruses, groups of amateur players and school choruses. This play is clearly of a Communist propaganda nature. (ibid serial 2)

[REDACTED] who is a confidential informant, advised on March 13, 1943, that Bert Brecht and Hans Eisler were co-authors of a march known as the "Song of Solidarity" (Solidarietaets-Lied), which was written in about 1931. According to this source, the march was adopted with the permission of Brecht and Eisler as the song of the Communist Youth Organization in Germany prior to Hitler's rise to power. (ibid ser. 2 p.5)

The February 18, 1935, issue of the Daily Worker, page 4, contains an article which describes Eisler as "the brilliant revolutionary composer of 'Comintern,' 'Rote Front,' 'Kuhlewampe,' 'Parade of the Cotton Pickers' and 'Song of the Coal Miners.' Though not yet 37, this militant worker composer has been associated with the workers' movements in Germany for the last

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

seventeen years. Through the rising of Fascism in Germany he was in the forefront of the workers resistance to Hitler. Song after song came from this tireless and prolific composer, songs that now help the masses in militant demonstrations... In addressing the delegates of the German singing societies, the Pierre De Geyter group, the Artist Union, the anti-Nazi Federation, the Workers Dance League, the Workers Music League, International Workers Order and others, Hans Eisler stated that in the American workers' use of revolutionary music, unity is achieved not only by the American workers of all nationalities but among all workers throughout the world." The article also referred to a concert on March 2, 1935, to be held in New York City, which would be one of a national tour, including Pittsburgh, Philadelphia, Chicago, Boston, St. Louis, San Francisco, and other cities in which Eisler would appear. u
2

Also in the February 18, 1935, issue of the Daily Worker, on page 7, Eisler is described in another article written by Sergi Redamaky in the following manner:

"Hanns Eisler, the famous revolutionary German refugee composer, arrived in this country a few days ago. Every effort has been made by the Hitler government to ferret out all of Eisler's music and to destroy his influence with the worker. To own one of his records in Germany is punishable by imprisonment, nevertheless, thousands upon thousands of records of Eisler's revolutionary mass songs are still played in Nazi Germany and his popularity is as high as ever there. The spreading of revolutionary music among the German workers was not an accident nor was it easily accomplished. The Communist Party in Germany had to fight the old beer garden atmosphere and nationalistic ditties of the middle class which had found their way into the masses. In this cultural and music development, the German workers were led by Hanns Eisler. The class struggle in Germany, strikes, barricades, first of May celebrations and other demonstrations are bound up with his name. Eisler is a pupil of Schoenberg. Only when Eisler came into the struggle of the working class did he find his medium and with it grew his power of composing music which expressed not only the life and battles of the German workers, but of the working class of the entire world.

"Eisler has taken an active part in the struggle of the working class of Germany. That is why his songs find instant responses from the masses. The workers and peasants of the Soviet Union were quick to appreciate this and his 'On Guard,' 'Comintern' and others are tremendously popular. The revolutionary movement under the leadership of the Communist Party has brought to its rank many musicians whose activities are of great help to the class struggle. Eisler is one of the leading spirits in music for the worker and outstanding as a musician, a comrade and always on the battle line with the rank and file." (100-195220-3)

~~CONFIDENTIAL~~

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According to the records of the Immigration and Naturalization Service, Eisler first entered the United States on February 13, 1935, at New York City. He left May 4, 1935, and again entered October 4, 1935, at New York City. He departed from the United States in December, 1935. Regarding his first trip to the United States, it is noted that according to the highly confidential source having access to Eisler's personal effects on May 30 and August 13, 1945, at Los Angeles, California, Eisler is mentioned in a Russian language article which appeared July 20, 1935, in the issue "Soviet Art" published in the Soviet Union. The article quotes Eisler at length and is prefaced by a remark that Eisler's first words to the interviewer upon arrival in Moscow were his impressions of the "new face of Moscow" and especially of the difference between it and what he saw in the capitalistic countries. Eisler is then quoted as saying he made a picture in London entitled "Abdul the Damned," which was based on the Turkish Revolution of 1908. He states that this picture included such contemporary episodes as the anti-Soviet burning of union homes, the punishment of revolutionists, the underground work of the Communist Party, etc. He stated that the film was produced through the efforts of political immigrants from Fascist Germany. Eisler also related that while in London he, together with Bertolt Brecht, wrote "Song of the United Front," which he stated he later discovered to be the favorite song of the "American proletariat." The article then describes Eisler's concepts on his trip to North America and he states that his purpose was to "actively support the anti-Fascist federation in the United States." He stated that there is a strong sympathy in the United States toward the Soviet Union and that a person returning from the Soviet became the delegate for many requests "to accurately portray life in a country of conservative socialism." Eisler then refers to his most dramatic moment on the trip, which he says was his visit "to the unjustly suffering revolutionary, 18 years imprisoned in an American prison, Tom Mooney." He states that he was permitted a short ten-minute interview with the "prisoner of capitalism," but that this was insufficient for him to tell Mooney what he wanted to know most of all, namely "the new life of the proletariat of 1/6 of the entire globe." X X X u

In the article Eisler comments that he had been invited as a professor of music at the New York "New School for Social Sciences," which he was glad to accept because it "will give me the opportunity to teach new ranks of revolutionary composers." Other articles regarding Eisler's visit to the Soviet Union subsequent to his trip to the United States were noted among his effects. One dated July 18, 1935, appeared in the Moscow Daily News. In this article Eisler is quoted as saying he would return to America in the fall, where he would teach at the New School for Social Research in New York City. X X X u

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This highly confidential source having access to Eisler's personal effects also made available an article in the Russian language which appeared in the July 22, 1935, issue of "Pravda," which article was written by S. Tretyakov. The article is quoted in part as follows: *RU*

"For us, Eisler -- is first of all a song. The -- 'Red Wedding,' the -- 'Comintern.' With the songs of Eisler on their lips, the Foreign living proletariats fought in the barricades of Berlin and Vienna. With the songs of Eisler they demonstrated in Zurich and Antwerp. With the songs of Eisler they stood in picket lines in Copenhagen and Manchester.

"Eisler finished his education brilliantly. Everything pushed the composer towards an easy road of life. But he did not take it. Too disgusting to him was the bourgeois concert hall where, in a musical narcosis, the gourmands made their discoveries with relish. A feeling of anarchist protest awoke in the young composer.

"In 1927 Eisler wholeheartedly entered the proletariat 'agitpropgroup' (agitation propaganda group) movement and began work as a political music journalist.

"'Song of the Miner,' 'Invalid's March,' 'Song of Solidarity,' march 'Defend the Soviet Union,' 'Song of the Unemployed,' this is only a small part of the great list of Eisler's political songs. Unfortunately, only a few of them are published by us. *J*

"With all of his natural fighting temperament, Eisler tore into the reformistic song group, forming a communistic wing. The battle was successful. It drew the attention of the entire musical world, gathered travelers, and cultivated such revolutionary musicians as Rankel, Fogle and Volpe.

"At the same time, a strong tie was formed between Eisler and dramatist Bert Brecht. Together they worked out the theory of the 'pedagogic' theater, wishing to make it especially active in the work of political agitation and propaganda.

".....Now he is writing a symphony dedicated to the prisoners of fascist concentration camps, based on the 'Song of the Swamp Soldier' and composed by the captives.

