

**FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION**

COVER SHEET

SUBJECT: CHARLIE CHAPLIN

PART 1 OF 5

SUBJECT: CHARLIE CHAPLIN

FILE NUMBER: 100-127090

PART 1 OF 2

NOTICE

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Attention Mr. Hoover -2-

REPORT MADE AT: Los Angeles	DATE WHEN MADE: Aug. 15/1922	PERIOD FOR WHICH MADE: Aug. 14, 1922	REPORT MADE BY: A. A. HOPKINS: MM/
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TITLE AND CHARACTER OF CASE:
 CHARLIE CHAPLIN, et al. Los Angeles, Cal. COMMUNIST ACTIVITIES

FACTS DEVELOPED:

At Los Angeles, California:-

A reliable confidential informant in contact with the moving picture industry and also with the "Parlor Bolsheviki" groups of Los Angeles, Hollywood and Pasadena, reports that during the visit of WILLIAM Z. FOSTER to Los Angeles, a reception was given in his honor by CHARLIE CHAPLIN (the moving picture star) which reception was attended by many of the "Parlor Bolsheviki", and a large number of the radicals connected with the moving picture industry, as, for instance, WILLIAM DE MILLE, and ROB WAGNER.

CHAPLIN stated to FOSTER that neither himself nor the stars associated with him have any use for WILL HAYS. "We are against any kind of censorship, and particularly against Presbyterian censorship", he said laughingly, and showed his guests a pennant with the words: "Welcome WILL HAYS", which he had fastened over the door of the men's toilet in his studio.

At this reception, the great importance of moving pictures with their educational and propagandist appeal for the cause of the labor movement and the revolution was discussed, and several instances cited where radical ideas have been or are going to be embodied into moving pictures as well as legitimate plays.

MRS. KATE CRANE GARTZ, who was present at this recep-

INTELLIGENCE DIVISION
 AUG 2 1922
 2269

REFERENCE:	COPIES OF THIS REPORT FURNISHED TO: Wash.-3; S.F.-1; Seattle-1; New York-2; File-1;
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Re:- CHARLIE CHAPLIN: (Cont.)

tion, told that a Scenario writer by the name of HOCHSTETTER (or some such name), had come to her and asked for a rather large sum of money in return for which he could put some radical Communist propaganda into scenarios in a manner that would do the greatest possible good to the cause.

MRS. CLEWE, who for some time has been prominently identified with the TEACHERS COUNCIL movement, recently approached several of the wealthy radicals in this vicinity and asked them to support the MISSION PICTURES CORPORATION, a recently formed concern, whose first picture was "SCIENCE OR GOD". This outfit intends to produce a Socialist propaganda film called "ROBINSON CRUSOE, A SOCIAL PIONEER".

BRUCE ROGERS, notorious Communist agitator, recently sold a scenario to LASKY. It is said that some one in Alaska turned the manuscript over to him to sell it, but that ROGERS sold it for his own account and pocketed the money. Since then he has quit the FEDERATED PRESS.

As an instance of radical propaganda finding its way into the stage, the radicals point to "THE FOOL", which recently ran at the Majestic Theatre in Los Angeles, with RICHARD BENNETT, in the role of a minister who takes it onto himself to settle a strike, makes the Company accept the strikers' terms (which results in a loss of millions of dollars to the concern) and does all kinds of other impossible things in defiance of the existing social system, in an

A. A. Hopkins:

Aug. 15, 1922;

Page 8.

Re:- CHARLIE CHAPLIN (Cont.)

attempt to bring about the millenium, this FOOL being said to have traits of Jesus as well as Postoevsky's Idiot, since HAUPTMANN'S DIE WEBER, the well known drama depicting the revolt of the striking weavers in Silesia, no stronger labor propoganda is said to have been produced for the stage.

One of the most effective scenes in the "FOOL" is the one showing a Polish labor agitator in a fiery soap box speech against the ten-hour day, and for better working conditions and higher wages. The play was such a decided success here that BENNETT declared he was sorry he could not run it another couple of weeks. It was being tried out here in Los Angeles previous to its being shown in New York this coming season.

PLOTKIN, an organizer for the GARMENT WORKERS UNION from the East, was recently sent to Los Angeles by the COMMUNISTS to agitate among the Railroad strikers. Recently he went to CHARLIE CHAPLIN with letters from MRS. KATE CRANE GARTZ, and MR. BERCOVICI, to collect money for the Railroad strikers.

Copies of this report are sent to Washington and New York with the request that this office be furnished with any information available relative to PLOTKIN.

CONTINUED.

APPROVED
Leon Bone
SPECIAL AGENT IN CHARGE
LOS ANGELES, CAL.

August 24, 1952.

GFR. JR.

Mr. Leon Bone,
Box 694,
Los Angeles, Calif.

61-2269

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-30-78 BY 1259 JSP/KE

Dear Sir -

I was very much interested in the information contained in the report of Agent Hopkins, for the 15th instant, in re CHARLES CHAPLIN, et al., Communist Activities.

In view of the seriousness of this situation, I desire that Agent Hopkins immediately prepare a resume report upon all information contained in his files covering the radical activities of the movie stars, particularly their efforts to circulate Communist propaganda in this country via the movies.

I desire further that Agent Hopkins make immediately a confidential investigation of this situation, including all information which he may be able to obtain in this resume report.

This Communistic propaganda in the movie industry should be followed very closely, in view of the effect which such pictures will have upon the minds of the people of this country.

Yours very truly,

J. Edgar Hoover
Director.

61-2269

MAILED
AUG 24 1952

100-127090-
2269-2
U.S. DEPT. OF JUSTICE
FILE

WM. J. BURNS,
DIRECTOR.



GFR. JR.

Department of Justice,
Bureau of Investigation,
Washington, D. C.

August 28, 1922.

MEMORANDUM FOR MR. HOOVER:

I desire to call your attention to the attached extremely interesting report of Agent Hopkins, at Los Angeles, Cal., for the 15th instant, in re - CHARLIE CHAPLIN, et al., Communist Activities.

This report would indicate that numerous movie stars are taking more than an active part in the Red movement in this country. Evidently they are endeavoring to organize a program for placing Communist propaganda before the public via the movies.

In view of the seriousness of this situation, I directed a communication to the Los Angeles office on the 24th instant, requesting a detailed report covering all information which they have secured in the past upon this subject, and all information which they may be able to obtain at the present time, as I am sure the Director will desire to submit the same to Mr. Will Hays.

From the contents of Mr. Hopkins' report, it would appear that numerous stars have very little respect for Mr. Hays in his capacity as Director of the movie industry.

Respectfully,

JAR

64-2269-1

SEP 1 1922
NOTED
HAYS

RECORDED

HOOVER

V

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

522 FIFTH AVENUE

NEW YORK CITY

61-2269

September 6, 1923.

TELEPHONE VANDERBILT 2110

WILL H. HAYS
PRESIDENT

Mr. Wm. J. Burns, Director,
Department of Justice, Bureau of Investigation,
Washington, D.C.

My dear Mr. Burns:

Returning from a few days absence I have your letter with the enclosures and appreciate your sending it very much. The party mentioned did not participate at all in the activities when I was in California. He was the only one who did not and word came very definitely that he is "against everything". The enclosure will be treated in strictest confidence. I am grateful for this and for all other information.

I think the party mentioned is really a little odd in his mental processes, to say the least, in the direction which you mention. I did not know he had gone as far, however, as the report indicates. If anything more develops I will be glad to know, of course, and if there is any way in the world that I can be of service in this or anything else it will be a pleasure.

I want to have a talk sometime about ways and means of making certain that there is no seditious propoganda allowed to get into anything.

With very best wishes, I am

Sincerely yours,

W. H. Hays

GENERAL INTELLIGENCE
JAN 10 1923
DIVISION

100-127090-X2

BUREAU OF INVESTIGATION
RECORDS
JAN 4 1923 P. M.
DEPARTMENT OF JUSTICE
HOOVER

hjk

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-30-78 BY 1259 JSP/KEH

Charlie Chaplin

JAN 23 1923

Instructions fr

Special Agent Charles J. (R)

File No. A-174-B

REPORT MADE AT:
New York City

DATE MADE:
9/7/22

PERIOD FOR WHICH MADE:
9/8/22

REPORT MADE BY:
Joseph G. Tucker.

TITLE AND CHARACTER OF CASE:

INTERNAL: CHARLES CHAPLIN, ET AL., LOS ANGELES, CAL. - COMMUNIST ACTIVITIES.

Read by 61-2269

FACTS DEVELOPED: AT NEW YORK:

Charles Chaplin SEP 1 1922

Based upon report of Agent Hopkins of Los Angeles office, dated August 15, 1922, in which mention is made of one Plotkin, said to be an organizer for the Garment Workers' Union and to have been sent to Los Angeles by the Communist Party to agitate among the railroad strikers, and in which the request is made that such information as may be available regarding this man be forwarded to that office, I today consulted local files which show the following:

GENERAL INTELLIGENCE

Plotkin in October, 1921, was active in the interests of the Workers' League which preceded the present Workers' Party of America, and was one of the speakers in behalf of the various candidates of the Workers' League and ran for office that year. At a disarmament meeting held at the New Star Casino in New York on November 13, 1921, under the auspices of the Communist Party of America, Plotkin was one of the speakers and pointed out to those present the need for a workers' republic to replace the present form of government. In November of that year he was shown to have been an organizer for the Amalgamated Unit Goods Workers' Union and a member of the Workers' League which operated under the Communist Party, Plotkin being one of the delegates from the Amalgamated Unit Goods Workers' Union to the Workers' League. On November 6, 1921, Plotkin

100-127090-X3

DO NOT WRITE IN THESE SPACES

FILE NO. <i>61-2269-9</i>	RECORDED
BUREAU OF INVESTIGATION	SEP 15 1922
DEPARTMENT OF JUSTICE	
ROUTED TO: <i>FILE</i>	

JGT:ES

REFERENCE:

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Washington (3) Los Angeles (2) New York (1)

addressed a meeting held at Hartford, Conn., under the auspices of the United Russian Professional Trades and Educational Union which is an anarchistic organization with main headquarters in New York, the meeting being held for the purpose of raising funds for the aid of Russian Soviet sufferers.

In the course of his remarks, Plotkin stated that the time was fast approaching when no reliance could be placed on legislatures or courts for the relief of labor conditions, and stated that it was his belief that these measures would have to be abandoned. He also advocated the seizure of private industries and homes and all legislative powers of the States, and said:

"Take over the bayonets and the police clubs and use them on those who use them now."

In criticising the work of the United States Government as conducted by Secretary Hoover for relief of children in Russia, he said:

"This relief is a camouflage on the part of the United States Government for the reason that the United States is now anxious to placate the Russian Soviet Government and gain its support in case of war between Japan and the United States."

For the past several months, so far as this office has been able to learn, Plotkin appears not to have been active in this district.

Should any additional information be obtained, however, it will be promptly forwarded to the Los Angeles office.

BEST COPY AVAILABLE

Los Angeles Cal.

1/10/23.

A. HOPKINS.

TITLE AND CHARACTER OF CASE.

CHARLIE CHAPLIN.

Los Angeles Cal. COMMUNIST ACTIVITIES.

FACTS DEVELOPED:

At Los Angeles California;

Reference

Previous Reports. &
Letter of Director dated 12/18/22
Initialed G.F.R.:J.R. (J.E.H.)
No 61.745

61-2269

Confidential Informant in contact with the COMMUNIST PARTY OF AMERICA (Underground organization) reports:-

" A donation of one thousand dollars (\$1000.) was made just before Christmas to the COMMUNIST PARTY OF AMERICA. but the name of the donor is held back, and no official record will be made of it. It is generally understood among the Communists that the money came from CHARLIE CHAPLIN.

ALEX RASUMOFF Russian Communist who is employed in the Moving Picture Industry stted to me (Informant) that CHAPLIN gave this money but does not want his name in any way connected with it."

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11-30-78 BY 1359 JJP/KEH

C O N T I N U E D.

APPROVED
Special Agent in Charge
FEB 12 1923

GENERAL INTELLIGENCE
JAN 22 1923
DIVISION

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100-127070-44
61-2269-4

FILE NO. 61-2269-4

BUREAU OF INVESTIGATION
JAN 17 1923
DEPARTMENT OF JUSTICE

ROUTED TO: HOOVER

FILE

RECORDED

REFERENCE:

COPIES OF THIS REPORT FURNISHED TO:

Washington 3. S.F. 1. File 1.

New York, New York.

DECLASSIFIED BY 1259 JJP/KEH
ON 11-22-18

December 12, 1942.

HRG:DEG
100-13515

~~CONFIDENTIAL~~

Director
Federal Bureau of Investigation
Washington, D. C.

RE: RUSSIAN WAR RELIEF, INC.;
INTERNAL SECURITY (C)

Dear Sir:

Enclosed are the original and one copy of the report of Confidential Informant [redacted] relative to a dinner he attended at the Hotel Pennsylvania on December 3, 1942 under the auspices of the "Arts to Russia Week", Committee of Russian War Relief, Inc,

Also enclosed are the November 23rd, and December 3rd, 4th, and 7th, press release bulletins of the Russian War Relief, Inc., which were furnished by Confidential Informant [redacted]

Copies of the informant's report are being retained in the New York case file on subject organization for information purposes.

Very truly yours,

P. E. FOXWORTH,
Assistant Director

ENCLOSURE

Enca. (7)
cc 65-3137

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&
INDEXED

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100-127090-1
FEDERAL BUREAU OF INVESTIGATION
JAN 12 1943
U. S. DEPARTMENT OF JUSTICE

ORIGINAL FILED IN 100-13515-4324

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b7D
1 ENCL.

New York City
December 4, 1942.

COMMUNIST ACTIVITIES
CHARLIE CHAPLIN.

In accordance with Mr. Pennington's instructions attended the speech-making part of the RUSSIAN WAR RELIEF DINNER in honor of CHAPLIN last night at the Hotel Pennsylvania. (See attached release of November 23rd.)

The attached press release of December 3, was at the press table. The speeches enumerated therein were the usual pro-Soviet "cultural" propaganda. SAM BARLOW; MARCIA DAVENPORT; MARGARET WEBSTER made the typical fellow-traveller speeches: snide and would-be subtle cracks at our "capitalist" system, without however, any outright subversive statements, plus the usual bleeding-heart stuff about the valiant Soviet people and our own ill-housed, ill-clad and ill-nourished. DEAN DIXON the colored conductor was a little plunter: the gist of his remarks were demands of race equality based on the party-line ideology of the "awakening of the Negro masses."

There seemed to be close to 1,000 people present although the attached clipping from this morning's N.Y. TIMES speaks of only 100.-

2 CHAPLIN spoke from 10.45 to 10.58. The attached clipping from the TIMES represents fairly well the highlights of his speech. Inasmuch as the newspaper crowd at the press table were all Com-

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100-7090-1
DIVISION OF INVESTIGATION
JAN 12 1943
U.S. DEPARTMENT OF JUSTICE
FIVE

ORIGINAL FILED IN 100-7090-1

munists and fellow travellers (ANNA GOLDBOROUGH, FRANK of the Journal-American; TOM O'CONNOR and MICHAELUS of PM; ROSE RUBIN; etc.) who were there in their capacity as sympathizers and not as working press and inasmuch as I was supposed to be as enrapt as they were in listening to CHAPLIN, I could not take many notes,--and certainly not during his pro-Communist statements. However, I tried to memorize them. In addition to the pro-Communist statements quoted in the attached Times clipping, CHAPLIN stated: " We are fighting this war to preserve art and culture. In Hollywood that will be a difficult task. The moment we try to inject life into the movie art we have trouble with the Hays office,- the moment you try to tell the people the truth about life we run up against censorship....."

" We must be more tolerant of the Russian system. Let's stop all this nonsense and evasion and call it what it is: the Communist system. And that Communist system is a very convenient ally. They have been very convenient for us up to now. They did the real fighting for us. Why should anyone object to the Communist system? Two weeks ago the head of the American Legion objected to HARRY BRIDGES speaking at Harvard because he said that BRIDGES was a Communist. Apparently this American Legion Commander still does not know that the Communists are our allies. Well, perhaps pretty soon this Commander will be fighting side by side with the great Red Army,--and won't his face be red then!- I am getting fed up with hearing people say: But the Russians are not fighting for us,- they are fighting for themselves.

Well, - what nation is 'nt? There is nothing wrong with that."

CHAPLIN then advocated a "united front" of "tolerance and understanding for Russia and the Communist system from Thomas Lamont of Wall Street to Harry Bridges of the C.I.O."

Then came the passages quoted in the TIMES where CHAPLIN said that it was high time to abandon political and economic prejudices against our best ally the Soviet Union "since our ally" (not allies, as stated in the Times!) "does not object to our own ideals and form of government."

(I am quite sure that CHAPLIN used the singular and not the plural. This plural was later cooked up by the Russian War Relief publicity people under the direction of ANNA GOLDSBOROUGH (wife of MILTON KAUFMAN) a Communist, formerly with TIME and now with RUSSIAN WAR RELIEF and one of their publicity girls named MEHLER. Miss GOLDSBOROUGH with whom I spent two hours after the meeting together with the above named group of newspaper people stated that the R.W.R. crowd had been sitting on pins and needles lest CHAPLIN said anything dangerous: he had been temperamental and refused to write an advance "and there were too many people present to do too much editing/in case CHAPLIN made a bad break.")

CHAPLIN said: "The Communists like their system and communism as what the Russians are fighting for and from the way they are fighting for it they must like it pretty well!"

Here again the Times story condenses because before CHAPLIN

said that he was not a Communist but pretty pro-Communist he stated:
" Thank God this war is sweeping away all this hypocrisy and non-sense about communism. People are no longer shocked by it. They understand that it is a good thing. The American people begin to understand the Russian purges and what a wonderful thing they were. Yes, in those purges the Communists did away with their Quislings and Laval's and if other nations had done the same there would not be the original Quislings and Laval's today. The only people who object to Communism and who use it as a bugaboo are the Nazi agents in this country, the open ones and the secret ones and the pro-axis and appeaser press and columnists. I am not a Communist but I am proud to say that I feel pretty pro-Communist. I dont want any radical change- I want an evolutionary change. I dont want to go back to the days of rugged individualism. I dont want to go back to the days of frustration. I dont want to go back to the days of 1929. I dont want to see again thousands of tons of good coffee burned. I dont want to see thousands of tons of wheat and cotton destroyed. I dont want to see again millions of gallons of perfectly good gasoline poured over mountains and mountains of good juicy oranges. I dont want to go back to a sick and crazy world like the one we had and which produced Hitler and Hitlerism. No we must do better than that."

This was followed by a lyrical postulate for a world of the brotherhood of man.

CHAPLIN ended up with an equally lyrical and very histrionic

salute to the " beloved Soviet Union."

Miss GOLDSBOROUGH told me later in the evening that RUSSIAN WAR RELIEF was at present pulling strings in Washington to have CHAPLIN go on a tour of Russia and she claimed that " our friends in the State Department will fix it that he gets the same cooperation that Willkie got.--"

She also told me that she is in charge of that part of press relations of R.W.R. which deals with the liaison with their 147 professional, fraternal, language, etc. sub-committees and the close to 400 community chests in various parts in the U.S. which include R.W.R. in their budgets.- I also learned from her that she and two other people are doing a lot of ghost-writing for prominent people and even professional writers who write these days on Russia in magazines and newspapers. Miss GOLDSBOROUGH admitted specifically that many of these pieces have nothing to do with RUSSIAN WAR RELIEF and do not even mention it. She told me that any time I could sell a piece on Russia to a magazine she would see to it that the piece was written for me in her office and the only condition was that I make a substantial contribution to RUSSIAN WAR RELIEF from the fee which I got from the magazine.

b7D

HW:PMC

December 23, 1942

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 11-30-78 BY 1259 JJP/KEH

MR. LADD

RE: CHARLES SPENCER CHAPLIN;
INTERNAL SECURITY - C.

On December 3, 1942, Charles Chaplin, the movie actor, addressed a dinner under the auspices of Russian War Relief, Incorporated, at the Hotel Pennsylvania in New York City. Confidential Informant [redacted] recovered this dinner and reported on Chaplin's speech in which Chaplin defended Communism and eulogized Russia.

During the dinner, Confidential Informant [redacted] had occasion to talk with one Anna Goldsborough, who is described by the informant as a Communist. She is said to be in charge of press relations of Russian War Relief, Inc., dealing with the liaison of their professional, fraternal language, etc., sub-committees and the various community chests throughout the country.

During Miss Goldsborough's conversation with the informant, she advised that Russian War Relief, Inc., was presently "pulling strings in Washington to have Chaplin go on a tour of Russia." She is further said to have stated that "our friends in the State Department will fix it that he gets the same cooperation that Wilkie got."

In view of the previous reported collaboration on the part of Chaplin with various front organizations, it is thought that the Bureau should know the background of any contemplated trip of Chaplin to Russia. In this connection, reference is made to the statement of Miss Goldsborough concerning the "friends" in the State Department who would arrange matters that Chaplin would get the same cooperation that Wilkie got. It is suggested that you may wish to have the liaison Section ascertain the circumstances surrounding any trip that Chaplin may make to Russia, as well as ascertain who is handling the matter in the State Department. This may in turn throw some light on the Party's entree into the State Department as well as make available to the Bureau the contemplated moves of Chaplin.

I ENCL.

- Mr. Tolson _____
- Mr. E. A. Tamm _____
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Carson _____
- Mr. Coffey _____
- Mr. Hendon _____
- Mr. Kramer _____
- Mr. McGuire _____
- Mr. Harbo _____
- Mr. Quinn Tamm _____
- Mr. Nease _____

[Handwritten signature]

Respectfully
&
INDEXED
N43
F. L. Welch

100-127090-1

FEDERAL BUREAU OF INVESTIGATION

JAN 12 1943

U. S. DEPARTMENT OF JUSTICE

FIVE

Miss Gandy
53 MAR 1 1943

ORIGINAL FILED IN 100-127090-1



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

January 4, 1943

RRR:ggm

- Mr. E. A. Tamm ✓
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Carson _____
- Mr. Coffey _____
- Mr. Hendon _____
- Mr. Kramer _____
- Mr. McGuire _____
- Mr. Harbo _____
- Mr. Quinn Tamm _____
- Tele. Room _____
- Mr. Nease _____
- Miss Beahm _____
- Miss Gandy _____

MEMORANDUM FOR MR. D. M. LADD

Re: CHARLES SPENCER CHAPLIN;
INTERNAL SECURITY - C.

Reference is made to the attached memorandum from Mr. Welch to you dated December 23, 1942, regarding information supplied by ██████████ concerning the recent activities of Charles Chaplin, the movie actor. It is noted that the Russian War Relief, Incorporated, are allegedly pulling strings in Washington to have Chaplin go on a tour of Russia. A representative of the Russian War Relief, Inc., stated, "our friends in the State Department will fix it that he gets the same cooperation that Willkie got." Pursuant to your request, the writer took this matter up with Mr. Frederick B. Lyon of the State Department to learn if any request had been made of the State Department for arrangements to permit Chaplin to tour Russia as above indicated.

After checking on this matter with the Passport Division, Mr. Lyon informed the writer that according to State Department records, Chaplin is not an American citizen and to the best information available at the State Department, he is a British subject. For this reason, Mr. Lyon stated that should Chaplin proceed abroad he would not be issued an American passport but would need a Russian visa only. At the present time, no request has been made of the State Department to facilitate Chaplin's departure.

With reference to the statement that the Russian War Relief, Inc., has "friends" in the State Department, Mr. Lyon stated he was unable to give any information that would substantiate such a charge. He pointed out that Mr. Willkie's world tour was not sponsored by the State Department but that the request came directly from the White House and therefore, the statement of the Russian War Relief, Inc., representative that Chaplin will get the same cooperation as Willkie got is entirely erroneous so far as the State Department is concerned.

Mr. Lyon confidentially advised the writer that although there may be some individuals in the State Department who have liberal leanings, he did not feel that anyone in the State Department could be considered a contact for the Communist Party or the Russian War Relief, Inc., in specific.

INDEXED
N125 SE 16
Respectfully,

R. R. Roach

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JAN 8 1943
RJR

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DATE 12-1-78 BY 1259 SP/KEH



Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
January 5, 1943

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JST/KEA

Director, FBI

RE: CHARLES CHAPLIN
Information Concerning

Dear Sir:

b7D

In a recent conversation with [redacted] special service contact of this office, I inquired of him concerning the general reaction in the motion picture industry to the recent attacks against CHARLES CHAPLIN by WESTBROOK PEGLER.

b7D

Subsequently, [redacted] advised me that the reaction was an unexpected one in view of the fact that CHAPLIN is not at all popular in the general motion picture colony, as he is regarded as stingy and unfriendly; however, in view of PEGLER'S attack against the actor's artistic ability, the tendency is for the motion picture people to defend him.

b7D

[redacted] stated that regardless of PEGLER'S opinion, CHAPLIN very definitely is an artist and has been recognized as such all over the world, and undoubtedly because of their own artistic interests and for the protection of their own industry, they rallied somewhat to CHAPLIN'S defense against these recent attacks.

I thought you would be interested in knowing of this observation.

Very truly yours,

Handwritten signature of R. B. Hood

R. B. HOOD
Special Agent in Charge

RBH:AB

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RECORDED
&
INDEXED

100-127090



FEB 10 1943

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EX - 46

JAN 11 1943
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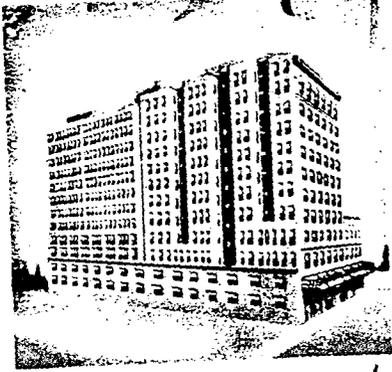
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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 125A JSP/KEW



HOTEL HENRY

FIFTH AVENUE

PITTSBURGH 30 · PA

May 28 1946

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JJP/KEH

Mr. Edgar Hoover
Washington, D.C.

CHARLIE Chaplin

My dear Mr. Hoover:

Thoroughly appreciating the wonderful
activities of your organization - "The FBI" - I am
just enclosing this newspaper clipping
from a local paper, underscoring the
incidents described therein, which makes me
just downright mad!!!

In the years gone by, I've much
enjoyed Charlie Chaplin's many pictures
but since learning so much about him
and especially the "distressing" side of
his really personal life - and the
fact he is not an American citizen -
I'm wondering "The FBI" just

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Vertical stamp: JUN 11 1946



Vertical stamp: RECORDED & INDEXED

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Vertical stamp: FILED



HOTEL HENRY

FIFTH AVENUE

PITTSBURGH 30 · PA.

doesn't chase him back to his "Island" home! All the horrible unmonly things he done to Joan Barry, ^{and} especially the leak baby, are enough to make any one want to see him completely "punched in the nose"! Regardless of Joan's behavior!

Anyway, Dr. Hoover, he certainly is not one to be giving the Russians any idea of what kind of people we true American are!

I'm just an average American "Mom" to three dear sons, and also a part time business woman - but I do try to keep up with current events - after all we've gone thru in these war years - especially my youngest





HOTEL HENRY

FIFTH AVENUE

PITTSBURGH 30 · PA ·

boy who was in the Danish Pacific and
saw "plenty" — I can't help but wonder
why such "things" as Chaplin are per-
mitted to stay in the U.S.A. any, at the
same time be so insulting.

Please throw him out — will
you?

Sincerely

b7c

Mr. Hoover - Send him back
but freeze his
properties and cash!!!



Reds Fete Hollywood Movie Stars

Special to the Sun-Telegraph

LONG BEACH, Cal., May 28.—Tingling with champagne a select group of Hollywood film luminaries applauded a Russian movie, "The Bear," about a water-drinking revolutionary at a week-end revel aboard a Soviet ship in Long Beach harbor.

The champagne revel began from 7 p. m. Sunday until 4 a. m. yesterday.

Prominently present was Charlie Chaplin, English film actor, who proposed toasts in Russian and referred to uniformed U. S. customs men as "the American Gestapo."

Others at the party included Chaplin's young wife, formerly Oona O'Neill, daughter of playwright Eugene O'Neill; Lewis Milestone, Russian-born director, and Mrs. Milestone; Actor John Garfield and his wife, Mrs. Roberta Garfield.

The champagne banquet—sumptuous in the Russian manner—was arranged by Alexander P. Grachev, representative of the Soviet Purchasing Commission in the United States.

It was held in a luxurious salon, which is a remarkable feature of the otherwise ordinary Russian tanker, SS Batumi, moored at Pier 49, Long Beach Harbor, and Vladmar Petroff, ship's captain, played host.

"The Bear" turned out to be a full-length talking feature about the struggles of the Russian people against the Czarists, whose decadence was demonstrated by their predilection for champagne parties. Its climax is a scene during the revolution in which the hero smashes hundreds of bottles of champagne.

Grachev told his guests that the champagne smashing is "a great dramatic effect" for Russian audiences, "very moral and uplifting" and putting the Soviet government in the light of favoring drinks of the common man.

"Nazdo Rovie!" (to your health) exclaimed Chaplin, hoisting a brimming goblet of

champagne in one of the endless round of toasts.

The banquet table was arrayed with creamy borsch, blini, red and black caviar, huge smoked turkeys, hams and salmon from Russia and many other delicacies, including Russian canned crabmeat which Grachev said will shortly appear on the American market.

It comes from canneries recently taken from the Japs, he explained.

Bicycle Hits Boy, 5, Leg Seriously Hurt

Andrew Nymar, 5, of 27 Beech Dr., Bellevue, is in St. John's Hospital with a possible leg fracture suffered when he was run down by a bicycle last night on Davis Ave., North Side, police said. The rider was Buddy Welsh, police said.

100 1572957

ENCLOSURE

0-127-7

RECORDED

June 4, 1946

EX-133
b7c

[Redacted]

Dear [Redacted]

Your letter of May 28, 1946, together with enclosure has been received and I wish to thank you for forwarding the information to me. I am enclosing "The Story of The Federal Bureau of Investigation" which you may be interested in reading.

Sincerely yours,

John Edgar Hoover
Director

Enclosure

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JJP/KEH

DET:hmm

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

COMMUNICATIONS SECTION
MAILED 3
★ JUN 5 1946 P.M.
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
58 JUL 8 1946

9/16 PM 2/16

[Handwritten signatures and initials]

...stone, Russian-born director,
d Mrs. Milestone; actor John
rfield and his wife, Mrs. Ro
ta Garfield.

The champagne banquet
...ptuous in the Russian man-
...was arranged by Alexander
...s Grachev, representative of the
...e Purchasing Commission in
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...trading corporation, to pre-
...a special showing of a Rus-
...film, titled "The Bear."

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...diences, "very moral and uplift-
...ing" and putting the Soviet Gov-
...ernment in the light of favoring
...drinks of the common man.

"Nazdo rovie!" (to your health)
...exclaimed Chaplin, hoisting a
...brimming goblet of champagne in
...one of the endless round of toasts.

Brandy and vodka flowed freely
...as the "decadent" sparkling wine,
...but guests observed that the vodka
...was labeled "made in Philadel-
...phia."

The banquet table was arrayed
...with thick borscht, blini, red and
...black caviar, huge smoked turkeys,
...hams and salmon from Russia,
...and many other delicacies, includ-
...ing Russian canned crabmeat,
...which Grachev said will shortly
...appear on the American market.

It comes from canneries recently
...taken from the Japanese, he ex-
...plained.

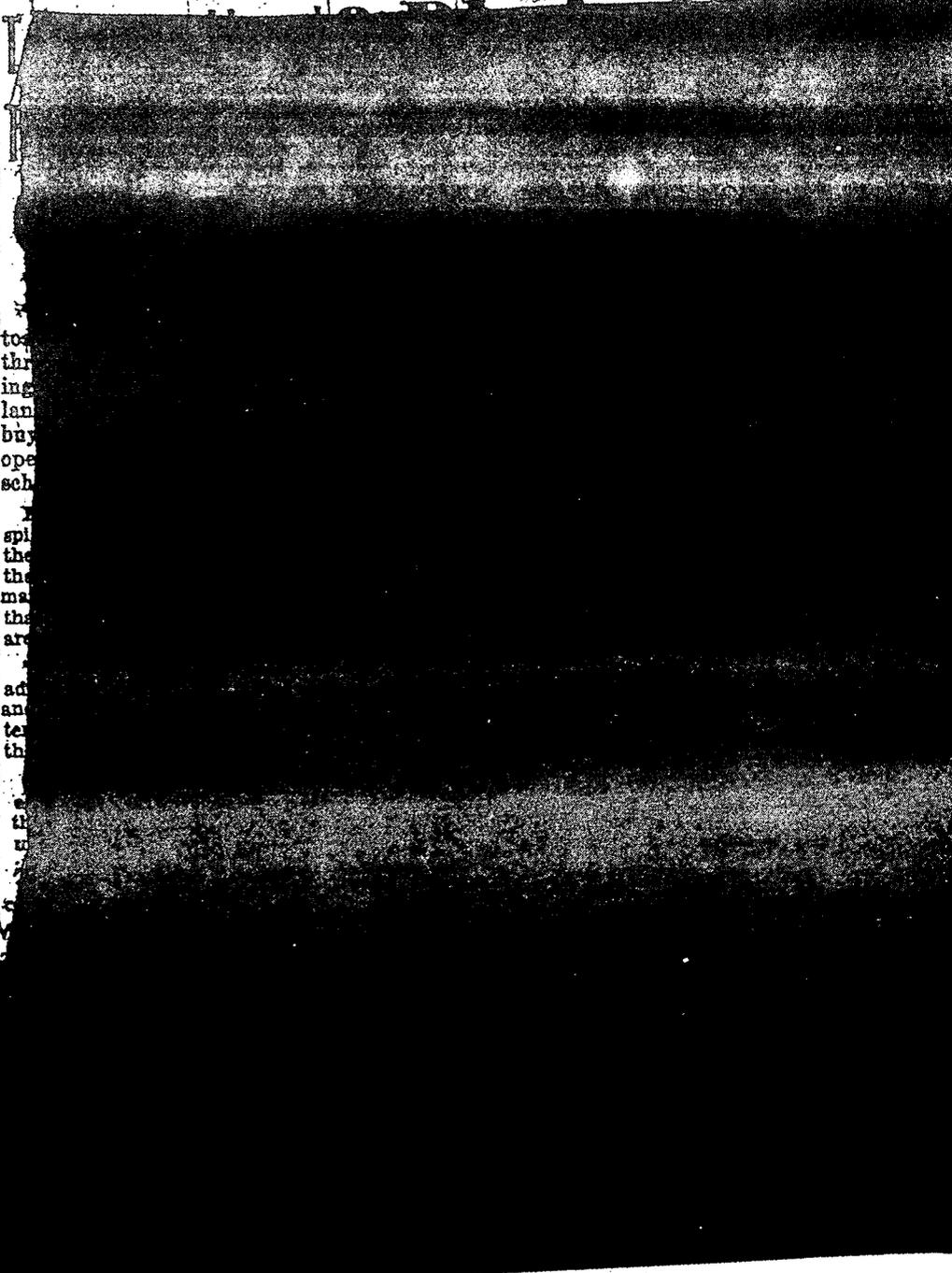
Chaplin's "Gestapo" remark
...came as he was leaving, when he
...saw news cameramen waiting near
...uniformed customs men headed
...by N. E. Engeman, sergeant of the
...law-enforcement section, Bureau
...of Customs, U. S. Treasury De-
...partment.

"Oh, I see we are under the
...power of the American Gesta-
...po," said the actor.

Sgt. Engeman said his men were
...present as a matter of course to
...make sure that no dutiable ar-
...ticles, gifts or purchases were
...brought ashore except under
...special circumstances.



AND ONE SAW RED! ... caught by camera in comradely pose
... scene wasn't supposed to be in script ... they came off the ship. But the U. S.
... weekend champagne revel that Char ... Customs officer, at the left, didn't appe
... Chaplin and John Garfield, the mov ... to wish their joy, for Chaplin had
... actors, attended aboard a Soviet ship ... turned to Customs men as "the Americ
... Long Beach, Calif., harbor. They were ... Gestapo."
International News Ph



Kuhn Longs for U. S. as He Idles

By INEZ BOBB

International News Service Staff Correspondent

MUNICH, May 28.—No GI in Germany is more homesick for the land of America than Fritz Kuhn, one-time "fuehrer" of the German-American Bund.

Kuhn, for years before being sent to New York State Prison for embezzling Bund money, preached the joys of Hitlerism and greater Germany to his American followers.

Now, though he is a "stateless person"—since he has been deprived of his American citizenship—nothing could induce Kuhn to apply for citizenship in Germany, his native land.

The staggering American-fuehrer told me this today when I tracked him down in a lower middle-class suburb of Munich, where he and his wife and two children share a dingy house owned by his wife's parents.

Still full of confidence and energy, Kuhn looked at me as if I had lost my mind when I asked if he would again become a German citizen.

He cried emphatically:

"Never, never."

He is moving Heaven and Earth to get himself and his family out of Germany, where he sees no hope for the future. Kuhn declared:

"It will take 150 years to rebuild Germany. The younger generation has no future here."