"He has been with us before. He made notes on Kazak melodies on the steps by Mt. Magaitnoi where the Young Communists were building a blast furnace. It was about them he wrote the 'Ural Young Communist.'

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"He has traveled in Europe and in America. Everywhere his arrival awakened the revolutionary movement of music and the choir. Eisler's song is the song of political warrior. New York University has invited him to a professorship.

"Eisler can help many in the Soviet choral movement. Our nation needs songs and knows how to value a good one. This is obvious in Eisler's 'Comintern,' deeply imbedded in our golden song fund."

(100-195220-16 p. 9,10)

In a brief article under the date of July 27, 1935, appearing in "Pravda" Eisler is mentioned as having arrived in Moscow and is described as a "representative of the International Union of the Revolutionary Theater." Also, according to this confidential source, Eisler's scrapbook contains an article which appeared in the "Evening Moscow" newspaper sometime during July, 1935. This article reads in part as follows: "The name Eisler is not vainly associated with such names as Frederick Wolf, Bert Brecht and Irvin Piskator. These are the names of our foreign living comrades who have made their talents into a sharp weapon for Communists." The article states that Eisler attended the International Musicians Olympiad as a representative of the International Union of the Revolutionary Theater and concerning this Eisler is quoted as follows in the article: "This celebration may boldly be called an expression of solidarity between the Czechs and German labor living in Czechoslovakia. When the first columns with Red banners waving appeared on the scene, eyes of the German workers filled with tears upon the sight of this anti-Fascist demonstration

The scrapbook also contains an article in the Russian language which appeared in the "Literary Gazette" in Moscow, Russia, dated July 30, 1935. It is set out in part as follows:

"I found Hans Eisler at work. He was dictating an article for one of the Moscow newspapers. While waiting for my interview, I began to examine some books which were placed in a small group on a shelf. 'Companions Forever' -- 'Revolutionary Artists' -- Marx--Engels--Lenin--and Stalin. My attention was drawn to the German translation of 'Chapaev.'

"Only recently have I 'cracked' Purmanov," smilingly said Hans Eisler. "I read 'Chapaev' all the way from America to Europe. What strength! What bottomless, revolutionary passion and energy! I couldn't tear myself away from this book. These are the talents which we revolutionary writers and artists of the west must have. In what is the uplifting strength of such works as 'Chapaev.' It is that in them is revived not only the magnificent talents of the artists, but also the fiery Communistic ambition. Only that kind of unity can give creations of heroic strength."

(100-195220-16 p.7-15)

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The Immigration and Naturalization Service files contain a letter dated October 6, 1935, from J. E. Wilkie, Secretary of the Arizona Peace Officers Association, written to Frances Perkins, Secretary of Labor, protesting to the Department of Labor the right of Hans Eisler to remain in the United States and engage in a concert tour of this country. The letter states that Eisler had remained for many months in Moscow and had again reentered the United States "to aid his fellow Communists in arousing mass feelings. Eisler's songs and compositions are all of a revolutionary and propagandical nature, being designed for the most part for workers' choruses and his activities in proceeding hither and yon about the United States to appear under Communist auspices are believed to be sufficiently detrimental to our already steadily menaced peace and tranquility to warrant his expulsion from this country." (100-195220-3 p.3)

It is noted that this letter was written two days after Eisler's second entry into the United States on October 4, 1935, at New York City. The Immigration records reflect that Eisler stated on this second trip that he was destined to the "New York School for Social Research" and that he intended to remain in the United States for a period of six months. Eisler actually left in December, 1935.

A highly confidential source having access to Eisler's personal effects on May 30 and August 13, 1945, at Los Angeles, California, made available from Eisler's scrapbook an article contained in the November 22, 1935 issue of the Daily Worker. This article is a review of the play "Mother" written by Bert Brecht and based on Maxim Gorky's novel of revolutionary Russia. The article states that Hans Eisler wrote the music for this play. *Ju* (ibid serial 15 p.15)

The Daily Worker for December 19, 1935, contains an article entitled "Working Class Song Records." This article advises that "working class and revolutionary songs were being recorded for distribution to the working class. Hans Eisler, the world's acknowledged master composer of workers' songs, garnered the finest of his melodies." The article continues by stating that the song "Comintern" is undoubtedly one of Eisler's most popular songs and "has been sung throughout the world for the past eight years and still stirs the crowds at outdoor demonstrations and political meetings." *Ju* (ibid 16 p.16)

According to the source having access to Eisler's scrapbook, it is noted that contained therein is a newspaper article dated January 17, 1936, in the English language. It is not indicated where this article was published, but it has been confirmed that it is from the Daily Worker. This article is entitled "Eisler's Songs Will Feature Lenin Meeting." The sub-title is "Browder, Ashford and Amter to Address Memorial." The article states, "Well known songs by Hans Eisler, internationally famous revolutionary composer, will feature *Ju*

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the musical program to be played and sung at the Lenin Memorial Meeting in Madison Square Garden, Monday, January 20 (1936)." This article states that the International Workers Order Band would play Eisler's songs and would feature a new arrangement of the "Internationale." Also, that they would play Eisler's most popular composition, "Red Front," "Comintern," and "United Front." The article stated that Earl Browder, General Secretary of the Communist Party of the United States, would speak for forty-five minutes and discuss Lenin's work in building the Russian revolutionary movement. (ibid serial 16) 2 a

[REDACTED] confidentially advised Bureau agents that there was an individual in the United States by the name of Edwards who was said to be the Communist International representative in this country. According to this informant, Edwards had no first name and was known [REDACTED] b7
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[REDACTED] only as "Edwards." However, informant stated Edwards can be further identified by the fact that his brother is Hans Eisler, a composer believed to be a naturalized American citizen. The informant further stated that Eisler entered the United States not primarily for the purpose of composing music but rather to contact the OGPU and conduct activities. [REDACTED]

(ibid serial 3 p.9)

Hans Eisler next entered the United States on January 21, 1938, at the port of New York. The Immigration records reflect that his last permanent residence was listed at that time as Vienna, Austria, and his intended future residence at the time of issuance of his passport was Vienna, Austria. Eisler was accompanied by his wife, Louise, also known as Lottie Eisler. The Immigration records reflect that on June 8, 1938, subject applied to extend his temporary visa and also applied for immigration to Cuba with permission to reenter the United States. (ibid serial 3)

On August 9, 1938, the Immigration authorities directed a letter to Dr. Alvin Johnson, Director of the New School for Social Research, advising that Mr. and Mrs. Hans Eisler had been granted an extension of time until January 21, 1939, to remain in the United States. Prior to this Eisler had been questioned by the Immigration and Naturalization Service on June 10, 1938, at which time he advised that since his entrance in January, 1938, he had been lecturing under the auspices of the New School for Social Research and had been offered a five-year contract at \$3,000 a year. In direct answer to the question, "Have any of your compositions been used in connection with political or patriotic songs?" he answered, "In Germany I wrote songs which were anti-

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Nazi in character. I am a refugee." He was asked if those songs were Communist in character and he answered, "No, only in character against Nazi Germany." He also stated that his reason for desiring to reenter the United States by way of Cuba was because of his anti-Nazi belief. He advised that he had been exiled from Germany because he was against Nazism and Fascism. (ibid serial 3)

In August, 1938, Mr. Walter Steel testified before the Dies Committee as follows: "The Timely Recording Company of New York City produces and sells Communist propaganda records for amplifying systems. These records deal with various angles of Communism. Some of the recorded songs are 'Rise Up,' 'Internationale,' 'Forward,' 'United Front,' 'Soup Song,' 'Sid Down' and 'Solidarity.' These records are produced under the supervision of the German refugee Hans Eisler, who we understand is connected with the Work Projects Administration." Mr. Steel further testified "Music and dancing are (by) no means neglected by the radicals and their allies for the purpose of subversive propaganda. However, in the revolutionary work is Hans Eisler, alien revolutionary composer who went to Moscow for several months' inspiration. His return on a visitor's permit was widely lauded in the radical press of the United States of America, but there have been many protests to the Labor Department by non-radicals because of his acquired permission from Secretary of Labor Perkins to reenter this country." It is noted in this regard that the Bureau conducted an inquiry regarding Hans Eisler's alleged employment with the Work Projects Administration and it was determined that the records of that organization failed to reflect anyone under that name having ever been employed by them. (ibid X & XI)

The Immigration records reflect that on March 4, 1939, Eisler and his wife were advised that they were to depart from the United States on or before March 7, 1939. However, this was subsequently changed so that Eisler and his wife could remain in the United States until April 7, 1939.

The Immigration authorities on March 27, 1939, questioned Hans Eisler in connection with certain articles appearing in the Daily Worker which have been set out previously in this memorandum. Eisler stated that he was not responsible for these articles appearing in the Daily Worker or in any other newspaper of the United States, although he was aware of certain articles appearing in the Daily Worker concerning his activities. He stated that he had been in Boston, Massachusetts, to speak to the Jewish "Gesangsveren," which he explained means a singing society. Under further questioning Eisler stated that he was not a member of the Workers Party in Germany, where he had last been in 1933. He also stated that he was not a member of the Communist Party. (ibid serial 3 p.5)

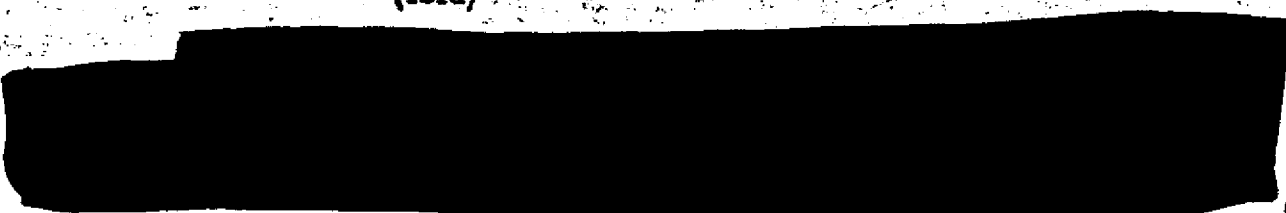
In connection with various concerts given by Hans Eisler, he stated he had given concerts at the Mecca Temple in New York City and in theaters in Boston, Massachusetts, and Chicago, Illinois, the itinerary of these trips being

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arranged by the anti-Nazi League in New York City. Eisler continued, stating that he was in Moscow in 1936, remaining there for a period of eight weeks. He stated that all of his concerts there were given under the auspices of the Communist Party. However, he stated he was invited to Moscow by the Concert Bureau. He admitted also that he was paid by certain Soviet officials in Russian money for conducting these concerts. Eisler denied that he desired any change in the United States form of government or its school system. In direct answer to the question, "What system of government would you say is superior - the United States Government or the Soviet form of government?" he answered, "The United States system of government is superior." (ibid serial 3, p.5,6)

On the same date, March 27, 1939, Eisler's wife was questioned by the Immigration authorities, at which time she identified herself as an author. The Immigration file contains correspondence on behalf of Hans and Louise Eisler written by Carol King with offices at 100 Fifth Avenue, New York City. It is noted that Carol King is a prominent Communist attorney in New York City and is presently representing Gerhart Eisler and appeared with him before the recent hearing held by the House of Representatives un-American Activities Committee, at which time Gerhart Eisler refused to be sworn as a witness. By letter dated March 15, 1939, Carol King protested the Eislers' departure from the United States and advised the Immigration authorities that she would appear in Washington shortly after the date of the letter on their behalf and requested an extension of time pending this appeal. The Immigration authorities requested Eislers to leave the United States on or before April 15, 1939, and they actually left at Laredo, Texas, on April 12, 1939. They reentered the United States at Laredo, Texas, on September 11, 1939, and were granted a visa to January 28, 1940 (ibid serial 3 p.6)

On July 17, 1940, a warrant was issued by the Immigration and Naturalization Service instructing that Hans and Louise Eisler be arrested inasmuch as they were in the United States in violation of the Immigration Act of 1924, in that they remained in the United States for a longer time than permitted under the regulation. The Immigration and Naturalization Service was informed by the authorities at Calexico, California, that the subject and his wife had left for Mexicali, Mexico, through Calexico on September 19, 1940. At that time the Calexico Immigration Office was not aware that a warrant was outstanding for the subject and his wife. On September 20, 1940, according to the Immigration records at Ellis Island, Eisler and his wife were issued non-quota visas by the American Consulate at Mexicali, Mexico. (ibid)



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On September 26, 1940, a hearing was conducted by the Immigration Hearing Board, at which time Eisler and his wife were placed under oath. On the basis of the information obtained at this hearing, the Immigration Board decided against the issuance of non-quota visas for Eisler and his wife. The transcript of the hearing was submitted to the Board of Appeals in Washington, D. C., and the subject and his wife were subsequently granted the visas for which they had applied. It is noted that in this transcript the subject and his wife made statements under oath which do not coincide with information developed during the course of the Bureau's investigation. Eisler stated he was not a Communist and although specifically asked about it he denied that he had ever written music for Communist productions. It appears the Immigration and Naturalization Service authorities had doubts along this line and the subject was

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asked about the nature of "Die Massnahme," for which the subject wrote the music. Eisler referred to this play as "The Expedient" and stated it was not Communistic in nature but that it concerned the unification of China. As previously stated in this memorandum, the title of this has been otherwise translated as "The Disciplinary Measure" and is a play which advocates world revolution and openly identifies itself with Communism and Moscow as its headquarters. Eisler also stated under oath that he was in Russia in 1935 and 1936 for the purpose of directing concerts in which his compositions were played. Eisler side-stepped the question as to whether he had been in Russia on any other occasions, according to the Immigration authorities.

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The INS records reflect that the warrant of July 17, 1940, outstanding for the arrest of Hans and Louise Eisler was cancelled and on October 22, 1940, they were admitted as non-quota immigrants. The basis for this status was the subject's occupation for two years immediately prior to application with the New School for Social Research. At that time the subject was traveling on a passport issued by the Consul General of Czechoslovakia in New York City. This passport was issued March 11, 1940, and was valid until March 10, 1941. It listed the subject's nationality as "uncertain." His wife had a similar passport in her possession and it is noted that her nationality was listed as "unknown."