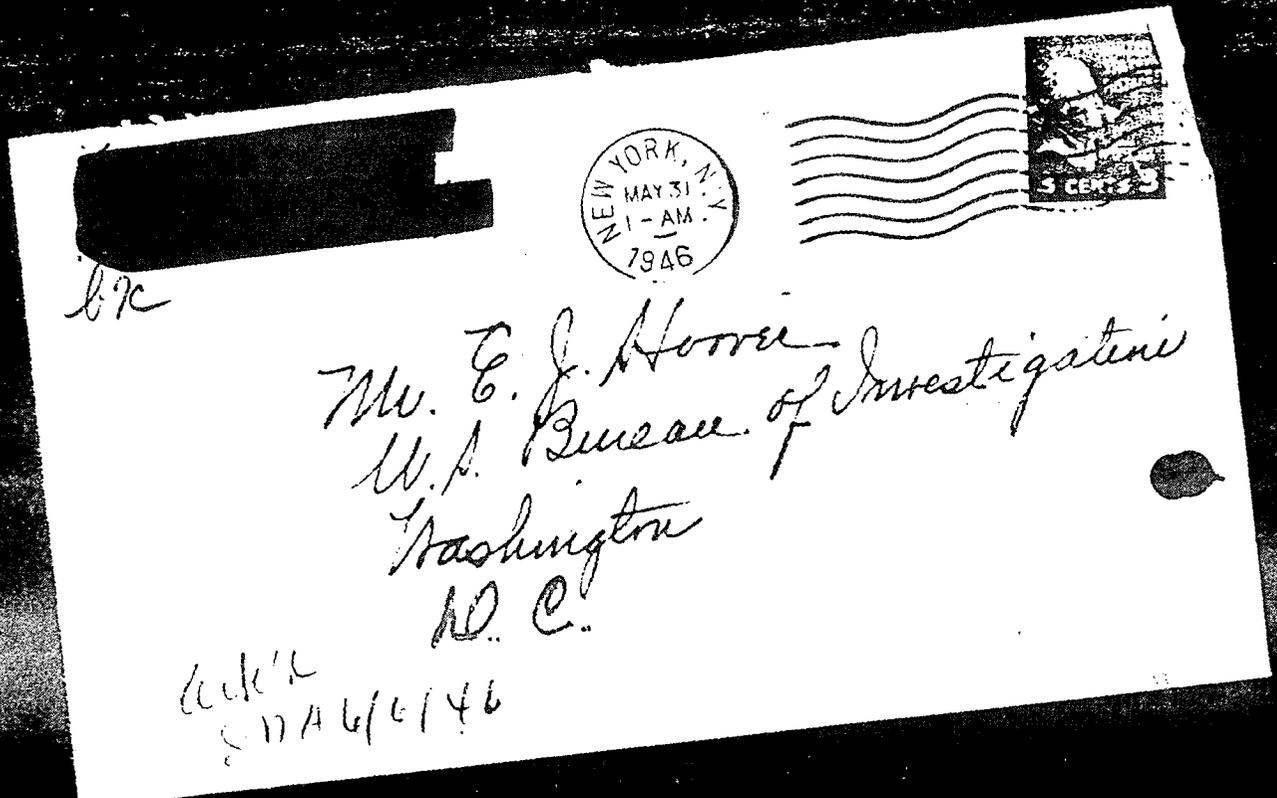
Kuhn's first interest is to get his two children—Barbara, 22, Walter, 18—to Mexico where they were born. He's working through the American consulate to establish Mexican citizenship for his son and daughter who appear typical American kids and bitterly homesick for the U. S.

Mrs. Kuhn is so homesick for the States that she can scarcely discuss it calmly.

She asked about American dress, shoe and hair and wanted to know if I could send her some American magazines, which she misses terribly.

Kuhn still is a vain, pompous man despite years

Red Propaganda Governors Draft



RECORDED & INDEXED
335

EX-111

100-121890-8

June 6, 1946

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-79 BY 1259 JJP/KEH

[Redacted]

Dear [Redacted]

Your undated communication postmarked at New York, New York, May 31, 1946, has been received.

I suggest that you address your inquiries concerning deportation of Charles Spencer Chaplin to the Immigration and Naturalization Service at Philadelphia, Pennsylvania. This Bureau has no jurisdiction over such matters.

Sincerely yours,

John Edgar Hoover
Director

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin

COMMUNICATIONS SECTION

UNRECORDED MAILED 8

[Handwritten signatures and stamps]

BEST COPY AVAILABLE

SAC, Los Angeles

September 9, 1946

Director, FBI

CHARLES CHAPLIN
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JJP/KEH

It is requested that you review the references to Charles Chaplin in the files of your office and give consideration to recommending the preparation of a Security Index Card.

100-127090

HR:rb

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. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

COMMUNICATIONS SECTION
MAILED 9
10 10 1946 P.M.

EX-18

RECORDED

100-127090-9
FBI
51 SEP 10 1946

Ear

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SAC, LOS ANGELES

December 27, 1946

Director, FBI

CHARLIE CHAPLIN
SECURITY MATTER - C

For your information and inclusion in your file, there are transmitted herewith photostatic copies of a clipping from the Washington Post on December 7, 1946, indicating that the subject was to be subpoenaed to testify on Communism in the movie colony by the Un-American Activities Committee of the House of Representatives.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JJP/KEH

Enclosures

HR:MR

- 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. Hendon
- Mr. Pennington
- Mr. Quinn
- Mr. Nease
- Miss Gandy

Handwritten notes:
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EX-6
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&
INDEXED

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G. I. R. - 5

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Lynch

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EX-6

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DEC 30 1946

BEST COPY AVAILABLE

- 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. Jones
- Mr. Pennington
- Mr. Quinn
- Mr. Nease
- Miss Gandy

Quinn

House Group to Ask Chaplin to Testify On Communism

Hollywood, Dec. 6 (U.P.)—Comedian Charlie Chaplin will be subpoenaed to testify on communism in the movie colony when the House Un-American Activities Committee reopens hearings here next month, Chief Counsel Ernie Adamson said today.

Adamson said the committee will call at least 15 or 20 witnesses, many of them outstanding in the movie colony.

"We want to hear more about reports that motion picture money is financing a third party, tentatively named the 'People's Front,' which has an eye on running Henry Wallace for President," he said.

Chaplin is not immediately available for comment.

[Handwritten signatures and initials]

fer
PEOPLE'S FRONT

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 125

100-127090-10
5-112

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

~~CONFIDENTIAL~~

DATE: 3-1-47

FROM : SAC, LOS ANGELES

SUBJECT: CHARLES SPENCER CHAPLIN, aka.
Charlie Chaplin, Thonstein
SECURITY MATTER - C
(Bureau file 100-127090)

~~ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED~~

~~EXCEPT WHERE SHOWN
OTHERWISE~~

[REDACTED]

According to a highly confidential source developed in New York in January 1944 CHAPLIN's name appeared in the personal address book of the COMRAP suspect LOUISE BRANSTEN, with aliases. (U)

CLASSIFIED AND EXTENDED BY 1259 JJP/KEH
REASON FOR EXTENSION
DATE 11-2-83
DECLASSIFICATION AUTHORITY 25X-1-88

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

SE 32

RWH:lrk
100-15641

DATE 4/2/74 BY [signature] RECORDED

100-127090-11

INDEXED

32 MAR 7 1947

58 MAR 14 1947

~~CONFIDENTIAL~~

W:lw
1-1-47

b-1

(C)

(U)

[signature]

[signature]

SAC, Los Angeles

March 14, 1947

Director, FBI

CHARLES CHAPLIN
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JSP/KEH

It is requested that the instructions contained in the Bureau's memorandum of September 9, 1946, be given attention at an early date.

100-127090

CLASSIFIED BY DEPARTMENT OF JUSTICE (DPS)
DATE: 5-19-80 ORK/wel

B

HR:aop

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100-127090-12

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EX-10 51 MAR 15 1947

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W

COMMUNICATIONS SECTION
MAILED 7
★ MAR 14 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

- 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 Gandy _____

BEST COPY AVAILABLE

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

uw
1-4
1-20

Form No. 1
THIS CASE ORIGINATED AT

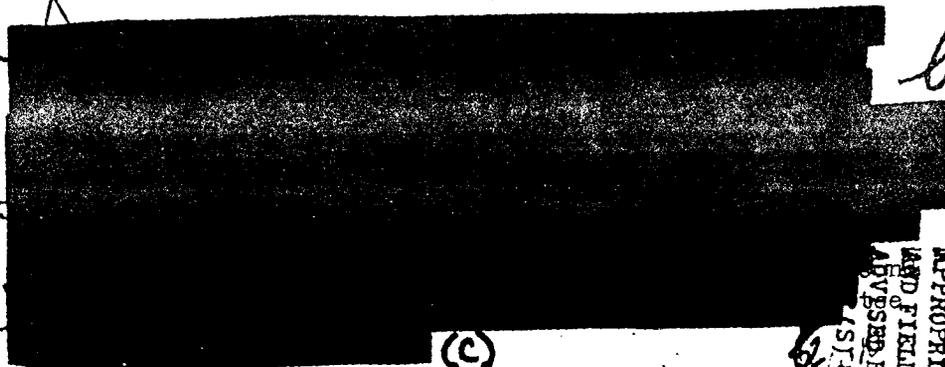
LOS ANGELES, CALIFORNIA

FILE No. 100-15641

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 3-13-47	PERIOD FOR WHICH MADE 11-4,5,6,7,8; 12-12,13,16-20.	REPORT MADE BY [Redacted] <i>b7c</i> lrk
TITLE CHARLES SPENCER CHAPLIN, aka, Charlie Chaplin, Thonstein		26,27,30,31-46 1-8,9,10,13,14, 15,20,21-47	CHARACTER OF CASE SECURITY MATTER - C

SYNOPSIS OF FACTS:

SUMMARY REPORT



NO
APR
1947
STA

(C)

- P -

REFERENCE:

Bureau file 100-127090. (u)
Bureau letter dated September 9, 1946.

DETAILS:

NAME

CHARLES SPENCER CHAPLIN is better known as CHARLIE CHAPLIN. The subject has constantly maintained that his true name is CHAPLIN and in the 1945 issue of the Motion Picture Almanac, CHAPLIN states that his parents were CHARLES and HANNAH CHAPLIN. However, according to Who's Who in American Jewry, which is published by the National News Association, 72 Fifth Avenue, New York, on page 161, volume 3 it is noted that CHAPLIN was born in London, England, April 16, 1889, the son of a "family named THONSTEIN" which immigrated from Western Europe and settled in London in 1850. (u)

APPROVED AND FORWARDED:

SPECIAL AGENT IN CHARGE

DO NOT WRITE IN THESE SPACES

[Signature]

100-127090-13

RECORDED

COPIES OF THIS REPORT

- 5 - Bureau
- 2 - Philadelphia
- 1 - New York (Info.)
- 3 - Los Angeles

cc DIR
10-13-48
ET/m

CLASSIFIED AND EXTENDED BY 1259 JUP/KEH
REASON FOR EXTENSION FCIM, II, 1-4.2.2.3
DATE OF REVIEW FOR DECLASSIFICATION 12-8-88

57 APR 19 1947

COPIES IN FILE

COPIES DESTROYED 1/12/59R453

~~CONFIDENTIAL~~

LA 100-15641 .

BUSINESS ADDRESS

CHARLIE CHAPLIN STUDIOS, 1416 North LaBrea, Los Angeles, California,
telephone Hempstead 2141.

RESIDENCE ADDRESS

1085 Summit Drive, Beverly Hills, California. Unlisted telephones Crest-
view 50525 and Crestview 50788.

EMPLOYMENT

CHAPLIN is self-employed as a motion picture producer and actor.

CITIZENSHIP

CHAPLIN is a British subject, having been born in England and although in
the United States for approximately thirty years has not petitioned for
citizenship.

BACKGROUND INFORMATION

CHAPLIN was born in London, England on April 16, 1889 and in the 1946 issue
of the Motion Picture Almanac CHAPLIN supplied the following background
information regarding himself:

"President of the Charles Chaplin Film Corporation. Producer and
star. Born in London, England, April 16, 1889. Parents CHARLES and
HANNAH CHAPLIN. Educated in public schools in London and the provinces.
Divorced PAULETTE GODDARD. Has two sons CHARLES, Jr. and SYDNEY. At
an early age became member of juvenile troop, afterwards vaudeville.
Headliner in Great Britain and United States. Entered motion pictures
in November 1913 with Keystone and others. In 1918 constructed his
own studios in Hollywood and is only member of United Artists Distri-
buting Corporation and an independent producer. Among his outstanding
pictures are "The Gold Rush," "The Circus" and "City Lights." In 1936
produced, directed, wrote story, produced music, edited and appeared
in "Modern Times." In 1939 a film on dictators marked his first
appearance in all talking picture as well as first departure from
original "tramp role." In 1940 produced, wrote, directed and appeared
in the "Great Dictator."

LA 100-15641

The following investigation was conducted by former Special Agent [REDACTED]

b7c
The writer reviewed the book entitled "CHARLIE CHAPLIN - King of Tragedy" by G. RITH VON ULM. This book was copyrighted in 1940 by the Coxtan Printers, Ltd., Caldwell, Idaho. In the foreword, VON ULM states that this book was written by himself, but on material collaboration with TORICHI KONO. KONO was CHAPLIN's combination valet, butler and secretary over a great number of years. He was also subject of an espionage case in which Los Angeles was origin, the other subject being a Japanese naval officer. It is understood that KONO is presently in a relocation center.

Background data and facts concerning associates of CHAPLIN which may be of interest to this investigation follow.

CHAPLIN was born April 16, 1889, in Kennington, a suburb of London, the son of HANNAH CHAPLIN, whose stage name was LILLY HARLEY. She was married to a Jewish bookmaker named SYDNEY HAWKES, and SYDNEY CHAPLIN, Subject's half-brother, was born of this marriage. She divorced HAWKES, then had an alliance with one WHEELER DRYDEN (there is no record of their ever having married.) While working in the music halls in England she met CHARLES SPENCER CHAPLIN and subject was born shortly thereafter. Subject's mother died in August, 1928, in a Glendale sanitarium. She was insane at the time. His father died in England when subject was three years of age. This book stated that CHAPLIN's mother, though of immediate Cockney origin, was not of pure Anglo-Saxon lineage. Her forebears were from North Spain, her father was of French origin, and it concludes this hereditary tracing by stating "There is no promise for the popular belief that CHAPLIN has Jewish blood."

It is recalled that ARTHUR KELLY has figured in the current investigation as an officer for United Artists Studio. He is mentioned in this book and it was his sister, one BETTY KELLY, who was CHAPLIN's first love, in London, when he was yet a boy of about seventeen or eighteen. In fact, CHAPLIN returned to England in 1922 solely for the purpose of once again seeing her, only to find that she had died three weeks before he got there. The author indicates that his passion for BETTY KELLY was the greatest love affair he ever had, while it does not appear that CHAPLIN ever did anything more than admire and love her from a distance.

After touring about England in vaudeville, CHAPLIN came to New York and by 1914 was making \$150 a week under contract with MACK SENNETT.

LA 100-15641

ARTHUR REEVES, CHAPLIN's present manager for his studios here in Hollywood, was at that time manager of a group of actors which came to the United States from England.

On January 12, 1915, CHAPLIN was signed away from the Sennett Studios for a salary of \$1,000 a week by the Essanay Company. By 1916 he was given a contract for \$670,000 by the Mutual Film Company and was free to make his own pictures.

When he first came to Los Angeles he lived at the Stowell Hotel among poor surroundings. JULIAN ELTINGE, famous female impersonator of the stage, at that time was one of his closest friends. He got him to move into the Los Angeles Athletic Club and it was there that TORICHI KONO met him and was hired as his secretary, chauffeur, etc.

The book then follows rather closely CHAPLIN's affairs with various women. It starts out with one EDNA PURVIANCE, who came to Hollywood from Reno, Nevada. She was his first leading lady. KONO picked her up every day en route to the studio. She was seen everywhere with CHAPLIN. TOM HARRINGTON at this point was handling the money for CHAPLIN, and he was with him for some time until they had a disagreement and he was fired. HARRINGTON's whereabouts are not known.

At the end of that year, namely 1916, CHAPLIN refused to re-sign with Mutual Film Company and launched his own studio. He had a releasing outlet which provided him with \$1,000,000 for the production of eight pictures a year. As for EDNA PURVIANCE, CHAPLIN starred her in his picture "Woman of Paris," after which she went to Europe. The author states that she is presently living at Manhattan Beach, California (which is near Los Angeles), and Chaplin Studios still pay her money. Since the time they separated after CHAPLIN became tired of her, she has kept her promise and never demanded money or influence.

CHAPLIN's activities during the last war appear to have been confined to touring the United States with MARY PICKFORD and DOUGLAS FAIRBANKS in the summer of 1917. The author states that they paid their own expenses and were speaking in behalf of the Liberty Loan drive.

On CHAPLIN's return from that tour he met the woman who became his first wife, MILDRED HARRIS. She was at that time fifteen years of age. She was a guest in the home of MARY and OWEN MOORE, who at that time had a house at Del Rey Beach. In connection with his affair with MILDRED

HARRIS, the author states, "CHARLIE has never, in the deeper sense of the term, been in love save once - HETTY KELLY." He continues that CHAPLIN was infatuated with MILDRED HARRIS. They were married that same fall. They had a malformed baby which lived only for a few hours. At the time of the marriage she was sixteen years of age. Being tired of the girl and nervous for her association, CHAPLIN immediately thereafter put MILDRED HARRIS and her mother up in a house and started going around with other girls. It mentions that KONO served CHAPLIN's dinners and attended him when he entertained girls in the large house which is right on the Chaplin Studio property. Eventually MILDRED HARRIS filed for divorce, settling for \$100,000 and a share of community property. ARTHUR WRIGHT, who later died, was CHAPLIN's attorney at this time. He was a brother of LOYD WRIGHT, CHAPLIN's present attorney.

It was after this affair with HARRIS that CHAPLIN went back to England to see HETTY KELLY and found that she had just died. From there he went to Paris where he met WALDO FRANK, the writer, who entertained him. It is to be noted that WALDO FRANK for a period of about two weeks was a guest in the CHAPLIN home during the forepart of October, 1943. At that time he was delivering lectures in and around the Los Angeles area.

The next woman mentioned in CHAPLIN's life was CLARE SHERIDAN, cousin of WINSTON CHURCHILL. She was in Hollywood and her husband, WILFRED SHERIDAN, had been killed in the World War in the year 1915. With her was her son RICHARD. At that time CHAPLIN was reportedly engaged to CLAIRE WINDSOR. The author tells of a week's camping trip that CHAPLIN took with CLARE SHERIDAN, but that though they were greatly attached to each other, marriage was impossible.

LILA LEE, CLAIRE WINDSOR and PEGGY JOYCE were constant, and as the author described, "merely friendly visitors" to the CHAPLIN home during this period. He went into the arrival in Hollywood of POLA NEGRI, whom CHAPLIN had met when in Europe during 1922, and it is stated that she was infatuated with CHAPLIN. She divorced her husband and their engagement was announced. Reportedly POLA NEGRI told newspaper correspondents and magazine writers intimate details of her affair with CHAPLIN. CHAPLIN bought some land in the hills above Beverly Hills where he built the home in which he is presently living. This supposedly was for POLA NEGRI.

Next came one CARLOTTA (the author states that is not her true name). She was the daughter of a Mexican general. KONO is quoted in this connection with stating that he knew she was "under age" and tried to keep

her away from CHAPLIN. From the book it does not appear that CHAPLIN ever was intimate with her. The author details a fight she had one night with POLA NEGRI in CHAPLIN's house.

LITA GREY, who became CHAPLIN's second wife, now comes into the picture. The author states that her mother brought her to CHAPLIN's studios and CHAPLIN immediately signed her for the picture he was then making. Immediately thereafter they became engaged and right after that she became ill. The type of illness is not explained. In any event, CHAPLIN hired one GEORGIA HALE who filled in in his picture. The author goes on that LITA GREY was only sixteen years of age. Her mother, Mrs. LILLIAN SPICER, her grandparents, the CURRYS and an uncle, one EDWIN T. McMURRAY, who was an attorney, forced CHAPLIN to marry LITA GREY. CHAPLIN tried to get out of it, but on finding it impossible, went to Mexico and on November 24, 1924, married her at Empalme in the State of Sonora.

At this time, namely in 1924, the author starts mentioning an affair which CHAPLIN had with a girl whom he calls MAISIE. He states that that is not her true name, but inasmuch as she was a prominent actress in Hollywood at that time and had now retired to private life, she was entitled to be anonymous. It appears that MAISIE had a town and a country home, and CHAPLIN was at her house most of the time. LITA GREY is supposed to have referred to her, but not by name, in her divorce papers. On June 28, 1925, CHARLES SPENCER CHAPLIN, JR. was born. Immediately before and after, CHAPLIN was seen in public with GEORGIA HALE, his leading lady, previously mentioned. The author mentions CHAPLIN having seen a Baroness T_____ at a night club during this period and was "longing for her." It is not indicated whether that longing was ever satisfied or not.

Nine months and two days after CHARLES SPENCER CHAPLIN, Jr. was born, SIDNEY ARTHUR CHAPLIN, II, was born to LITA GREY. The why or how of this second child, the author states, was a mystery. Anyway, in January of 1927, LITA GREY CHAPLIN sued subject for divorce. In this connection the author states that the newspaper "The Graphic" published in New York City, came out with the full and intimate details of the divorce complaint. It has been reported that the details of same were most intimate. The author's book states that CHAPLIN paid LITA GREY \$600,000, with the understanding that the boys were to be accessible to their father whenever he wished, and that a trust fund for \$100,000 for each son was to be established, the income from same to be used exclusively for their living and education.

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"CHAPLIN's romance with MAISIE was still going on, and the reporters of the local papers had learned nothing about her. They were asking CHAPLIN when he was going to marry GEORGIA HALE. She and her mother were living in his home at that time. The author reports that CHAPLIN was at that time bored with MAISIE and GEORGIA HALE, and in this connection stated, "CHAPLIN's emotional life - which is his real life - eagerness for the next quest overcomes the ennui of the waning one."

"At about this time CHAPLIN was working on his picture "City Lights." He hired one VIRGINIA CHERILL, who did so much drinking and carrying on at night that he had trouble making the picture with her. She later quieted down and married CARY GRANT, from whom she was divorced August 9, 1937. Thereafter she married in London the Earl of Jersey. It was indicated that CHAPLIN had probably been intimate with CHERILL. However, he was still keeping MAISIE in tow, and the figure six years was given as the total length of time that this affair went on. "City Lights" had by now been released and CHAPLIN had to get away, so he took a trip to Europe and there came across a Viennese dancer named LA JANA. KARL VON VOLLMOELLER, the poet, who is known for his writing "The Miracle," entertained both of them in Berlin, Germany. VOLLMOELLER was arrested by the F.B.I. immediately after Pearl Harbor as an enemy alien. It is understood that he has subsequently been released.

"In passing, it has it that CHAPLIN is unnatural in his sexual relations and it has been said that he is a homosexual. The author of this book makes mention of this item when he states, "CHARLIE, though essentially normal himself, could not be the creative person that he is and not have an understanding that it has been these exponents of the intermediate sex who have dominated art through the centuries."

"SYDNEY CHAPLIN, subject's half-brother, was in France at this time, and the author states that he was having income tax trouble in the United States so he thought it better for him and his wife MINNIE to "retire from public life."

"CHAPLIN was through with LA JANA by this time, and at the Casino on the Riviera he ran across MAY REEVES, who was a dancer there. Thereafter she travelled with him about Europe and Africa.

"One CARL ROBINSON had been sent along on this particular European tour as publicity director for CHAPLIN, but when the party reached Morocco, his arguments with CHAPLIN reached such a point that CHAPLIN

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fired him. While in Europe on this occasion, ALICE SWITZER McPHERSON happened to be at Marseilles at the same time and called on CHAPLIN. The author says that they went around together a lot.

In connection with MAY REEVES, there are several pictures in this book showing them together at St. Moritz, Switzerland, in 1932. Thereafter CHAPLIN, together with his brother, left on a trip to Japan. The author explains CHAPLIN's interest in the Japanese by stating that through KONO he had patronized Japanese plays being given in Los Angeles. On the return from the trip to Japan, CHAPLIN's boat landed in Seattle and VON ULM states that CHAPLIN called for a secretary and dictated in his stateroom for a period of seven hours on his ideas of world economics. When CHAPLIN was not looking, KONO tore up all these papers because he feared that the contents thereof CHAPLIN would be subject to scrutiny by the United States Government. It appears that he was finding fault with this Government and praising that of Russia. It is also mentioned that KONO in picking the secretary for CHAPLIN to give his dictation to, found the homeliest one in the office, knowing full well that otherwise CHAPLIN would have made overtures to her while they were alone.

On returning to Hollywood, he wrote a story of his trip and also the script for his picture, "Modern Times." After some hard work, JOE SCHENCK suggested that CHAPLIN needed a boat trip, so he, SCHENCK, got two girls from the studio stock company to accompany them. SCHENCK was at that time President of United Artists Studio. One of the girls with him on this boat trip was PAULETTE GODDARD. As to the identity of the other, the author says "this story has no concern." At that time, 1932, von ULM says with reference to GODDARD that she was "slightly older than the age she claimed in 1939." CHAPLIN saw in her the orphan girl for his new picture, and before many weeks he was in love with her. Von ULM continues, "And although no record can be found of their marriage and both CHAPLIN and PAULETTE maintain a strict silence on the subject, it can be assumed that the ceremony was performed at sea, probably on his yacht, the Panacea, and not recorded in the log or at the Hall of Records." KONO's services with CHAPLIN came to an end at this point because the author said that GODDARD was taking over his duties. CHAPLIN gave KONO and his wife \$1,000 apiece and a job with United Artists Studio in Japan. KONO was also supposed to get a piece of CHAPLIN's estate, but in 1936 he found he had been left out of his will.

The book ends with the author's conclusion that CHAPLIN will probably remain in Hollywood, even though he is an English subject and does not like the way the Government of the United States is run, and is entirely

in accord with the communistic set-up in Russia. He describes CHAPLIN as a man who "likes to be alone," who is truly an artist; who wrote all of his own pictures, and one who feels himself not subject to the modes of ordinary people.

CHAPLIN was indicted by the Bureau for violation of the White Slave Traffic Act and for conspiracy of violating civil liberties of JOHN BERRY but was subsequently freed by Federal Jury. CHAPLIN married CONA O'NEILL, daughter of playwright AUGUST O'NEILL on June 16, 1943 at Carpinteria, California. This was described in the local press as CHAPLIN's fourth marriage as JOHN BERRY stated that CHAPLIN once confided to her that he was never married to PAULETTE GODDARD and that they went through the formality of a "divorce" in Mexico merely for public consumption.

SUBVERSIVE ACTIVITIES

Membership in the Communist Party

CHAPLIN has been accused on a number of occasions of being a member of the Communist Party. However, Source [redacted] whose reliability has been well established as an authentic informant, stated that he has never been able to identify CHAPLIN as a member of the Communist Party in Hollywood.

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Source [redacted] suggested that CHAPLIN may well be a member of the Communist Party but there would be no record of his membership except within the higher circles of the Party in New York. CHAPLIN has repeatedly denied that he is a member of the Communist Party and on August 19, 1943, while speaking as master of ceremonies at an affair held in honor of the Russian film director KALATOZOB, CHAPLIN stated "There is a great deal of good in Communism; we can use the good and segregate the bad. I am not a Communist. I am just a clown."

However, CHAPLIN's long time confidant ROBERT WARDEN, alias RUDOLPH KLEGTR, advised Special Agent in Charge R. B. HOOD on April 24, 1943 that he had the pleasure of being an intimate associate of one of the world's famous characters, who was both a millionaire and a Communist and he stated that he referred to CHARLIE CHAPLIN. WARDEN stated that CHAPLIN would never be contacted by any local representative of the Communist Party but that he has contacted high officials in the Russian government. The reliability of this source has been questioned somewhat in the past but it is known that he was very close to CHAPLIN for many years.

Moreover, on January 7, 1944 JOHN BERRY appeared at the Los Angeles Field

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Office at which time she gave a signed statement regarding her discussions with CHAPLIN in the course of which Miss BERRY stated that on October 3, 1942 "there was also some talk (between BERRY and CHAPLIN) that might concern CHAPLIN's interest in the Russian government in what they were doing. He told me how he had been offered a position of Russian Commissar and I remember addressing him as Commissar. He said that he had been giving some thought to going back to Russia and kidding me by saying he was actually going to leave for Russia."

Financial Contributions to the Communist Party

It has been frequently alleged that CHAPLIN has made very large contributions to the Communist Party and the Hollywood columnist HEDDA HOPPER wrote in her column on December 27, 1943: "From things I have learned CHARLIE (CHAPLIN) who contributed \$25,000 to the Communist cause and \$100 to the Red Cross soon will find himself involved with something almost as serious as the BERRY case."

Testifying before the Los Angeles County Grand Jury in 1938 JOHN LEECH, former Communist Party member, stated that during the agricultural strike in the San Joaquin Valley ELLA WINTER, Communist writer, collected \$500.00 from CHAPLIN which she turned in to the Communist Party strike relief committee. LEECH was a former county organizer for the Communist Party in that area and was obviously in a position to know this from first hand information.

Source [redacted] has advised that on December 18, 1940 he attended a United American Spanish Aid Committee meeting at 83 McAllister Street in San Francisco at which time STEVE NELSON, prominent Communist functionary, told WINTERFORD BATES "to raise money on orders from the Communist Party" and to contact CHARLIE CHAPLIN and MELVIN DOUGL S.

Moreover Source [redacted] has advised that the subject, together with JAMES C. GNEY and FREDERICK MARCH, has contributed money to the Communist Party through a RUDHIEL RUSH. RUSH, it should be pointed out, was subsequently indicted in December 1939 for violation of the Registration Act.

CHAPLIN's bank account was monitored by Special Agent [redacted] and there is no indication of contributions to the Communist Party. Agent [redacted] advised that CHAPLIN maintained an unusually large bank account and is believed to carry bank accounts in both Mexico and Canada which were opened when there was talk of departing him a few years ago.

~~CONFIDENTIAL~~

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[REDACTED] (C)

[REDACTED] (C)

In the March 13, 1944 issue of the Peoples World, west coast Communist publication, CHAPLIN was described as a "warm friend of the Soviet Union since 1917 and the first Hollywood star to come out for American Soviet Friendship." (U)

[REDACTED] (C)

[REDACTED] (C)

CHAPLIN has been identified in the affairs of the National Council of American-Soviet Friendship and according to the Peoples World for April 15, 1943 CHAPLIN was one of the original sponsors of this organization. CHAPLIN was also named to the action picture committee of this organization and at a rally held on November 16, 1943 at the Shrine Auditorium donated \$250.00 to this organization and was also listed as a patron to this affair.

[REDACTED]

~~CONFIDENTIAL~~

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b1
The September 25, 1941 issue of the Peoples World named CHAPLIN as one of the original sponsors of Russian War Relief and according to this article CHAPLIN served on the national committee of this organization. On May 18, 1942 there appeared an article in the Peoples World stating that CHAPLIN would head an all star rally to be held in San Francisco for the purpose of raising money for Russian War Relief. (U)

CHAPLIN has also been identified as being active in the recently organized American Russian Institute which organization was recently a host to the Russian writer SIMONOV. The subject met SIMONOV on May 15, 1946 and on May 28, 1946 was photographed in company with JOHN GARFIELD, alias JULES GARFINKLE and LOUIS BILBSTONE, Russian born film director, leaving a Russian ship which was berthed in Long Beach harbor. CHAPLIN was quoted in the local papers upon leaving this banquet as referring to the United States Custom officers as "The American Gestapo." This party held aboard the Russian vessel was arranged by ALEXANDER P. GROCHEV, representative of the Soviet Purchasing Commission in the United States and the party was given wide spread publicity in the local press. According to Associated Press dispatches appearing in the May 31, 1946 issue of the Los Angeles "Herald Express" SIMONOV stated in New York City that CHAPLIN and the motion picture actress BETTE DAVIS "speak in deep contempt of a slanderous campaign against the Soviet Union." CHAPLIN was also prominently identified with the movement to open a second front and on May 23, 1942 was the principal speaker at a meeting sponsored by Russian War Relief which was held at the Shrine Auditorium in Los Angeles. Source reported that CHAPLIN's entire address was on the opening of a second front which, at that time, was the main objective of the Communist Party in the United States. This source reported that CHAPLIN, speaking of the Russians stated, "Who are these Russian Communists. They are human beings, they have ideals and they love beauty. The Russians are a Godly people." (U)

b7D
Again on July 24, 1942 CHAPLIN spoke in behalf of immediately opening of a second front at his Madison Square Garden rally and on August 4, 1942 spoke by long distance telephone to a meeting of the Greater New York Industrial Union and asked for immediate opening of the second front. CHAPLIN was made honorary chairman of the Artists Front to Win the War which had for its main purpose the opening of a second front. (U)

On October 22, 1943 CHAPLIN spoke at Carnegie Hall in New York in behalf of opening the second front and was quoted in the Peoples World as stating:

~~CONFIDENTIAL~~

LA 100-15641

"Ladies and Gentlemen and you in the gallery. Comrades, I said I wanted a second front and so does STALIN. STALIN knows what he is talking about and would not ask for it if he did not think it possible. They say Communism may spread all over the world and I say so what."

87D
According to the Peoples World for December 20, 1944 CHAPLIN, together with LEO GALLAGHER and EARL ROBINSON, both of whom have been identified as members of the Communist Party, are all charter members of the Peoples Radio Foundation, Incorporated, which has for its purpose setting up a R.M. station in New York. Upon hearing of this, Source reported that CARL INTER, who was then head of the Los Angeles County Communist Party, stated "This clipping is significant especially since the list of names are about 99% sure."

On September 24, 1945 CHAPLIN was identified entering the home of playwright ODESS, 7942 Hillside Drive, where he met the Communist film czar of Czechoslovakia LUCIEN LIMBERT and HANNS BISLER.

According to "Variety" for February 15, 1945 United States Senator WILLIAM WENGER has introduced a bill into the United States Senate to deport CHAPLIN and according to articles appearing in the local papers in December of 1946 CHAPLIN will be summoned before the United States House Committee on Un-American activities where he will be questioned regarding his Communist affiliations and concerning his alleged sponsorship of a third political party.

DESCRIPTION

Age	58 years
Born	1889, England
Height	5' 5"
Weight	145 lbs.
Hair	Gray
Eyes	Blue
Descent	Jewish
Peculiarities	Speaks with a Jewish accent
Criminal record	USM, Los Angeles, #14571

- P E N D I N G -

LA 100-15641

UNDEVELOPED LEADS

THE PHILADELPHIA FIELD DIVISION

AT PHILADELPHIA, PENNSYLVANIA

Will search the records of the Immigration and Naturalization Service to determine CHAPLIN's true name and the date and place of his entry into the United States, keeping in mind that CHAPLIN is believed to have entered the United States in 1910 or 1911.

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will follow and report Communist activities.

XXXXXX
XXXXXX
XXXXXX

FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

Deleted under exemption(s) b1; b7c; b7d with no segregable material available for release to you.

Information pertained only to a third party with no reference to you or the subject of your request.

Information pertained only to a third party. Your name is listed in the title only.

Document(s) originating with the following government agency(ies) _____, was/were forwarded to them for direct response to you.

_____ Page(s) referred for consultation to the following government agency(ies); _____ as the information originated with them. You will be advised of availability upon return of the material to the FBI.

_____ Page(s) withheld for the following reason(s):

For your information: _____

The following number is to be used for reference regarding these pages:
FBIHQ 100-127090-13, p. 15

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FEDERAL BUREAU OF INVESTIGATION

1-4
1-28
1/28

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES

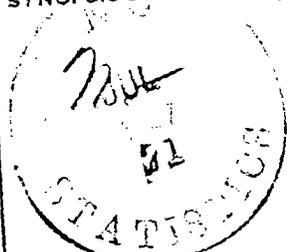
FILE NO. 100-33078 mtp

REPORT MADE AT PHILADELPHIA, PA.	DATE WHEN MADE 4-19-47	PERIOD FOR WHICH MADE 3-31-47	REPORT MADE BY L. V. BOARDMAN, SAC
CHARLES SPENCER CHAPLIN, aka Charlie Chaplin, Thonstein			CHARACTER OF CASE SECURITY MATTER - C

SYNOPSIS OF FACTS:

CHAPLIN stated he was born on 4-16-89 in London, England and first entered the United States in September 1910. There is no indication in the Central Office files, Immigration Service, as to the true name of CHAPLIN or to the date and place of his first entry into the United States.

G.I.R. 5



- RUC -

REFERENCE:

Bureau File 100-127090
Report of Special Agent [redacted] dated 3-13-47 at Los Angeles.

b7c

DETAILS:

This investigation was conducted by Special Employee [redacted]

The files of the Central Office, Immigration and Naturalization Service, Philadelphia, were searched for a record of the above mentioned individual and Consolidated File 5653092 was made available.

CHARLES SPENCER CHAPLIN was born April 16, 1889 at London, England, the son of CHARLES CHAPLIN and HANNAH LILY HODGES or HANNAH HARLEY HODGES. As obtained from this file, CHAPLIN's nearest relative is his brother, SYDNEY CHAPLIN, residing in Nice, France.

CHAPLIN was registered as an alien on December 17, 1940 at New York City receiving AR #5653092. In this form, he stated he first arrived in the United States in September 1910. It will

**ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-1-78 BY 1259 JSP/KEH**

APPROVED AND FORWARDED: <i>L.V. Boardman</i> SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES DESTROYED <i>1/12/59 RUS3</i> COPIES OF THIS REPORT <i>ce D/R</i>	100-127090-14	RECORDED & INDEXED
5-Bureau 3-Los Angeles (100-15641) ET 2-Philadelphia	10-13-48 JUL 21 1947	I-XE

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be noted that this is the only information contained in the Central Office files relative to his first entry into the United States.