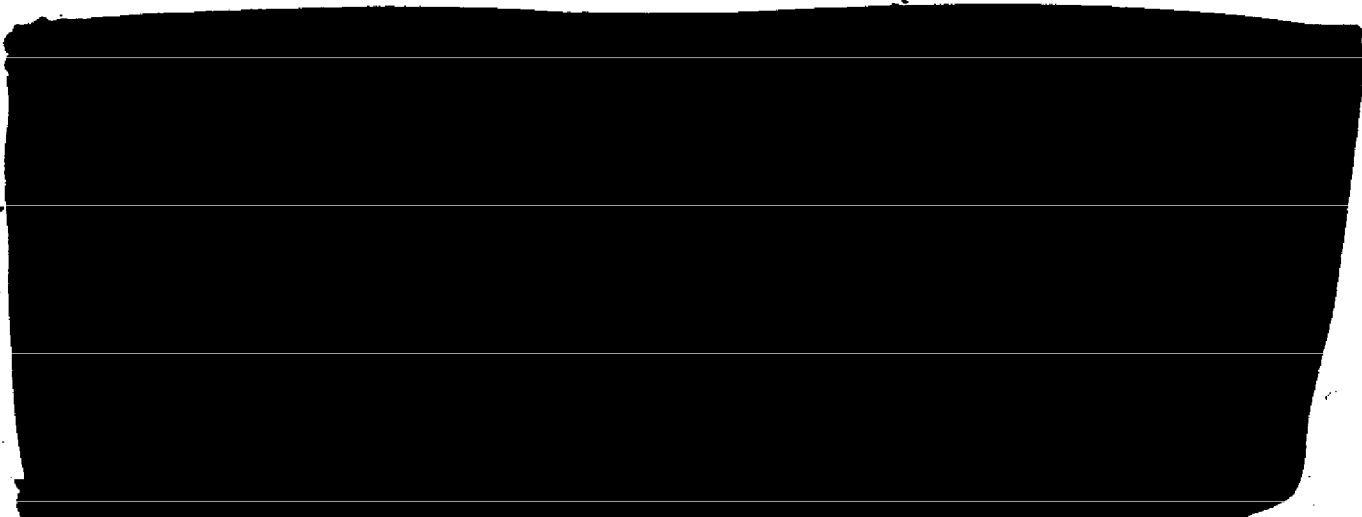


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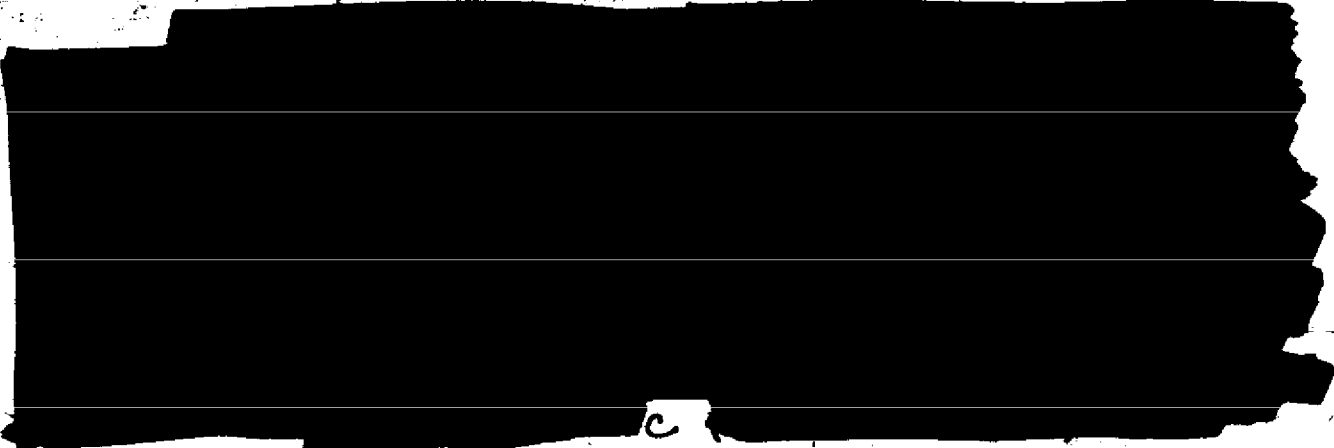
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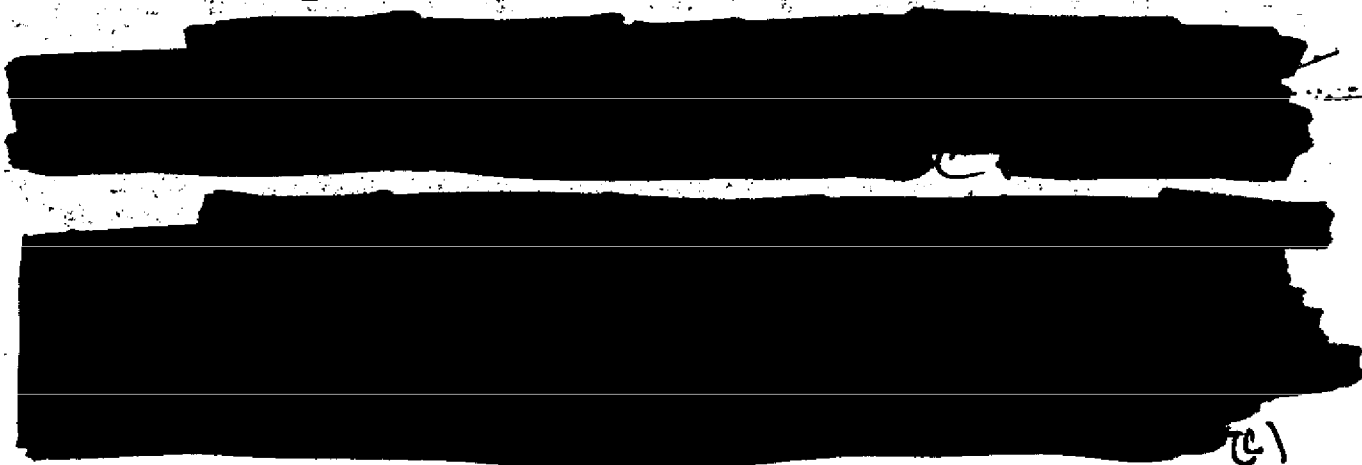


(ibid serial 21)

Hans Eisler traveled to Mexico sometime during the latter part of 1940 and reentered the United States upon a reentry permit dated January 6, 1941.



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(100-203581-1769 p. 54; 100-203581-2321)

Ruth Fischer is the sister of Gerhart and Hans Eisler. It is noted that she recently testified before the House of Representatives un-American Activities Committee, at which time she identified her brother, Gerhart, as a comintern agent in the United States and as a "dangerous terrorist." She also identified her brother Hans Eisler as a music composer in Hollywood who is a Communist and whom she also described as "dangerous." Ruth Fischer has furnished to the Bureau information relative to the Free German Movement in the United States and Mexico. She has identified her brother Hans as active in this movement. In May, 1944, Ruth Fischer conferred with Bureau representative at which time she advised that she considered her life to be in danger due to her expose and denouncements regarding various pro-Stalin German refugees in the United States. She furnished to the Bureau numerous "exhibits" setting out her reasons for believing that her life was in danger and indicating that the NKVD would possibly "resort to violence in an effort to silence her."