CHAPLIN filed an application for a Re-Entry Permit on December 20, 1930, stating he wished to take a world cruise by way of England for business and pleasure. Re-Entry Permit No. 676727 was issued to him on January 6, 1931 and he re-entered the United States at Seattle, Washington on June 14, 1932, aboard the SS HIKAWA MARU, after having had an extension on his Re-Entry Permit, valid until July 6, 1932. On January 29, 1936, he again made application for a Re-Entry Permit for a two months visit to China and the South Seas, for business and pleasure. Re-Entry Permit No. 1070549 was issued to him on February 8, 1936 and it was certified that he re-entered the United States at San Francisco, California on June 3, 1936 aboard the SS PRESIDENT COOLIDGE.

On the reverse side of CHAPLIN's Alien Registration Form, he indicated that he is associated with motion picture production; life member Loyal Order of the Moose; Tuna Club, Catalina Island, California; Screen Actors Guild; life member of the California Yacht Club; Los Angeles Athletic Club; Santa Monica Swimming Club; and the Lambs Club, New York. There is no information in this file indicating CHAPLIN's true name, and as set out previously, the date and place of his first entry into the United States cannot be definitely determined.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

May 15, 1947

SAC, Los Angeles

Director, FBI

CHARLES CHAPLIN
SECURITY MATTER - C

For your information there are transmitted herewith copies of
seven newspaper clippings concerning the above subject.

Enclosures

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DATE 12-1-78 BY 1259 JJP/KEH

ENCLOSURE
EX 11

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

COMMUNICATIONS SECTION
MAILED 12
MAY 15 1947 P.M.
HRS:mom
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

G.I.R.-9
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69 MAY 20 1947

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- 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. Jones _____
- Mr. Leonard _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Mr. Nease _____
- Miss Gandy _____

LITTLE OLD
NEW YORK
BY ED. SULLIVAN

My Secretary, Africa, Speaks:

DEAR BOSS—The Marines who died at Iwo Jima, the World War II paraplegics, amputees and the blinded, must writhe at Charlie Chaplin's smug explanation that "I'm a very good paying guest in the United States" . . . to Chaplin, the U.S.A. is a boarding house, a motel or a roadside inn where, in return for taxes, you get liberty, freedom of speech, jury trial, freedom of religion and everything else as some sort of room service . . . Chaplin's answers to your three questions demonstrate he believes the purpose of language is to conceal ideas rather than convey ideas . . . So let's put it to him simply: Does Chaplin prefer our political philosophy, in which the State exists for the people, or does he prefer the Communist philosophy in which the people exist for the State? . . . In other words, Charlie, is you is or is you ain't our baby? Are you with Uncle Sam or against him?



DON'T tell us, Charlie, that you are reluctant to discuss politics! During the war, instead of maintaining the troops or our wounded, Chaplin offered nothing but political speeches for Russia demanding a second front. So don't be so interested now, Charlie. Speak right up, because the country is tremendously interested in your answers! . . . And Charles, don't repeat your error of saying that "I'm for the little people." In a democracy, there are no "little people." All of us are just free-born. You confused the image of Independence Hall with the Kremlin . . . With the entire world discussing ideology, Charlie, tell us you are not concerned with the world's graves . . . And if you are not a "nationalist," Charlie, what are you? The supreme being who surveys all worlds and owes obligation to none of them? Speak up, Charlie, and—this time—no double-talk!

Handwritten signatures and initials:
 [Signature]
 [Signature]

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 DATE 12-1-78 BY 1259 JJP/KEH

100-127090

Handwritten initials: EW

ENCLOSURE

WASHINGTON TIMES HERALD
 MORNING EDITION
 DATE *April 12 1947*

Handwritten notes:
 file 15
 [Signature]

'Eisler's Brother Is My Friend,' Chaplin Says

Charlie Chaplin, with all the suave aplomb of his new screen identity, the satanic "Monsieur Verdoux," yesterday nonchalantly told more than 100 reporters and photographers at a press conference that he is a friend of Hans Eisler, the Hollywood composer and brother of Communist Gerhart Eisler.

"I am a friend of Hans Eisler and I'm proud of it," said the white-haired comedian warmly. "I don't know his brother, but Hans Eisler is a fine artist, a great musician and a sympathetic friend."

Hans Eisler, a top-bracket composer in the movie colony, has for years been regarded as a Communist sympathizer and will be questioned when a House subcommittee on un-American activities opens its inquiry into Communist influence in Hollywood next month.

Previously, Chaplin denied emphatically that he is a Communist, but said he might be called a Communist "sympathizer" for his "grateful memory" of what Soviet Russia did during the war.

The famed comedian, whose screen characterizations of a wistful tramp rocketed him to the capitalist class, added sardonically:

"If you step off the curb with your left foot you're branded as a leftist these days. I have no political views. I'm a movie comedian, not a politician."

The dapper little man declared he is against all dictatorships. Asked if this included Joe Stalin, he answered: "That depends on what you mean by dictatorship."

He has never been interested in becoming an American citizen, he said, because "I have never been a nationalist. You might call me a citizen of the world."

'CITIZEN OF THE WORLD'



Charlie Chaplin meets the press at the Hotel Gotham. (International Photo)

- 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
- Mr. Nease
- Miss Gandy

Handwritten signatures and initials:
 W. H. ...
 C. ...
 ...

100-127090
 F. B. I.

Charlie Chaplin in regard to Hans Eisler

ENCLOSURE

CLIPPING FROM THE
 N. Y. Mirror
 DATED APR 15 1947
 FORWARDED BY N. Y. DIVISION

- 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. Jones _____
- Mr. Leonard _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Mr. Nease _____

Jan

LITTLE OLD
NEW YORK
by ED. SULLIVAN

ON HIS fifty-eighth birthday, Charlie Chaplin, driven to the wall by this column and trying to salvage his \$2,000,000 flop picture, tells 100 newspapermen he is not a Communist . . . Tell that to the marines who died at Tarawa! . . . In October, 1942, in a speech at Carnegie Hall, Chaplin also said he was not a Communist, and then in the same speech he went on to say this, as reported by the Daily Worker: "I want to clarify something. For some time communism has been held up as a big bugaboo, and we were terrified of it. People say, 'What if communism spreads out all over the world?' My answer to that question is: So what?" . . . In other words, Chaplin isn't a Commie; he only talks like one and acts like one, and wants it to spread all over the world, with the United States as the prize target for Red fascism.



Sophie Tucker

WHILE CHAPLIN is trying to get Americans to pick up the \$2,000,000 tab for his new picture, by denying his communism, Henry Wallace, the chap who used to play tennis with him on the Coast, is carrying on the good fight for the Commies—by blasting the President and the United States Congress . . . It is more than passing strange that all members of this Chaplin group are never pitching for the United States, always pitching for the Kremlin; more than passing strange that Chaplin has been a prominent member of at least five Communist-front organizations, one of which tried desperately to get an FM broadcasting station to spread their doctrines in the New York area . . . In a fight, it is vital to know your friends—and your enemies!

Miss Gandy
[Signature]

Carroll

[Signature]

100-127090

ENCLOSURE

WASHINGTON TIMES HERALD
MORNING EDITION
DATE *April 16, 1947*

Not a Red but Could Be Called Sympathizer, Chaplin Says

New York, April 14 (NS).— Charles Chaplin denied emphatically today that he was a Communist, but he said he might be called a Communist "sympathizer" for the "grateful memory" of what Soviet Russia did during the war.

The famed comedian made the statement in response to intense questioning at a mass news conference in New York attended by at least 100 reporters and photographers.

Chaplin was questioned most closely about his "war record" and political beliefs. The white-haired, dapper actor said several times that he had "no interest in politics whatsoever" and has never voted.

Against All Dictators

He declared he was "against all dictators." Asked if this included "Dictator Stalin," Chaplin replied:

"That depends on what you mean by dictatorship."

He said he had a "good" war record and had done "a great deal, but it was never advertised." Asked for elaboration, he said:

"I spoke in San Francisco and elsewhere in asking for a second front. I made several speeches along that line in the interests of Allied unity, which the Administration wanted at the time."

Chaplin is in New York for the release of his first movie in seven years, "Monsieur Verdoux."

Never a Nationalist

British-born Chaplin said he had never become a citizen because "I have never been a nationalist of any country." He added, "Anyway, four fifths of my family are citizens," apparently referring to his children.

He said his "war record" included his "two sons, who were on the same beachheads with other GIs and in Patton's Army."

Chaplin was asked if he were a friend of Hanns Eisler, Hollywood composer and brother of Gerhardt Eisler, charged with being a leading Soviet agent in the United States.

Chaplin said Hanns is a "very warm friend of mine and I am proud of our friendship." Asked if he knew Hanns Eisler as a Communist, Chaplin replied:

"Don't inquire into a man's political beliefs."

- 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. Jones _____
- Mr. Leonard _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Mr. Nease _____
- Miss Gandy _____

Carson

100-127098-15

This is a clipping from the Washington Post dated 4-15-47 Page 10

ENCLOSURE

Chaplin Meets the Press

THE RED-BAITERS CAME OFF SECOND-BEST

By David Platt

"Proceed with the witch-hunt," Charlie Chaplin said, opening his press conference yesterday afternoon in the ballroom of Hotel Gotham. It was Chaplin's first bout with Manhattan newspapermen since the opening of Great Dictator seven years ago.

Eleven Hearst men who have come to smear the great comedian were among the crowd of nearly a hundred reporters and photographers. A flood of unfriendly political questions were asked during the first part of the conference on Chaplin's record, his war record, his war record, his war record, etc.

Chaplin handled them all in a masterly fashion. The noted actor who looked much older and grayer than he does in Monsieur Verdoux gave detractors all the rope they wanted but it was they not Chaplin who got the worst end.

The political questions ran like this:

"Mr. Chaplin, are you a Communist sympathizer?"

Answer: "I am not a Communist."

"Are you a Communist sympathizer?"

Answer: "That has to be qualified. I do not know what you mean by Communist sympathizer. During the war I sympathized with Russia because Russians were fighting and dying to bring victory to the Allies. For that I have a memory and I feel I owe her thanks. In that sense I am a sympathizer."

"Mr. Chaplin, are you a personal

friend of Hans Eisler?" a Hearst reporter asked.

Answer: "Yes, and I am very proud of that fact."

ABOUT EISLER

"Are you aware that his brother Gerhart Eisler is a Communist agent?"

Answer: "I know nothing about his brother. I know nothing about whether he is a Communist agent. I do know that Hans Eisler is a fine artist and a great musician and I am proud to be his friend."

"Would it make any difference if Hans Eisler was a Communist?"

Answer: "No."

"Would it make any difference if he was a Soviet agent?"

Answer: "If he were a spy and a traitor to this country, it probably would make a difference."

QUOTES ARTICLE

A red-faced, beefy representative of the Catholic War Veterans got to his feet to read a prepared statement slandering Chaplin's patriotism and war record. He quoted from an article in the Oct. 26, 1942, issue of the Daily Worker.

"Mr. Chaplin," he sneered, "that article stated you were an internationalist, a citizen of the world. Were you correctly quoted?"

Answer: "Yes, I was correctly

quoted." "Furthermore," Chaplin continued, "four of my sons who are citizens, were with Patton's Third Army, and although I am not, I did my share to further the victory of our cause."

In answer to another question on his war record, Chaplin stated that he made many speeches calling for a Second Front.

"I spoke what was in my heart and my mind and what I felt was right. I appealed both to Great Britain and the United States. I said we should have a second front. I was not alone. General Marshall and President Roosevelt and other people, it turned out, were of the same opinion."

After the Hearst crowd got what they wanted, Chaplin entertained a batch of questions relating to his film.

"Did you intend the public to feel sympathy for Verdoux in your new film?" someone asked.

Chaplin replied: "I intended to create pity for all humanity under certain drastic circumstances. In times of stress and catastrophe, conditions bring out the worst in humanity and I was exemplifying that in my picture. I wanted to

(Continued on Back Page)

(Continued from Page 3)

show that depressions produce tragic figures like Verdoux." A woman reporter took the floor to suggest Chaplin had become a bad comedian since he started making films with a message. "That's a matter of opinion," Charlie replied. Later, she also pointed out that Chaplin had been making films with a message for the common people ever since 1914. Chaplin agreed that underlining all his work was a great sympathy for the underdog.

Benjamin

100-127090-15
This is a clipping from
Page 3 of the
DAILY WORKER

Date 4-15-47
Clipped at the Seat of
Government

ENCLOSURE

Chaplin's 'Monsieur Verdoux' Bitter Satire on Modern Society

By David Platt

MONSIEUR VERDOUX at the Broadway Theatre is one of Charlie Chaplin's bitterest satires on modern society.

In this story of a middle-aged and respectable French bank clerk turned "Bluebeard," Chaplin makes out an important case against a social system which causes fear and insecurity and encourages killing on a mass scale.

Chaplin creates sympathy for Verdoux by portraying him as a victim of the last depression who was forced into crime because there was no other way for him to make a living.

This moral man who loved his wife and child deeply and became occupied with the liquidation of wealthy and foolish women as a strictly business enterprise, is presented not as a tragic example of a life of crime, but as evidence that crime does not pay unless it is well organized on a colossal scale.

AMATEUR KILLER

Chaplin observes that Verdoux was an amateur by comparison with the real mass-murderers, the war-makers. "A munitions manufacturer—that's the business I should have been in," Verdoux remarks to a Belgian refugee girl friend shortly after the stock crash which ruined him. "One murder makes a villain—millions—a hero," he tells the court during his trial.

This is bitingly honest and timely social criticism—a deep draught of

fresh air after the deluge of darkness from never-never land

Chaplin wrote, directed, produced and composed the musical score, and stars in the film. It is in seven years.

With the exception of the first scene which is poorly written and directed, there is little to remind one of the structure of Chaplin's earlier comedies. This is a new and more mature style for the great comedian. There is little or no slapstick in the film. Much of the humor is bitter, as for example the scene where Verdoux upbraids his young son for pulling the cat's tail. "You must have a cruel streak in you," he sighs. "I really don't know where you get it."

There's a minimum of the things Charlie is famous for in Monsieur Verdoux. Suffice it to point out the wonderful way he counts money and fingers the telephone book; the way he jumps nervously when the telephone rings; his gentle attitude toward flowers; his inhibitable clowning in the scenes with Martha Raye, a perfect foil for Charlie, as the woman who refuses to be liquidated. Most of the time, however, Chaplin is playing the part of Verdoux in strictly legitimate style.

A THOUGHTFUL WORK

In many respects Monsieur Verdoux is his most thoughtful work. If the film does not reach the great inventive heights of Modern Times or Great Dictator, it conveys with more clarity than either of these films, Chaplin's convictions about the world we live in.

The film is liberally sprinkled with thoughts like "this is a ruthless world and one must be ruthless to cope with it"; "all business is ruthless business"; "I do not see how anyone can be a tragic example of a life of crime in these criminal times," etc.

That Chaplin clearly intended his film as a sharp warning to mankind to stop the war-makers before they destroy the world and everybody in it, is indicated in Verdoux's beautiful parting shaft as he is led to the guillotine: "I shall see you all very soon—very soon!"

That off to a brilliant comedy whose deep message will stir the hearts and minds of liberty-loving peoples all over the world.



CHARLES CHAPLIN

ENCLOSURE

This is a clipping from
Page 11 of the
DAILY WORKER

Date 2-14-47
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100-127890-10

No Longer a 'Wistful Waif' Chaplin Lectures Society He Has Roundly Flouted

By Richard L. Coe

ASSUMING (alas, erroneously) that columnists are on tickling terms with celebrities, a lady recently told us to "bring someone glamorous" to a party.



CHAPLIN

Because we were to see him shortly and are, anyway, ever one to keep up a front, we said, matter of factly, "How about Charlie Chaplin?"

"Oh, dear," she replied, shocked. "No, no, no! The Trumans are coming!"

Not long after, we told some one else about Charlie's latest picture, "Monsieur Verdoux." Eyes narrowed, pupils flashed: "I have had no interest in Charlie Chaplin," a cold voice said, "since he took to going around with 16-year-old girls."

Adding his amorous tangles to his aloofness from wartime activity, you find a general resentment against the great clown on personal grounds. In brief, Charlie has shocked a Nation's sensibilities.

Now he has come up with a movie which, compared with the average output, is daringly different. Not only has he thrown over the wistful little tramp, he's dared to comment on the foibles of society as we know it. Since this is virtually unheard of in the land of gilt and money "Monsieur Verdoux" has been generally greeted with hoots of derision.

The critics have found fault with technical imperfections; some columnists have called him a dangerous Communist and the moralists solemnly are pulling out the I-told-you-so stops.

There's no use saying that Chaplin hasn't brought all this on himself. He has. Nor can you feel sorry for the guy. He has pointedly set out to be an individual. He turned 58 the other day, and at that age a man certainly knows himself and whether or not he chooses to conform to society.

Wise and Witty Picture

ALL this aside, "Monsieur Verdoux" is a wise and witty picture, frequently very funny in its horseplay. It is far more stimulating than any of the current films and has emphatically been made by a man who knew exactly what he wanted to do. Which, also, is far more than you can say for most movies, which betray chaos confounding confusion.

Since all the Washington screens are booked far ahead, we trekked up to New York to see "Monsieur Verdoux" for ourself. While we won't "review" it here until it finds local sanction, there's no reason why we can't tell you something about it.

Chaplin plays an elegant... who's a real... figuratively and... To support his wife and young son... losing his job, he takes to courting wealthy women, marrying and then killing them. He covers up his tracks for some years in a series of hair-breadth escapes.

Finally, though, one of his few merciful deeds trips him up and, as he puts it, he "awakes from a nightmare, realizing the horrible things I have done."

But Chaplin doesn't stop his picture on that note. Sitting in his prison cell, he tells reporters and a priest that his crime is no greater than the crime of war. His "business of murder," he explains, "was practiced on a small scale and is unacceptable to society. Yet war, murder on a mass scale, is acceptable."

Our Mores Indicted

NOW, whether you agree with this philosophy or not, there are a great many people who speak in private conversation exactly as Chaplin has put it on the screen. Our peaceful, practical wife finds Chaplin decidedly fuzzy in his thinking, but surely on a moral basis his thought is in the right direction.

The character turns to his gory income only after he has lost his job in the depression of 29. Until then he had been a quiet, respectable citizen, doing his bank clerk's job acceptably for three decades. Then, because the system under which he worked collapsed, he was out of a job with a family to support. This, too, Chaplin turns into a stinging indictment of our mores.

In a press interview just before his birthday, he seemed undismayed by the picture's reception. "You can't believe everything you read," he grinned.

"I never approach my work from the point of view of the audience," he went on. "If I'm honest and sincere in my work, I feel the audience will appreciate it. 'Monsieur Verdoux' is an adult picture and the satire is bitter, but these are bitter days.

"As one gets older," he continued, "the time gets shorter. As for my future work, it will always be comedy."

No Communist, He Says

QUESTIONED about his political views and the rumors that he was a Communist, he declared that he was not and that he had never belonged to a political party or even voted. "If you step off the curb with your left foot, you're branded as a leftist these days," he went on. "I have no political views. I'm not a nationalist of any country. I don't believe in making any division of peoples. I believe we are citizens of the world, all the world over.

Some one asked whether he thought the unusual theme of the picture could break through the atmosphere of gravity surrounding a crime as serious as murder.

Chaplin replied, "Yes, I do. Remember, the film has been passed by the Johnston office and by other groups whose business it is to pass on the suitability of subject matter. For myself, I have never been concerned with morality in art, never allowed it to influence my choice of material."

- 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. Jones _____
- Mr. Leonard _____
- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Mr. Nease _____
- Miss Gandy _____

[Handwritten signatures and initials, including "Chaplin" and "file"]

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This is a clipping from the
Washington Post
dated 4-17-47 Page 12

ENCLOSURE

Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
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 Mr. Egan _____
 Mr. Gurnea _____
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 Mr. Leonard _____
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 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

Far Cry From That Tramp

YES, it's a far cry from the tremulous tramp of those silent two-reelers. And that's another thing that's gotten the smart boys down. Here they've spent the last decade writing juicy panegyrics about the little waif. They've made him arty, quaint, immortal and just about every high-flown phrase in the thesaurus. They were half-pleased, half-frightened, when Chaplin made one of the first pictures to come from Hollywood attacking Fascism.

They were, in short, the first to suggest his slapstick had a touch of the philosophic poet. And now that he's changed his wardrobe for something fancy and gone in for putting his musings into words, they're shocked.

That, to us, has been one of the most diverting spectacles in current commotion.

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ENCLOSURE

This is a clipping from the
 dated _____ Page _____

File

Film Director Talks of Chaplin, 'Limelight' and 'Salt of Earth'

By DAVID PLATT

It is a national disgrace that Charles Chaplin is not coming back to the U. S., said Sidney Meyer, documentary film director, at the ASP conference on theatre, film and publishing last Saturday afternoon at the New York City Playhouse.

"I would have prevented this if I could," he said.

"Here was a great, conscious artist, probably the greatest single figure in films, who looked about him and pulled out of his enormous artistry what he considered the most important message of our times. That was the necessity of courage. This was recognized all over the world but only partially in America.

"Here in the great city of New York, progressives laid an egg with 'Limelight.' Instead of everybody rushing to the support of the film as was done in Europe there was a wide division of opinion about it in progressive circles. It became a controversial picture. Film Sense, organ of the ASP Film Division, ran three different reviews of the film. They invited people to a forum to discuss this 'controversial picture.' I blinked my eyes. How can a picture that talks to people about courage and a better life be controversial?"

Lester Cole, of the Hollywood Nine, also felt that more should

have been done with 'Limelight.' The failure to rise to the defense of the film recalled to him an incident that took place in Massachusetts in the 1890s.

Two rival companies opened with Macbeth. The newspapers and the public took sides as to which production was better. Feeling ran high. A real battle developed—to the point where blood flowed and the militia had to be called out.

Cole said he didn't recommend this type of action, but related the incident to show that devotion to good theatre was once an important thing in people's lives.

"For a number of reasons audiences today have lost this devotion," he said.

There was not one mass meeting for Chaplin. 'Limelight' lost money because of the political pressure, said Meyer.

"Let's not be caught napping again. When the Mine-Mill Union film 'Salt of the Earth' comes out, let's put up the kind of fight for it we should have put up for 'Limelight.'

"We should start preparing for this fight now because already the reactionaries are pressuring theatres throughout the nation not to book the film."

Meyer said he was shocked by the Screen Writers Guild decision permitting producers the right to

deny screen credits to writers who refuse to cooperate with the Un-American Committee. He called it "a staggering betrayal by writers of their own interests." It took the Guild "years of struggle to get screen credits for writers." In one stroke "they give it all back to the producers.

"What is a screen credit? It is the writer's livelihood. His property. The Guild's decision now gives the producers the right to seize property. It is an invitation to steal."

Cole, an ex-president of the Writers' Guild, added that the screen writers are now back to the days before the Guild was founded when writers received no screen credit unless the producers chose to give it to them. To the days when producers put their own names on the film or the names of relatives but rarely gave credit to the writer." He said he believed the screen writers would reverse the decision because the alternative in "total disaster" for the organization.

Other highlights of the conference:

- A resolution urging more attention in ASP to the problems of Negro cultural workers.
- An appeal to writers and artists to pack the courtroom at Foley Square on May 4 when the Velde-Un-American Committee comes to town. Fifteen people, including Cedric Belfrage, editor of National Guardian, have been subpoenaed.
- A resolution urging ASP to set up a permanent theatre producing group.

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Date 4-28-53
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63 JUN 8 1953

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[Handwritten signatures and initials]

2-Way Blast at Chaplin Case: Both U. S. and Charlie Wrong

(Mr. Eastman, poet, critic and roving editor of the Reader's Digest, has written many books, including "Enjoyment of Living," "Enjoyment of Laughter" and "Heroes I Have Known.")

By MAX EASTMAN

As a longtime friend of Charlie Chaplin, I feel indignant in two directions at the news of his permanent departure from his home in the United States.

My primary indignation is against the Department of Justice for pulling a dirty trick on a great artist. If there was anything unlawful in Charlie's conduct, he should have been investigated or indicted while he was resident here.

It should have been a dignified judicial proceeding not a quick trick pulled by the government.

To wait till he went on a visit to Europe and then slam the door and say "Aha, now see if you can get back in!" strikes me as beneath the dignity of the U. S. Government—or of any government, or of any person or institution whatever.

Besides being undignified, it was impolitic in an extreme degree. Not so long ago Charlie Chaplin was the most famous and most universally loved artist in the world. His name is still a household word in practically all languages.

Considering the efforts we are making, and the billions we are spending, to combat the anti-American feeling being engendered throughout the world by the Communists and their fellow-travelers, this sly maneuver against a great artist, a favorite of the people everywhere, was an act of extreme political folly.

Essentially American

In foreign countries it seems to confirm every foul lying rumor that the Communists are spreading about the disappearance of personal freedom and the dignity of the individual in the United States.

Anybody who knows any-

thing about humor knows that Charlie Chaplin is essentially an American humorist. Notwithstanding his early years in London, where he struggled up out of poverty by learning to tap dance and do a vaudeville act, it was in the rough, democratic, extravagant, and sentimentally friendly atmosphere of an American studio that he developed the art and imagined the character that made him famous.

He once said to me years ago—and I noted it down because I was studying the varieties of humor at the time: "Of course I am essentially American. I feel American, and I don't feel British—that's the chief thing."

His not becoming an American citizen was due to an indifference to political institutions in general, not to a preference for those of Great Britain.

Such an attitude is not a crime in free countries, and it is not at all uncommon among creative artists.

So much for my indignation against the authorities of the Truman Administration for pulling this trick.

'A Political Mushhead'

My second indignation, equally strong, is directed against my once very astute, and highly intelligent friend, Charlie Chaplin, for getting taken in by the gigantic lie-campaign of the Communists.

He is not a conspirator; he is not a party member. He has neither the firmness of belief nor the force of character for that.

He is a dupe—or in plainer

political happened to out, I don't know. I have seen very little of him lately.

But I know from remarks he made when we last dined together in New York, a few days before the premiere of "Monsieur Verdoux," that he has swallowed about one-half of the religion of Russia worship.

When he told me that his legal persecution in the notorious paternity suit was due to the fact that America was going fascist, and that he had attacked Hitler in his wartime film, "The Great Dictator," I just blew up.

"If that's your opinion," I said, "let's not try to talk politics, because to my mind it's crazy."

He agreed, and we spent a pleasant evening of reminiscence and philosophical speculation.

To sum it up, I'm disappointed in Charlie because of his political stupidity, and I'm ashamed of the United States Government for its unseemly behavior toward him.

- Mr. Tolson _____
- Mr. Ladd _____
- Mr. Nichols _____
- Mr. Belmont _____
- Mr. Clegg _____
- Mr. Glavin _____
- Mr. Harbo _____
- Mr. Rosen _____
- Mr. Tracy _____
- Mr. Gearty _____
- Mr. Mohr _____
- Mr. Winterrowd _____
- Tele. Room _____
- Mr. Holloman _____
- Mr. Sizoo _____
- Miss Gandy _____



Benjamin Franklin

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63 JUN 8 1953

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Late News

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

AUGUST 25, 1947

URGENT

To: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC, SAN FRANCISCO

61-20-67,

RESEARCH. REPORT OF SA EDWARD P. MORSE DATED FEBRUARY THREE ONE NINE TWO THREE, SAN FRANCISCO, IN CASE QUOTE GENERAL RADICAL SITUATION SAN FRANCISCO DISTRICT UNQUOTE AT PAGE THREE TWO REFERS TO PRESS DISPATCHES FROM BERLIN DATED JANUARY THREE NAUGHT, QUOTING NEWSPAPER STORY FROM QUOTE THE PRAVDA UNQUOTE CONCERNING CHARLEY CHAPLIN. ADVISE BY RETURN TELETYPE TO COPY OF PRAVDA NEWSPAPER REPORT OR BERLIN DISPATCHES REFERRED TOAINED IN SAN FRANCISCO FILE. IF SO FORWARD COPY TO BUREAU IMMEDIATELY.

HOOVER

Charlie Chaplin

JJM:RC

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- 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. Hendon
- Mr. Pennington
- Mr. Quinn Tamm
- Mr. Nease
- Miss Gandy

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

AUG 25 1947

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Pravda, Jan. 12, 1923

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DATE 12-4-78 BY 1259 JJP/KEH

~~THEATRE~~ and MUSIC

CHARLIE CHAPLIN

669

by NICHOLAI ~~DREBEDEV~~

We need laughter. During our minutes of rest and recreation along with lectures and sport we have the right to some time for laughter. Healthy, elementary muscular laughter.

So we only laugh "seriously," "concretely," "crocodile" fashion. We are forced to laugh satirically and on command as to the Worker and Peasant Inspection and G.P.U....

This was the reason for the great enthusiasm shown by the Sverdlovites and youth when the two mirthful children's pictures with Charlie Chaplin were shown in the moving theatre house at the Sverdlovsk University.

"Charlie Chaplin in the Theatre" and "Charlie Chaplin at Work" are the first two Chaplin films which have leaked through to us since the time of the war. The films are old in technic as well as time of filming. However, they are better than anything that has been sent to us by the Bourgeoisie West from among its millions of yards of movie films.

Without doubt Charlie Chaplin is the greatest of all movie actors. In performing the most difficult and most risky role - the creator of laughter - he happily avoids the shortcomings of the ordinary movie comedian actor. Charlie Chaplin does not have the banal insipidness of Max Linder. He lacks the degenerate idiotism of Toktalin (Durashkin), Prince and others. He does not have the

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"dirt" and adultery found in French farce. He avoids the heavy German humor. He does not have the greasy self-satisfaction of the Russian comedian, Charlie Chaplin has learned the secret of construction - serious physiognomy absurd body and accurate, mathematical moue-trick. That is the art of his connoisseurship. And with its aid he creates masterpieces besides which the Meyerholdsk "Bogonosets" and Forreger's experiments are second-rate. 670

What does Chaplin make one laugh at? At anything which rates laughter. At trivialities and commonalities, deformity and physical awkwardness and stupidity. In his comedies Chaplin surrounds himself with human masks, grotesque figures, and he himself, perplexed and awkward, rambles among them, makes unexpected paradoxical gestures and floods the faces of millions with uncontrollable laughter.

I do not know whether the Western bourgeoisie will consider Chaplin one of their own when the Mayor of London meets him at the R. R. station, But I do know that the American and European proletariat loves and esteems "their Charlie" more than a hundred Chaliapins put together. His films for all of their "party-lessness" can and must be considered ours.

Charlie Chaplin is an old member of the Socialist Party of America. According to the latest information (instruction) he has joined the American Communists...

When we build a "laugh factory" (naturally this will be a "laugh factory") the Presidium of the Commissars of the International have to consider the request made by the group of Communist

Movie Workers:

"for a swift transfer, as a point of party discipline,
of Comrade Chaplin from America to the RSFSR"...

However, even without this he has long been keen about us!

Translated by O. L. McMahon

671

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

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-4-78 BY 1259 JSP/KEH

AUG 25 1947

TELEMETER

Charlie Chaplin

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	.....

WASHINGTON FROM SFRAN S4

8-25-47

2-27 PM

RN

DIRECTOR URGENT

RESEARCH. REBUTEL AUGUST TWENTY FIFTH CONCERNING "GENERAL
RADICAL SITUATION SAN FRANCISCO DISTRICT". THIS FILE FORWARDED
BUREAU APPROXIMATELY FIFTEEN YEARS AGO WITH ALL OLD FILES WHICH
HAD BEEN OPENED PRIOR TO NINETEEN TWENTY FOUR AND WHICH BORE NO
PRESENT DAY CLASSIFICATION NUMBERS.

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see 61-20-67,

RECORDED
KIMBALL

EX-25

15 SEP 8 1947

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[Handwritten initials]

Office Memorandum • UNITED STATES GOVERNMENT

TO : The Director

DATE: August 6, 1947

FROM : D. M. Ladd

SUBJECT:

CHARLES SPENCER CHAPLIN was
Charlie Chaplin and Charley Chaplin

CHARLES SPENCER CHAPLIN

Pursuant to your request, there is attached a memorandum summarizing the information appearing in the Bureau's files concerning this subject.

Attachment

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-4-78 BY 1259 JJP/KEH

- 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 _____
- Miss Gandy _____

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b7c [redacted] WMS

EX-56

RECORDED
&
INDEXED
EX-56

100-127070-18

CLASSIFIED INFORMATION ENCLOSED

August 6, 1947

~~CLASSIFIED AND EXTENDED BY 1259 JJP/KEH
REASON FOR EXTENSION FCIM, II, 1-2.4.2
DATE OF REVIEW 2-3
DECLASSIFICATION FOR 12-11-90~~

~~CONFIDENTIAL~~
CHARLES SPENCER CHAPLIN, was
Charlie Chaplin and Charley
Chaplin

~~CLASS. & EXT. BY 3908 ORJ/wel
REASON FCIM II, 1-2.4.2 2,3
DATE OF REVIEW 5-19-90~~

BACKGROUND

"Who's Who" for 1946-1947 has the following biographical data concern-
ing Chaplin: He was born in London, England, on April 16, 1899. Both of his
parents were in the theatrical business. He was educated in public schools in
London, England. He married Mildred Harris in London, England, and was married
the second time to Lita Grey. His marriage he has two children, Charles
Spencer Chaplin, Jr., and Sydney. He married his third wife, Paulette Goddard,
the movie actress, and was divorced from her in 1942. He married his fourth
wife, Oona O'Neill, June 16, 1943. Of this marriage he has one daughter,
Geraldine Chaplin. He has been identified with the theater since he was seven
years of age, at which time he was employed in vaudeville and the legitimate
playhouses. His first appearance was as Billy, with William Gillette in the play,
Sherlock Holmes. He came to the United States with a vaudeville act in 1910.
His screen debut was made in 1914 with the Keystone Film Company. In 1915 he was
connected with the Essanay Company and in 1916 he was connected with the Mutual
Film Corporation. Thereafter, he signed with the New First National Exhibitors
Circuit to make eight two-real pictures for one thousand dollars. He thereafter
became a producer and constructed his own motion picture studios in Hollywood,
California, starring in and directing productions of his own creation. He is now
playing and producing his own pictures which are distributed by the United Artists
Corporation of which he is a founder member. In 1940 he produced "The Great
Dictator". He also has revised various other musical and sound variations of
earlier pictures, the latest one being, "The Gold Rush", which was produced in
1942. He is a member of the Societe des Beaux Arts in Paris, France. He was
decorated with the Chevalier Legion of Honor in France. He is a member of the
following clubs: Lambs in New York and Tuna in Catalina Island, California. His
home is at 1085 Summit Drive, Beverly Hills, California. His business address
is the Charles Chaplin Studios, 1416 North La Brea Avenue, Los Angeles, California. (U)

EVIDENCE OF MEMBERSHIP IN THE COMMUNIST PARTY AND
ASSOCIATION WITH KNOWN COMMUNISTS

ASSIGNED DECISIONS FINALIZED
BY DEPARTMENT OF JUSTICE
DATE: 5-19-80 ORJ/wel

On April 11, 1922, an unidentified informant reported that a dinner was
held on April 2, 1922, in honor of Upton Sinclair at the "Rose Tree" in Pasadena,
California. The informant advised that Chaplin was present as one of the repre-
sentatives of the radical movement in Southern California. (U)

(61-1498-1)

On August 14, 1922, it was reported that during William Z. Foster's visit
to Los Angeles, California, a reception was given him by Charlie Chaplin, which was
attended by many of the "Parler Bolsheviki". According to a report from the Los
Angeles Office, Chaplin told Foster that none of the stars had any use for Will

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b7c [redacted] :WMAJ

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Hayes and said, "We are against any kind of censorship" At this reception the great importance of the moving pictures with their education and propaganda appeal for the cause of the labor movement together with the revolution was discussed. Several instances were cited where radical ideas have been or were going to be embodied into moving pictures as well as the legitimate plays. The report contained no information concerning the source of this data. (61-2269-1) (U)

In a report from the San Francisco Office on February 10, 1923, it was pointed out that the press dispatches from Berlin, Germany, dated January 20, 1923, stated that "The Pravda" printed an enthusiastic tribute to Chaplin as a Communist and friend of humanity in connection with the first production of a Chaplin film in Russia. "The Pravda" gave a great boost to "Comrade Charlie" as one of those whose heart was on the right side, and, according to the latest reports from America, had joined the Communist Party. (61-20-67-pg 32) (U)

In a report from Los Angeles Office on December 14, 1923, in the case entitled, "Radical School", Chaplin was identified as being a member of the "Severance Club", whose membership consisted of wealthy radicals of the "Parlor Bolsheviki" type. The membership was composed of approximately 200. According to this report, this group at its meetings applauded Russia, the Red Flag, and made extremely radical statements. (61-3006-154 pg. 3) (U)

b7D

Former Confidential Informant [redacted] in a report dated January 15, 1941, advised that in a number of the reviews made of Chaplin's picture, "The Great Dictator", it was pointed out that his closing speech was nothing more than subtle Communist propaganda. (61-7566-2197, pg.2) (U)

b7C

The Army furnished a copy of a report dated June 19, 1942, reflecting the results of an investigation conducted by them into the activities of Private [redacted]. In this report it is pointed out that [redacted] said on one occasion, "Sure, I'm a registered Communist. So is Harry Bridges. You take that guy Charlie Chaplin. He is a real guy. He is a member of the Party. Only a couple of weeks ago he gave a speech at a Communist meeting in San Francisco." (100-137829-3192) (U)

b7C

[redacted] address unknown, advised on August 6, 1942, that never in the history of the Communist Party have the hidden intellectual membership "thrown all caution to the wind and come out in the open for the very things that the Party is demanding." He then followed this report with a list of Communist members who were in this group of intellectuals and included the name of Charlie Chaplin in it. (100-3-45) (U)

b7D

Confidential Informant [redacted] advised that on October 13, 1942, a meeting of the Fairfield Branch of the Communist Party was held at 1630 Bank Street, Baltimore, Maryland. It was announced at this meeting that the week of October 24, 1942, would be Stalingrad Week to honor the defenders of Stalingrad, Russia. The announcement indicated that it would be climaxed by a mass rally at the Fifth Regiment Armory, and Chaplin was to be the principal speaker. (100-3-59-67, pg 43) (U)

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b7D
* According to a report from Confidential Informant [redacted] on October 19, 1942, the New York Herald Tribune of October 18, 1942, quoted Chaplin as saying he was not concerned with the spread of Communism after the war as he could live on \$25,000 a year. 61-6211-210 pg 2 (U)

b1
* An article in "The Daily Worker" of December 21, 1942, by Sender Garlin, said the simplest way to compile the "Honor Roll of 1942" would be to list those individuals attacked by Westbrook Pegler for their support of the war against Hitler. On this list would be the name of Charlie Chaplin and others. The article then attacks Pegler for his attacks on Charlie Chaplin. 100-3-14-1065 (C)
100-49101-A (U)

b7D
* [redacted] a paid informant of the Los Angeles Office, advised that Chaplin may well be a Communist but there would be no record of his membership except in the higher circles of the Communist Party. However, in this connection Robert Arden, with aliases, a close associate of Chaplin, advised Special Agent in Charge R. B. Hood on April 24, 1943, that Chaplin was both a millionaire and a Communist. Arden said that Chaplin would never be contacted by a local Communist and that he was contacted only by the higher officials in the Russian Government. 100-127090-13 pg 9 (U)

* A highly confidential source, otherwise unidentified, advised on October 12, 1943, that an unknown woman had contacted Mrs. Chaplin and advised that Chaplin should have received a telegram that day regarding a reception for Joseph North, editor of "The New Masses", to be held at Paul Jerico's (phonetic) home. Mrs. Chaplin said she thought that Chaplin would be happy to attend. 100-203581-1145, pg 52 (U)

b7c
* A highly confidential source, otherwise unidentified, advised on October 14, 1943, that [redacted] called Mrs. Chaplin to find out if they intended to attend the party for North. She was told that it would stimulate interest in the "Sleepy Lagoon Case" as Hollywood had received an SOS for help. The secretary pointed out that the case was going to be tried sooner than expected and they were to plan for the defense of the seventeen Mexican youths charged with murder. The meeting was to be held at Gershin's (phonetic) on October 15, 1943. Mrs. Chaplin advised that Chaplin would be interested. 100-203581-1145, pg 52 (U)

* On October 19, 1943, a highly confidential source, otherwise unidentified, advised that Joseph North, editor of "The New Masses", called Chaplin and was invited to attend dinner at Chaplin's home the following night. 100-203581-1145 (U)

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The Los Angeles Office, in a letter to the Bureau dated October 20, 1943, said that Chaplin at one time told his attorney in connection with an offer made to him by the Government for his boat, that he was disgusted with the offer. He said, "We don't have conscription yet" and "we might as well have Communism. I would be one hundred percent for it." 31-68496- pg 3 (U)

b7c
A confidential search of the personal effects of [redacted] on October 23, 1943, by Agents of the San Francisco Office revealed that Chaplin's name was among a list captioned, "Hollywood Suggestions", 100-61835-11, pg 8 (U)

b7c
[redacted] Communist Party angel, was in New York City from December 20, 1943, until January 2, 1944. While there, a confidential search of her effects revealed that [redacted] had Chaplin's address in her book. 100-17139-42, pg 36 (U)

b7c
A confidential search of the residence of [redacted] New York City, reflects that [redacted] received an invitation issued by "The New Masses" to an awards dinner, honoring outstanding representatives of the cultural world, to be held on January 22, 1945, at the Hotel Commodore, New York City. Awards were to be given to Chaplin and others. 61-10540-11, pg 36 (U)

*
The Los Angeles Times of March 23, 1945, said that Harry Bridges of the International Longshoremen and Warehousemen's Union of America was to be the guest of honor at a dinner on March 24, 1945, at the home of Dalton Trumbo, Communist Party member in Beverly Hills, California. David Hanna in his column in the Los Angeles Daily News, referring to this party, said that Chaplin had been invited to attend. 39-915-2545, pg 15 (U)

b7c
A confidential search on April 15, 1945, of the effects of [redacted] New York City, revealed that Chaplin's name was among the list of her contacts. 65-44184-18, pg 6 (U)

b1
[redacted] (C)
A confidential search of the offices of "The New Masses" at 45 Astor Place, New York City, on July 11, 1945, revealed that Chaplin was on the list of the contacts of that publication. 61-9182-68, pg 27 (U)

On July 20, 1945, Gerald L. K. Smith spoke at the Shrine Auditorium in Los Angeles, California. During his speech he introduced one G. Allison Phelps. Phelps made a speech and during the speech he read a letter he had

written to John Rankin, of the House Un-American Affairs Committee. In this letter he said Chaplin has a fund set aside to be used to bring aliens into the United States and that Chaplin was asking for a second front when the war was going badly for us. Further, he stated that Chaplin had sponsored Stalin's Lion Feuchtwanger, a refugee then in Southern California. 62-43818-783, pg 21 (U)

b7c

From a technical surveillance on the home of [redacted] a member of the Communist Party and active in the Party affairs in Hollywood, it was learned that when Theodore Drieser, a noted novelist and member of the Communist Party, died in December, 1945, Chaplin was present at his funeral and read a poem written by Drieser. 100-24499-371, pg 3 (U)

*

An Army report dated February 9, 1946, pointed out that in the January issue of "Cross and the Flag" publication by Gerald L. K. Smith, it was stated that in their possession was an old letter from Chaplin which flaunts his devotion to the Communist cause and contains a salute to the Red Army, closing with the words, "Russia, the future is ours." 100-7660-3687, pg 9 (U)

+

An article in the Washington Post, Washington, D. C., for March 27, 1947, by Mary Spargo, reported your testimony before the House Un-American Affairs Committee and that of State Senator Jack B. Tenney of the California Legislature, Chairman of the Un-American Activities Committee of the California State Legislature. The article pointed out that Tenney had named Chaplin as one of those giving aid to the Communists. 61-7582-A (U)

On April 18 and 21, 1947, when Louis F. Budenz was interviewed, he said that Chaplin may or may not be a member of the Communist Party. However, he is extremely cooperative and to some extent controlled by the Party. Budenz added that Chaplin will always go along with the Party and has helped it financially. He felt that Chaplin had financially aided the Communist West Coast paper, "The People's World". 100-63-240, pg 3 (U)

Chaplin is reportedly a close contact of Herbert Joseph Biberman, 3259 Deronda Drive, Hollywood, California, a motion picture director and active in intellectual Communist circles. 100-203581-3702, pg 469 (U)

X

"The Worker" for June 8, 1947, and "The Daily Worker" for June 4, 1947, carried articles saying that Chaplin was among a large group of notables who urged that the trials of Eugene Dennis, Leon Josephson, and Gerhardt Eisler, be postponed "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent." 100-15877-A (U)

X

An article in the publication, "Challenge - The Voice of Youth", on July 5, 1947, carried an article entitled, "Proceed with the Witch Hunt". This article points out the results of a press conference held by Chaplin on the occasion

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of the release of his new film, "Monsieur Verdoux". One of the questions asked of Chaplin was, "Mr. Chaplin, are you a Communist sympathizer?" He answered, "I am not a Communist". The next question was, "Are you a Communist sympathizer?" The answer was, "That has to be qualified. I do not know what you mean by Communist sympathizer. During the war I sympathized with Russia because Russians were fighting and dying to bring victory to the allies. For that I have sympathy and I feel that I owe her thanks. In that sense, I am a sympathizer." Chaplin was asked, "Are you a personal friend of Hans Eisler?" His answer was, "Yes, and I am very proud of that fact." He was then asked, "Are you aware that his brother, Gerhardt Eisler, is a Communist agent?" To this he replied, "I know nothing about his brother. I know nothing about whether he is a Communist agent. I do know that Hans Eisler is a fine artist and a great musician and I am proud to be his friend." He was then asked, "Would it make any difference if Hans Eisler were a Communist?" His reply to this query was, "No." He was then asked, "Would it make any difference if he were a Soviet agent?" To this Chaplin replied, "If he were a spy and a traitor to this country, it probably would make a difference." (U)

EVIDENCE OF FINANCIAL CONTRIBUTIONS TO THE COMMUNIST PARTY BY CHAPLIN

A copy of a letter was received from a confidential source, otherwise unidentified. This letter was dated April 29, 1922, from Robert Morris Lovett of the Federated Press, Chicago, to Bruce Rogers, Van Winkle Hotel, 349 South Olive Street, Los Angeles, California. The letter pointed out that Rogers should canvass the movie colony for contributions. He said he had personally written about fifteen prominent actors and producers asking for contributions. Among those was Chaplin. (U)
61-1450-10, pg 2

In a report dated February 5, 1922, on the general radical situation in the San Francisco District, it was pointed out that an unidentified informant had advised that he had talked to a couple of men connected with the New Workers Party regarding Chaplin. They said Chaplin had always been a good contributor to the cause. (U)
61-20-18, pg 7

The Los Angeles Office in a report dated September 6, 1922, pointed out that information had been received from an unidentified informant on the railroad strike situation. This informant said that one A. Plotkin, a representative of the Communist Party, made a speech in Meadow Brook Park, San Bernardino, California. The report stated that he was reportedly financed by Charlie Chaplin and Kate Crane Gartz. (U)
57-4-99

In a report from the Los Angeles Office dated December 29, 1922, on radical schools, the Woman's Shelly Club and the Severance Club were described as organizations of the so-called "Pinks" or "Parlor Bolsheviks". These clubs included many members of the wealthy radical class as well as a sprinkling of the so-called "radical intellectuals, writers, actors, etc." Chaplin was among them. These clubs were further described as the financial backers of the Communist, Socialist, and Anarchist propaganda in Los Angeles, California.

61-1499-2, pg 7 (U)

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On January 10, 1923, a confidential informant, not otherwise identified, of the Los Angeles Office, advised that a \$1000 donation was made just before Christmas in 1922 to the Communist Party. However, no record was made of it and the donor's identity was withheld. The informant pointed out, however, that it was generally understood that the money came from Chaplin. In this connection, one Communist had advised the informant that Chaplin did make it but does not want it to be known. 61-2269-4 (U)

John Leech, a Communist Party member, in testifying before the Los Angeles County Grand Jury in 1938, said that during the agricultural strike in the San Joaquin Valley in California during 1934, Ella Winter collected \$500 from Chaplin, which was turned into a Communist Party Strike Relief Committee. (U)
100-127090-13

Information was received from the San Francisco Office that on December 19, 1939, Raphael Rush of 11218 Broadway Boulevard, North Hollywood, California, was listed in the San Francisco files as an International Comrade, and had been placed in contact with the movie colony for the purpose of raising funds for "A Soviet America to Come". According to the information furnished, Chaplin was one of those who had contributed liberally. 65-1674-54 (U)

b7c
From a technical surveillance on the home of [redacted] Communist Party member in Los Angeles, it was learned on February 27, 1942, that Dick Otto had contacted [redacted] and advised him that he was not having much success in obtaining contributions for a second front. [redacted] said that Chaplin, with others, had already signed up for this. 100-3-25-212 (U)

Mrs. Boris Levin, Secretary of the Russian-American Society for Medical Aid to Russia, advised on December 1, 1942, that that Society had collaborated with the Russian War Relief in raising funds by selling hand-painted Christmas cards. Of the 5,000 cards sold, Chaplin bought 400. 100-202373-1, pg 5 (U)

From a technical surveillance on [redacted] a Communist in the Marine Cooks and Stewards Union, CIO, of San Francisco, it was learned between September 20 and 26, 1943, that [redacted] had returned to San Francisco from Los Angeles, California, and jokingly said that Chaplin had given "us" \$1,000. 100-38425-20 (U)

According to the Los Angeles Office, Hadda Hopper, Hollywood columnist, wrote in her column of December 27, 1943, as follows: "From things I have learned, Charles Chaplin who contributed \$25,000 to the Communist cause and \$100 to the Red Cross. . . ." 100-127090-13, pg 10 (U)

b7c
The "Passing Caravan" of February 3, 1944, published by Edward F. Atwell, [redacted] at 326 East 56th Street, New York City, pointed out that investigation had brought out that Chaplin had contributed \$50,000 to the Communist Party. 100-267852-2 (U)

On July 6, 1944, during the investigation of the Peoples Educational Association, a Communist front, a confidential search of an unknown place revealed a letter from William Wolf, Executive Secretary to Philip M. Connelly, Communist

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Party member in Los Angeles, while Connelly was at the Bellevue Stratford Hotel in Philadelphia, Pennsylvania, in which it was said that Wolf intended to hit Chaplin for some money and approach him by saying that Bridges had recommended it. 100-247118-7 (U)

A confidential source of the offices of "The New Masses" revealed that he had contributed \$21 [redacted] in 1944 during its financial drive. 61-9182-78, pg 4 (U)

b7D
Former Confidential Informant [redacted] of the Los Angeles Office advised on an unknown date that Chaplin had contributed \$750 to the National Council of American-Soviet Friendship, Incorporated. This was set forth in a report from the Los Angeles Office on April 7, 1944. 100-146964-209X, pg 9 (U)

b7D
On January 17, 1945, in a report from Confidential Informant [redacted], it was pointed out that the Press and Radio-Readers Scope, a pocket-size digest magazine, was launched by the Communist Party to cut into the circulation of the Reader's Digest. The report said that Chaplin's money was behind this magazine. 100-329561-2 (U)

X
From an unidentified source it was learned that "Direction, Incorporated" of Darien, Connecticut, published the magazine, "Direction." The owners of this magazine were reported to be Communists. It is known that the editorial policy adhered to the Communist Party line. From this source it was learned that Chaplin was one of the financial contributors to the magazine. 100-342935-2, pg 36 (U)

CHAPLIN'S CONTACTS WITH RUSSIAN OFFICIALS AND REPRESENTATIVES OF THE SOVIET CONSULAR SERVICE

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b7D
On August 31, 1923, [redacted] Los Angeles, California, forwarded a report which said that Charlie Chaplin, through his New York Theater Guild, had succeeded in persuading Theodore Kozlov to produce a pro-Soviet film. 61-4367-X (S)U

b7C
b7D
On April 10, 1940, [redacted] advised that Zina Voynow, over the signature of Charlie Chaplin, had sent telegrams giving Chaplin's permission to use some of his films for the Charles Chaplin Festival in Moscow, Russia. One telegram went to Ivan Bolshakov, Committee on Cinema, Moscow, Russia, and the other went to Averill Harriman, United States Ambassador to Russia. In the telegrams he urged the exchange of cultural achievements between the two countries. In the telegram to Harriman, he said, "....I consider it necessary to support every move which cements friendship of the two nations...." 100-203581-2416, pg 50, 51 (S)U

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(c)

b1 [REDACTED] (C)

b1 [REDACTED] (C)

b1 [REDACTED] (C)

From a technical alliance on Boris Morros, a Soviet espionage agent, it was learned that Chaplin had been in touch with Morros. This same source advised on June 17, 1943, that Morros had advised an unknown individual that he wished to be in motion picture production in five or six weeks at the Chaplin Studio. On June 29, 1943, Tim Durant, an associate of Chaplin, advised Morros that Chaplin was willing to have him come to the Studio on July 15. This same source advised that Durant informed Morros that Chaplin would make a deal for seven weeks of motion picture shooting together with sound for \$30,000. The same source advised on July 16, 1943, that an unknown individual whose first name was Sol, met Morros, stating that Chaplin wanted the two of them to come to dinner to discuss the business proposition. 100-203581-1145, pg 53 (U)

b1 [REDACTED] (C)

b1 [REDACTED] (C)

The Los Angeles Office in a report dated June 4, 1945, on Soviet Propaganda in the Motion Picture Industry, pointed out that on August 22, 1943, Mr. and Mrs. Mikhail Kolotosov were given a reception by the National Council of American-Soviet Friendship at the Mocambo Club in Hollywood. Mr. Kolotosov was the official representative of the Soviet Motion Picture Industry in the United States. Chaplin spoke and said, "There's a great deal of good in Communism. We can use the good and segregate the bad." He said that an understanding between "us" would be beneficial in the postwar period.

b7c [REDACTED] advised that she attended this reception and said that in addition to what has been said before, Chaplin stated that he was in favor of an exchange of artists between the United States and the Soviet Union. He said, "I am not a Communist, I am just a broken-down comedian."

XXXXXX
XXXXXX
XXXXXX

FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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FBIHQ 100-127090-18, p. 11

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[REDACTED] (C)

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[REDACTED] (C)

b1

[REDACTED] (C)

On October 21, 1943, Agents observed Chaplin driving from his home to that of Mikhail Kolotzov. 103581-1145, pg 3 (C) U

b1

[REDACTED] (C)

b1

[REDACTED] (C)

Information was received by the Bureau from a confidential source not otherwise identified, during the investigation of Chaplin for a violation of the White Slave Traffic Act, that a telegram was sent to one Othman, head of the United Press in Los Angeles, by one Vaughn, head of the United Press in New York City. This telegram said that Edward Carter, of the Institute of Pacific Relations, had returned from Russia. Carter said he thinks Stalin would like Chaplin to visit Russia and that Carter may find some way to get the invitation extended. It was suggested that Chaplin be interviewed and during the interview they should get him to say that he would go if invited. 31-68496-89 (U)

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[REDACTED] (C)

X

April 22, 1944, The Nation, March 5, 1944, said that Chaplin had been a warm friend of the Soviet Union since 1917. The article said that Chaplin was the first Hollywood star to come out for American-Soviet friendship and that the Fascist press has been hounding him for this ever since. 31-68496-A (U)

[REDACTED] (c)

The Washington Times-Herald of April 6, 1944, in an article by Ed Sullivan, said that had Chaplin lost his trial for violation of the White Slave Traffic Act and had he been deported, the Russian Consul was authorized to turn over a Soviet plane and take Chaplin to Moscow. The offer was made by the Russian Consul on the West Coast during the course of Chaplin's trial. The article continued and stated that Chaplin and his wife were studying Russian.

31-68496-A (U)

[REDACTED] (c)

[REDACTED] (c)

[REDACTED] (c)

[REDACTED] (c)

[REDACTED] (c)

[REDACTED] (c)

[redacted] Los Angeles, California, with the aid of [redacted] advised that on October 24, 1944, Chaplin gave a dinner for Mikhail Kolotosov, the Russian film representative who was about to return to Russia.

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b7D

[redacted] Burbank, California, attended a reception at the Soviet Vice Consulate in Los Angeles on November 7, 1944, in honor of the twenty-seventh anniversary of the Soviet Government. Chaplin was present with his wife, according to [redacted]

b7c
b7D

From a technical surveillance on the home of [redacted] in Philadelphia, the subject of an Internal Security - C investigation, it was learned that Chaplin attended a reception at the Russian Embassy in Washington, D. C., on November 8, 1944.

b7c

[redacted] (c)

b1

b1

[REDACTED] (C)

b1

[REDACTED] (C)

b1

[REDACTED] (C)

On May 28, 1946, the Los Angeles Examiner reported the results of the party given by Constantin Simonov aboard a Russian ship. Chaplin's photograph was in the paper and the account which appeared underneath the photograph referred to an alleged remark made by Chaplin wherein he referred to the United States Customs Officials as the "American Gestapo". While aboard the Russian ship, a Russian propaganda film extolling the virtues of the Soviet system and berating the capitalist system was shown. 100-335707-12 (U)

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[REDACTED] (C)

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[REDACTED] (C)

b1

[REDACTED] (C)

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[REDACTED] (C)

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X An article in the Daily News of March 19, 1947, referred to an alleged enterprise by Miles A. Sherover, Elliott Roosevelt, and Chaplin to promote the sale and exhibition in the United States of Soviet films. 100-829-941, pg 43 (U)

b1 [REDACTED] (C)
[REDACTED] (C)

ASSISTANCE GIVEN BY CHAPLIN TO AMERICAN-SOVIET RELATIONS

X "The Daily Worker" of April 6, 1943, announced the formation of the National Council of American-Soviet Friendship, Incorporated, to promote better understanding between the United States and the USSR, which was considered essential to winning the war. It identified Chaplin as one of the sponsors of the new organization. 100-146964-A (U)

X "The Daily Worker" of September 29, 1943, lists Chaplin as one of the sponsors of the tenth anniversary of the United States Soviet Friendship Congress, November 6 and 7, 1943. 100-146964-86 (U)

X According to "The Peoples World", West Coast daily newspaper of the Communist Party, on October 23, 1943, Chaplin was on the motion picture committee of the National Council of American-Soviet Friendship. 100-146964-141, pg 30 (U)

b1 X The Los Angeles Times of November 11, 1943, carried an article saying that a celebration of the American-Soviet relations was to be held at the Shrine Auditorium on November 16, 1943. [REDACTED] (C)

X The "California Jewish Voice" of November 16, 1943, said that the Los Angeles Council of American-Soviet Friendship held a rally at the Shrine Auditorium on November 16, 1943. At this rally, Chaplin reportedly made a \$250 contribution. This rally was attended by Special Agents of the FBI. 100-146964-141, pg 2, 6 (U)

According to a report from the New York Office dated May 4, 1944, a confidential search of the offices of the National Council of American-Soviet Friendship, Incorporated, New York City, reflected that an announcement had been made of the anniversary meeting held November 25, 1942, at the Orchestra Hall in Chicago, Illinois, as a "Salute to our Russian Ally". Chaplin was on the program. 100-146964-239, pg 55 (U)

~~CONFIDENTIAL~~

X A photograph of Chaplin appeared in "The Daily Worker" of November 21, 1944, in connection with an article pointing out that he, along with other movie people, had signed a telegram sending greetings to the American-Soviet Friendship Rally at Madison Square Garden on the previous Thursday. The telegram in substance urged close American-Soviet friendship. 104-A (U)

The Dies Committee Reports reflect that Chaplin was among those who had sponsored various United States Soviet Friendship rallies. 61-7582-1298, pg 481 (U)

These same Reports, in referring to the Congress of American-Soviet Friendship, list Chaplin as one of the sponsors. 61-7582-1298, pg 1199, 1202 (U)

ADDITIONAL EVIDENCE OF PRO-SOVIET ACTIVITIES ON THE PART OF CHAPLIN

X The New York Journal American of January 15, 1942, in a column by Louella O. Parsons, said that the Ossip Pernikoffs invited Chaplin, along with others, to a Russian New Year party. 39-1088-113, pg 278 (U)

On April 22, 1943, Special Agents observed Chaplin in attendance at the Filmarte Theater, 1228 North Vine Street, Los Angeles, California, at a showing of the Russian-made picture, "Baltic Deputy", sponsored by the American-Soviet Friendship, Incorporated. 100-146964-83 (U)

In her signed statement on January 7, 1944, Joan Berry, the victim of a White Slave Traffic Act violation of which Chaplin was the subject, told the Agents that Chaplin had informed her that he had been offered a position in Russia as a Commissar. At one time she said he told her he gave some thought to "going back to Russia." 31-68496-172, pg 14 (U)

X "The Peoples World" of April 15, 1944, reported a press conference with Mikhail Kolotozov, Soviet film representative in this country. He pointed out that Russia has a plan for a series of programs to be given at the House of Cinema Workers in Moscow. The April, 1944, program has to do with the production of Chaplin's films. 100-203581-2839, pg 119 (U)

X A news release of the Overseas News Agency on May 1, 1944, at Moscow, said that a tribute to Charles Chaplin as a "Militant Humanist" who "worships love and puts up a one-man fight against life", was paid in Moscow that day at a meeting of the Soviet Cultural Organization dedicated to the screen star. The meeting was sponsored by Voks, a society to promote cultural relations between Soviet Russia and other countries. The feature of the meeting was a speech by Solomon Michaelis, noted Russian actor. Michaelis, who met Chaplin while he was in this country, said his courage in taking an open anti-Fascist stand in his picture, "The Great Dictator", was great. 31-68496-261 (U)

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[REDACTED]

(C)

[REDACTED]

(C)

An anonymous letter received at the Bureau on May 13, 1947, pointed out that Chaplin's last film, "Monsieur Verdoux", is Soviet propaganda.

100-0-21847 (U)

AFFILIATIONS WITH THE RUSSIAN WAR RELIEF

The September 25, 1941, issue of "The Peoples World" names Chaplin as one of the original sponsors of the Russian War Relief, Incorporated. (U)

100-127090-13

An advertisement in the New York Times of October 10, 1941, regarding the Russian War Relief, Incorporated, says, "These eminent Americans ask your help on behalf of the Russian people." Chaplin's name appeared on the advertisement.

61-7566-2994 (U)

The New York Times of October 10, 1941, carried another advertisement of the Russian War Relief and its national fund-raising campaign that was launched on October 27, 1941. The advertisement was headed, "Russia's Scorched Earth Calls to American Green Fields". Chaplin was listed as one of the sponsors.

100-37226-20, pg 19 (U)

"The Peoples World" of May 16, 1942, said that Chaplin was scheduled to be the leading speaker at the Russian War Relief Rally at the Civic Auditorium in San Francisco, California, on May 15, 1942.

100-37226-A; 100-127090-13 (U)

Confidential Informant [REDACTED] on May 25, 1942, advised that Chaplin was the main speaker at a mass meeting held at the Shrine Auditorium in Los Angeles, California, that date for the Russian War Relief. During his speech he said, "They must be goodly people to put up such a magnificent fight and it is the American peoples demand for a second front."

100-3-25-191 (U)

"The Daily Worker" of May 27, 1942, in referring to this rally said that in his speech Chaplin demanded (1) a second front, (2) suggested a national victory front of Republicans, Democrats, and Communists, and (3) hailed President Roosevelt and Earl Browder.

100-37226-A (U)

The News Letter of August 1, 1942, published by the California Division of the Russian War Relief, carried an article advising that the Music Committee of the Hollywood Committee of Russian War Relief, Incorporated, held a Shostakowitch concert at the home of Nat Finston on July 9, 1942. According to the article Chaplin was present.

100-37226-367, pg 31 (U)

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61
The Daily Worker of December 5, 1942, commenting on the dinner given Chaplin by the Russian War Relief at the Hotel Pennsylvania in New York, pointed out that several prominent Russian artists and writers sent Chaplin greetings. Among them were Ilya Ehrenburg, Soviet writer; Sergei Eisenstein, Soviet actor; and Dmitri Shostakowitch.

[REDACTED]

b7D
b7D
AFFILIATIONS WITH THE ARTISTS FRONT TO WIN THE WAR

(100-37226-A) (C)

Former Confidential Informant [REDACTED] submitted a report to the Bureau and advised that [REDACTED] Artists Front to Win the War was formed in September, 1942, for the reported purpose of holding one cultural meeting at Carnegie Hall in New York City on October 16, 1942. He pointed out that Chaplin was the honorary chairman of this organization. [REDACTED] advised that this organization was a Communist front and one hundred per cent Communist controlled. On October 16, 1942, on the occasion of this meeting, Chaplin was the principal speaker of the evening. He began his speech by saying, "Dear Comrades. Yes, I mean comrades. When one sees the magnificent fight the Russian people are putting up, it is a pleasure and a privilege to use the word comrade." He added, "The Marshall Timoshenko, Joseph Stalin, and every self-respecting citizen in this country wants a second front." He continued, "I am not a citizen and I don't need American citizenship papers. Citizenship papers don't mean a thing. I am a patriot of humanity. I am a citizen of the world. I am not a Communist, not a Democrat, not a Republican. I am a paying guest here. . . ." During his speech he praised Franklin Delano Roosevelt and said, "I am gratified because he is the man who released Earl Browder . . . and I hope and we all demand that he lift the stigma of persona non grata from Harry Bridges." Later on in his speech Chaplin said, "And then there is all of the nonsensical talk about Communism when one talks about the second front, but thank God Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves. . . They say Communists are Godless. What nonsense. A people who fight and die like the Russians approximate God." He concluded his speech by paying a tribute to the three million heroic dead of Soviet Russia who died while we were getting ready. This same information appeared in the New York Times of October 27, 1942, and PM on the same date.

(100-153338-4, pgs 1, 6) (U)

ACTIVITIES ON BEHALF OF A SECOND FRONT

b7c
From the technical surveillance on [REDACTED] Communist Party member in Los Angeles, it was learned on July 30, 1942, that one Anita had contacted [REDACTED] and advised that Dick Collins had heard Chaplin advocate a second front in Europe the previous evening. She said that Chaplin volunteered to contribute \$100 toward an advertisement to be placed in trade papers urging a second front.

(100-3-25-210) (U)

X "The Daily Worker" of July 23, 1942, said that 60,000 people urged a second front at a rally in Madison Square Park. During this rally a speech by Chaplin was telephoned from Hollywood. During his speech he said, "The fate of the Allied Nations is in the hands of the Communists." He then strongly urged the opening of a second front. (100-97-5-A) (U)

b7D [redacted] a discontinued paid informant of the Los Angeles Office, advised that at a meeting of the East Hollywood Branch of the Communist Party of Los Angeles on July 23, 1942, an unidentified man led a discussion concerning the second front. He stated that an article in the "Citizens News" of July 23, 1942, carried a report of a speech made by Chaplin to 100,000 persons in Madison Square Garden. This person stated that during his speech Chaplin reportedly urged the opening of a second front and said the Communists were then engaged in a defense of Western civilization. (100-3-25-216, pg. 3) (U)

b7D According to information received from [redacted] a discontinued informant of the Chicago Office on September 1, 1942, Robert Travis, Vice President of the Illinois State Industrial Union Council, sent letters to all affiliated unions enclosing copies of a pamphlet entitled, "Democracy will Live or Die". It was a copy of a speech made by Chaplin via phone to the mass meeting in Madison Square Garden mentioned before. According to this informant, this was part of the Communist Party program demanding a second front. (100-33049-9-33, pg. 19) (U)

From the technical surveillance on the National Maritime Union in Philadelphia, Pennsylvania, it was learned that Chaplin was scheduled to speak before a second front rally to be held on October 30, 1942, at the Academy of Music in Philadelphia. (100-28126-26, pg. 65) (U)

X In an article in the publication, "Challenge - The Voice of Youth", published July 5, 1947, there is set forth the results of an interview by the press with Chaplin. During this interview Chaplin, in answer to a question on his war record, stated that he had made many speeches calling for a second front. He said, "I spoke what was in my heart and in my mind and what I felt was right. I appealed both to Great Britain and the United States. I said we should have a second front. I was not alone. General Marshall and President Roosevelt and other people it turned out were of the same opinion." (U)

AFFILIATIONS WITH THE PEOPLES RADIO FOUNDATION

On November 1, 1944, it was learned from an unidentified source that Joseph R. Brodsky, an attorney and official of the International Workers Order, conferred with Alexander Trachtenberg, Director of Publications of the Communist Party. They discussed plans for the formation of a corporation for a contemplated radio station. The name to be given this was "Peoples Radio Foundation". Brodsky said that he had completed the Board of Directors and one of them was Chaplin.

(61-7341-981) (U)

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A confide [redacted] arch of the offices of [redacted]

b7c
New York City, on November 19, 1944, revealed that Chaplin was one of the directors pro tem of the Peoples Radio Foundation, which was incorporated under the laws of New York on November 27, 1944. It was sponsored by the International Workers Order and was formed to own and operate FM radio stations throughout the United States.
100-329561-4, pg 6 (U)

X
On December 11, 1945, the New York World Telegram in an article by Frederick Woltman entitled "New York Staff is Taken over by a Pro-Red", pointed out that Chaplin as one of the financial backers of the Peoples Radio Foundation, was instrumental in having a corporation established in order for the Communist Party to get in on the ground floor of FM radio broadcasting. (U)
100-329561-10 pgs 5, 6

ASSOCIATIONS WITH MISCELLANEOUS COMMUNIST FRONT ORGANIZATIONS

A copy of a "General Industrial Bulletin #106" dated at Fresno, California, on April 28, 1924, describes Chaplin as being sympathetic to the International Workers of the World and hiring many of them to work on his movie sets.
61-1936 (U)

b7c
According to a report prepared by [redacted] Los Angeles, California, [redacted] Chaplin was listed among those who attended a dinner at Giro's restaurant in Hollywood on November 10, 1941, given by a committee of sponsors under the auspices of the American Committee to Save Refugees, the Exiled Writers Committee, and the United States American-Spanish Aid Committee.
100-7061-115, pg 5 (U)

X
"The Daily Worker" of October 19, 1942, said that the Joint Anti-Fascist Refugee Committee would hold a dinner at the Hotel Astor in New York City on October 27, 1942, as the first major public function based on Vice President Wallace's speech, "The Century of the Common Man". The purpose was to raise funds for the rescue from the Vichy concentration camps, the anti-Fascist unionists, and political refugees. Chaplin was listed as a sponsor of this affair.
100-7061- A (U)

b7D
On November 25, 1942, [redacted] a discontinued informant of the Chicago Office, advised that the "All Chicago Committee to Salute our Russian Ally" staged a program in tribute to the Soviet people on the ninth anniversary of American-Soviet relations at 220 South Michigan Avenue, Chicago, Illinois. Chaplin was introduced and spoke. He criticized the anti-Communist propaganda. He said, "We are no longer shocked by Russian purges. They liquidated the Quislings and Laval, and it was too bad that Norway, Hungary, and other countries didn't do the same. The stigma against Russia is being dissolved like mist in the sun. They say they are Godless people. I think they must have eternity in their souls to fight as they are fighting. Anyone who dies for an ideal must have a little religion. . . . Russia is fighting for Communism and let's face it. They like the system." With reference to his own politics he said, "They ask me what I

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want. I want a change and don't want the old rugged individualism. . . rugged for a few, ragged for many." 100-3-14-1, pg 40 (U)

b7D Former Confidential Informant [redacted] reported that he attended a dinner at the Pennsylvania Hotel on December 3, 1942, in honor of Chaplin given by the "Arts to Russia Week" committee of the Russian War Relief. He spoke to a Miss Goldsborough, whom he described as a Communist. She told him that the Russian War Relief was pressuring "pulling strings" in Washington, D. C., to have Chaplin go on a tour of Russia. She further stated that "Our friends in the State Department will fix it so he gets the same cooperation Willkie got." 100-37226- (U)

b7D [redacted] advised [redacted] during this dinner Chaplin spoke and made many pro-Communist remarks. He [redacted] reportedly said, "We must be tolerant of the Russian system. Let's stop all this nonsense and evasion and call it what it is - the Communist system, and that Communist system is a very convenient ally. . . They did the real fighting for us. Why should anyone object to Harry Bridges speaking at Harvard because Bridges was a Communist. . . ." [redacted] said that Chaplin advocated "a united front" of "tolerance and understanding for Russia and the Communist system from Thomas Lamont of Wall Street to Harry Bridges of the CIO." At another point he said that it was high time we abandoned political and economic prejudices against our best ally, the Soviet Union, since our ally does not object to our own ideals and form of government." (U)

100-37226-334, pg 154

On October 24, 1943, a highly confidential source, otherwise unidentified, advised that one Gene (phonetic), called Mrs. Chaplin and invited the Chaplins to a Russian party given under the auspices of the Russian-American Actors Mutual Aid Society to be held at Mitchell Green's Ranch in North Hollywood. (U)

100-203581-1145, pg 53

A small circular distributed by the American-Russian Cultural Association, Incorporated, reflects that in November, 1944, Chaplin was on the Board of Honorary Advisors. 100-172851-51, pg 2 (U)

b7D On December 15, 1944, Confidential Informant [redacted] submitted a report saying that the magazine, "Salute", was going to be published by Leverett Gleason and others at 114 East 32nd Street. [redacted] described it as a Communist intellectual magazine and said that Chaplin was the chief financial backer. (U)

61-7562-1121

X An Army report for January 14 through 20, 1945, reflects that "New Kasses" was to hold a banquet on January 22, 1945, at the Hotel Commodore in New York City, at which time Chaplin, among others, would be given an award. 100-7660-2708, pg 6 (U)

A censorship report dated May 14, 1945, reflects that Chaplin, with others, was a signer of a telegram charged to the Council for Pan American Democracy, 129 West 26th Street, New York City, sent to Luiz Carlos Prestes, of Rio de Janeiro, Brazil, in which greetings were sent congratulating him on being freed. In the telegram Prestes was described as an anti-Fascist. (U)

100-13361-52 (U)

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b7c
A confidential search of the effects of [REDACTED] on May 3, 1945, and August 1945, reflected that [REDACTED] was conducting a music project for the Rockefeller Foundation through the New School for Social Research. Chaplin was listed as one of the consultants. At the same time it was noted that Chaplin's address appeared in [REDACTED] books. 100-195220-16, pg 19, 66 (U)

X
"The Morning Freiheit" for August 25, 1945, reported that the Trade Union Comm. Jewish Unity would support a demonstration for jobs at Madison Square Garden on August 29, 1945, sponsored by the New York CIO and Chaplin, with others. 100-8574-24, pg 4 (U)

b1
[REDACTED] (C)
A bulletin published by the Abraham Lincoln School, a Communist controlled organization, lists Chaplin as a proposed director. 100-71076-11, pg 17 (U)