Among the "exhibits" furnished was a letter which Ruth Fischer wrote to her brother Hans Eisler and his wife, Louise Eisler, dated April 27, 1944. In this letter Ruth Fischer advised him she felt her life was in danger and accused him and her other brother, Gerhart Eisler, of being agents of the OGPU. She stated in this regard, "If the local branches of the GPU can succeed in making a clever arrangement for a natural death -- it will not succeed this time. Not for you nor for Gerhart Eisler, Chief of the German GPU Division in the United States, the dreamer of the 'fictional battles with machine guns' whose dreaming consisted of fifteen years of betrayal, the corrupt liquidator of Chinese, German, Spanish and anti-Stalin comrades. This time it will not be made so easy for you. You always play with terror and are always afraid to take the responsibility for your acts. I have made the following preparations: 1-Three physicians have given me a thorough examination. I am now in good health. There is no cause for a natural death. I am constantly under a physician's care and am taking care of myself in a sensible manner. The doctors are informed and in case of any trouble will testify accordingly. 2-A number of reputable journalists and politicians have been informed and possess a copy of this letter. A number of German immigrants have also been appraised." The above information, as well as additional information in the Bureau's files concerning Ruth Fischer, was furnished on May 12, 1944, and June 12, 1944, to the Attorney General.

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During November, 1946, a series of articles were published in the Los Angeles, California, "Examiner," which were written by Ruth Fischer. These articles exposed her brother Gerhart's connection with the Communist organizations and also involved her brother Hans Eisler. In one installment Ruth Fischer wrote that Hans Eisler followed Gerhart to America in 1935 and they met in New York City. She commented that Hans traveled back and forth between the United States and Europe, making several trips to Russia to show his continued loyalty. In another installment, Ruth Fischer wrote she tested Hans degree of subservience to the Communist Party by telephoning him that he had new instructions and that he was to go to the corner of Rue Amsterdam and Place Clichy and there await a major she knew. Hans agreed to this arrangement. Upon another occasion, Ruth Fischer reports Hans talked with her during the Moscow trials and, according to her, Hans became hysterical with the thought that he and Gerhart might feature in one of the Moscow defendants' long-winded accusations. Hans Eisler begged Ruth Fischer to let it be known that for years they had no connections, since Ruth Fischer was out of favor with the Communist Party. (100-195220-31 p.6)

According to the highly confidential source having access to Hans Eisler's personal effects in 1945, Eisler maintained a list of books which he had apparently left in New York City. The majority of these books related to studies of the Communist ideology. The first ten books listed by Eisler on this list are as follows: ✕

"MARX: 'Capital' in three volumes
MARX: 'Collection of Essays'
MARX: 'Criticism of Political Economy'
ENGELS: 'Ludwig Feuerbach'
MARX-ENGELS: 'Letters'
LENIN: 'About the Soviet State'
LENIN: 'From His Philosophical Heritage'
ZETKIN: 'memories of Lenin'
'Leninism', four issues
LENIN: 'Complete edition in three volumes.'"

(100-19522016 p.16)

Eisler's Contacts in the Los Angeles Area

██████████ who is a confidential informant and who is ██████████

██████████ advised that among the German refugees who are sympathetic to the Soviets are Hans Eisler, Bert Brecht, Lion Feuchtwanger, Heinrich Mann and others. He further stated that undoubtedly, if any one of the above individuals were given an invitation to return to Germany they

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would no doubt accept. This informant identified Hans Eisler as being very active in the Free German Movement in Los Angeles and stated this group, including Hans Eisler, has been very close to Mr. and Mrs. William Dieterle and Charlie Chaplin, who have been prominently associated with the Communist Party. *qu*

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qu (ibid serial 4)
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[REDACTED] a confidential informant who knows [REDACTED] Eisler is the composer of music set to the picture "Komsomol" (Song of Heroes) produced in Moscow in 1932. The scenario for this picture is credited to Joris Ivens, who is known to be a close personal friend of Eisler. This picture is described as the film of the Soviet League of Youth, which reveals a completely new sociological outlook. The informant states that the name "Komsomol" is that of the Young Communist League in Russia and that the translation of the title by the authors as "Song of Heroes" is entirely inaccurate. Eisler also collaborated with Joris Ivens in 1934 and 1938 in making the pictures "New Earth" and "Four Hundred Millions." Also, according to this informant, the subject met with Joris Ivens on the evening of May 8, 1943, in Los Angeles. A surveillance by Bureau agents identified nine other individuals who met with Ivens and Eisler at the home of Oscar Homolka in Bel Air, California. Three of the individuals at this meeting are known Communist Party members. *qu*

(ibid)

On September 15, 1943, a technical surveillance was established at the home of Hans Eisler, 1650 Amalie Drive, Pacific Palisades, Santa Monica, California. This technical source was discontinued on February 10, 1944, due to non-productivity. However, during the time that this installation was in effect it was noted that Hans Eisler was in direct contact with his brother, Gerhart Eisler, and was further in close association with known Communist Party members in the California area, as well as with members of the Soviet Consulate. It was further developed that Eisler was in close touch with Bertolt Brecht, Lion Feuchtwanger and other individuals active in Communist affairs, as well as the Free German Movement. *qu*

(ibid serial 8, 13)

On September 27, 1943, Assistant U. S. Attorney John M. Gault, having considered the facts in the Hans Eisler case, advised that no request would be made for a Presidential Warrant for the subject's arrest as a dangerous alien enemy at that time. Mr. Gault referred to the collaboration between the subject and Bertolt Brecht and the similar nature of the facts in their individual cases.

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He further referred to the decision of the Department in the alien enemy case against Bertolt Brecht, stating that no Presidential Warrant was authorized for Brecht's arrest under the existing conditions since Brecht's beliefs seemed to be anti-Nazi and anti-Fascist and, therefore, was not considered a danger to the war effort of this country. Mr. Gault stated that his decision on the Eisler case was based upon that of the Department in the case against Brecht.

The Bureau's investigation has also reflected that Eisler has been in close personal contact with Friedrich Christian Lang, who is a motion picture director in Hollywood and who is a known Communist and affiliated with the Free German Movement. Lang collaborated with Bertolt Brecht in 1943 in the motion picture "Hangmen Also Die," for which Hans Eisler wrote the music. Eisler is also known to be a contact of Clifford Odets, a playwright in Hollywood who is said to have written several plays produced by the Communist Party. He is a reported member of many Communist front organizations and has been active in all Communist affairs in California. He assisted Hans Eisler in obtaining a position with RKO Studios in Hollywood, California.

[REDACTED]

Other individuals who are acquaintances of Eisler and who are reported as having Communist sympathies and connections with the motion picture industry include J. W. Losey, director and producer; [REDACTED] John Garfield, actor; Oscar Homolka, actor; [REDACTED] Jean Renoir, writer and director. *qu*

(100-203581-3702)

According to a confidential report from the 11th Naval District Intelligence Office, San Diego, California, Hans Eisler has used the name Harry Eisner in certain activities in the Los Angeles area, especially in connection with his membership in the Hollywood Writers Mobilization and as chairman of Los Angeles Lodge 487, B'nai B'rith, Room 407.

(100-195220-31 p.21)

As has been set out previously, on May 30 and August 13, 1945, the personal effects of Hans Eisler maintained at his residence were obtained through a confidential source. It is noted that among the letters in Eisler's possession there were several indicating he has been in close touch with [REDACTED]

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[REDACTED] The Bureau investigation does not reflect that the Eislers are separated at this time [REDACTED]

(100-195220-9,16)

Collateral Information

Hans Eisler appeared on May 12, 1947, before the Sub-Committee of the House Committee on Un-American Activities in its session at the Los Angeles Biltmore Hotel. It has been reported that Hans Eisler evaded questions and was so unsatisfactory as a witness that the Committee summoned him to appear before a complete Committee investigation in Washington, D. C. on June 16, 1947. This appearance before the Committee was subsequently canceled; however, it has been indicated that Eisler will be requested to appear before the entire Committee on September 23, 1947. According to the records of the State Department, Hans Eisler, on June 19, 1947, made application for an exit permit in order to proceed to Paris, France. On this application Eisler listed as references Clifford^d Odets, previously identified in this memorandum, and Salka Viertel, who is the subject of a Bureau Internal Security - R investigation. Salka has been active in the Free German Movement and has associated with many known Communist sympathizers, including Charles Chaplin, Bertolt Brecht, Clifford Odets, and others. The House Un-American Activities Committee requested the State Department to withhold any action on Eisler's application for an exit permit and further requested that he not be allowed to leave the United States. The State Department records reflect that no action has been taken on Eisler's application and that officially it is in a "pending" status.

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The Washington Times-Herald for July 10, 1947, in an article, stated that Ruth Fischer, the sister of Hans Eisler, has indicated that she believes Eisler has skipped the country and gone to Mexico. Other newspaper stories indicated that Eisler had previously advised that he would appear as a witness at Gerhart Eisler's trial on charges of passport fraud.

The Bureau has furnished to the Department copies of all reports in the Eisler investigation.

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Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON ✓
 FROM : L. B. NICHOLS
 SUBJECT:

DATE: 9/6/47

64-247078
 ALL INFORMATION CONTAINED
 HEREIN IS UNCLASSIFIED
 DATE 7/17/80 BY SP-16SK/HG
 7/16/84 SP-7MAA/REDA

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

I am attaching hereto a memorandum on Hans Kessler, together with photostats of newspaper clippings, which it is suggested we give to Congressman Thomas of the Un-American Activities Committee. This memorandum is based upon a complete file review prepared by the Security Division. I believe we have deleted all material which might be embarrassing to the Bureau and I think the memo is entirely satisfactory to give to Congressman Thomas.

Attachment

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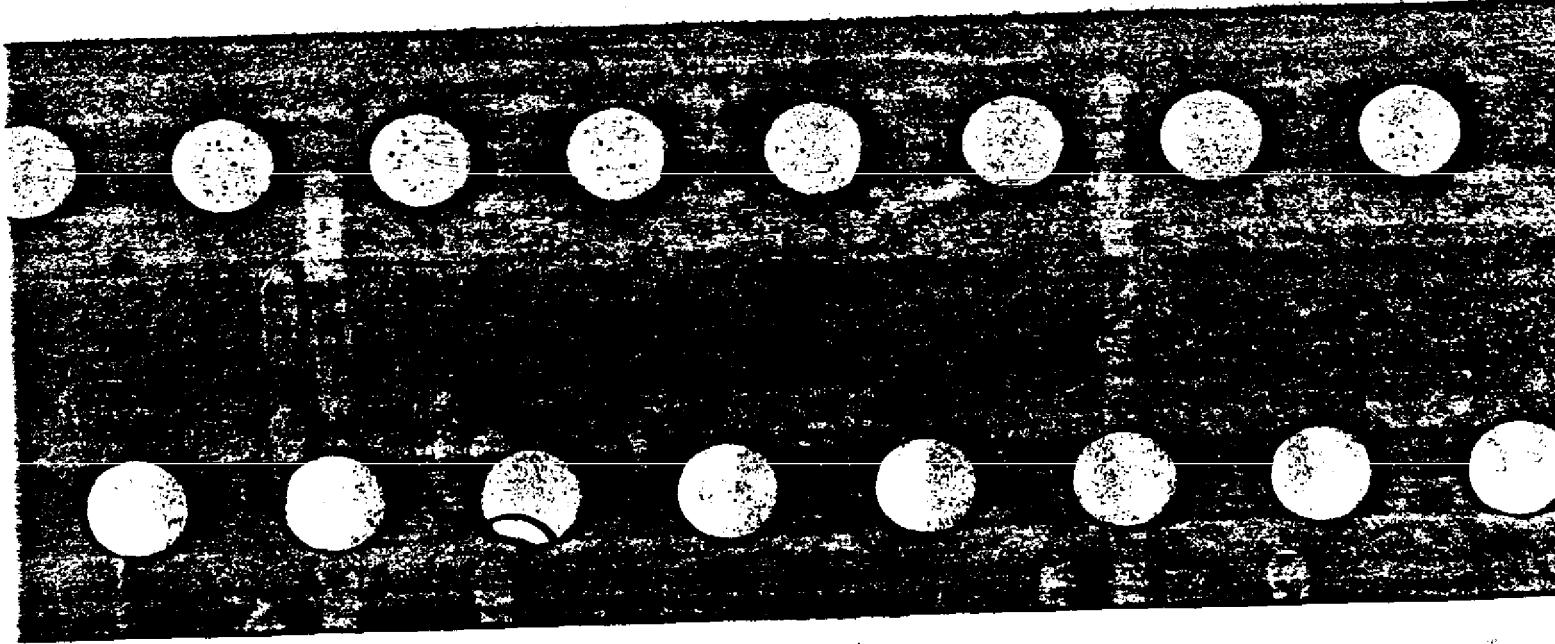
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ANNIHILATION OF ART

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

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

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

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

DECLASSIFIED BY 9145 a/c/w
ON 12/10/05

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REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7-7-97

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Even though it is possible to notice a few meager efforts for "unification" of the opera by the Fascists it is impossible to point out even one successful attempt along this line. Recently several opera premieres were produced in Germany, but not one of them aroused any enthusiasm even on the part of the most ardent patriots of Fascism. The libretto of the new Wagner-Regeni opera "The Favorite" which is based on material from the works of Victor Hugo, is the most typical example of imitating (if not outright copying) models of so-called "neo-classic" music, cultivated by certain groups of musicians before Hitler's rise to power. In any case this opera contains nothing more original than the latest opera by Richard Strauss "The Taciturn Woman" which almost provoked a scandal, as the libretto was written by a "non-Arian," Stephan Zweig.

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

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

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

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

An American bourgeois journalist interviewed me in Hollywood and while questioning me about Hitler asked whether the Fascist leader is a

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musician. "Yes" I answered, "he is a virtuoso since he has been capable of destroying the high German musical culture in such a slow time."

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

I am still looking into the future optimistically, since I believe in the inexhaustible power of the organized masses. The dark epoch of Fascism makes it apparent to every honest artist that the only possible road to creative power is close cooperation with the working masses. Only in the revolutionary struggle can the artist attain his personality.