WHITE SLAVE TRAFFIC VIOLATION AND CIVIL RIGHTS AND DOMESTIC VIOLENCE VIOLATIONS BY CHAPLIN

X
You will recall that the Bureau conducted an extensive investigation concerning Chaplin's activities with one Joan Berry in 1943 and 1944. During the course of this investigation it was learned that Chaplin authorized his studio to obtain railroad tickets for the transportation of Joan Berry and her mother to New York, leaving Los Angeles, California, on October 2, 1942, via the Santa Fe Railway. He left for New York himself on October 12, 1942. Chaplin took Berry to dinner in New York several times following his appearance in New York on October 16, 1942, at the Artists Front to Win the War Rally. Thereafter, Berry returned to the Waldorf Astoria apartment of Chaplin, where the alleged immoral acts took place. The following day Chaplin gave Berry \$300 to return to Los Angeles, California. She left for Los Angeles on October 28, 1942. Between the time she returned to Los Angeles and January, 1943, she had numerous trysts with Chaplin. On February 10, 1944, the Federal Grand Jury in Los Angeles returned a true bill of indictment against Chaplin, charging him with violation of the Mann Act in two counts. The first count charged him with transporting Berry to New York, and the second count charged him with transporting her from New York to Los Angeles. He was tried in Los Angeles, the trial commencing on March 21, 1944, and ending April 4, 1944, at which time he was acquitted. 31-68496-172, pg 1, 2 (U)
Ser 238

On February 10, 1944, a Federal Grand Jury at Los Angeles returned three indictments against Chaplin charging him and others with violations of Title 18, Sections 51, 52, and 58, United States Code, for conspiring to violate the civil

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liberties of Joan Berry. The indictments were based on the activities of the subjects subsequent to the arrest of Berry on January 1, 1943, by the Beverly Hills Police Department through the person of Claude R. Marple. Thereafter, Robert Arden, admittedly acting as a close friend of Chaplin, appeared before Captain W. W. White of the Beverly Hills Police Department with the request that Judge Charles J. Griffen send Berry out of California. On January 2, 1943, Berry was sentenced to 90 days by Griffen. The sentence was suspended on the condition that she leave Beverly Hills and pay her hotel bills. Judge Griffen had been advised by Arden that Chaplin would pay the bill and her transportation to New York. Thereafter, on January 5, 1943, White escorted Berry to the train. Berry returned to California in April, 1943, and visited Chaplin's home on May 7, 1943, allegedly to advise him that she was pregnant by him. At that time one of the subjects, namely, Tim Durant, a close friend of Chaplin, called the Beverly Hills Police Department and had Berry rearrested. The following day Judge Griffen sentenced Berry to thirty days in jail. On May 11, 1943, Durant, working in the interests of Chaplin, had Minna Wallis obtain the services of Judge Cecil D. Holland and was instrumental in getting Berry out of jail with the original idea of putting her in a sanitarium and thereafter sending her out of the state. (31-68496-256, pg. 12) (U)

On May 15, 1944, Federal Judge J. F. T. O'Connor dismissed the charges against Chaplin when he was advised by United States Attorney Charles Carr that Carr had received written instructions from the Department of Justice to dismiss these charges. (31-68496-258) (U)

The records of the Identification Division do not contain any information concerning arrests of Chaplin other than for the charges set forth. (31-68496-258, pg 2) (U)

On June 3, 1943, a suit was filed in the State Court in Los Angeles by Gertrude E. Berry, mother of Joan Berry, on behalf of Joan Berry's unborn child, seeking to obtain money from Chaplin for the support of this child. The child was born on December 23, 1943. (31-68476-9, pg. 21, 40) (U)

Investigation revealed that Chaplin was probably instrumental in procuring at least two abortions for Berry as a result of his associations with her. (31-68496-21) (U)

The Washington Post for August 4, 1945, said that the Los Angeles Court had declared that Chaplin was the father of the Berry child. (31-68496-A) (U)

The Washington News, Washington, D. C., on April 9, 1945, said that Chaplin had been ordered to pay \$75 a week for the support of the Berry child and \$5,000 attorney fees. (31-68496-A) (U)

Mike Gold in his column, "Change the World", in "The Daily Worker" of January 19, 1945, said that the paternity suit against Chaplin by Joan Berry was a part of a campaign of character assassination started by the Hearst, McCormick, and Fascist Press of America when Chaplin produced "The Great Dictator", which lampooned Hitler and Mussolini. (100-114353-17) (U)

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MISCELLANEOUS

87c Postal censorship submitted a report on September 25, 1942, showing a letter to [redacted] Beverly Hills, California, from Marta, San Salvador, El Salvador, Central America, in which it was stated that it had been rumored in San Salvador that Margarita [redacted] had married Chaplin. The censorship report pointed out that one Margarita [redacted] of Hollywood was an espionage suspect. 65-39469-15 (U)

By a report dated January 16, 1943, the Army advised that Joe Fisher, late of Singapore and then in British India, was reported as a Jap agent and one of his contacts was Charlie Chaplin. 100-18850-1 (U)

"The Daily Leader" of July 30, 1943, said that Chaplin was one of 800 labor, religious, and Dolano Roosevelt on July 1943, urging him to prevent racial outbreaks and lauding his stand against discrimination. 44-809-A (U)

The Washington Times-Herald of February 10, 1945, said that Senator Langer, Republican of North Dakota, introduced a bill calling on the Attorney General to investigate to determine if Chaplin should be deported. If the investigation revealed Chaplin was deportable, the bill directed the Attorney General to institute proceedings toward this end. 31-68496-A (U)

The Los Angeles Office in its crime survey of April 15, 1945, said that Chaplin was one of the major studio executives who is alleged to have a library of obscene film. 62-75147-26-59, pg 190 (U)

The Washington Post of May 3, 1947, said that Konrad Bercovici had sued Chaplin for one million dollars and recovered \$95,000 in a suit charging Chaplin with plagiarism and breach of contract involving the motion picture, "The Great Dictator". 25-42077-A (U)

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-4-78 BY 1259 JSP/KEH

August 14, 1947

MEMORANDUM FOR MR. NOLSON

- 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 _____
- Mr. Nease _____
- Miss Gandy _____

The following might be an excellent item for Louella Parsons. It is taken from a report of SA Edward P. Morse, dated February 3, 1923, at San Francisco, entitled "General Radical Situation - San Francisco District," Bureau File 61-20, Serial 67, page 32. The following is a verbatim quote from our Report.

"CHARLIE CHAPLIN REFERRED TO AS COMMUNIST MEMBER (1923)

"According to press dispatches from Berlin, dated Jan. 30th, Moscow's official newspaper, 'The Pravda' prints an enthusiastic tribute to CHARLIE CHAPLIN as a Communist and friend of humanity in connection with the first production of a CHAPLIN film in Soviet Russia.

"'The Pravda' gives a great boost to 'Comrade Charlie,' as a man whose heart long was known to be on the right side and who, according to the latest reports from America, now has joined the Communist Party."

Respectfully,

L. P. Nichols

We ought to check the original at the Library of Congress to make certain of this.

RECORDED & INDEXED

18 SEP 19 1947

LB:RC

53 SEP 22 1947

THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

Office Memorandum • UNITED STATES GOVERNMENT

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

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-4-78 BY 1259 JTP/KEH

DATE: 8/26/47

There is attached hereto a photostatic copy of the item appearing in "Pravda" on January 12, 1923, regarding Charlie Chaplin, along with a translation of the article. It is quite illuminating. Particular attention is directed to the last paragraph of the item.

Attachment

LBN:RC

7 ENCL. ATTACHED

3 ENCL

EX-30

52 SEP 37

177

EX-30

RECORDED
INDEXED

100-127010-20
F B I
19 SEP 1947

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G.I.R. 97

- 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

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-4-78 BY 1259 JIP/KEA

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

ENCLOSURE

100-127010-20

Театры и музыка.

Чарли Чаплин.

Пам пужел смех. В минуты отдыха и развлечения мы, вместо с жонглером и спортсменом, в право претендовать и на порцию смеха. Элементарного, элементарного.

Мы до сих пор все еще смеемся несомненно «серьезно», «конкретно», «критично», «сатирически» и признаем во свидетели Рубини и ГИУ...

Это с легким энтузиазмом приветствовали свердловцы и молодые девушки в театральном зале с Чарли Чаплином. Векторные картины Свердловского университета.

«Чарли Чаплин в театре» и «Чаплин на работе» — это первые две чаплиновские фильмы, представленные в нам со стороны «Филма» старые и по их техническому состоянию и по предмету съемки. И тем не менее — это лучшее из того, что дал нам буржуазный Запад и чье-то своих многих миллионов «стено-метров».

Чарли Чаплин бесспорно — крупнейший кинорежиссер. Не только в технической и производственной работе, но и в творчестве. Он сделана блестящая работа в области кинорежиссуры. В Чарли Чаплине нет большого обаяния и власти Марса Липера. В нем нет регенеративного инстинкта Толстолана (Дуранини). Проста и др. Нет «сала» и «авантюризма» французских фарсов. Нет так же «восточности» немецкого юмора. Нет жирного самодовольства расейской американщины. Чарли Чаплин постиг тайну конструкции серьезной кинокомедии, в которой тема и точный, математически

построенного кино-трюка. Вот безукоризная машина его мастерства. И при ее помощи он создает шедевры, рядом с которыми шедевры Гоголя-Сен-Сен-Сен и эксперименты Форрегера — слабые и зыбкие.

Над чем заставляет смеяться Чаплин? Над всем, что достойно смеха. Над пошлостью и мещанством, уродством и физическою неуклюжестью и тупостью. В своих комедиях Чаплин окружает себя людскими масками, гротесками, и сам, подомешный и неуклюжий, бродит среди них, делает несомненно пародийные жесты и... заливает миллионами безудержным смехом.

Я не знаю — считает ли западная буржуазия Чаплина своим, когда заставляет лондонского мара встречать его на вокзале. Не знаю, что американский и европейский пролетарий любит и ценит «своего Чарли» больше, чем сотни Шекспировых пьес вместе. Его фильмы при всей «беспартийности» могут и должны считаться нашими.

Чарли Чаплин — старый член социалистической партии Америки. По политическим убеждениям, он приближен к американским коммунистам...

Когда мы задумаем построить «фабрику смеха» (конечно, это будет «кино-фабрика»), предлагаем Коминтерна предложить рассмотреть просьбу группы коммунистов кино-работников...

...о переименовании в партия партийной организации, т. Ч. Чаплина из Америки в РСФСР...

Впрочем, он и без того давно известен к нам.

Николай Лебедев.

Юбилей П. М. Саловского.

Павел Иванович Саловский был выдающимся ученым и писателем. Он родился в 1871 году в селе Саловском Мухоморовского уезда. С детства он увлекался литературой. В 1895 году окончил Московский университет. В 1900 году переехал в Петроград. В 1905 году стал членом РСДРП. В 1906 году был арестован и заключен в тюрьму. В 1907 году был освобожден. В 1908 году переехал в Москву. В 1910 году стал членом ЦК РСДРП. В 1912 году был избран членом ЦК РСДРП. В 1913 году был избран членом ЦК РСДРП. В 1914 году был избран членом ЦК РСДРП. В 1915 году был избран членом ЦК РСДРП. В 1916 году был избран членом ЦК РСДРП. В 1917 году был избран членом ЦК РСДРП. В 1918 году был избран членом ЦК РСДРП. В 1919 году был избран членом ЦК РСДРП. В 1920 году был избран членом ЦК РСДРП. В 1921 году был избран членом ЦК РСДРП. В 1922 году был избран членом ЦК РСДРП. В 1923 году был избран членом ЦК РСДРП. В 1924 году был избран членом ЦК РСДРП. В 1925 году был избран членом ЦК РСДРП. В 1926 году был избран членом ЦК РСДРП. В 1927 году был избран членом ЦК РСДРП. В 1928 году был избран членом ЦК РСДРП. В 1929 году был избран членом ЦК РСДРП. В 1930 году был избран членом ЦК РСДРП. В 1931 году был избран членом ЦК РСДРП. В 1932 году был избран членом ЦК РСДРП. В 1933 году был избран членом ЦК РСДРП. В 1934 году был избран членом ЦК РСДРП. В 1935 году был избран членом ЦК РСДРП. В 1936 году был избран членом ЦК РСДРП. В 1937 году был избран членом ЦК РСДРП. В 1938 году был избран членом ЦК РСДРП. В 1939 году был избран членом ЦК РСДРП. В 1940 году был избран членом ЦК РСДРП. В 1941 году был избран членом ЦК РСДРП. В 1942 году был избран членом ЦК РСДРП. В 1943 году был избран членом ЦК РСДРП. В 1944 году был избран членом ЦК РСДРП. В 1945 году был избран членом ЦК РСДРП. В 1946 году был избран членом ЦК РСДРП. В 1947 году был избран членом ЦК РСДРП. В 1948 году был избран членом ЦК РСДРП. В 1949 году был избран членом ЦК РСДРП. В 1950 году был избран членом ЦК РСДРП. В 1951 году был избран членом ЦК РСДРП. В 1952 году был избран членом ЦК РСДРП. В 1953 году был избран членом ЦК РСДРП. В 1954 году был избран членом ЦК РСДРП. В 1955 году был избран членом ЦК РСДРП. В 1956 году был избран членом ЦК РСДРП. В 1957 году был избран членом ЦК РСДРП. В 1958 году был избран членом ЦК РСДРП. В 1959 году был избран членом ЦК РСДРП. В 1960 году был избран членом ЦК РСДРП. В 1961 году был избран членом ЦК РСДРП. В 1962 году был избран членом ЦК РСДРП. В 1963 году был избран членом ЦК РСДРП. В 1964 году был избран членом ЦК РСДРП. В 1965 году был избран членом ЦК РСДРП. В 1966 году был избран членом ЦК РСДРП. В 1967 году был избран членом ЦК РСДРП. В 1968 году был избран членом ЦК РСДРП. В 1969 году был избран членом ЦК РСДРП. В 1970 году был избран членом ЦК РСДРП. В 1971 году был избран членом ЦК РСДРП. В 1972 году был избран членом ЦК РСДРП. В 1973 году был избран членом ЦК РСДРП. В 1974 году был избран членом ЦК РСДРП. В 1975 году был избран членом ЦК РСДРП. В 1976 году был избран членом ЦК РСДРП. В 1977 году был избран членом ЦК РСДРП. В 1978 году был избран членом ЦК РСДРП. В 1979 году был избран членом ЦК РСДРП. В 1980 году был избран членом ЦК РСДРП. В 1981 году был избран членом ЦК РСДРП. В 1982 году был избран членом ЦК РСДРП. В 1983 году был избран членом ЦК РСДРП. В 1984 году был избран членом ЦК РСДРП. В 1985 году был избран членом ЦК РСДРП. В 1986 году был избран членом ЦК РСДРП. В 1987 году был избран членом ЦК РСДРП. В 1988 году был избран членом ЦК РСДРП. В 1989 году был избран членом ЦК РСДРП. В 1990 году был избран членом ЦК РСДРП. В 1991 году был избран членом ЦК РСДРП. В 1992 году был избран членом ЦК РСДРП. В 1993 году был избран членом ЦК РСДРП. В 1994 году был избран членом ЦК РСДРП. В 1995 году был избран членом ЦК РСДРП. В 1996 году был избран членом ЦК РСДРП. В 1997 году был избран членом ЦК РСДРП. В 1998 году был избран членом ЦК РСДРП. В 1999 году был избран членом ЦК РСДРП. В 2000 году был избран членом ЦК РСДРП. В 2001 году был избран членом ЦК РСДРП. В 2002 году был избран членом ЦК РСДРП. В 2003 году был избран членом ЦК РСДРП. В 2004 году был избран членом ЦК РСДРП. В 2005 году был избран членом ЦК РСДРП. В 2006 году был избран членом ЦК РСДРП. В 2007 году был избран членом ЦК РСДРП. В 2008 году был избран членом ЦК РСДРП. В 2009 году был избран членом ЦК РСДРП. В 2010 году был избран членом ЦК РСДРП. В 2011 году был избран членом ЦК РСДРП. В 2012 году был избран членом ЦК РСДРП. В 2013 году был избран членом ЦК РСДРП. В 2014 году был избран членом ЦК РСДРП. В 2015 году был избран членом ЦК РСДРП. В 2016 году был избран членом ЦК РСДРП. В 2017 году был избран членом ЦК РСДРП. В 2018 году был избран членом ЦК РСДРП. В 2019 году был избран членом ЦК РСДРП. В 2020 году был избран членом ЦК РСДРП. В 2021 году был избран членом ЦК РСДРП. В 2022 году был избран членом ЦК РСДРП. В 2023 году был избран членом ЦК РСДРП. В 2024 году был избран членом ЦК РСДРП. В 2025 году был избран членом ЦК РСДРП.

...поэту Островский: «Не было ни гроша», «Полетим», «Шокинг-дубинка», «Трудная жизнь», «Девушка Самоварова» и «Василья Шулькин». Чаплин с полоником в виде игры, «Полетим», «Мелитыла», «На бойком

Кооперация.

Центросоюз за границей.

С передачей имущества старых кооперативов Центросоюзу (1 апр. 22 г.) советская кооперация прочно обосновалась за границей. К настоящему времени главная база Центросоюза в Лондоне, а также конторы в Берлине, Риге, Ревеле, Праге и Константинополе стали заметными хозяйственными организациями, уже зарекомендовавшими себя с деловой стороны своими сделками.

Таким, напр., покупка 500.000 ф. чая у английского о-ва опт. зак. отправленного в Россию через Кларскую экваторию. Через два месяца после покупки цены на чай поднялись на 50 проц.

Крупнейшие операции Центросоюза за границей расширяются. Так, за 8 месяцев работы конторой Ц-за в Лондоне получено при сравнительно небольшом обеспечении валютным сырьем, кредит под товари свыше 2 милл. руб. зол. Наиболее выгодный кредит контора получила от Манчестерского кожевенного конторизма на повышенную кожу: 24.000 п. с получением кредитом по средне-рыночным ценам Лондона.

Одними операциями заграничных контор Ц-за является операции с русским сырьем, главным образом волокно, лен и пенька. Это сырье Ц-за или покупает на свои средства, или получает в кредит от крестьян через губкомы. Всего до настоящего времени отправлено льна и пеньки через Петроград за границу свыше 700.000 п. Сырье в отношении упаковки и сортировки отправляется в прекрасном состоянии. На период поста стоит беженский лен Тверского губкома и пушнина Сибири-россола. На вырученные от продажи сырья деньги Центросоюз покупает за границей товары, необходимые для русского крестьянина. Всего закуплено сел.-хоз. машин, сахара, подготовленной кожи и т. п. на 10 м. р. зол. Эти товары в большинстве уже прибыли в Россию и частично доставлены в деревню в обмен на сырье.

густа по 1 декабря—425.809 пуд. рыбы. За время путины было отправлено из Астрахани готовых товаров военного и осеннего улова—220.000 пуд.; отсталось в наличности за вычетом подлежащей сдачи натураренды 220.000 пуд. товара. Затруднений в таре не было; во-время подлежащих образом организованные бойдарные мастерские, наличные запасы бойдарных материалов дали возможность во-время почти тара хорошего качества и в достаточном количестве. Остро все время обстояла вопрос с салом. Бесперывные заказы цен (за время путины от 260 до 250 руб. за пуд.), дополнительные акцизы, налоги обрушивались совершенно неожиданно и самым тяжелым в финансовом отношении моменты.

В общем положение промыслов резко и определенно ухудшилось, составился солидный капитал, крепкий сработавшийся аппарат. Большие долги не выплачиваются; нормальный продовольственный и товарно-материальный кризис произошел очень не ощущался, несмотря на большие последующие трудности—экономическая задолженность рабочим, служащим и лодкам. Путину закончили, покуда не закончилась лодкам и рабочим, прикупив и построив новый деревянный флот, топнажем на 60.000 пуд., и имея, кроме того, некоторые дивиденды в виде готовых товаров.

ТРАКТОРОСНАБЖЕНИЕ.

Снабжение сельского хозяйства тракторами является одной из неотложных мер общегосударственного значения. В целях единого и правильного выступления на заграничном рынке, Центросоюз участвует в этом деле совместно с другими заинтересованными организациями—Госсельскладом и Сельхозсоюзом. Потребность Ц-за на 1923 г. выражается в 100 шт. тракторов.

СНАБЖЕНИЕ СЕЛЬСКОХОЗЯЙСТВЕННЫМ ИНВЕНТАРЕМ.

Центросоюз намерен приобрести на заграничном рынке сельскохозяйственный инвентарь, в том числе молочный (сепараторы, сливки, и проч.) и орудия

ОСЕННЯЯ ПУТИНА НА АСТРАХАНСКИХ ПРМЫСЛАХ II. 3А

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August 24, 1947

MEMORANDUM FOR THE DIRECTOR

FROM MR. LADD

In connection with the material prepared for Hedda Hopper, I have checked the original source of the paragraph in which "Pravda" is quoted as praising Charlie Chaplin (in January, 1923) and saying that Chaplin had recently joined the Communist Party.

This paragraph was copied from the report of Special Agent Edw. P. Morse, dated at San Francisco 2/3/23 (Bureau File 61-20-67, page 32) in a case entitled "General Radical Situation, San Francisco District."

As far as I have been able to determine, the Bureau does not have a copy of the Pravda article mentioned. I am, therefore, enclosing with the revised Hedda Hopper material a memorandum entitled "Comments on Charlie Chaplin in the Communist Press", from which the "Pravda" paragraph has been omitted.

In order to complete the Bureau file, an effort is being made to locate this "Pravda" article in the Library of Congress.

Director's Notation:
"Certainly a much labored
effort brought forth a
miserable product. H."

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ORIGINAL FILED IN

"CHARLIE CHAPLIN REFERRED TO AS COMMUNIST MEMBER"

"According to press dispatches from Berlin, dated Jan. 30th, Moscow's official newspaper, 'The Pravda' prints an enthusiastic tribute to CHARLIE CHAPLIN as a Communist and friend of humanity in connection with the first production of a Chaplin film in Soviet Russia.

"'The Pravda' gives a great boost to 'Comrade Charlie,' as a man whose heart long was known to be on the right side and who, according to the latest reports from America, now has joined the Communist Party."

The above is quoted from Page 32 of the report of Special Agent Edw. P. Morse, dated at San Francisco, February 3, 1923, in a case entitled, "General Radical Situation, San Francisco District," Bureau File 61-20-67, page 32.

ENCLOSURE

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ORIGINAL FILED IN

Prauda, Jan. 12, 1923

THEATRE and MUSIC
CHARLIE CHAPLIN

ALL INFORMATION CONTAINED
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DATE 12-4-78 BY 1259 JJP/KEH

by NICHOLAI LEBEDEV

We need laughter. During our minutes of rest and recreation along with lectures and sport we have the right to some time for laughter. Healthy, elementary muscular laughter.

So far we only laugh "seriously," "concretely," "crocodile" fashion. We are forced to laugh satirically and on command as testimony to the Worker and Peasant Inspection and G.P.U....

This was the reason for the great enthusiasm shown by the Sverdlovites and youth when the two mirthful children's pictures with Charlie Chaplin were shown in the moving theatre house at the Sverdlovsk University.

"Charlie Chaplin in the Theatre" and "Charlie Chaplin at Work" are the first two Chaplin films which have leaked through to us since the time of the war. The films are old in technic as well as time of filming. However, they are better than anything that has been sent to us by the Bourgeoisie West from among its millions of yards of movie films.

Without doubt Charlie Chaplin is the greatest of all movie actors. In performing the most difficult and most risky role - the creator of laughter - he happily avoids the shortcomings of the ordinary movie comedian actor. Charlie Chaplin does not have the banal insipidness of Max Linder. He lacks the degenerate idiotism of Toktalin (Durashkin), Prince and others. He does not have the

ENCLOSURE

"dirt" and adultery found in French farce. He avoids the heavy German humor. He does not have the greasy self-satisfaction of the Russian comedian. Charlie Chaplin has learned the secret of construction - serious physiognomy absurd body and accurate, mathematical movie-trick. That is the artless machine of his connoisseurship. And with its aid he creates masterpieces besides which the Meierholdusk "Rogonosets" and Forreger's experiments are feeble epigonism.

What does Chaplin make one laugh at? At anything which rates laughter. At trivialities and commonalities, deformity and physical awkwardness and stupidity. In his comedies Chaplin surrounds himself with human masks, grotesque figures, and he himself, perplexed and awkward, rambles among them, makes unexpected paradoxical gestures and floods the faces of millions with uncontrollable laughter.

I do not know whether the Western bourgeoisie will consider Chaplin one of their own when the Mayor of London meets him at the R. R. station. But I do know that the American and European proletariat loves and esteems "their Charlie" more than a hundred Chaliapins put together. His films for all of their "party-lessness" can and must be considered ours.

Charlie Chaplin is an old member of the Socialist Party of America. According to the latest information (instruction) he has joined the American Communists...

When we build a "laugh factory" (naturally this will be a "movie factory") the Presidium of the Commissars of the International will have to consider the request made by the group of Communist

Movie Workers:

"for a swift transfer, as a point of party discipline,
of Comrade [Name] from America to the RSFSR"...

However, even without this he has long been keen about us!

Translated by C. L. McMahon

Pravda, Jan. 12, 1923

THEATRE and MUSIC

CHARLIE CHAPLIN

by NICHOLAI ERLENDEY

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However, even without this he has long ~~xxx~~ been keen about us!

Translated by O.I. McMahon

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. J. P. COYNE *you*

FROM : Mr. E. H. Winterrowd *you*

SUBJECT: CHARLES CHAPLIN

DATE: August 28, 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 Beahm
- Miss Gandy

474 *JK*

The attached hereto two photostatic copies of a critical article written concerning Chaplin's new picture, "Monsieur Verdoux." This critical review appeared beginning on page 307 of the Summer, 1947, issue of "Mainstream."

An examination of the critical review reflects that it is most favorably inclined toward the social, if not political, significance of the motion picture. In referring to this, the author of the critical review makes the following statement: "But perhaps the reason audiences applaud, more than any other, is that Chaplin is uttering social truths that square with their own knowledge of life and which they have long waited to hear. By concentrating on the tragedy of Verdoux, he has been able to draw a transversal line across the entire grain of our social structure, and without succumbing either to sentimentality or mysticism, he has laid bare the vast contradictions between the vaunted bourgeois ideal and bourgeois reality....."

In another portion, the reviewer states that there has been such a "ruthless exploration" by Chaplin that "one does ask if every individual in the world is as corrupt as Chaplin has made most of his characters." The reviewer then asks the questions: "Are the only good people the very young and the crippled, and is death their only escape? Is capitalism a cancer that has infected us all?"

This memorandum is submitted for two reasons: (1) Because of the praise of the social and political significance in Chaplin's film, which, it is understood, he directed as well as acted in, and (2) Because the magazine "Mainstream" saw fit to give such space to it.

By way of identification, "Mainstream" is published by Mainstream Associate Incorporated, which was organized September 4, 1946. The President of the organization is Joseph Welshin, a Communist Party member who is President of New Century Publishers, Communist publishing house. Samuel Sillen is Vice President and Editor-in-Chief. Sillen has written for a long time for the "Daily Worker." He is also a Communist Party member. The Secretary-Treasurer is V. J. Berome, a Party member who is on the Editorial Board of "New Masses" and "Political Affairs." Many known Communists have written for the magazine in the past. The first issue was the Winter, 1946, issue of which over 10,000 copies were allegedly sold. These sales were made through the Communist Party and Communist Party operated or dominated book stores.

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It is recommended that this memorandum together with the attachments be forwarded to Supervisor [redacted] for his information and consideration since it is understood a summary memorandum is being prepared on Chaplin.

attachment

The summary is completed. When it is finished, again this info. should be included.
JPC

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Chaplin's Monsieur Verdoux

By ARNAUD D'USSEAU

MONSIEUR VERDOUX is Charlie Chaplin's finest picture. That it has baffled the majority of critics and won the enmity of the self-righteous arbiters of our film industry is not surprising; it would have been more surprising if it hadn't. Hans Christian Anderson wrote a fairy tale about a child who had the eyes and courage to announce to the multitude that an emperor was nude; Chaplin has been equally clear-sighted and fearless about most of the shamelessly naked contradictions in capitalist society. What else could his critics express but bewilderment or indignation? You can't tell a man with savage impertinence that his cherished world is a monstrous lie and expect him to remain silent.

Perhaps the best place to begin our discussion of this fascinating picture is with its central figure—Verdoux himself. Once Chaplin had the startling idea of making a film about a modern Bluebeard and giving it a serious theme, there were several conceivable ways he might have approached such a character: as a pathological killer, or as Dostoyevsky dealt with Raskolnikov in *Crime and Punishment*, a murderer at tortured variance with his conscience and society. Chaplin happily chose to do neither. Pathological Bluebeards have little reality outside the distempered walls of a lunatic asylum. A sadistic thirst for blood may send shivers up an audience's spine but it can rarely challenge its morality. Besides, the limited appeal of the hot needle under the fingernail or the child's throat slit from ear to ear was long ago exhausted by Boris Karloff, Bela Lugosi, Peter Lorre and those other fugitives from Grand Guignol who haunt our screen.

Chaplin's presumable reasons for not choosing to portray a Raskolnikov are more interesting to speculate upon. Raskolnikov has moral size. When he kills it is with the hideous knowledge he is not only committing a crime against society for which he may be punished, but he is also staining his immortal soul with a sin that will damn him to an eternal Hell—a twin conflict Dostoyevsky has presented with such dramatic force and psychological insight that it has long been considered the apotheosis of all torment within the breast of a murderer. But Chaplin has also avoided this inter-

pretation. The "authorized murders" at Buchenwald and Maidenek have made Dostoyevsky's conception somewhat pallid and a little old-fashioned. After the mass graves, the lamp shades fashioned from human skin, the flourishing cabbage fields fertilized with the bones of the dead, how possibly can murder be reduced to the guilt feelings and fears of a single individual; and of what relevancy is God? Is there not, Chaplin asks instead, a Twentieth Century conception of murder that must be explored psychologically? And is it not possible to explore such a concept with comic irony, leaving God out of it and placing the moral burden squarely on society?

This, it seems to me, is Chaplin's intent. His style, as always, is satirical, but like the very best satire its underlying purpose is serious, revealing the profoundest concern for human destiny. He has rejected the moral apathy of those who declare blandly that the hate and fear from which murder springs have been predetermined by man's essentially barbaric nature. He has dismissed the superstition of original sin, insisting instead upon what we know to be scientifically true: that man has the capacity for both good and evil and will behave according to the social incentives with which he is presented. Like Hugo, Dickens and Shaw, he has recognized that the reason one man kills another resides within the structure of society, and the sickness or soundness of a society is reflected in that society's sensitivity to it. He has seen, in Shaw's words, that "not only does Society commit more frightful crimes than any individual, king or commoner: it legalizes its crimes, and forges certificates of righteousness for them, besides torturing anyone who dares expose their true character."

Let's glance at the story. In outline it is extremely simple, but Chaplin has told it with great subtlety and many implications, unfolding it like all great stories on several levels at the same time.

Verdoux is an industrious bank clerk who is fired after thirty-five years of faithful service to a single firm because of a temporary business slump. The blow is a harsh one to the dapper little man who has always believed in the efficacy of hard work and loyalty to the firm, but so thoroughly has he accepted these virtues in their bourgeois context that he does not for a moment question the social reasons for so great an injustice; rather, he decides the deficiency has been within himself. He has jeopardized his security because he has failed to realize with sufficient clarity that in his society it is dog-eat-dog, a knife always at the other fellow's throat; if one is to survive then one must be prepared to act ruthlessly, daringly. Thus he turns calculatedly to the profession of marrying and murdering wealthy

Chaplin's Monsieur Verdoux: *d'Usseau*

middle-aged women, posing alternately as a country gentleman of leisure, an engineer and a sea captain. And for a time his career is grisly successful. The police are cleverly outwitted; his wife and child are prosperously provided with all the middle-class comforts; his neighbors remain friendly and unsuspecting. In between lucrative amours, he runs an antique shop; nothing is ever sold from this cluttered shop, but it answers nicely the problem of storing his victims' possessions once he has disposed of their bodies and used their money to invest in a fluctuating stock market.

As Verdoux goes about his uxorious job, his complete conviction that he is behaving no differently than the ruthless men who dominate modern business frees him from any sense of guilt. Nor do his lethal activities give him any sadistic satisfaction when a web is woven over the moon and he decides he again must kill. Chaplin insists upon quite the contrary. The sight of pain nauseates the ex-bank clerk and he is a vegetarian for presumably humanitarian reasons. In short, Verdoux is the "completely integrated" bourgeois, as thoroughly conditioned by society as one of Pavlov's dogs was conditioned by the sound of a bell. When he counts money or riffles a ledger he does so with extraordinary skill and rapidity, one of those souls condemned to compute figures and never interpret them. His dealings with stock-brokers are always punctilious, displaying a particular respect for those envied servants of high finance. His deference for the police is never hypocritical; though he is deceiving them, he has had their protection for too many years as a law-abiding bourgeois ever to regard them as adversaries except in the most impersonal sense. Above all there is Verdoux's attachment to his family. It is his love for his wife and beautiful little boy which justifies everything, and to show that Verdoux's affection for his wife is of the most sublime order Chaplin makes of her an invalid. Verdoux is not killing for the purposes of power, but because he wishes to provide security and happiness for those who need him, who could not possibly survive without him. Chaplin deifies the institution which our society pretends to hold highest, the family, while sharply commenting on that fallacious sentiment we hear so frequently expressed: "All a man can hope to do is to take care of those who are dependent upon him. As for the rest of the world, well, that's somebody else's grief, not mine." Like so many fathers, Verdoux's concentration on his family alone has robbed him of any larger social vision at the same time that it has satisfied his need for being loved, for acting responsibly and for playing ruler in a safely proscribed area of relationships which society has sanctified.

So audacious a conception demanded of Chaplin that he make as plausible as possible how such a character as Verdoux could ever operate successfully over a sustained length of time. This, too, he achieves brilliantly. When Verdoux meets old friends he is briskly evasive, and he takes great precautions to see there are no photographs of himself. His various roles permit him to be logically separated from his different wives when necessary, and though it is part of Chaplin's intent to satirize each of these roles, and at the same time to guarantee their success, he deliberately gives Verdoux the best of social positions. It is a middle-class assumption that a sea captain is a man of unimpeachable integrity; an engineer is best fulfilling his destiny by being off in the colonies building bridges for the empire; and though a gentleman of leisure is a little absurd and fills no specific function, he does have manners, he is sensitive to the finer things, and it is really unfair to keep ignoring his beautiful flowers, importunate telephone messages, and embossed calling cards with their persistent declarations of love.

But there is another reason, more important than any of these, for Verdoux's success: it is the social position of each of his victims and the psychological contradictions which their social position creates. At the opening of the picture we are introduced to a middle-class family, somewhere in the French provinces. A more odious tribe is difficult to imagine. Rudeness and contempt mark every interchange between them; affection is only displayed when it is linked with avarice. Here, declares Chaplin with savage insight, is the environment of Verdoux's victims. Is it for a moment difficult to believe that one of them might wish to escape such a domestic hell, especially if she has a little money of her own with which to do it?

Our only glimpse of Verdoux's first wife is heavy black smoke pouring from a large incinerator set beyond a row of blooming rose bushes at the back of a garden. Simultaneously, we meet Verdoux, and as he turns his charm on his next prospective bride Chaplin elaborates this particular theme. The majority of middle-class, middle-aged women are dissatisfied; they don't live alone and like it; they are far from regarding their best years as after forty. Dead husbands may have worked long and hard to insure their future with an annuity or a little property, but it has been at the expense of insuring them with little else. Though these women have developed a strong sense of property, equally strong are their emotional needs which have been denied or warped and are awaiting release.

Chaplin's Monsieur Verdoux: *d'Usseau*

Chaplin is careful not to oversimplify or schematize this insight. Indeed, much of the humor of the picture comes from this central supposition being extravagantly frustrated. Though these emotionally impoverished women are gullible, they are not stupid; for all his agile charm Verdoux must work hard for his victories. And in one instance he meets with no success whatsoever. This is the indestructible whore, played superbly by Martha Raye, whom Verdoux has married because she has won two hundred thousand francs in a lottery. Voluptuously raucous, the lady is enchanted with Verdoux's elegance; the idea of being married to a sea captain who wears a winged collar leaves her a little breathless. But whenever Verdoux brings the subject around to her wealth, her enchantment promptly vanishes. Before her windfalls she dealt professionally in passion and understands its monetary value; on this score she cannot be duped. She is, however, vulnerable in another way. Because she has won her money accidentally, she has no developed sense of property and therefore is fair game for any promoter who presents her with any scheme on a straight business basis. One of the funniest and most perceptive scenes in the picture is Verdoux's outrage when this particular wife falls for a proposal to make gasoline out of salt water. We not only get another glimpse of the woman's extraordinary naivete, but Chaplin adds another brush stroke to Verdoux's character. What but outrage could Verdoux express in the face of such an insult? She has succumbed to the most obvious of propositions while he has been attempting to rob her with the greatest of finesse.

The average bourgeois may feel that he is being driven by inexorable necessity, but he never looks upon himself as an insensitive individual, totally immune to the suffering of others. He may sweat his workers and fail to provide them with adequate safety devices, but he will also contribute to the Red Cross. So it is with Verdoux. He behaves ruthlessly, but he is not callous; his code has made him hard, but it hasn't turned him into a fiend. His relationship to his family indicates this, and we see it underscored again when, one rainy night, Verdoux meets a young girl and takes her home with the intention of testing a new poison he has learned about. But then he learns the young girl's story. She has a husband who is sick and whom she takes care of; in doing so she has run afoul of the law and has been thrown in jail; now she has just been released. Verdoux is touched, and abruptly decides not to kill her. He recognizes that the girl is a kindred spirit, one who, like himself, has risked the wrath of society for someone she loves; the difference between them is that she has failed where he thus far has been

successful. Even here, however, Chaplin does not succumb to sentimentalism or violate Verdoux's character. Verdoux gives the girl money, annoyed at the same time by her tears and expressions of gratitude; he wishes her to leave as quickly as possible. Like so many bourgeois, he has neither the inclination nor the time to learn too much about the miseries of others.

What, then, defeats the "completely integrated" Verdoux? It is the very society into which he has put so much faith. For even after he has uncompromisingly abided by its most ruthless demands, a financial crash wipes out the fortune he has so energetically brought together, confronting him with the incontestable knowledge that there are forces at work which make it impossible for that society to provide his faith with any real guarantees or rewards. All his risks have been in vain; his many murders have netted him no more than the thirty-five years he put in behind the cage of a bank.

It is right here, if anywhere, that one might have expected *Monsieur Verdoux* to break in half or go soft. Surely if Capra or McCarey were the director, Verdoux would have been infected with a tardy remorse and the climax of the picture would have been his expiation within the conventional framework. But Chaplin uncompromisingly carries through with the theme he has begun. Verdoux assesses all that has happened to him and decides his greatest mistake has been that he did not operate on a sufficiently large scale, dealing, perhaps, in munitions. As Verdoux himself declares, "numbers sanctify"; his Achilles heel has been that he recognized this important fact too late.

Verdoux is so convinced that society, not he, is the monster that he will not admit the right of the law to condemn him, or the church to offer him "spiritual comfort." Indeed, in a brief scene with a priest, Chaplin furnishes us with as scathing a comment on the spiritual uselessness of the church as we have ever had in American films and should, once and for all, rid us of the tiresome histrionics that go on in most Hollywood death cells. Verdoux bluntly tells the priest he has made his peace with God, his quarrel is with men. It is they and their institutions that have blackened the sky and robbed the earth of those good fruits it could so readily produce for everyone. It is they who have oppressed and impoverished other men and made of him a stranded hobgoblin. Verdoux is equally candid with the reporter who has come to like him during the trial. Ominous in an atomic age, he says he will see all those who have condemned him very soon—"goodbye for now." And in final fade out, as Verdoux walks slowly toward

Chaplin's *Monsieur Verdoux*: *d'Usseau*

the guillotine, his hands tied behind his back, a guard on either side, we realize with shattering force that there have been many victims in the picture, but there's been no greater victim than Verdoux himself, and that of the most appalling ingredients Chaplin has evoked a tragic figure capable of evoking our profoundest sympathy.

II

Why have the critics been so baffled by *Monsieur Verdoux*, and why have they come down on it so hard? There are a number of reasons, and I think they are worth examining.

It has long been a standard complaint of our better film critics that Hollywood "types" its actors and this is one of the chief causes for the screen's present impoverishment. What has not been seen so sharply, however, is that the very same thing has long been happening to the best of our comedians. Indeed, the assumption has developed that a comedian is an artist apart and that his talent and personality are so utterly unique that he can only be "typed." New routines, new subtleties are expected of Groucho Marx, Jimmy Durante or Bobby Clark, but only to the extent that they are integrated into a personality already recognizable. The critics have come to classify our comedians as clowns and use nostalgia as a slide rule for their judgments, expecting them to perform like the captive horses on a carousel. Thus when Chaplin refuses to accept this conspiracy they are surprised and a little irritated and more than one declares frankly that he prefers the old Chaplin, not bothering to bring a fresh intelligence to a picture like *Monsieur Verdoux*.

Refusing to repeat past successes, Chaplin has also refused to plagiarize any of the Hollywood story patterns. Much of the picture's fun, indeed, comes from satirizing of the more pronounced clichés. When Verdoux, amused and invincible, orders prodigious quantities of flowers it reduces to complete absurdity this opening gambit in the standard Hollywood love affair. Then there is the scene in which Verdoux again meets the girl he once decided not to poison. She is wearing furs and riding in a limousine; Verdoux notes the change and asks the cause. "Oh, you know, the old story, from rags to riches," the girl replies casually, throwing away in a line the stuff out of which Metro-Goldwyn-Mayer has made millions.

Mainstream: *Summer, 1947*

There has been the complaint that there are "dull spots" and "slow scenes" in *Monsieur Verdoux*. Perhaps this is because Chaplin's creation of Verdoux is a highly stylized one, depending upon external detail for its validity, and concentration upon character for its interest. Chaplin never "plays" a scene in the conventional sense, preferring always to "throw away" an idea, rather than underline it. Like all great artists he pays his audience the tribute of assuming an intelligence equal to his own. He deliberately changes the signposts marked "tragedy" and "comedy," just as Voltaire changed them when he wrote *Candide*. In *Monsieur Verdoux*, as in *Candide*, there is a mordant gaiety, a wisdom mixed with impudence, an extravagant use of farce to make the most serious of points.

A number of critics have lamented the picture's technical deficiencies and here, it must be said, they are partly justified. Much of the lighting is hard and flat; the settings frequently lack the authenticity we are accustomed to expect in even the poorest Hollywood film. A number of Chaplin's group scenes are decidedly awkward. In his earlier pictures, Chaplin depended on rapid physical movements and cutting to give his comedies their pace and fluidity; his pictures, since the advent of sound, have lost some of this, despite Chaplin's free use of the moving camera, particularly when it is on his own nimble figure.

Chaplin's dialogue is not always smooth. When he speaks it himself it is sharp and right, but when he gives it to others, it is often stiff and even a little amateurish. Like many mimics—and Chaplin is a superb one—he depends more upon tone and manner than upon locutions and colloquialism for naturalness, something which is difficult to convey to other actors. We cannot, however, judge Chaplin's dialogue on the same basis that we judge the dialogue in an Andy Hardy picture. Chaplin is intent upon working for more than verisimilitude or an expeditious method of telling his story. He is satiric, at the same time freighting his lines with ideas, a difficult task for even the most skilled of poets or playwrights. He is also interested in keeping his dialogue spare, allowing more often for the gesture or the look to convey the essential meaning of a scene. If there is a great deal of dialogue in a scene, it is usually to prepare the point, rather than make it.

It is difficult for the artist not to be influenced by his critics, and it is part of Chaplin's greatness that he has always resisted their efforts to have him conform. What is perhaps more remarkable about a picture like *Monsieur Verdoux* is that Chaplin has also gone beyond that which is expected of him by his most ardent admirers, a much more difficult thing.

Chaplin's *Monsieur Verdoux*: *d'Usseau*

Chaplin has not played safe, he has not allowed his genius to be frustrated or extinguished by those forces which seduce men of lesser courage.

This is not to suggest that *Monsieur Verdoux* is the triumph of a clown who at last has won his chance to play Hamlet. The social perception in Chaplin's pictures has always been acute; his sympathy for the so-called little man has become axiomatic in any consideration of his work. *The Immigrant*, *The Kid*, *Easy Street*, *City Lights*, *Modern Times*, *The Great Dictator*—all of them have expressed a spirit of revolt. However, the revolt in these pictures differs sharply from the revolt in *Monsieur Verdoux*. Here, the revolt of the little man with his battered derby, his bent cane and baggy pants was dictated by instinct. He was running furiously, but like a squirrel in a cage; his staying power was derived from a native vitality which seemed inexhaustible. Chaplin's social comment was that of "the subversive primitive"—a phrase Heywood Broun once used in another connection, but which seems particularly apt for describing the merry fatalism in these early pictures.

But in *Monsieur Verdoux*, the revolt has been objectified. Chaplin's little man is no longer the perennial truant wandering the earth. His energy is undiminished, and his wisdom has grown; he has come of age and is able to point his finger at those who have for so long kept him a vagabond. *Verdoux* comes to understand the causes for his defeat; when he goes to his death it is not a pathetic conclusion to all that has happened, but a truly tragic one.

If comparisons are to be made, then one might go back to the early René Clair pictures, to which Chaplin frequently has been indebted, or some of the other French films that have come to us in recent years. One might also go back to the gangster films of the early Thirties. There, too, the heroes were depicted as men thoroughly conditioned by their environment, able to kill without conscience or moral hesitation. In the best of these films, such as *Public Enemy*, *A Doorway to Hell*, *Little Caesar* and *Scarface*, the heroes remained unrepentant, their authors refusing to regenerate them in the accepted bourgeois framework. There was a minimum of moralizing, just enough to get by the old Hays office, and the blame for their deeds was aimed directly at society.* But here again Chaplin goes

* It is highly significant that in connection with the Truman Doctrine, Eric Johnston has issued an order banning any future showings of these early gangster films, and the motion picture companies have complied by withdrawing them from all theatres, film libraries, museums and schools. Violence for violence's sake in a picture such as *The Killers* is all right, but when it is given a social basis, suggesting that our society is at fault, our custodians of culture begin to qualify their meaning of the word freedom.

further than any of his predecessors. He has not simply indicted our slums; he has directed his fury at the very heart of our civilization. Verdoux has been conditioned by a bank—an institution which forecloses mortgages, aids in monopolization, offers collateral in an economy that finds it can only expand by going to war. His tragedy, unlike that of the gangster, is not a marginal one. His behavior is a comment on those values our society celebrates, not those it cannot but condemn.

It is this, of course, more than anything else, which has disturbed our critics and enraged those who are more canny about where their interests lie. And that is why they have lashed back so sharply, not only attacking Chaplin as an artist, but also as a citizen. They question his politics, his nationality and his private life; and in Columbus, Ohio, over 350 exhibitors called on theatre owners, throughout the country to "give serious thought to the matter of withholding screen time from the film *Monsieur Verdoux*," while the picture was banned in Memphis, Tennessee. In short, behaving precisely like the dismal little minds that Chaplin is beating against.

After seeing *Monsieur Verdoux* the spectator is troubled seriously by one thing—the picture's pessimism. It is there; it is unmistakable; and within the context of the film itself it is not easily answered. Chaplin does not admit the alcoholic solution suggested by Eugene O'Neill in *The Iceman Cometh*; he does not indulge in any of the metaphysical legerdemain we find in Sartre's despair; indeed, because Chaplin has explored his theme as ruthlessly as Verdoux has carried out his amatory designs, the pessimism of these two artists seems a little facile. One does not ask for a less ruthless exploration, or a different exploration (always a foolish request), but one does ask if every individual in the world is as corrupt as Chaplin has made most of his characters. Are the only good people the very young and the crippled, and is death their only escape? Is capitalism a cancer that has infected us all?

Max Lerner, one of the few writers to recognize the film's extraordinary brilliance, suggests that the picture's pessimism stems inevitably from Chaplin's "moral anarchism." But this is an inaccurate label. The anarchist is essentially one who sees himself apart from society and above it, subject neither to its benefits nor its stupidities, heir neither to its laws nor its economic pressures. Being essentially a subjective idealist, he does not challenge bourgeois idealism, but presumes to ignore it, placing his own value above that of society. Chaplin's emphasis in *Monsieur Verdoux* is not this. Chaplin's concern for society is as great as his concern for Verdoux. If it

Chaplin's Monsieur Verdoux: *d'Usseau*

were not, then Verdoux would not voluntarily have surrendered to the police and allowed himself to be tried; it was in his power to escape punishment, and thereby express his basic indifference to society; instead, he preferred to issue a warning to society, demonstrating his identity with it and a concern for its future.

The picture's conclusion is unmistakably pessimistic, yet audiences applaud vigorously. Which suggests, from another angle, that though the pessimism is there, it is not all-inclusive. One reason, perhaps, is that Chaplin's tone is comic; another reason is that we are always aware of Chaplin's moral vantage point. Pessimism is only pervasive when an audience is made to feel that the artist shares his characters' lack of morality; it implies that things must always be as they are depicted, that man's desire for good is an illusion. We have no such feeling at the conclusion of *Monsieur Verdoux*, anymore than we have such a feeling when we gaze at Picasso's *Guernica*, similar in that it also is a work of art that expresses a profound revulsion with overpowering force, yet does not leave us depressed. Both are works of art so permeated with an implacable moral fervor, with a profound social indignation, that we know that life can be different.

But perhaps the reason audiences applaud, more than any other, is that Chaplin is uttering social truths that square with their own knowledge of life and which they have long waited to hear. By concentrating on the tragedy of Verdoux, he has been able to draw a transversal line across the entire grain of our social structure, and without succumbing either to sentimentality or mysticism, he has laid bare the vast contradictions between the vaunted bourgeois ideal and bourgeois reality. This is a rare accomplishment at any time, and in our time it calls for cheers.

In his book, *My Life and Art*, Stanislavsky tells us that whenever a man in Russia was depressed, whenever life seemed most dismal, he had but to remember that at Yasnaya Polyana, Leo Tolstoy was living in his time, and his spirits would lift. Tolstoy's art was a beacon light cutting through the darkness, reminding Russians there was hope. Today, in America, it is not too much to say that we are grateful to be alive in Chaplin's time. He is indeed our greatest artist. And it is good to know that *Monsieur Verdoux* will be seen in Europe and Asia, in South America and Africa. As our militarists and politicians sow their imperialist hatred, it will serve as a sort of special ambassador, telling the world that our conscience is not dead, and that our film art, despite all the efforts of those who control it, has not been hopelessly degraded.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. J. P. Coyne *JPC*

FROM : *JEM* E. Milnes

SUBJECT: CHARLES SPENCER CHAPLIN, was

DATE: September 25, 1947

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- Mr. Clegg _____
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- Mr. Pennington _____
- Mr. Quinn Tamm _____
- Tele. Room _____
- Mr. Nease _____
- Miss Holmes _____
- Miss Gandy _____

are

There ~~is~~ attached an original and yellow copy of a memorandum prepared by me concerning the above-named individual. In preparing this memorandum, all of the references appearing in the Records Section up until July 25, 1947, were searched and the pertinent portions incorporated in the attached memorandum.

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THE COMMISSIONER
NATURALIZATION AND IMMIGRATION SERVICE

October 2, 1947

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127090-24
DIRECTOR, FBI

EX-124

CHARLES [redacted]

Reference is made to the memorandum dated July 10, 1947, to this Bureau from Mr. John P. Boyd, Executive Assistant to the Commissioner, Philadelphia, Pa., your file A-8453092.

Pursuant to your request there is attached a memorandum setting forth the pertinent information that appears in the files of the FBI concerning the above named individual.

With reference to your inquiry as to whether your investigation of the subject together with a possible interview with him with the view of deporting him would in any way conflict with our investigation concerning him you are advised that such action on the part of your service would in no way interfere with our investigation concerning him.

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[redacted] :mhc
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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-5-78 BY 1259 JJP/KEH

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RECEIVED-DIRECTOR
F B I
U.S. DEPT. OF JUSTICE
OCT 4 1 14 PM '47

- 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
MAILED 3
★ OCT 4 - 1947 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

60 NOV - 5 1947

CLASSIFIED INFORMATION

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REASON FOR EXTENSION
FCIM, II, 1-2.4.2, 2, 3
DATE OF REVIEW FOR
DECLASSIFICATION 12-11-88

October 2, 1947

CHARLES SPENCER CHAPLIN, was.
Charlie Chaplin and Charley
Chaplin

CLASS. & EXT. BY 3168 DRK/wh
REASON FCIM II, 1-2.4.2
DATE OF REVIEW 5-19-80

BACKGROUND

"Who's Who" for 1946-1947 has the following biographical data concern-
ing Chaplin: He was born in London, England, on April 16, 1889. Both of his
parents were in the theatrical business. He was educated in public schools in
London, England. He married Mildred Harris in London, England, and was married
the second time to Lita Grey. Of this marriage he has two children, Charles
Spencer Chaplin, Jr., and Sydney. He married his third wife, Paulette Goddard,
the movie actress, and was divorced from her in 1942. He married his fourth
wife, Oona O'Neill, June 16, 1943. Of this marriage he has one daughter,
Seraldine Chaplin. He has been identified with the theater since he was seven
years of age, at which time he was employed in vaudeville and the legitimate
playhouses. His first appearance was as Billy, with William Gillette in the play,
Sherlock Holmes. He came to the United States with a vaudeville act in 1910.
His screen debut was made in 1914 with the Keystone Film Company. In 1915 he was
connected with the Essanay Company and in 1916 he was connected with the Mutual
Film Corporation. Thereafter, he signed with the New First National Exhibitors
Circuit to make eight two-reel pictures for one thousand dollars. He thereafter
became a producer and contracted his own motion picture studios in Hollywood,
California, starring in and directing productions of his own creation. He is now
playing and producing his own pictures which are distributed by the United Artists
Corporation of which he is a founder member. In 1940 he produced "The Great
Dictator". He also has revised various other musical and sound variations of
earlier pictures, the latest one being, "The Gold Rush", which was produced in
1942. He is a member of the Societe des Beaux Arts in Paris, France. He was
decorated with the Chevalier Legion of Honor in France. He is a member of the
following clubs: Lambs in New York and Tuna in Catalina Island, California. His
home is at 1085 Summit Drive, Beverly Hills, California. His business address
is the Charles Chaplin Studios, 1416 North La Brea Avenue, Los Angeles, California.

CLASSIFIED DEC 1988 BY SP-19-80 DRK/jwl
DATE: 5-19-80

EVIDENCE OF MEMBERSHIP IN THE COMMUNIST PARTY AND
ASSOCIATION WITH KNOWN COMMUNISTS

On April 11, 1922, an unidentified informant reported that a dinner was
held on April 8, 1922, in honor of Upton Sinclair at the "Rose Tree" in Pasadena,
California. The informant advised that Chaplin was present as one of the repre-
sentatives of the radical movement in Southern California. (U)

On August 14, 1922, it was reported that during William S. Foster's visit
to Los Angeles, California, a reception was given him by Charlie Chaplin, which was
attended by many of the "Parlor Bolsheviks". According to a report from the Los
Angeles Office, Chaplin told Foster that none of the stars had any use for Will

100-127090-24

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Hayes and said, "We are against any kind of censorship. . . ." At this reception the great importance of the moving pictures with their education and propaganda appeal for the cause of the labor movement together with the revolution was discussed. Several instances were cited where radical ideas have been or were going to be embodied into moving pictures as well as the legitimate plays. The report contained no information concerning the source of this data. (61-2269-1) (U)

Source unknown.

100-127090-X1

In a report from the San Francisco Office on February 10, 1923, it was pointed out that the press dispatches from Berlin, Germany, dated January 30, 1923 stated that "The Pravda" printed an enthusiastic tribute to Chaplin as a Communist and friend of humanity in connection with the first production of a Chaplin film in Russia. "The Pravda" gave a great boost to "Comrade Charlie" as one of those whose heart was on the right side, and, according to the latest reports from America, had joined the Communist Party. (61-20-67 p. 32) (U)

In a report from the Los Angeles Office on December 14, 1923, Chaplin was identified as being a member of the "Severance Club", whose membership consisted of wealthy radicals of the "Parlor Bolshevik" type. The membership was composed of approximately 200. According to this report, this group at its meetings applauded Russia, the Red Flag, and made extremely radical statements.

(61-3006-154 p. 3) 61-1499-51 (U)

An informant advised on January 15, 1941 that in a number of the reviews made of Chaplin's picture, "The Great Dictator", it was pointed out that his closing speech was nothing more than subtle Communist propaganda.

(61-7566-2197 p. 2) (U)

It was learned 6/19/42 that one [redacted] said on one occasion, "Sure, I'm a registered Communist. So is Harry Bridges. You take that guy Charlie Chaplin. He is a real guy. He is a member of the Party. Only a couple of weeks ago he gave a speech at a Communist meeting in San Francisco." The informant furnishing this information is not available. (100-137829-3192-G-2) (U)

An informant advised on August 6, 1942, that never in the history of the Communist Party have the hidden intellectual membership "thrown all caution to the wind and come out in the open for the very things that the Party is demanding." He then followed this report with a list of Communist members who were in this group of intellectuals, and included the name of Charlie Chaplin in it. The informant furnishing this information is unavailable.

(100-3-45 [redacted]) (U)

An informant advised that on October 13, 1942, a meeting of the Fairfield Branch of the Communist Party was held at 1630 Bank Street, Baltimore, Maryland. It was announced at this meeting that the week of October 24, 1942, would be Stalingrad Week to honor the defenders of Stalingrad, Russia. The announcement indicated that it would be climaxed by a mass rally at the Fifth Regiment Armory, and Chaplin was to be the principal speaker. This informant is unavailable.

(100-3-59-67, p. 43 Conf. Inft. [redacted]) (U)

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The New York Herald Tribune of October 18, 1942, quoted Chaplin as saying he was not concerned with the spread of Communism after the war as he could live on \$25,000 a year. (61-5211-210 pg. 2) (U)

b1 [REDACTED] (C)
An article in "The Daily Worker" of December 21, 1942, by Gender Garlin, said the simplest way to compile the "Honor Roll of 1942" would be to list those individuals attacked by Westbrook Pegler for their support of the war against Hitler. On this list would be the name of Charlie Chaplin and others. The article then attacks Pegler for his attacks on Charlie Chaplin. (100-49101-A) (U)

An informant advised that Chaplin may well be a Communist but there would be no record of his membership except in the higher circles of the Communist Party. This informant is unavailable. However, in this connection Robert Arden, with aliases, a close associate of Chaplin, advised that Chaplin was both a millionaire and a Communist. Arden said that Chaplin would never be contacted by a local Communist and that he was contacted only by the higher officials in the Russian Government. (100-127090-13, pg. 9) (U)

The Los Angeles Times of March 22, 1945, said that Harry Bridges of the International Longshoremen and Warehousemen's Union of America was to be the guest of honor at a dinner on March 24, 1945, at the home of Dalton Trumbo, Communist Party member in Beverly Hills, California. David Hanna in his column in the Los Angeles Daily News, referring to this party, said that Chaplin had been invited to attend. (39-915-2545, pg. 15) (U)

b1 [REDACTED] (C)
On July 20, 1945, Gerald L. K. Smith spoke at the Shrine Auditorium in Los Angeles, California. During his speech he introduced one G. Allison Phelps. Phelps made a speech and during the speech he read a letter he had written to John Hankin, of the House Un-American Affairs Committee. In this letter he said Chaplin has a fund set aside to be used to bring aliens into the United States and that Chaplin was asking for a second front when the war was going badly for us. Further, he stated that Chaplin had sponsored Stalin's Lion Feuchtwanger, a refugee then in Southern California. (62-43818-783, pg. 21) (U)

It was learned that when Theodore Dreiser, a noted novelist and member of the Communist Party, died in December, 1945, Chaplin was present at his funeral and read a poem written by Dreiser. This informant is unavailable.

(100-24499-27) [REDACTED] (U)

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In the January 1946, issue of "Cross and the Flag", a publication by Gerald L. K. Smith, as stated that in their possession was an old letter from Chaplin which flaunts his devotion to the Communist cause and contains a salute to the Red Army, closing with the words, "Russia, the future is yours." (U)

An article in the Washington Post, Washington, D. C., for March 27, 1947, by Mary Sparks, reported the testimony before the House of Un-American Affairs Committee of the Senator Jack B. Tenney of the California Legislature, Chairman of the Un-American Activities Committee of the California State Legislature. The article pointed out that Tenney had named Chaplin as one of those giving aid to the Communists. 61-7582-A (U)

On April 18 and 21, 1947, an informant advised that Chaplin may or may not be a member of the Communist Party. However, he is extremely cooperative and to some extent controlled by the party. The informant added that Chaplin will always go along with the Party and has helped it financially. He felt that Chaplin had financially aided the Communist West Coast paper, "The People's World". (U)

Chaplin is reportedly a close contact of Herbert Joseph Sibernan, 3259 Beronda Drive, Hollywood, California, a motion picture director and active in intellectual Communist circles. 100-203581-3702 pg 469 (U)

"The Worker" for June 8, 1947, and "The Daily Worker" for June 4, 1947, carried articles saying that Chaplin was among a large group of notables who urged that the trials of Eugene Dennis, Leon Josephson, and Gerhardt Eisler, be postponed "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent." 100-15877A (U)

An article in the publication, "Challenge - The Voice of Youth", on July 5, 1947, carried an article entitled, "Proceed with the Witch Hunt". This article points out the results of a press conference held by Chaplin on the occasion of the release of his new film, "Monsieur Verdoux". One of the questions asked of Chaplin was, "Mr. Chaplin, are you a Communist sympathizer?" He answered, "I am not a Communist". The next question was, "Are you a Communist sympathizer?" The answer was, "That has to be qualified. I do not know what you mean by Communist sympathizer. During the war I sympathized with Russia because Russians were fighting and dying to bring victory to the allies. For that I have a memory and I feel that I owe her thanks. In that sense, I am a sympathizer." Chaplin was asked, "Are you a personal friend of Hans Eisler?" His answer was, "Yes, and I am very proud of that fact." He was then asked, "Are you aware that his brother, Gerhardt Eisler, is a Communist agent?" To this he replied, "I know nothing about his brother, I knew nothing about whether he is a Communist agent. I do know that Hans Eisler is a fine artist and a great musician and I am proud to be his friend." He was then asked, "Would it make any difference if Hans Eisler were a Communist?" His reply to this query was, "No". He was then

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asked, "Would it make any difference if he were a Soviet agent?" To this Chaplin replied, "If he were a spy and a traitor to this country, it probably would make a difference." (U)

EVIDENCE OF FINANCIAL CONTRIBUTIONS TO THE COMMUNIST PARTY BY CHAPLIN

In a report dated February 5, 1922, on the general radical situation in the San Francisco District, it was pointed out that an unidentified informant had advised that he had talked with a couple of men connected with the New Workers Party regarding Chaplin. They said Chaplin had always been a good contributor to the "cause." (61-20-18, p. 7) (U)

The Los Angeles Office in a report dated September 6, 1922, pointed out that information had been received from an unidentified informant on the railroad strike situation. This informant said that one A. Plotkin, a representative of the Communist Party, made a speech in Meadow Brook Park, San Bernardino, California. The report stated that he was reportedly financed by Charlie Chaplin and Kate Crane Gartz. 57-4-99 *The reliability & extent of informant unknown.* (U)

In a report from the Los Angeles Office dated December 29, 1922, on radical schools, the Woman's Shelly Club and the Severance Club were described as organizations of the so-called "Pinks" or "Parlor Bolsheviki". These clubs included many members of the wealthy radical class as well as a sprinkling of the so-called, "radical, intellectuals, writers, actors, etc." Chaplin was among them. These clubs were further described as the financial backers of the Communist, Socialist, and Anarchist propaganda in Los Angeles, California. 61-1499-2, p. 7 (U)

On January 10, 1923, a confidential informant advised that a \$1000 donation was made just before Christmas in 1922 to the Communist Party, USA. However, no record was made of it and the donor's identity was withheld. The informant pointed out, however, that it was generally understood that the money came from Chaplin. In this connection, one Communist had advised the informant that Chaplin did make it but does not want it to be known. This informant is not available. 61-2269-4 100-127090 X4 (? 2/11). (U)

John Leech, a Communist Party member, in testifying before the Los Angeles County Grand Jury in 1938, said that during the agricultural strike in the San Joaquin Valley in California during 1934, Ella Winter collected \$500 from Chaplin, which was turned into a Communist Party Strike Relief Committee. 100-127090-13 (U)

Information was received on December 19, 1939, that Raphael Rush of 11218 Victory Boulevard, North Hollywood, California, was an International Comrade, and had been placed in contact with the movie colony for the purpose of raising funds for "A Soviet America to Come". According to the information furnished, Chaplin was one of those who had contributed liberally. 65-1674-54 100-127090-1

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An informant who was a member of the Russian-American Society for Medical Aid to Russia, advised on December 1, 1943, that that Society had collaborated with the Russian War Relief in raising funds by selling hand-painted Christmas cards. Of the 5,000 cards sold, Chaplin bought 400. (U)

It was learned that David Hyman Jenkins, a Communist in the Marine Cooks and Stewards Union, CIO, of San Francisco, between September 20 and 26, 1943, had returned to San Francisco from Los Angeles, California, and jokingly said that Chaplin had given "us" \$1,000. (U)

Hedda Hepper, Hollywood columnist, wrote in her column of December 27, 1943, as follows: "From things I have learned, Charles Chaplin who contributed \$25,000 to the Communist cause and \$100 to the Red Cross..." (U)

100-127090-13 pg 10

The "Passing Caravan" of February 3, 1944, published at 326 East 56th Street, New York City, pointed out that investigation had brought out that Chaplin had contributed \$50,000 to the Communist Party. (U)

100-267852-2

An informant advised on an unknown date that Chaplin had contributed \$750 to the National Council of American-Soviet Friendship, Incorporated. This source is not available. (U)

From an unidentified source it was learned that "Direction, Incorporated" of Darien, Connecticut, published the Magazine, "Direction." The owners of this magazine were reported to be Communists. It is known that the editorial policy adhered to the Communist Party line. From this source it was learned that Chaplin was one of the financial contributors to the magazine. (U)

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On August 22, 1943, Mr. and Mrs. Mikhail Koletsov, the official representative of the Soviet Union Motion Picture Industry in the United States, were given a reception by the National Council of American-Soviet Friendship (NCAASF) at the Mocambo Club in Hollywood. Chaplin spoke and said, "There's a great deal of good in Communism. We can use the good and segregate the bad." He said that an understanding between "us" would be beneficial in the postwar period.

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down

Beverly Hills, California, advised that she attended this reception and said that in addition to what has been said before, Chaplin stated that he was in favor of an exchange of artists between the United States and the Soviet Union. He said, "I am not a Communist, I am just a broken-down comedian."

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[REDACTED] (c)

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[REDACTED]

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SI On October 24, 1943, Chaplin was observed driving from his home to that of Mikhail Kalatosov. (100-203581-1145 pg 3) (C) (S) U

[REDACTED]

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[REDACTED]

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[REDACTED]

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David Platt in "The Worker" of March 5, 1944, said that Chaplin had been a warm friend of the Soviet Union since 1917; The article said that Chaplin was the first Hollywood star to come out for American-Soviet friendship and that the Fascist press has been hounding him for this ever since.

(31-68496-A) (U)

llh- (red, baiting)

more than 25 years.

[REDACTED]

(C)

The Washington Times-Herald of April 6, 1944, in an article by Ed Sullivan, said that had Chaplin lost his trial for violation of the White Slave Traffic Act and had he been deported, the Russian Consul was authorized to turn over a Soviet plane and take Chaplin to Moscow. The offer was made by the Russian Consul on the West Coast during the course of Chaplin's trial. The article continued and said that Chaplin and his wife were studying Russian.

(31-68496-A) (U)

[REDACTED]

(C)

[REDACTED]

(C)

[REDACTED]

(C)

[REDACTED]

(C)

On October 24, 1944, Chaplin gave a dinner for Mikhail Kolotezov, the Russian film representative, who was about to return to Russia.

(100-5143-29, pg. 17) [REDACTED], Los Angeles)

Chaplin, with his wife, attended a reception at the Soviet Vice Consulate in Los Angeles on November 7, 1944, in honor of the twenty-seventh anniversary of the Soviet Government.

October Revolution
(65-33716-144, pg. 36) [REDACTED], Burbank, Calif.)

It was learned that Chaplin attended a reception at the Russian Embassy in Washington, D. C., on November 8, 1944. This source is unavailable.

(100-200713-43) [REDACTED]

[REDACTED]

(C)

[REDACTED]

(C)

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[REDACTED] (c)

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[REDACTED] (c)

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[REDACTED] (c)

On May 28, 1946, the Los Angeles Examiner reported the results of a party given by Constantin Simonov aboard a Russian ship. Chaplin's photograph was in the paper and the account which appeared underneath the photograph referred to an alleged remark made by Chaplin wherein he referred to the United States Customs Officials as the "American Gestapo". While aboard the Russian ship, a Russian propaganda film extolling the virtues of the Soviet system and berating the capitalist system was shown.

(100-335707-12)

(U)

[REDACTED]

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[REDACTED] (c)

An article in the New York Daily News of March 19, 1947, referred to an alleged enterprise by Miles M. Eberover, Elliott Roosevelt, and Chaplin to promote the sale and exhibition in the United States of Soviet films.

(100-829-941- pg. 47) 23 (U)

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[REDACTED] (c)

b1 [REDACTED] (C)
ASSISTANCE GIVEN BY CHAPLIN TO AMERICAN-SOVIET RELATIONS

o "The Daily Worker" of April 6, 1943, announced the formation of the National Council of American-Soviet Friendship, Incorporated, to promote better understanding between the United States and the USSR, which was considered essential to winning the war. It identified Chaplin as one of the sponsors of the new organization. (100-146964-46) (U)

"The Daily Worker" of September 29, 1943, lists Chaplin as one of the sponsors of the tenth anniversary of the United States Soviet Friendship Congress, November 6 and 7, 1943. (100-146964-86) (U)

✓ According to "The Peoples World", West Coast daily newspaper of the Communist Party, on October 23, 1943, Chaplin was on the motion picture committee of the National Council of American-Soviet Friendship. (100-146964-141, pg. 30) (U)

The Los Angeles Times of November 11, 1943, carried an article saying that a celebration of the American-Soviet relations was to be held at the Shrine Auditorium on November 16, 1943. According to information received Chaplin was scheduled to be present.

b1 ✓ The "California Jewish Voice" of November 16, 1943, said that the Los Angeles Council of American-Soviet Friendship held a rally at the Shrine Auditorium on November 16, 1943. At this rally, Chaplin reportedly made a \$250 contribution. [REDACTED] (C)

(100-146964-141, pg. 2,6) (U)

✓ A photograph of Chaplin appeared in "The Daily Worker" of November 21, 1944, in connection with an article pointing out that he, along with other movie people, had signed a telegram sending greetings to the American-Soviet Friendship Rally at Madison Square Garden on the previous Thursday. The telegram in substance urged close American-Soviet friendship. (100-146964-A) (U)

The Dies Committee Reports reflect that Chaplin was among those who had sponsored various United States Soviet Friendship rallies. (61-7582-1298, pg. 481) (U)

These same reports, in referring to the Congress of American-Soviet Friendship, lists Chaplin as one of the sponsors. (61-7582-1298, pg. 1199, 1202) (U)

ADDITIONAL EVIDENCE OF PRO-SOVIET ACTIVITIES ON THE PART OF CHAPLIN

jk The New York Journal American of January 15, 1942, in a column by

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Louella O. Parsons, said that the Ossip Fernikoffs invited Chaplin, along with others, to a Russian New Year's party. (39-1088-113, pg. 278) (U)

cite
On April 22, 1943, Chaplin was observed in attendance at the Filmarte Theater, 1238 North Vine Street, Los Angeles, California, at a showing of the Russian-made picture, "Baltic Deputy", sponsored by the American-Soviet Friendship, Incorporated. (100-146964-83) (U)

mind
In her signed statement on January 7, 1944, Jean Barry, the victim of a White Slave Traffic Act violation of which Chaplin was the subject, told the Agents that Chaplin had informed her that he had been offered a position in Russia as a Commissar. At one time she said he told her he gave some thought to "going back to Russia." (31-68496-172 pg. 14) (U)

mind
"The Peoples World" of April 15, 1944, reported a press conference with Mikhail Kolotzev, Soviet film representative in this country. He pointed out that Russia has a plan for a series of programs to be given at the House of Cinema Workers in Moscow. The April, 1944, program has to do with the production of Chaplin's films. (100-203581-2839 pg. 119) (U)

recall
A news release of the Overseas News Agency on May 1, 1944, at Moscow, said that a tribute to Charles Chaplin as a "Militant Humanist" who "worships love and puts up a one-man fight against life", was paid in Moscow that day at a meeting of the Soviet Cultural Organization dedicated to the screen star. The meeting was sponsored by Veks, a society to promote cultural relations between Soviet Russia and other countries. The feature of the meeting was a speech by Solomon Michaels, noted Russian actor. Michaels, who met Chaplin while he was in this country, said his courage in taking an open anti-Fascist stand in his picture, "The Great Dictator", was great. (31-68496-261) (U)

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An anonymous letter received at the Bureau on May 13, 1947, pointed out that Chaplin's last film, "Monsieur Verdoux", is Soviet propaganda. (C)
(100-0-21847) (U)

AFFILIATIONS WITH THE RUSSIAN WAR RELIEF

The September 25, 1941, issue of "The Peoples World" names Chaplin as one of the original sponsors of the Russian War Relief, Incorporated. (100-127090-13) (U)

An advertisement in the New York Times of October 10, 1941, regarding the Russian War Relief, Incorporated, says, "These eminent Americans ask your help on behalf of the Russian people." Chaplin's name appeared on the advertisement. (61-7566-2994) (U)

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The New York Times of October 10, 1941, carried another advertisement of the Russian War Relief and its national fund-raising campaign that was launched on October 27, 1941. The advertisement was headed, "Russia's Scorched Earth Calls to American Green Fields". Chaplin was one of the sponsors. (100-3-28-20, pg. 19) (U)

"The People's World" of May 18, 1942, said that Chaplin was scheduled to be the leading speaker at the Russian War Relief Rally at the Civic Auditorium in San Francisco, California, on May 15, 1942. (100-37226-A; 100-127090-13) (U)

note
On May 25, 1942, an informant advised that Chaplin was the main speaker at a mass meeting held at the Shrine Auditorium in Los Angeles, California, that date for the Russian War Relief. During his speech he said, "They must be goodly people to put up such a magnificent fight and it is the American people's demand for a second front." This informant is not available. (100-3-25-191) (Conf. Int. [redacted]) (U)

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"The Daily Worker" of May 27, 1942, in referring to this rally said that in his speech Chaplin demanded (1) a second front, (2) suggested a national victory front of Republicans, Democrats, and Communists, and (3) hailed President Roosevelt and Earl Browder. (100-37226-A) (U)

x
The News Letter of August 1, 1942, published by the California Division of the Russian War Relief, carried an article advising that the Music Committee of the Hollywood Committee of Russian War Relief, Incorporated, held a Shostakovich concert at the home of Nat Finston on July 9, 1942. According to the article Chaplin was present. (100-37226-367, pg. 31) (U)

✓
"The Daily Worker" of December 5, 1942, commenting on the dinner given Chaplin by the Russian War Relief at the Hotel Pennsylvania in New York, pointed out that several prominent Russian artists and writers sent Chaplin greetings. Among them were Ilya Ehrenburg, Soviet writer; Sergei Eisenstein, Soviet actor; and Dmitri Shostakovich. [On August 29, 1942, it was learned that Chaplin's butler, had asked Chaplin for some clothes for the Russian War Relief. Chaplin agreed to donate his hunting suit and his woolen underwear. This source is unavailable.] (65-33716-20, pg. 13) (100-37226-A) (U)

AFFILIATIONS WITH THE ARTISTS FRONT TO WIN THE WAR

HA
An informant submitted a report to the Bureau and advised that the Artists front to Win the War was formed in September, 1942, for the reported purpose of holding one cultural meeting at Carnegie Hall in New York City on October 15, 1942. He pointed out that Chaplin was the honorary chairman of this organization. The informant advised that this organization was a Communist front and one hundred per cent Communist controlled. On October 15, 1942, on the occasion of this meeting, Chaplin was the principal speaker of the evening. He began his speech by saying, "Dear Comrades. Yes, I mean comrades. When one sees the magnificent fight the Russian people are putting up, it is a pleasure and a privilege to use the word comrades." He added, "The columnists

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and fifth columnists don't want a second front but I and you do. Marshal Timoshenko, Joseph Stalin, and every self-respecting citizen in this country wants a second front." He continued, "I am not a citizen and I don't need American citizenship papers. Citizenship papers don't mean a thing. I am a patriot of humanity. I am a citizen of the world. I am not a Communist, not a Democrat, not a Republican. I am a paying guest here...." During his speech he praised Franklin Delano Roosevelt and said, "I am gratified because he is the man who released Earl Browder. . . and I hope and we all demand that he be the stigma of persona non grata from Harry Bridges." Later on in his speech Chaplin said, "And then there is all of the nonsensical talk about Communism when one talks about the second front, but thank God Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves. . . They say Communists are Godless. What? . . . A people who fight and die like the Russians approximate God." He concluded his speech by paying a tribute to the three million heroic dead of Soviet Russia who died while we were getting ready. This same information appeared in the New York Times of October 27, 1942, and PM on the same date.