In Fascist Germany revolutionary musicians are almost completely deprived of the opportunity to work. But the revolutionary musical movement is expanding and gathering strength. More and more frequently outstanding English, French, American and Czechoslovakian artists join the revolutionary front. There are many examples. A well known Czech composer, master in "quarter-tone" music, is writing an opera on the libretto from Theodor Glažov's work. The old French professor, Coquelin, master of counterpoint wrote a remarkable composition -- the song "Liberate Telman." The English composer Alan Bush is collaborating with the Worker's Musical Movement.

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

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

HANS EISLER

Translated from the Russian Newspaper
"SOVIETSKOE ISKUSTVO," Moscow
July 29, 1935.

O. L. McMahon

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HANS RIESLER NARRATES

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

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

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

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

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

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

While in England I wrote the music for the film "Abdul-Hamid" (or "The Fall of Dictatorship") which is attracting so much attention. It is about the struggle of young Turkish revolutionaries with the Feudalists. In spite of the historical subject matter, it is easy for the attentive observer to see features which make the old Turkish dictator a kin to the living Reichskanzler. Grune produced the film. It was very successful. The leading role of Abdul-Hamid was brilliantly played by the noted actor, Fritz Courtner.

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ON 10/10/85

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Among the other works composed by me while in London, one can mention the music I wrote to Ernst Toller's "Put Out the Fires" which deals with the revolutionary insurrection of the German sailors in 1917 as well as the small volume of revolutionary songs. In my opinion "Anti-war" and "Song of the United Front" are the best.

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

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

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

Who are they? They are Aaron Copland, Henry Cowell, Director Riger (greatest pedagogue in music), the noted musical theoretic, Prof. Sieger, the greatest authority on contemporary music, Slominsky, and finally the brightest star on the American musical firmament, the most exalted conductor, Leopold Stokowsky. Recently he even risked playing the "International" at one of his philharmonic concerts: An unheard-of scandal almost developed which however was hushed up just in time.

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

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

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

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

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

Upon my return to America I shall certainly give an account of everything I have seen. The working class and the progressive intelligentsia over there follow every step in the life of your great native land. This sympathy is far from passive. I shall never forget the stirring impressions received at two grandiose meetings in New York, organized as a protest against Hearst's mendacious attacks on the U.S.S.R. More than 35,000 people took part in this meeting. Men and women of the working class gave their hardearned money, they took off their rings, earrings and cried: "Print newspapers contradicting Hearst!"

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

TRANSLATION FROM THE RUSSIAN
From VECHERNJAYA MOSKVA, Moscow
June 27, 1935

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ONE MORE

By FRANK C. PALMER

MRS. ROOSEVELT is back in the news again. She is a central figure in the story of Hiram Eider, the Hollywood musical singer whose affairs are about to be explored by the House committee on un-American activities.

Hiram is the brother of Gerhard Eider, apparently convicted Communist agent who thought he could seduce the Negroes of the U.S.A. into Communist revolt by providing them a Negro Soviet republic down in Dixie.

Just to give it to you in a capsule, Hiram Eider wouldn't be in the U.S.A. today except for Mrs. Roosevelt's meddling in State department matters. You will soon be hearing about some letters she wrote Sumner Welles when he was undersecretary of state. One of these goes as follows, and is on White House stationery:

"Dear Sumner:
The Eider case is a hard nut to crack, isn't it?"

And is signed, of course, "Eleanor."

"Dear Sumner" didn't want to crack that hard nut, but "Eleanor" kept on needling him until heaved in and "rescued" this invaluable character, Eider. It will all be on page one, shortly. Just don't miss it.

FOR the moment let's have a brief look at another character the House committee should meet. Name of Selden C. Menefee.

Menefee was born in The Dalles, Ore., June 3, 1908, and like so many of his kind, early latched onto the teaching profession as a way of making a living and influencing others.

In 1933, he was a leader of the West Coast branch of the Young Communist League and editor of a Red tabloid, *Voice of Action*.

He became secretary of Teachers Union Local No. 41, in Seattle, but was soon expelled from the Thursday Noon club, a University of Washington campus club, and then from the university itself.

In 1937, the Seattle Trades and Labor Council also expelled him.

ALL because of his notorious Communist activity, which included campaigning for Earl Browder for President of the United States and most of the other routine front-man work that goes with Communist activity.

One of his little jobs was to help get Rep. Hugh Delaney into Congress and everybody here remembers Delaney's dinkiness with Vice Marston's help to see which one could be the bigger dope.

WHEN the war came on, the federal communist network organization opened up its foreign broadcast intelligence service, the forerunner of the copy station of America and organizer of most of the stuff that later went over to the State department with the Nazis.

And who should come up on the pay roll but Selden C. Menefee and his little wife, Eleanor.

He had already been several times on the pay roll of the WPA, NLR, and the FBI.

But his record worked so well for the government that he was given a special promotion to the rank of chief clerk.

Seven University of Washington students in other positions in Seattle were given government employ in acknowledgment of his selection. His public and well-known work as a writer, speaker, and organizer of Communist activities was put together in a book.

BUT while that was going on, Menefee was over to the State department with the title of the co-ordinator of information. It was not Secretary of State Ed Stettinius, however, who the matter up was anything like that.

The result was a civil service commission finding that Menefee was ineligible for United States government service.

After that, Menefee put in his time with Communist fringe movements and in 1942 got into the radio business. His wife, Eleanor, had a passion for Far Eastern politics that led to Philip Jaffe, who pleaded guilty to espionage in the section of State department structure.

WELL, you would think anybody as notorious as Menefee would be out of any further public office, wouldn't you? Well, after Mr. Truman's great victory for the pay roll of Reds and all their little friends.

In fact, Menefee was hired by the General Labor Office in January 1947. The pay scale was plenty U.S. taxpayer money, so that makes Menefee's appointment a matter of importance to said taxpayers.

The facts of his record were stated in the faces of his American, and so it was stated that he had been "relieved of his duties." That was seven months ago. But on Aug. 21, 1947, yesterday, Selden C. Menefee was still on the pay roll.

At the local office of ILO here, it was stated that Menefee got his job as information officer by special appointment of the ILO director, Earl Edward Phelan, because he was recommended by so many Americans.

He didn't talk about the civil service commission ruling him unfit for U.S. employment, ever, and neither did the "many Americans" who backed him, as when the facts got out, General Phelan suspended him from service with pay, of course. That goes right on the U.S. taxpayer's account.

Meanwhile, Menefee and Eleanor are still on the civil service commission's pay roll, and the fact is that they are still on the pay roll.

Thank you, brother. The facts are the facts. Menefee and Eleanor are still on the pay roll.

Trial of Jap War Criminals
Cost U.S. \$10,000 a Day

Eisler's Brother Top Red Composer

But Movies' Gold Quickly Changed Tune

By FREDERICK S. COLTMAN, World-Telegram Staff Writer.
Just as Gerhard Eisler was identified last week as the Kremlin's agent assigned here to boss the American Communist Party, the World-Telegram today learned today that his brother, Hanns Eisler, was the foremost composer of revolutionary songs in the world Communist movement. The composer is now a successful movie writer for the movies in Hollywood.

His brother last week denied he was ever connected with the Communist International, operating here under the name of Hans Berger. Eisler has home in Pacific Palisades, Calif. Hanns Eisler promptly came to the defense of Gerhard, termed the whole idea "idiotic" and said his brother was in the country only as a German refugee.