(100-153338-4, pgs. 1,6([redacted]) (U)

ACTIVITIES ON BEHALF OF A SECOND FRONT

b7D

It was learned on July 30, 1942, that one Anita had contacted Herbert Joseph Niberman, a Communist and advised that Dick Collins had heard Chaplin advocate a second front in Europe the previous evening. She said that Chaplin volunteered to contribute \$100 toward an advertisement to be placed in trade papers urging a second front. This informant is not available.

(100-3-25-210) (Tech. on [redacted]) (U)

b7C

"The Daily Worker" of July 23, 1942, said that 60,000 people urged a second front at a rally in Madison Square Park. During this rally a speech by Chaplin was telephoned from Hollywood. During his speech he said, "The fate of the Allied Nations is in the hands of the Communists." He then strongly urged the opening of a second front.

(100-97-5-A) (U)

An informant, advised that at a meeting of the East Hollywood Branch of the Communist Party of Los Angeles on July 23, 1942, an unidentified man led a discussion concerning the second front. He stated that an article in the "Citizens News" of July 23, 1942, carried a report of a speech made by Chaplin to 100,000 persons in Madison Square Garden. This person stated that during his speech Chaplin reportedly urged the opening of a second front and said that the Communists were then engaged in a defense of Western civilization.

(100-3-25-216 pg. 3) ([redacted] LA. disc. inft.) (U)

b7D

According to information received on September 1, 1942, Robert Travis, Vice President of the Illinois State Industrial Union Council, sent letters to all affiliated unions enclosing copies of a pamphlet entitled, "Democracy will Live or Die". It was a copy of a speech made by Chaplin via phone to the mass meeting in Madison Square Garden mentioned before. According to this informant, this was part of the Communist Party program demanding a second front.

(100-33049-9-33, pg. 19) ([redacted] disc. inft. of Chi.) (U)

b7D

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It was learned that Chaplin was scheduled to speak before a second front rally to be held on October 30, 1942, at the Academy of Music in Philadelphia. This informant is not available. (100-28126-26, pg. 65) [REDACTED] (U)

b7D
In an article in the publication, "Challenge - The Voice of Youth", published July 5, 1947, there is set forth the results of an interview by the press with Chaplin. During this interview Chaplin, in answer to a question on his war record, stated that he had made many speeches calling for a second front. He said, "I spoke what was in my heart and in my mind and what I felt was right. I appealed both to Great Britain and the United States. I said we should have a second front. I was not alone. General Marshall and President Roosevelt and other people it turned out were of the same opinion." (U)

AFFILIATIONS WITH THE PEOPLES RADIO FOUNDATION

On November 1, 1944, it was learned from an unidentified source that Joseph R. Bredsky, an attorney and official of the International Workers Order, conferred with Alexander Trachtenberg, Director of Publications of the Communist Party. They discussed plans for the formation of a corporation for a contemplated radio station. The name to be given this was "Peoples Radio Foundation". Bredsky said that he had completed the Board of Directors and one of them was Chaplin. (U)

On December 11, 1945, the New York World Telegram in an article by Frederick Woltman entitled, "Old Yank Staff is Taken over by a Pre-Red", pointed out that Chaplin as one of the financial backers of the Peoples Radio Foundation, was instrumental in having the corporation established in order for the Communist Party to get in on the ground floor of FM radio broadcasting. (61-7341-981) (U)

ASSOCIATIONS WITH MISCELLANEOUS COMMUNIST FRONT ORGANIZATIONS

not
A copy of a "General Industrial Bulletin #106" dated at Fresno, California, on April 28, 1944, describes Chaplin as being sympathetic to the International Workers of the World and hiring many of them to work on his movie sets. (U)

ate
Chaplin was listed among those who attended a dinner at Ciro's restaurant in Hollywood on November 10, 1941, given by a committee of sponsors under the auspices of the American Committee to Save Refugees, the Exiled Writers Committee, and the United States American-Spanish Aid Committee. (61-1936) (U)

b7c
"The Daily Worker" of October 19, 1942, said that the Joint Anti-Fascist Refugee Committee would hold a dinner at the Hotel Astor in New York City on October 27, 1942, as the first major public function based on Vice President Wallace's speech, "The Century of the Common Man". The purpose was to raise funds for the rescue from the Vichy concentration camps, of the Anti-Fascist unionists, and political refugees. Chaplin was listed as a sponsor of this affair. (100-7061-115, pg 5) [REDACTED] (U)

all
(100-7061-A) (U)

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misc
On November 25, 1942, an informant advised that the "All Chicago Committee to Salute our Russian Ally" staged a program in tribute to the Soviet people on the ninth anniversary of American-Soviet relations at 230 South Michigan Avenue, Chicago Illinois. Chaplin was introduced and spoke. He criticized the anti-Communist propaganda. He said, "We are no longer shocked by Russian purges. They liquidated the Quislings and Lavalis, and it was too bad that Norway, Hungary, and other countries didn't do the same. The stigma against Russia as being dissolved like mist in the sun. They say they are Godless people. I think they must have eternity in their souls to fight as they are fighting. Anyone who dies for an ideal must have a little religion. . . . Russia is fighting for Communism and let's face it. They like the system." With reference to his own politics he said, "They ask me what I want. I want a change and don't want the old ragged individualism. . . . ragged for a few, ragged for many." (100-3-14-1170, pg 40) (*Chicago* disc. lft. Chi, Ill.) (U)

b7D
misc
An informant reported that he attended a dinner at the Pennsylvania Hotel on December 3, 1942, in honor of Chaplin given by the "Arts to Russia Week" committee of the Russian War Relief. He spoke to a Miss Goldsbrough, whom he described as a Communist. She told him that the Russian War Relief was presently "pulling strings" in Washington, D. C., to have Chaplin go on a tour of Russia. She further stated that "Our friends in the State Department will fix it so he gets the same cooperation Wilkie got." (100-37226-235 *Chicago*) (U)

b7D
misc
The informant advised that during this dinner Chaplin spoke and made many pro-Communist remarks. He reportedly said, "We must be tolerant of the Russian system. Let's stop all this nonsense and evasion and call it what it is - the Communist system, and that Communist system is a very convenient ally. . . . They did the real fighting for us. Why should anyone object to Harry Bridges speaking at Harvard because Bridges was a Communist. . . ." The informant said that Chaplin advocated "A united front" of "tolerance and understanding for Russia and the Communist system from Thomas Lamont of Wall Street to Harry Bridges of the CIO." At another point he said that it was high time we abandoned political and economic prejudices against our best ally, the Soviet Union, since our ally does not object to our own ideals and form of government." (100-37226-334, pg. 154) (U)

b7D
misc
A small circular distributed by the American-Russian Cultural Association, Incorporated, reflects that in November, 1944, Chaplin was on the Board of Honorary Advisers, (100-172851-51, pg. 2) (U)

On December 15, 1944, an informant advised that the magazine "Salute" was going to be published by Leverett Gleason and others at 114 East 32nd Street. He described it as a Communist intellectual magazine and said that Chaplin was the chief financial backer. This informant is not available. ? (61-7562-1421) (U)

b7D
misc
An unavailable informant advised that "New Masses" was to hold a banquet on January 22, 1945, at the Hotel Commodore in New York City, at which time Chaplin, among others, would be given an award. (100-7650-2708, pg. 6 - G-2) (U)

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must
"The Morning Freiheit" for August 25, 1945, reported that the Trade Union Committee for Jewish Unity would support a demonstration for jobs at Madison Garden on August 29, 1945, sponsored by the New York GIO and Chaplin, with others. (100-8574-24, pg. 4) (U)

b7c
misc
On April 23, 1946, it was learned that Clara Walden was active in the affairs of the American-Russian Institute of Southern California, and sent a letter to Chaplin and others inviting them to join with other celebrities in making an invitation to Joseph Davies, former United States Ambassador to Russia, Ilya Ehrenburg, and Konstantine Simonov to honor Los Angeles, California, with an American-Russian good-will visit. This informant is not available. (100-51620-33 pg. 4) (Tech. on [redacted]) (U)

A bulletin published by the Abraham Lincoln School, a Communist controlled organization, lists Chaplin as a proposed director. (U)

misc
"The Daily Worker" of July 30, 1943, said that Chaplin was one of 800 labor, religious, and civic leaders who joined in sending a letter to Franklin Delano Roosevelt on July 29, 1943, urging him to prevent racial outbreaks and landing his stand against discrimination. (44-809-A) (U)

misc
The Washington Times-Herald of February 10, 1945, said that Senator Langer, Republican of North Dakota, introduced a bill calling on the Attorney General to investigate to determine if Chaplin should be deported. If the investigation revealed Chaplin was deportable, the bill directed the Attorney General to institute proceedings toward this end. (31-68496-A) (U)

misc
The Washington Post of May 3, 1947, said that Kenrad Bercovici had sued Chaplin for one million dollars and recovered \$95,000 in a suit charging Chaplin with plagiarism and breach of contract involving the motion picture, "The Great Dictator". (25-42077-A) (U)

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Office Memorandum • UNITED STATES GOVERNMENT

Handwritten initials

TO : Records Section

DATE: 12-6-47

FROM : L. B. Nichols

SUBJECT: CHARLES SPENCER CHAPLIN,
with aliases Charlie Chaplin and Charley Chaplin

- 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 _____

There is attached hereto a memorandum relating to Charles Spencer Chaplin, with aliases Charlie Chaplin and Charley Chaplin, which sets forth data secured from public sources and which has heretofore been approved by the Director, Mr. Tolson, Mr. Tamm, Mr. McIntire, Mr. Carlson, Mr. Ladd and Mr. Nichols.

Attachment ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

LBN:MP DATE 12-11-78 BY 1259 JJP/KEH

RECORDED 100-127090-25
F B I
15 JAN 6 1948

EX-109

CLASSIFIED INFORMATION ENCLOSED

Handwritten marks and initials

MEMORANDUM

9/17/47

RE: CHARLES SPENCER CHAPLIN, was - Summary
Charlie Chaplin and Charley
Chaplin

BACKGROUND

"Who's Who for 1946-1947" has the following biographical data concerning Chaplin: He was born in London, England, on April 16, 1889. Both of his parents were in the theatrical business. He was educated in public schools in London, England. He married Mildred Harris in London, England, and was married the second time to Lita Grey. Of this marriage he has two children, Charles Spencer Chaplin, Jr., and Sydney. Chaplin married his third wife, Paulette Goddard, the movie actress, and was divorced from her in 1942. He married his fourth wife, Oona O'Neill, June 16, 1943. Of this marriage he has one daughter, Geraldine Chaplin. He has been identified with the theater since he was seven years of age, at which time he was employed in vaudeville and the legitimate playhouses. His first appearance was as Billy, with William Gillette in the play, Sherlock Holmes. He came to the United States with a vaudeville act in 1910. His screen debut was made in 1914 with the Keystone Film Company. In 1915 he was connected with the Essanay Company and in 1916 he was connected with the Mutual Film Corporation. Thereafter, he signed with the New First National Exhibitors Circuit to make eight two-reel pictures for one thousand dollars. He thereafter became a producer and constructed his own motion picture studios in Hollywood, California, starring in and directing productions of his own creation. He is now playing and producing his own pictures which are distributed by the United Artists Corporation of which he is a founder member. In 1940 he produced "The Great Dictator." He also has revised various other musical and sound vibrations of earlier pictures, the latest one being, "The Gold Rush", which was produced in 1942. He is a member of the Societe des Beaux Arts in Paris, France. He was decorated with the Chevalier Legion of Honor in France. He is a member of the following clubs: Lambs in New York and Tuna in Catalina Island, California. (His home is at 1085 Summit Drive, Beverly Hills, California.) His business address is the Charles Chaplin Studios, 1416 North La Brea Avenue, Los Angeles, California.

Hollywood

(U)

EVIDENCE OF MEMBERSHIP IN THE COMMUNIST PARTY AND ASSOCIATION WITH KNOWN COMMUNISTS

On February 10, 1923, it was pointed out that press dispatches from Berlin, Germany, dated January 30, 1923, stated that "Pravda," official Soviet newspaper, printed an enthusiastic tribute to Chaplin as a Communist and friend of humanity in connection with the first production of a Chaplin film in Russia. "Pravda" gave a great boost to "Comrade Charlie" as one of those whose heart was on the right side, and, according to the latest reports from America, had joined the Communist Party. (Photostat and translation of article attached and marked "A") (61-20-67) (U)

CLASSIFIED AND EXTENDED BY 1259 JJP/KEH
REASON FOR EXTENSION FCIM, II, 1-2.4.2 2, 3
DATE OF REVIEW FOR DECLASSIFICATION 12-11-88

100-127090-25
ENCLOSURE

CONFIDENTIAL
CLASSIFIED DECISIONS FINALIZED BY DEPARTMENT REVIEW COMMITTEE (DDC) DATE: 5-19-80 DRK/mel

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On August 6, 1942, it was claimed that never in the history of the Communist Party have the hidden intellectual membership "thrown all caution to the wind and come out in the open for the very things that the Party is demanding." It was alleged that on a list of Communist members who were in this group of intellectuals the name of Charlie Chaplin appeared. (100-3-45) (U)

The New York Herald Tribune of October 18, 1942, quoted Chaplin as saying he was not concerned with the spread of Communism after the war as he could live on \$25,000 a year. (61-6211-210, page 2) (U)

An article in "The Daily Worker" of December 21, 1942, by Sender Garlin, said the simplest way to compile the "Honor Roll of 1942" would be to list those individuals attacked by Westbrook Pegler for their support of the war against Hitler. On this list would be the name of Charlie Chaplin and others. The article then attacks Pegler for his attacks on Charlie Chaplin. (Photostat of article attached and marked "B") (100-49101-A) (U)

The Los Angeles Times of March 23, 1945, said that Harry Bridges of the International Longshoremen and Warehousemen's Union of America was to be the guest of honor at a dinner on March 24, 1945, at the home of Dalton Trumbo, alleged Communist Party member, in Beverly Hills, California. David Hanna in his column in the Los Angeles Daily News, referring to this party, said that Chaplin had been invited to attend. (39-915-2545, page 15) (U)

An article in the Washington Post, Washington, D. C., for March 27, 1947, by Mary Spargo, reported the testimony before the House Un-American Affairs Committee of State Senator Jack B. Tenney, Chairman of the Un-American Activities Committee of the California State Legislature. The article pointed out that Tenney had named Chaplin as one of those giving aid to the Communists. (61-7582-A) (U)

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Chaplin is reportedly a close contact of Herbert Joseph Biberman, 3259 Deronda Drive, Hollywood, California, a motion picture director allegedly active in intellectual Communist circles. (100-203581-3702, page 469) (U)

"The Worker" (the Sunday edition of "The Daily Worker") for June 8, 1947, and "The Daily Worker" (generally regarded as the Communist Party daily news organ) for June 4, 1947, carried articles saying that Chaplin was among a large group of notables who urged that the trials of Eugene Dennis, Leon Josephson, and Gerhardt Eisler, be postponed "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent." (Photostats of articles attached and marked "C" and "D") (100-15877-A) (U)

An article in the publication, "Challenge - The Voice of Youth," on July 5, 1947, carried an article entitled, "Proceed with the Witch Hunt." This article points out the results of a press conference held by Chaplin on the occasion of the release of his new film, "Monsieur Verdoux". One of the questions asked of Chaplin was, "Mr. Chaplin, are you a Communist sympathizer?" He answered, "I am not a Communist." The next question was, "Are you a Communist sympathizer?" The answer was, "That has to be qualified. I do not know what you mean by Communist sympathizer. During the war I sympathized with Russia because Russians were fighting and dying to bring victory to the allies. For that I have a memory and I feel that I owe her thanks. In that sense, I am a sympathizer." Chaplin was asked, "Are you a personal friend of Hans Eisler?" His answer was, "Yes, and I am very proud of that fact." He was then asked, "Are you aware that his brother, Gerhardt Eisler, is a Communist agent?" To this he replied, "I know nothing about his brother. I know nothing about whether he is a Communist agent. I do know that Hans Eisler is a fine artist and a great musician and I am proud to be his friend." He was then asked, "Would it make any difference if Hans Eisler were a Communist?" His reply to this query was, "No." He was then asked, "Would it make any difference if he were a Soviet agent?" To this Chaplin replied, "If he were a spy and a traitor to this country, it probably would make a difference." (U)

EVIDENCE OF FINANCIAL CONTRIBUTIONS TO THE COMMUNIST PARTY BY CHAPLIN

John Leech, an alleged Communist Party member, in testifying before the Los Angeles County Grand Jury in 1938, said that during the agricultural strike in the San Joaquin Valley in California during 1934, Ella Winter collected \$500 from Chaplin, which was turned into a Communist Party Strike Relief Committee. (100-127090-13) (U)

Hedda Hopper, Hollywood columnist, wrote in her column of December 27, 1943, as follows: "From things I have learned, Charlie Chaplin who contributed \$25,000 to the Communist cause and \$100 to the Red Cross...."
(100-127090-13, page 10) (U)

x The "Passing Caravan" of February 3, 1944, published by Edward F. Atwell, at 326 East 56th Street, New York City, pointed out that investigation had brought out that Chaplin had contributed \$50,000 to the Communist Party. (A copy of the periodical is attached and marked "E") (100-267852-2) (U)

[REDACTED]

b1

(c)

[REDACTED]

b1^x

(c)

[REDACTED]

b1

[REDACTED]

b1^x

(c)

[REDACTED]

b1

(C)

David Platt in "The Worker" of March 5, 1944, said that Chaplin had been a warm friend of the Soviet Union since 1917. The article said that Chaplin was the first Hollywood star to come out for American-Soviet friendship and that the Fascist press has been hounding him for this ever since. (A photostat of the article is attached and marked "F")

(31-68496-A) (U)

[REDACTED]

b1

(C)

[REDACTED]

(C)

On May 24, 1940, the Los Angeles Examiner reported the results of the party given by Constantin Simonov aboard a Russian ship. Chaplin's photograph was in the paper and the account which appeared underneath the photograph referred to an alleged remark made by Chaplin wherein he referred to the United States Customs Officials as the "American Gestapo." While aboard the Russian ship, a Russian propaganda film extolling the virtues of the Soviet system and berating the capitalist system was shown.

(100-335707-12) (U)

b1

X An article in the New York Daily News of March 19, 1947, referred to an alleged enterprise by Miles M. Sherover, Elliott Roosevelt, and Chaplin to promote the sale and exhibition in the United States of Soviet films.

(100-829-941 page 43) (U)

ASSISTANCE GIVEN BY CHAPLIN TO AMERICAN-SOVIET RELATIONS

"The Daily Worker" of April 6, 1943, announced the formation of the National Council of American-Soviet Friendship, Incorporated, to promote better understanding between the United States and the USSR, which was considered essential to winning the war. It identifies Chaplin as one of the sponsors of the new organization. (Photostat of article attached and marked "G") (U)

(100-146964-A) The "Daily Worker" of September 29, 1943, lists Chaplin as one of the sponsors of the tenth anniversary of the United States Soviet Friendship Congress, November 6 and 7, 1943. (Photostats of article & list attached and marked "H") (100-146964-86) (U)

According to "The Peoples World," West Coast daily newspaper of the Communist Party, on October 23, 1943, Chaplin was on the motion picture committee of the National Council of American-Soviet Friendship.

The "Los Angeles Times" of November 11, 1943, (100-146964-141 page 30) (U) carried an article saying that a celebration of the American-Soviet relations was to be held at the Shrine Auditorium on November 16, 1943. Chaplin was reportedly scheduled to be present. (65-33716-31 pages 9,10) (U)

The "California Jewish Voice" of November 16, 1943, said that the Los Angeles Council of American-Soviet Friendship held a rally at the Shrine Auditorium on November 16, 1943. At this rally, Chaplin reportedly made a \$250 contribution. (100-146964-141 pages 2,6) (U)

X A photograph of Chaplin appeared in "The Daily Worker" of November 21, 1944, in connection with an article pointing out that he, along with other movie people, had signed a telegram sending greetings to the American-Soviet Friendship Rally at Madison Square Garden on the previous Thursday. The telegram in substance urged close American-Soviet friendship. (Photostat of article attached and marked "I") (100-146964-A) (U)

ADDITIONAL EVIDENCE OF PRO-SOVIET ACTIVITIES ON THE PART OF CHAPLIN

On April 22, 1943, Chaplin was observed in attendance at the Filmarte Theater, 1228 North Vine Street, Los Angeles, California, at a

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showing of the Russian-made picture, " Baltic Deputy," sponsored by the American-Soviet Friendship, Incorporated. (U)

X On January 7, 1944, Jean Barry, who alleged that she was the father of her child, related that Chaplin had informed her that he had been offered a position in Russia as a Commissar. At one time she said he told her he gave some thought to "going back to Russia." (31-68496-172- pg. 14) (U)

X "The Peoples World" of April 15, 1944, reported a press conference with Mikhail Kolotosov, Soviet film representative in this country. He pointed out that Russia has a plan for a series of programs to be given at the House of Cinema Workers in Moscow. The April, 1944, program has to do with the production of Chaplin's films. (100-203581-2839, pg. 119) (U)

A news release of the Overseas News Agency on May 1, 1944, at Moscow, said that a tribute to Charles Chaplin as a "Militant Humanist" who "worships love and puts up a one-man fight against life," was paid in Moscow that day at a meeting of the Soviet Cultural Organization dedicated to the screen star. The meeting was sponsored by Yeko, a society to promote cultural relations between Soviet Russia and other countries. The feature of the meeting was a speech by Solomon Michaels, noted Russian actor. Michaels, who met Chaplin while he was in this country, said his courage in taking an open anti-Fascist stand in his picture, "The Great Dictator," was great. (31-68496-261) (U)

ASSOCIATIONS WITH THE RUSSIAN WAR RELIEF

The September 25, 1941, issue of "The Peoples World" names Chaplin as one of the original sponsors of the Russian War Relief, Incorporated. (100-127090-13) (U)

An advertisement in the New York Times of October 10, 1941, regarding the Russian War Relief, Incorporated, says, "These eminent Americans ask your help on behalf of the Russian people." Chaplin's name appeared on the advertisement. (61-7566-2994) (U)

The New York Times of October 10, 1941, carried another advertisement of the Russian War Relief and its national fund-raising campaign that was launched on October 27, 1941. The advertisement was headed, "Russia's Scorched Earth Calls to American Green Fields." Chaplin was listed as one of the sponsors. (100-37226-20 page 19) (U)

"The Peoples World" of May 15, 1942, said that Chaplin was scheduled to be the leading speaker at the Russian War Relief Rally at the Civic Auditorium in San Francisco, California, on May 15, 1942. (100-37226-A; 100-127090-13) (U)

"The Daily Worker" of May 27, 1942, in referring to this rally said that in his speech Chaplin demanded (1) a second front, (2) suggested a national victory front of Republicans, Democrats, and Communists, and (3) hailed President Roosevelt and Earl Browder. (100-37226-A) (U)

- 7 -
~~CONFIDENTIAL~~

The News Letter of August 1, 1942, published by the California Division of the Russian War Relief, carried an article advising that the Music Committee of the Hollywood Committee of Russian War Relief, Incorporated, held a Shostakowitch concert at the home of Nat Fington on July 9, 1942. According to the article Chaplin was present. (100-37226-367 page 31) (U)

"The Daily Worker" of December 5, 1942, commenting on the dinner given Chaplin by the Russian War Relief at the Hotel Pennsylvania in New York, pointed out that several prominent Russian artists and writers sent Chaplin greetings. Among them were Elya Shranberg, Soviet writer; Sergei Eisenstein, Soviet actor; and Dmitri Shostakowitch. On August 29, 1942, it was learned that upon a request for some clothes for the Russian War Relief, Chaplin agreed to donate his hunting suit and his woolen underwear. (65-33716-20 page 13) (100-37226-1) (U)

AFFILIATIONS WITH THE ARTISTS FRONT TO WIN THE WAR

It has been alleged that the Artists Front to Win the War was formed in September, 1942, for the reported purpose of holding one cultural meeting at Carnegie Hall in New York City on October 16, 1942, with Chaplin as the honorary chairman of this organization. On October 16, 1942, on the occasion of this meeting, Chaplin was the principal speaker of the evening. He began his speech by saying, "Dear Comrades. Yes, I mean comrades. When one sees the magnificent fight the Russian people are putting up, it is a pleasure and a privilege to use the word comrades." He added, "The columnists and fifth columnists don't want a second front but I and you do. Marshal Timoshenko, Joseph Stalin, and every self-respecting citizen in this country wants a second front." He continued, "I am not a citizen and I don't need American citizenship papers. Citizenship papers don't mean a thing. I am a patriot of humanity. I am a citizen of the world. I am not a Communist, not a Democrat, not a Republican. I am a paying guest here. . . ." During his speech he praised Franklin Delano Roosevelt and said, "I am gratified because he is the man who released Earl Browder . . . and I hope and we all demand that he lift the stigma of parsons non grata from Harry Bridges." Later on in his speech Chaplin said, "and then there is all of the nonsensical talk about Communism when one talks about the second front, but thank God Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves. . . They say Communists are Godless. What nonsense. A people who fight and die like the Russians approximate God." He concluded his speech by paying a tribute to the three million heroic dead of Soviet Russia who died while we were getting ready. This same information appeared in the New York Times of October 17, 1942, page 16, and PM on the same date. (A photostat of N.Y. Times of October 17, page 16, is attached and marked "J") (100-153338-4 pages 1,6) (U)

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"The Daily Worker" of July 23, 1942, said that 60,000 people urged a second front at a rally in Madison Square Garden. During the rally a speech by Chaplin was telephoned from Hollywood. During his speech he said, "The fate of the Allied Nations is in the hands of the Communists." He then strongly urged the opening of a second front. (Photostat of article attached and marked "K") (100-97-5-A) (U)

In an article in the publication, "Challenge - The Voice of Youth," published July 5, 1947, there is set forth the results of an interview by the press with Chaplin. During this interview Chaplin, in answer to a question on his war record, stated that he had made many speeches calling for a second front. He said, "I spoke what was in my heart and in my mind and what I felt was right. I appealed both to Great Britain and the United States. I said we should have a second front. I was not alone. General Marshall and President Roosevelt and other people it turned out were of the same opinion." (U)

AFFILIATIONS WITH THE PEOPLES RADIO FOUNDATION

On December 11, 1945, the New York World Telegram in an article by Frederick Woltman entitled, "Old Yank Staff is Taken over by a Pro-Red," pointed out that Chaplin as one of the financial backers of the Peoples Radio Foundation, was instrumental in having the corporation established as a means of enabling the Communist Party to get in on the ground floor of FM radio broadcasting. (100-329561-10 pgs. 5, 6) (U)

~~CONFIDENTIAL~~

ASSOCIATIONS WITH MISCELLANEOUS ORGANIZATIONS

It has been alleged that Chaplin was listed among those who attended a dinner at Ciro's restaurant in Hollywood on November 10, 1941, given by a committee of sponsors under the auspices of the American Committee to Save Refugees, the Exiled Writers Committee, and the United States American-Spanish Aid Committee. (100-7061-115, pg. 5) (U)

"The Daily Worker" of October 19, 1942, said that the Joint Anti-Fascist Refugee Committee would hold a dinner at the Hotel Astor in New York City on October 27, 1942, as the first major public function based on Vice President Wallace's speech, "The Century of the Common Man." The purpose was to raise funds for the rescue from the Vichy concentration camps, the anti-Fascist unionists, and political refugees. Chaplin was listed as a sponsor of this affair. (100-7061-A) (U)

On November 25, 1942, it was rumored that the "All Chicago Committee to Salute our Russian Ally" staged a program in tribute to the Soviet people on the ninth anniversary of American-Soviet relations at 230 South Michigan Avenue, Chicago, Illinois. Chaplin was introduced and spoke. He criticized the anti-Communist propaganda. He said, "We are no longer shocked by Russian purges. They liquidated the Quislings and Lavale, and it was too bad that Norway, Hungary, and other countries didn't do the same. The stigma against Russia is being dissolved like mist in the sun. They say they are Godless people. I think they must have eternity in their souls to fight as they are fighting. Anyone who dies for an ideal must have a little religion. . . . Russia is fighting for Communism and let's face it. They like the system." With reference to his own politics he said, "They ask me what I want. I want a change and don't want the old rugged individualism. . . . rugged for a few, ragged for many." (100-3-14-1170- pg. 40) (U)

A small circular distributed by the American-Russian Cultural Association, Incorporated, reflects that in November, 1944, Chaplin was on the Board of Honorary Advisors. (U)

"The Morning Freiheit" (a Jewish language paper reportedly Communist controlled) for August 25, 1945, reported that the Trade Union Committee for Jewish Unity would support a demonstration for jobs at Madison Square Garden on August 29, 1945, sponsored by the New York CIO and Chaplin, with others. (100-8754-24 pg. 4) (U)

A bulletin published by the Abraham Lincoln School, a Communist controlled organization, lists Chaplin as a proposed director. (100-71076011, pg. 17) (U)

CHAPLIN AND JOAN BERRY

Chaplin's activities with one Joan Berry in 1943 and 1944, which have been the subject of considerable talk in Hollywood, may be of interest. It was reported that Chaplin authorized his studio to obtain railroad tickets for the transportation of Joan Berry and her mother to New York, leaving Los Angeles, California, on October 2, 1942, via the Santa Fe Railway. He left for New York himself on October 12, 1942. Chaplin took Berry to dinner in New York several times following his appearance in New York on October 16, 1942, at the Artists Front to Win the War Rally. (U)

Thereafter, Berry returned to the Waldorf Astoria apartment of Chaplin, where the alleged immoral acts took place. The following day Chaplin gave Berry \$300 to return to Los Angeles, California. She left for Los Angeles on October 28, 1942. Between the time she returned to Los Angeles and January, 1943, she allegedly had numerous trysts with Chaplin. On February 10, 1944, the Federal Grand Jury in Los Angeles returned a true bill of indictment against Chaplin, charging him with violation of the Mann Act in two counts. The first count charged him with transporting Berry to New York, and the second count charged him with transporting her from New York to Los Angeles. He was tried in Los Angeles, the trial commencing on March 21, 1944, and ending April 4, 1944, at which time he was acquitted. (31-68496-172, Ser. 238 (U))

On February 10, 1944, a Federal Grand Jury at Los Angeles returned three indictments against Chaplin charging him and others with violations of Title 18, Section 51, 52 and 53, United States Code, for conspiring to violate the civil liberties of Joan Berry. The indictments were based on the activities of the subjects subsequent to the arrest of Berry on January 1, 1943, by the Beverly Hills Police Department through the person of Claude R. Marple. Thereafter, Robert Arden, admittedly acting for Chaplin, appeared before Captain W. W. White of the Beverly Hills Police Department with the request that Judge Charles J. Griffen send Berry out of California. On January 2, 1943, Berry was sentenced to 90 days by Griffen. The sentence was suspended on the condition that she leave Beverly Hills and pay her hotel bills. Judge Griffen had been advised by Arden that Chaplin would pay the bills and her transportation to New York. Thereafter, on January 5, 1943, Captain White escorted Berry to the train. Berry returned to California in April, 1943, and visited Chaplin's home on May 7, 1943, allegedly to advise him that she was pregnant by him. At that time Tim Durant, close friend of Chaplin, reportedly called the Beverly Hills Police Department and had her rearrested. The following day Judge Griffen sentenced Berry to thirty days in jail. On May 11, 1943, Durant, working in the interests of Chaplin, reportedly had one Minna Wallis obtain the services of Judge Cecil P. Holland and was instrumental in getting Berry out of jail with the original idea of putting her in a sanitarium and thereafter sending her out of the state. (31-68496-258, pg. 12) (U)

On May 15, 1944, Federal Judge J. F. T. O'Connor dismissed the charges against Chaplin when he was advised by United States Attorney Charles Carr that Carr had received written instructions from the Department of Justice to dismiss these charges. (31-68496-258) (U)

On June 3, 1943, a suit was filed in the State Court in Los Angeles by Gertrude E. Berry, mother of Joan Berry, on behalf of Joan Berry's unborn child, seeking to obtain money from Chaplin for the support of this child. The child was born on December 23, 1943. (31-68496-9-pg. 21, 40) (Scott's address

was checked in LA phone book, calling list at the hospital where born by Joan Berry in (U)
her paternity suit against Chaplin. It can be assumed that Mr. Scott who maintains offices at 786 - 791 Los Angeles Chamber of Commerce Building, Los Angeles, California, has in his possession data concerning Chaplin and his activities. (U)

* The Washington Post for August 4, 1945, said that the Los Angeles Court had declared that Chaplin was the father of the Berry child. (31-68496-A) (U)

The Washington News, Washington, D. C., on April 9, 1945, said that Chaplin had been ordered to pay \$75 a week for the support of the Berry child and \$5,000 attorney fees. (31-68496-A) (U)

Mike Gold in his column, "Change the World," in "The Daily Worker" of January 19, 1945, said that the paternity suit against Chaplin by Joan Berry was a part of a campaign of character assassination started by the Hearst, McCormick, and Fascist Press of America when Chaplin produced "The Great Dictator," which lampooned Hitler and Mussolini. (100-114553-17) (U)

"The Daily Worker" of July 30, 1943, said that Chaplin was one of the labor, religious, and civic leaders who joined in sending a letter to Franklin Delano Roosevelt on July 29, 1943, urging him to prevent racial outbreaks and landing his stand against discrimination. (65-39469-15) (U)

* The Washington Times-Herald of February 10, 1946, said that Senator Langer, Republican of North Dakota, introduced a bill calling on the Attorney General to investigate to determine if Chaplin should be deported. If the investigation revealed Chaplin was deportable, the bill directed the Attorney General to institute proceedings toward this end. (31-68496-A) (U)

* The Washington Post of May 3, 1947, said that Kenrad Bereovici had sued Chaplin for one million dollars and recovered \$95,000 in a suit charging Chaplin with plagiarism and breach of contract involving the motion picture, "The Great Dictator." (25-42077-A) (U)

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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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- Information pertained only to a third party with no reference to you or the subject of your request.
- Information pertained only to a third party. Your name is listed in the title only.
- Document(s) originating with the following government agency(ies) DEPARTMENT OF STATE, was/were forwarded to them for direct response to you.

_____ Page(s) referred for consultation to the following government agency(ies); _____ as the information originated with them. You will be advised of availability upon return of the material to the FBI.

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For your information: _____

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SAC, Los Angeles

February 21, 1948

Director, FBI

CHARLES SPENCER CHAPLIN was.
SECURITY MATTER - C
Los Angeles file 100-158461

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-11-78 BY 1259 JJP/KEH

Reference is made to the report of Special Agent [redacted] dated March 13, 1947, which placed this case in a pending status and contained a lead to follow and report the Communist activities of this subject. To date no further information has been received at the Bureau. It is requested that you submit a report at this time bringing this case up-to-date.

Reference is also made to the Bureau letter dated September 9, 1946, requesting you to give consideration to recommending the preparation of a Security Index Card. To date the Bureau has received no information indicating whether you believe it advisable to prepare such a card. You are requested to advise the Bureau at this time whether or not you consider a Security Index Card advisable.