Composed 'Comintern'

But it was Hanns Eisler, this newspaper learned today, who composed the rip-snorting come-the-revolution march, "Comintern," an abbreviation for the Communist International. One verse goes:

"Eyes sharp on your eyes,
"Red banners unfurled,
"Advanced proletarians,
"To conquer the world."

He also composed other stirring revolutionary songs, such as "Red Front," "Red workers are marching today", which runs like this: "We carry the flag of the working class."

"In the face of our class enemy,
"We're standing ready for the final attack."

"On our enemy, the bourgeoisie."

The World-Telegram on Thursday identified Gerhard Eisler as Hans Berger, as the man referred to by Louis F. Budenz, former editor of the Communist party's Daily Worker, as the representative of the Communist International in America. Eisler's sister, Miss Ruth Fischer, an ex-Communist now estranged from her brother, confirmed the identity, and subsequently Mr. Budenz himself confirmed it also.

Eisler's Reply.

The Daily Worker quickly located Gerhard Eisler and in an interview Friday assailed both this newspaper and Mr. Budenz as concocting a "Hitlerite 'Kremlin Agent' fable." While denying he was a "CI Rep" to use the Communists' own colloquialism, he did

(Continued on Page Eight.)

Hail to Revolution!

Mein herzlichste Revolutionäre

Gruesse und Wünsche dem

Pierre Degeyter Club!

*New York
Hanns Eisler*

Ich habe Euch nicht vergessen!

14 Februar 1935

Facsimile in handwriting of Hanns Eisler, former revolutionary songwriter, now a Hollywood composer, whose brother, Gerhard Eisler, was identified as the Kremlin's agent in America. It reads: "My heartiest to the revolutionaries. Greetings and best wishes to Pierre Degeyter Club! New York, Hanns Eisler."



Hanns Eisler.

Eister's Brother Was Top U.S. Red Composer

(Continued from Page One)

not only in the Warsaw that he was also Hans Eisler.

By the Warsaw song did Gustav Eisler, as stating that about the New Young the Workers' League played was that I have a brother Hans Eisler, a musician and who is interested only in music.

Hans Eisler's "Communist Manifesto" was published in the "New York Worker" which is a Communist Party. And according to the party's publishing firm it was translated into more different languages than any other revolutionary song except "The Internationale" the official anthem of all Communist parties throughout the world. The last two verses go thus:

The Communist calls you,
 Raise high Soviet banner,
 In struggle to the death
 Have stand and hammer.
 From Russia marches the
 workers October
 Comes sweeping the world's re-
 volution, the day
 We're coming with Lenin for
 Brotherhood
 From London, Havana, Berlin
 and New York.

In recent years so far as is known Hans Eisler has confined his composition strictly to capital and strikes.

Took Oil Commission

He wrote the music for the super-hymn which was the main attraction of the Petroleum Industry Exhibition at the New York World Fair in 1938. It was the titled "Petroleum: The Story of

Two Years and a Day of Oil in America" and was written by the late Dr. D. D. Ross, who was killed in the Spanish Civil War. The music was written by Hans Eisler, who was then in New York.

Another link in the chain of Eisler's musical activities in this country is his work for the Communist Party in the early 1940's. He was one of the composers who wrote the music for the party's "Marching Songs" which were published in 1938.

The Warsaw Composer's "Red Songbook" at the time directed the Warsaw Music League at the Communist direction of a mass song connected with the American revolutionary workers' movement. Its aim is to combine song, strength and give both moral and musical guidance to these forces.

Marching Songs

With reference to Hans Eisler's songbook says "One of the composer's favorite remarks is, 'Workers do not carry a piano around with them. All of the songs here are of the quality of making you want to march when you hear them.' Another of his contributions is the "Praise of Learning" which is a song for the workers.

Over the years, you must be aware of the fact that the music of Hans Eisler is a reflection of the political and social conditions of his time. His work is a testament to the power of music as a tool for social change.

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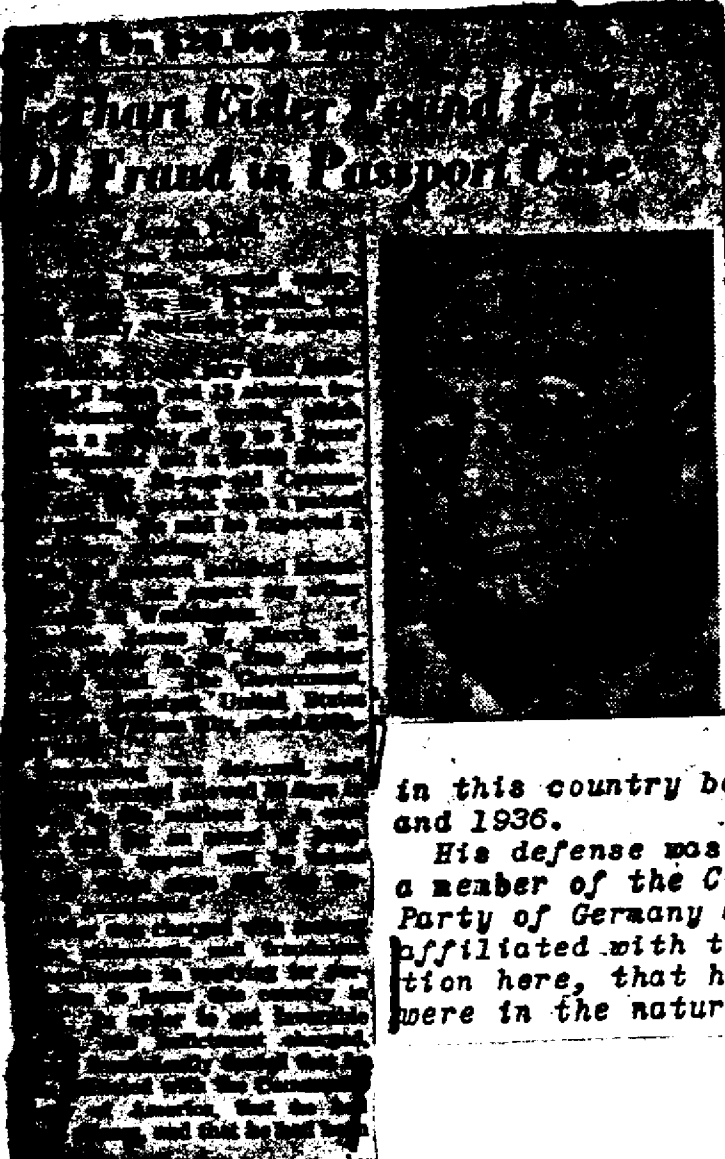
Eisler May Face Questioning by House

WASHINGTON, Oct. 21—Rep. John E. Rankin, D. Miss., (X-press conference today that the House's anti-American Activities Committee will undertake an inquiry into the activities of Gustav Eisler, a composer who has been identified as a member of the Communist party in this country. Mr. Rankin said:

It is a well-known fact that Hans Eisler is a composer of music for the Communist Party. His work is a reflection of the political and social conditions of his time. His music is a testament to the power of music as a tool for social change.

~~CONFIDENTIAL~~

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



in this country between 1934 and 1936.

His defense was that he was a member of the Communist Party of Germany and not affiliated with the organization here, that his aliases were in the nature of

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 ON 11/10/85

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WASHINGTON POST
 Page 1

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