100-127090

RECORDED

100-127090
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- 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

LGD:OFM

COMMUNICATIONS SECTION
MAILED 3
★ FEB 24 1948 P.M.
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FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

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Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

~~CONFIDENTIAL~~

DATE: May 8 1948

FROM : SAC Los Angeles

SUBJECT: CHARLES SPENCER CHAPLIN,
also known as Charlie Chaplin,
Thonstein
SECURITY MATTER (C)

DECLASSIFIED BY: 1259 JSP/KEN
EXEMPT FROM EXTENSION 3
DATE FOR REVIEW FOR DECLASSIFICATION: 12-11-88

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP (S) OF 4/2/14 bjm
DATE 4/2/14 bjm

[REDACTED] (C)

[REDACTED] (C)

[REDACTED] (C)

The Hollywood trade paper, "The Hollywood Reporter," in an article dated December 11, 1947, stated that on November 27, CHAPLIN sent the following cable to PABLO PICASSO, a French Communist:

[REDACTED]

RECORDED - 30
INDEXED - 30

EX-61

100-127090-29
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21 MAY 13 1948
APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY ROUTING SLIP (S) OF 4/2/14 bjm
DATE 4/2/14 bjm

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~~CONFIDENTIAL~~

CLASSIFIED BY: [REDACTED]
DATE: 5-19-80 [REDACTED]

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LA 100-15641

Letter to the Director, 5/8/48

Re: CHARLES SPENCER CHAPLIN,
SECURITY MATTER (C)

"Can you head Committee of French artists to protest the American Embassy in Paris the outrageous deportation proceedings against HANNS EISLER here, and simultaneously send me copy of protest for use here. Greetings!" (U)

Editorial comment in the same article by Mr. W. R. WILKERSON, owner of the "Hollywood Reporter," is as follows:

"The wonder to us is that Washington hasn't long ago relieved Mr. CHAPLIN of his privilege of living in this country, working among us, banking millions of dollars while, at the same time, it becomes quite obvious that he is not satisfied with the conduct of our Government and continually criticizes its actions. Why should such an agitator be given the benefits he has received here? Why should the picture business be forever burdened with his actions? Why?" (U)

An article appearing in the San Francisco "Argonaut" of January 2, 1948, also states that CHARLIE CHAPLIN sent the telegram to PABLO PICASSO, and further quotes the telegram exactly as reported by the "Hollywood Reporter." (U)

Editorial comment in the "Argonaut" in part states as follows:

"It is high time that this country took drastic action in the case of CHARLIE CHAPLIN. He is an enemy of American principles, and, in his private life, he has proved to be a disgrace to all our moral professions. If he is a Communist, conspiring to overthrow our government by force, and the indications are that he is, proceedings should be taken for his deportation without delay.....His cable to PABLO PICASSO should not be overlooked. He should be given a thorough investigation, and, if he is revealed to be a dangerous alien, as well as a most immoral one, he should be treated accordingly." (U)

On April 24, 1948, [REDACTED]

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b7D

LA 100-15641

Letter to the Director, 5/8/48

Re: CHARLES SPENCER CHAPLIN,
SECURITY MATTER (C)

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advised Special Agent [redacted] of this office that the text of the CHAPLIN cable was sent to Mr. WILLIAM WILKERSON, owner of the "Reporter", from their Paris correspondent, JEAN ROY, No. 3 Rue du Colonel Mall, Paris 17, France. [redacted] stated that the story was reported "Hollywood Reporter" exactly as received from JEAN ROY in Paris. (U)

It is known to the Los Angeles Office that CHARLES CHAPLIN resides at 1085 Summit Drive, Beverly Hills, California, and has two telephones in his residence. The telephone numbers are: Crestview 50525 and Crestview 50788. The Charles Chaplin Studios are at 1416 North La Brea, Hollywood, California, where the telephone is Hampstead 2151. (U)

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b7D
Special Employee [redacted] caused a check to be made of the records [redacted] through [redacted]. A thorough check of the records [redacted] under the above three telephone numbers failed to reveal that a telegram had actually been sent to PICASSO on November 21, 1947. [redacted] has advised Special Employee [redacted] that it is very possible that the above-mentioned telegram was sent from the Los Angeles Office but that it would be impossible to locate the telegram unless the exact telephone number from which the telegram was sent and the office handling were known. To date this source has been unable to produce the text of the telegram from information supplied him as to the possible source of the telegram. (U)

b7D
The referenced letter mentioned that the telegram was reported to have been sent to France [redacted] advised on April 28, 1948, that messages for transmission to Paris are not received by Mackay Radio in Los Angeles, but are actually received by Western Union. They go by Western Union wire to New York, where they are then turned over to the Mackay Radio Service, 67 Broad Street, New York City, where they are in turn radioed to Paris. It appears that the referenced telegram cannot be located in Los Angeles and, further, that the message, regardless of its place of sending in the United States, would ultimately arrive at the Mackay Radio in New York City. (U)

It is requested that the New York Office discreetly determine through reliable sources if the abovementioned message, which is reported to have emanated from Los Angeles, November 21, 1947, at 9:20 P.M.

LA 100-15641
Letter to the Director, 5/8/48
Re: CHARLES SPENCER CHAPLIN,
SECURITY MATTER (C)

was received at Mackay Radio in New York, and was actually sent to PICASSO in Paris. The Bureau and the Los Angeles Office should be advised of the results. (U)

Very truly yours,

R. B. Hood

R. B. HOOD ^e
Special Agent in Charge

bx [redacted]:MEH
100-15641

cc New York

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

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5-19-80
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Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

CLASS. BY ~~2008~~ DATE ~~1-2-42~~ FILE NO. 100-15641
5-19-90

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 6/9/48	PERIOD FOR WHICH MADE 5/18, 19, 21/48	REPORT MADE BY [REDACTED]
TITLE CHARLES SPENCER CHAPLIN, also known as Charlie Chaplin, Thonstein		CHARACTER OF CASE SECURITY MATTER - C	
SYNOPSIS OF FACTS: <p>CHAPLIN in press interviews in April, 1947, stated: He has not become an American citizen because he is not a nationalist; he is a very good paying guest; he is a very warm friend of HANNS EISLER and is very proud of this fact; he might be called a Communist sympathizer for the grateful memory of what Soviet Russia did during the war.</p> <p>[REDACTED]</p> <p>[REDACTED]</p> <p>[REDACTED]</p>			
<p>CLASSIFIED PERIODICALLY BY DATE 5-19-80 DRK/wef (MS) 1-23-81</p> <p>ADVISE BY ROUTING SLIP (S) OF DATE 1-2-42</p> <p>DATE OF REVIEW FOR DECLASSIFICATION 12-11-88</p> <p>AND 1259 SPIREN</p> <p>ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 1-2-42 BY [REDACTED]</p> <p>- P -</p>			
<p>REFERENCE: Bureau File 100-127090 Bureau letter to Los Angeles dated February 21, 1947. (U)</p> <p>Report of SA [REDACTED] dated March 13, 1947, at Los Angeles, California. (U)</p>			
<p>DETAILS: On April 10, 1947, CHARLES CHAPLIN at a news conference for foreign newspapermen made a number of statements which appear to be pertinent</p>			
APPROVED AND FORWARDED: <i>[Signature]</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT 5 - Bureau 2 - New York 2 - Los Angeles		<p>100-15641-30</p> <p>RECEIVED IN [REDACTED] JUN 14 1948</p> <p>CONFIDENTIAL</p>	

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412 JUL 8 1950

~~CONFIDENTIAL~~

LA 100-15641

to this report inasmuch as they reflect his attitude to some extent toward the United States and toward Communism and persons who are connected with the Communist movement. (U)

An article appearing in the Los Angeles Examiner on April 11, 1947, reflects that on April 10, 1947, CHARLES CHAPLIN made the statement that, "I haven't become an American citizen because I am not a nationalist. Seventy per cent of my income is derived from Europe and thirty per cent from the United States. The United States takes one hundred per cent of that income for taxation purposes. I am a very good paying guest." This statement by CHAPLIN was made in reply to a question asked by ED SULLIVAN in his New York Daily News column and was asked CHAPLIN at the above mentioned conference. (U)

Another question propounded by ED SULLIVAN was, "Does CHAPLIN prefer democracy as defined by Russian Communism to democracy as it is defined in the United States?" In reply, CHAPLIN is alleged to have said, "I am not touting for any ideology. I am for the progress of the human race. I am for the little man. I won't enter into any political discussions. I'll leave that to the men in Washington." (U)

On April 14, 1947, the Herald Express newspaper of Los Angeles carried an article by the International News Service datelined at New York, April 14, 1947, reflecting that CHARLES CHAPLIN held a news conference at the Hotel Gotham in New York. In reply to the question as to what he did during the war or for the war effort, CHAPLIN replied that he had made speeches in favor of opening a second front in 1942 and made speeches stressing unity. In reply to the question of why he was not interested in becoming an American citizen and why he was not patriotic to any country, CHAPLIN replied that he was not a nationalist of any country, that it might be said that he is a citizen of the world. He then added that he had never voted in his life because voting for people and separating them into groups leads to Fascism. (U)

In reply to a question, "Are you a Communist or a Communist sympathizer?" CHAPLIN replied in the negative, and then added that if a person steps off the curb with his left foot he is accused of being a Communist. (U)

In answer to other questions, CHAPLIN stated that he was a very warm friend of HANNS EISLER and that he did not know that HANNS was a brother of GERHARDT EISLER, the Soviet agent. (U)

A newspaper article appeared in the People's Daily World on April 18, 1947, entitled, "Proceed With the Witch Hunt - CHAPLIN Receives the Press." This article bears a New York dateline and was written by DAVIS PLATT. According to PLATT, CHAPLIN was asked, "Are you a Communist sympathizer," and CHAPLIN replied, "I am not a Communist." (U)

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100-127092-50
- 2 -

~~CONFIDENTIAL~~

CHAPLIN was asked if he was a personal friend of HANNS EISLER and he replied in the affirmative and stated that he was very proud of the fact. The same article further relates that CHAPLIN stated that he knew nothing about HANNS EISLER's brother and does not know whether he is a Communist agent, but that he knows that HANNS EISLER is a fine artist and a great musician and he is proud to be his friend; that it would have made no difference to him if he had known that HANNS EISLER was a Communist, but that had he known HANNS EISLER were a spy and a traitor to this country, it probably would have made a difference. (U)

During the course of this interview, CHAPLIN is reported to have made the statement that four of his sons, who are citizens, were with PATTON's Third Army and that although he himself is not a citizen, he did his share to further the victory of our cause. (U)

b1 [REDACTED] (C)

b1 [REDACTED] (C)

The Bureau further advised that the Daily Worker of January 18, 1948, on page 3 of Section 2 carried an article captioned, "Footnote on France by JOE KISSEL." This article stated that PICASSO displayed to KISSEL a telegram which he had received from CHAPLIN asking PICASSO and his friends to protest the deportation of HANNS EISLER. The Bureau requested that the Los Angeles Office endeavor to determine whether or not CHAPLIN sent the telegram on the above date. (U)

By letter dated May 8, 1948, from Los Angeles to the Bureau, the following information regarding the matter of the telegram was forwarded to the Bureau:

The Hollywood trade paper, "The Hollywood Reporter," in an article dated December 11, 1947, stated that on November 27, CHAPLIN sent the following cable to PABLO PICASSO, a French Communist:

~~CONFIDENTIAL~~

L A 100-15641

"Can you head Committee of French artists to protest the American Embassy in Paris the outrageous deportation proceedings against HANNS EISLER here, and simultaneously send me copy of protest for use here. Greetings!"

(U)

Editorial comment in the same article by Mr. W. R. WILKERSON, owner of the "Hollywood Reporter," is as follows:

"The wonder to us is that Washington hasn't long ago relieved Mr. CHAPLIN of his privilege of living in this country, working among us, banking millions of dollars while, at the same time, it becomes quite obvious that he is not satisfied with the conduct of our Government and continually criticizes its actions. Why should such an agitator be given the benefits he has received here? Why should the picture business be forever burdened with his actions? Why?"

(U)

An article appearing in the San Francisco "Argonaut" of January 2, 1948, also states that CHARLIE CHAPLIN sent the telegram to PABLO PICASSO, and further quotes the telegram exactly as reported by the "Hollywood Reporter."

(U)

Editorial comment in the "Argonaut" in part states as follows:

"It is high time that this country took drastic action in the case of CHARLIE CHAPLIN. He is an enemy of American principles, and, in his private life, he has proved to be a disgrace to all our moral professions. If he is a Communist, conspiring to overthrow our government by force, and the indications are that he is, proceedings should be taken for his deportation without delay....His cable to PABLO PICASSO should not be overlooked. He should be given a thorough investigation, and, if he is revealed to be a dangerous alien, as well as a most immoral one, he should be treated accordingly."

(U)

On April 24, 1948, Informant [redacted] advised SA [redacted] that the text of the CHAPLIN cable was sent to the "Reporter" from their Paris correspondent, JEAN ROY, 3 Rue du Colonel Mall, Paris 17, France, and that it was reported in the "Hollywood Reporter" exactly as received from JEAN ROY.

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b7C

(U)

It is known to the Los Angeles Office that CHARLES CHAPLIN resides at 1085 Summit Drive, Beverly Hills, California, and has two telephones in his residence. The telephone numbers are CRestview 5-0525 and CRestview 5-0788. The Charles Chaplin Studios are at 1416 N. La Brea, Hollywood, California, where the telephone number is HE. 2151.

(U)

~~CONF. INFT.~~

Special Employee [redacted] contacted [redacted] who was unable to furnish any information regarding this telegram.

(U)

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~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

b7D

Informant [redacted] advised that messages for transmission to Paris are received by Western Union in Los Angeles and transmitted by Western Union to New York where they are turned over to the Mackey Radio Service, 67 Broad Street, New York, which company then transmits them to Paris. (U)

The Hollywood Reporter newspaper, issue of December 22, 1947, contained an article stating that ARTHUR KELLY, United Artists Executive Vice President, has been conferring with representatives of the British Government and Treasury concerning the intention of CHARLES CHAPLIN to take up residence in England; that under the British law CHAPLIN, as a British subject, would find his American holdings subject to seizure by the government and convertible into pounds; that CHAPLIN is planning to take up residence in Argentina if the British deal cannot be made, and that CHAPLIN is finished in the United States. (U)

An article appearing in the Hollywood Reporter on December 11, 1947, reflects that CHARLES CHAPLIN has revealed that he has plans to leave the United States and take up residence in some other country. CHAPLIN is reported to have said, "I shall perhaps leave the United States, although it has given me many moral and material satisfactions, and in the land where I go to end my days I shall try to remember that I am a man like other men, and that consequently I have a right to the same respect as other men." Also, "I have made up my mind to declare war, once and for all, on Hollywood and its inhabitants." (U)

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[redacted] (C)

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[redacted] (C)

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[redacted] (C)

- P E N D I N G -

~~CONFIDENTIAL~~

I. A 100-15641

UNDEVELOPED LEADS

THE NEW YORK DIVISION

At New York, New York: Will, as requested by letter dated May 8, 1948, from Los Angeles to the Director, discreetly determine if the telegram which CHAPLIN is alleged to have transmitted to PABLO PICASSO in France, and which is reported to have emanated from Los Angeles November 21, 1947, at 9:20 p.m., was received at Mackey Radio Service in New York and actually sent to PICASSO in Paris. (U)

THE LOS ANGELES DIVISION

At Los Angeles, California: Will review the file references of the Los Angeles Office on CHARLES CHAPLIN and submit a report containing pertinent information. (U)

~~CONFIDENTIAL~~

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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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Information pertained only to a third party with no reference to you or the subject of your request.

Information pertained only to a third party. Your name is listed in the title only.

Document(s) originating with the following government agency(ies) _____, was/were forwarded to them for direct response to you.

_____ Page(s) referred for consultation to the following government agency(ies); _____ as the information originated with them. You will be advised of availability upon return of the material to the FBI.

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Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, Los Angeles

SUBJECT: CHARLES SPENCER CHAPLIN, was.
INTERNAL SECURITY - R

DATE: July 12, 1948

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-11-70 BY 1259 JSP/KEH 2-1

It is requested that the Bureau endeavor to obtain the income tax returns of CHARLES CHAPLIN for the years beginning 1940 to date. These income tax returns are desired as it is believed that they will furnish considerable information regarding donations made by CHAPLIN to Communist front organizations.

The Bureau is also requested to furnish the Los Angeles Office with any information indicating that in 1922, during a raid of a Communist Party meeting in the State of Michigan, records were found indicating CHAPLIN was a contributor to the Party. It is noted that GERALD L. K. SMITH in a speech made in Los Angeles in June 1945 remarked that such information had been obtained.

100-15641
CMC

RECORDED - 125

100-127090

33 52-1/46 13

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letting [unclear]
over [unclear]
de. Davis [unclear]

EX 36

PR-7
[Handwritten signatures and initials]

100033

August 13, 1948

SAC, Los Angeles

Director, FBI

CHARLES SPENCER CHAPLIN, was,
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-13-78 BY 1254 JJP/KSL

Reurlet dated July 12, 1948, captioned, "Charles Spencer
Chaplin, was, Internal Security" which you requested that
the Bureau endeavor to obtain income tax returns of the
subject for the years 1940 to date. (U)

Before the Bureau will consider requesting the income
tax returns desired by you on Chaplin, it is desired that you
submit further justification for this request. In your letter
you state merely that it is believed that the income tax records
of the subject will furnish considerable information regarding
donations made by Chaplin to Communist front organizations. (U)

The Bureau desires to know specifically what information
you have received which indicates that such information will be
available in his income tax returns. You should also advise the
Bureau fully as to what value you believe such information, if
obtained, will be to you in your investigation of Chaplin. You
should also advise as to the scope of this investigation being
conducted by you. It is also desired that you advise specifically
as to what extent you intend to utilize such information if obtained. (U)

Before the Bureau can make a request for the income tax
returns of another agency, we must be certain that these requests
are fully justified and that the anticipated results will prove
essential to our investigation. The above requested information
must be made available to the Bureau in order to fully evaluate
the matter before making the request. (U)

In your letter of July 12, 1948, you also requested any
information in the Bureau files indicating that in 1922, during
a raid of a Communist Party meeting in the state of Michigan,
records were found indicating that Chaplin was a contributor to
the Party. Please be advised that a check of the Bureau files
does not disclose any information verifying this. (U)

100-127090

COMMUNICATIONS SECTION
MAILED 11
AUG 13 1948
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

- 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 _____

EX-91
170-127090-31

60 AUG 24 1948

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U. S. DEPARTMENT OF JUSTICE

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K. J. ...

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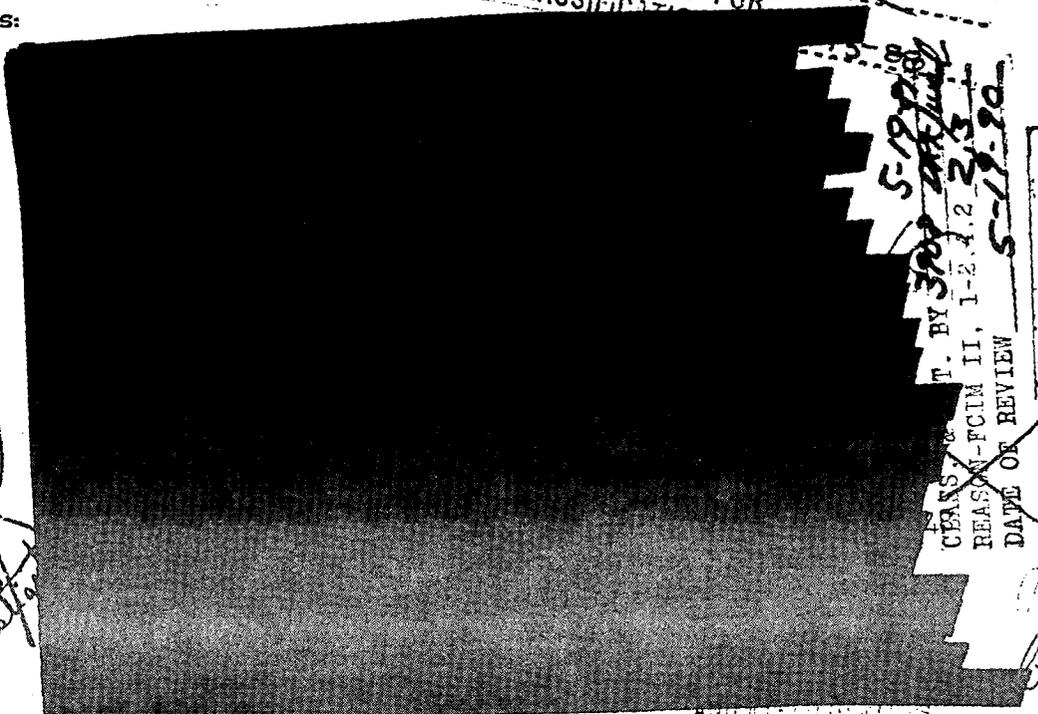
FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE No. **100-15641**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 8-10-48	PERIOD FOR WHICH MADE 5-20 through 6-24-48	REPORT MADE BY [Redacted] b7c	CLASSIFIED BY CASE EXT. SECURITY - B
TITLE CHARLES SPENCER CHAPLIN, was.				REASON FOR EXTENSION FCIM, II, 1-2.4.2
SYNOPSIS OF FACTS:				DATE OF REVIEW FOR DECLASSIFICATION 5-19-90

SYNOPSIS OF FACTS:



*12/48 returned - this requires
copy of this report
for distribution to
other offices
confidential interest
b1*

*5-19-90
T. BY 309
REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 5-19-90*

REFERENCE: Report of SA [Redacted] dated 6-9-48, at Los Angeles. (U)

CLASSIFIED DECISIONS FINALIZED
BY DEPARTMENT REVIEW COMMITTEE (DRC)
DATE: **5-19-80 DRK/jed**

APPROVED AND FORWARDED:

[Signature]

COPIES OF THIS REPORT

- 5 - Bureau
 - 2 - New York
 - 2 - San Francisco
 - 2 - Washington
 - 2 - Los Angeles
- COPY IN FILE**

DO NOT WRITE IN THESE SPACES

100-127090-32

RECORDED - 79

INDEXED - 100

6 AUG 17 1948

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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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FBIHQ 100-127090-32, p. 1a-9

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LA 100-15641

b1 [REDACTED] (c)

b1 [REDACTED] (c)

b1 [REDACTED] (c)

b1 [REDACTED] (c)

The Los Angeles "Times" newspaper for May 31, 1946 carried an article headed "Red Writers Quotes Actors". This article carried a London dateline and stated, "KONSTANTIN SIMONOV, a Russian journalist, reported from New York today that Bette Davis, CHARLES CHAPLIN and Hollywood writers speak in deep contempt of the slanderous campaign raised by the reactionary press against the Soviet Union." The writer said he visited the Actors Laboratory in Hollywood where a deep interest in the Soviet Union was displayed. (u)

Information regarding CHAPLIN'S visit to the Soviet ship on the above mentioned occasion has been set out in previous reports in this case. (u)

b1 [REDACTED] (c)

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LA 100-15641

Information from reliable confidential sources has indicated that RUTH BERLAIL is the former mistress of BERTHOLD BRECHT, who was active in the Free Germany movement and that TED ALLEN is a Canadian writer who allegedly was a member of the Communist Party and in the United States Army. (U)

*see outgoing Fred Anglow dated 10/1/50
investigation for connection*

[REDACTED] (c)

b1

[REDACTED]

[REDACTED] (c)

b1
(c)

[REDACTED] (c)

b1
(c)

[REDACTED]

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(c)

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[REDACTED] (c)

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LA 100-15641

Informant reported on November 17, 1943, that CHARLES CHAPLIN had given \$250.00 to Russian War Relief at a meeting at the Shrine Auditorium the previous night. (U)

see routing slip typed dated 10/10/50 for authorization for correction

[REDACTED]

b1
(c)

[REDACTED]

b1
(c)

[REDACTED]

b1

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LA 100-15641

[REDACTED] (c)

b1

Physical surveillance maintained on October 24, 1943 on GREGORI KHEIFETS by Agents of the Los Angeles Office reflected KHEIFETS attended a party at the home of MIKHAIL KALATOZOV, 4744 Los Feliz Boulevard. On this occasion Agents also observed CHARLIE CHAPLIN leave his home with a woman believed to be QONA CHAPLIN, his wife, and proceed to the KALATOZOV residence.

U (S)

[REDACTED] (c)

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[REDACTED] (C)

b1

In March, 1947, the New York "Daily News" newspaper carried an article in which it is set out that Mrs. ALICE SHEROVER has instituted a separation suit against her husband, MILES, and among other things which she said publicly was the report that her husband is now interested in a projected film combine; that he is associated in this project with ELLIOTT ROOSEVELT and CHARLES CHAPLIN, and that the purpose of the combine is to promote an enterprise for the sale and exhibition in the United States of motion pictures produced in Soviet Russia. (U)

The Los Angeles "Times" newspaper for March 22, 1947, in HEDDA HOPPER'S column, entitled "Looking at Hollywood," contains the information that ELLIOTT ROOSEVELT and CHARLIE CHAPLIN contemplate combining business with pleasure in the distribution of Russian films in America; that this doubtless explains ELLIOTT'S recent visit to Moscow; that CHAPLIN denies he is mixed up with ELLIOTT ROOSEVELT in business. (U)

[REDACTED]

[REDACTED]

[REDACTED] (C)

b1

[REDACTED] (C)

b1

[REDACTED] (C)

b1

[REDACTED] (C)

b1

*see outgoing for [unclear] 10/1/50 for
authorizing [unclear] for [unclear]*

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see out copy dated 10/6/50 for information for [redacted]

[redacted] b1

[redacted] (c) b1

[redacted] (c) b1

B. STEVE NELSON, was.

On December 18, 1940, Informant [redacted] b7D b7C informed SA's [redacted] and [redacted] that he overheard a conversation between WINIFRED EADES BATES and STEVE NELSON, which took place on that date at the offices of the United American Spanish Aid Committee at 87 McAllister Street, San Francisco. STEVE NELSON wanted WINIFRED BATES to step out of the office for a moment in order that he might speak to her and be sure of privacy. BATES informed STEVE that it would be satisfactory for him to speak to her in the office. NELSON then spoke in a tone indicating authority and a position on his part to issue orders to her. The substance of the conversation was that the Communist Party wanted BATES to go to Los Angeles and contact the movie colony in order to obtain money for the Communist Party. During the conversation NELSON was heard to state that MELVYN DOUGLAS might still be sympathetic to the Party and that CHARLES CHAPLIN and DOROTHY PARKER should be contacted. U

At the time of this conversation WINIFRED BATES was Executive Secretary for the United Spanish-American Aid Committee, and STEVE NELSON was Secretary of the Communist Party, 13th District, San Francisco County, U. S. A. U

C. NEONILA MAGIDOFF, was.

[redacted] b1 (c)

In the early part of 1945, Informant [redacted] b7D advised that CHARLES MAGIDOFF and PAUL MAGIDOFF, father-in-law and brother-in-law of NEONILA, both resided at 220 West 107th Street, New York City, and that both of them are

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occasionally visited by NEONILA MAGIDOFF. Mrs. CHARLES MAGIDOFF has shown pictures to informant of NEONILA, together with CHARLES CHAPLIN, KAY FRANCES, and MARY PICKFORD. (S) U

[REDACTED] (C) b1

[REDACTED] (C) b1

D. LUBOMIR LINHART

In September, 1945, the Los Angeles Office received information from the Bureau to the effect that LUBOMIR LINHART, a known Communist and Director of the Czech film industry, was en route to Hollywood where he would spend approximately five days as a guest of ERIC JOHNSTON. Informant advised that LINHART evidenced great interest in meeting CHARLES CHAPLIN. (S) U b7D

On September 26, 1946, a physical surveillance by Los Angeles agents revealed that LINHART proceeded to the home of CLIFFORD ODETS, 7942 Hillside Drive. Agents thereafter observed CHARLES CHAPLIN and his wife, OONA CHAPLIN, in this residence, followed by HANNS EISLER and PAUL M. ROSENFELD, an attorney for Music Corporation of America. (S) U b7D

Informant advised that LINHART informed him that he, LINHART, was to see CHAPLIN on the morning of September 28, 1946, and that a man who he believes was CHAPLIN contacted LINHART in his hotel room, where they spent approximately three hours together. (S) U b7D

A check of the telephone calls of LINHART from the Hollywood Plaza Hotel where he stayed reflected that on September 28, 1946, he made a call to the CHARLES CHAPLIN Studio, 1416 North La Brea. (S) U

see outgoing to Los Angeles dated 10/6/46 re: surveillance for information

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*per meeting had suggested dated 10/6/50 for
authenticating for connections*

[REDACTED]

[REDACTED]

[REDACTED]

*b-1
(c)
b7D*

Informant [REDACTED] advised that a highly confidential source in the New York Office made available a list of address and telephone numbers from her address book, which contained the address and telephone number of CHARLES CHAPLIN. (U)

III. CHARLES CHAPLIN'S CONTACTS WITH COMMUNISTS AND COMMUNIST FRONT ORGANIZATIONS

Informant [REDACTED] advised that on December 31, 1945, JOHN HOWARD LAWSON, who is one of the leading Communists in the Hollywood area, spoke to Mrs. HELEN DREISER relative to arranging for her husband's funeral. Her husband, THEODORE DREISER, was a member of the Communist Party and a writer in Hollywood. LAWSON advised Mrs. DREISER that CHARLES CHAPLIN would read a speech at the funeral. (U)

b7D

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On January 15, 1946, Informant [redacted] advised that JOHN HOWARD LAWSON stated DREISER'S funeral was a stuffy affair; that they would not allow any political talk; that CHARLES CHAPLIN read a poem, and he, LAWSON, brought out some political idea, but it was not in the nature of a mass affair. (U) b7D

The Los Angeles "Times" newspaper for January 4, 1946, carried an article stating that funeral services for THEODORE DREISER, age 74, a novelist who died at his home, 1015 Kings Road, on December 28, 1945, were conducted on January 3, 1946, at the Church of the Reconciliation at Forest Lawn; that a feature of the service was a reading by CHARLES CHAPLIN of DREISER'S own poem, "The Road I Came," taken from a little known book of free verse which DREISER penned. (U)

On February 2, 1947, Informant [redacted] reported that LES RIVER and JOHN HOWARD LAWSON, in discussing a meeting the nature of which the informant was unable to ascertain, indicated that CHAPLIN would be present. (U) b7D

On January 11, 1945, [redacted] RUTH GOLDEN, who was in Los Angeles for the purpose of reorganizing the HARRY BRIDGES' Defense Committee, spoke to JOHN HOWARD LAWSON and told him that there would be a meeting on the following night at CHARLIE CHAPLIN'S house. Agents of the Los Angeles Office conducted a surveillance of CHAPLIN'S house on the following night and no meeting was observed to have taken place at his house. In this connection, it is noted that CHARLES KATZ, Los Angeles attorney, was active at this time in the reorganization of the BRIDGES' Defense Committee, and it is possible that Informant [redacted] meant a meeting would be held at CHARLES KATZ' house, rather than at CHARLES CHAPLIN'S. (U) b7D

see outgoing Los Angeles letter 10/16/57 for authorization for publication

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On September 8, 1947, the Hollywood Citizens' News published an article stating that on September 7, 1947, the Joint Anti-Fascist Refugee Committee held a rally in the Shrine Auditorium in Los Angeles at which PAUL LUSTIG and JAMES LUSTIG, a CIO International organizer and one of the eleven directors of the J.A.F.R.C, who were convicted of contempt of Congress, were among the speakers. The article stated that among the sponsors for this rally were Mr. and Mrs. CHARLES CHAPLIN. (U)

On October 28, 1947, Informant [redacted] advised that RUTH URIS of the Joint Anti-Fascist Refugee Committee, informed Mrs. PAUL HENREID that many of the people they want to come to their November 8th meeting will still be in Washington. RUTH asked Mrs. HENREID to ask all her friends to come and to use her influence to bring CHARLES CHAPLIN and CHARLES LAUGHTON. Mrs. HENREID informed RUTH that she would do this and offered her help in any way that she could. (U) b7D

On October 29, 1947, [redacted] informant advised that HELEN FISHER, Executive Secretary of the JAFRC, indicated that the "CHAPLINS" and others were coming to their affair. (U) b7D

It is noted that the above meeting mentioned by HELEN FISHER is no doubt a cocktail party held on November 8th by the JAFRC for O. JOHN ROGGE, who was making speeches on the West Coast under the sponsorship of the J.A.F.R.C. (U)

The Los Angeles files fail to reflect any information indicating that CHARLES CHAPLIN did actually attend the above-mentioned cocktail party sponsored by the J.A.F.R.C., which was held on November 8, 1947. (U)

According to Informant [redacted] on October 21, 1944, CHARLES CHAPLIN, Jr., attempted to locate his father at the Russian-American Club. (U) b7D

On October 31, 1945, informant reported that WALTER TAYLOR of the Russian-American Club, advised him that CHARLES CHAPLIN and other Hollywood personalities, would attend the benefit party the next week. (U)

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*copy of original typed letter 10/6/52 for
authoritative for Los Angeles*

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On March 3, 1947, Informant [redacted] reported that the American-Russian Institute had planned an affair which conflicted in date with a showing of the Russian picture "Stone Flower," which EUGENE TUMANTSEV of the Russian Vice Consulate had planned. Informant [redacted] that BELLE DUBNOFF was going to ask CHARLES CHAPLIN to be the guest speaker at the ARI affair, and in view of the conflict was invited to the Vice Consulate to discuss the matter with TUMANTSEV. (U) b7D

[redacted] informant reported that according to a woman at the American-Russian Institute who was not known to the informant, the "CHAPLINS" were considered as members of a nest of Communists in Hollywood. (U) b7D

On March 3, 1947, the informant reported that BELLE DUBNOFF of the ARI advised TUMANTSEV that according to CHAPLIN'S secretary, CHAPLIN was interested in the Institute and desired to know everything that goes on concerning it. (U)

Confidential Informant [redacted] advised on February 24, 1945, that CHARLES CHAPLIN was scheduled to attend dinner at the home of the woman believed by informant to be Mrs. BERTHOLD VIERTEL on the following date. Informant reported on March 10, 1945, that Mrs. VIERTEL was scheduled to attend dinner at the CHAPLIN'S home on that date. On April 13, 1945, according to the informant, the CHAPLINS were extended an invitation by MRS. VIERTEL to have dinner with her the following Saturday night, which invitation the CHAPLINS accepted. (U) b7D

It is noted that BERTHOLD VIERTEL is a writer and was active in the Free German movement in the Los Angeles area. (U)

see copy of [redacted] dated [redacted] for [redacted]

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~~CONFIDENTIAL~~

*recruiting for Angell dated 10/6/37 for
authorizing for recruitment*

The "California Eagle" newspaper on December 18, 1942, on page 2B, carried an article which described a dinner held in honor of CHARLES CHAPLIN on December 3, 1942, at the Hotel Pennsylvania in New York City; that the dinner was also in honor of "Arts to Russia Week;" that the dinner was sponsored by its Committee for Russian War Relief. This information was obtained from Informant (U) b7D

Informant (U) advised that the People's "Daily World" of July 24, 1942, reported that CHARLES CHAPLIN made a second front speech which was relayed by special NBC wire from Hollywood, California, to a war rally in Madison Square Garden, New York City; that CHAPLIN, among other things, stated, "We cannot afford to lose Russia for that front line of democracy; when our civilization is crumbling around our feet, we have got to take a chance; what are we waiting for when the situation is so desperate in Russia." (U) b7D

Informant (U) advised that on September 7, 1943, THOMAS L. HARRIS, National Secretary for the National Council of American-Soviet Friendship, Incorporated, had lunch with an individual named HERB RESNER; that during the luncheon RESNER remarked that CHARLES CHAPLIN on one occasion, with only three or four days' notice, substituted as a speaker for JOSEPH E. DAVIES when DAVIES had to cancel his engagement; that CHAPLIN made a great speech and a successful meeting was had. RESNER then suggested that perhaps CHAPLIN should be obtained for another meeting at San Francisco. (U) b7D

It is noted that the "People's World" for May 16, 1942, carried an article which stated that CHARLES CHAPLIN was to speak on the following Monday in San Francisco for Russian War Relief; that he had agreed to appear at the request of JOSEPH DAVIES, former Ambassador to the Soviet Union, who was unable to speak because of illness. (U)

Informant (U) advised on October 23, 1943, that he observed the personal effects of JOSEPH NORTH of the magazine "New Masses," which effects contained a list of names, apparently of contributors and presumably to the "New Masses," and on this list, under the heading, "Hollywood Suggestions," appeared a number of names including that of CHARLES CHAPLIN. (U) b7D

Informant (U) furnished information that in the Spring of 1944 CHARLES CHAPLIN contributed \$750.00 to the National Council of American-Soviet Friendship, Incorporated. (U) b7D

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Informant [redacted] reported that among the personal effects of HANNS EISLER was a letter dated October 14, 1942, addressed to EISLER by the secretary of CHARLES CHAPLIN, advising that an appointment with EISLER could not be made inasmuch as CHAPLIN was in New York. The same informant advised that CHAPLIN, among others, was contacted as a consultant concerning a music project being conducted by HANNS EISLER for the Rockefeller Foundation through the New School of Social Research. (U) b7D

[redacted] informant advised that CHAPLIN'S name also appeared in HANNS EISLER'S address book. (U) b7D

Informant [redacted] in April, 1946, advised that a check of the telephone toll calls made from the home of LION FEUCHTWANGER during 1945 reflected that FEUCHTWANGER called CHARLES CHAPLIN'S residence on three occasions in August, 1945, and on two occasions on October 30, 1945. It will be recalled that LION FEUCHTWANGER is a writer and was extremely active in the Free German movement. (U) b7D

On October 1, 1947, information was received from Informant [redacted] concerning a conversation between WALDO SALT and GEORGE PEPPER, both of whom are members of the Communist Party. These men were discussing plans for holding meetings to discuss forthcoming hearings in Washington, D.C., by the THOMAS Committee. This discussion indicated that one meeting was to be held at the home of EDWARD G. ROBINSON on October 2, 1947. PEPPER remarked that he had called CHAPLIN'S home to see if CHAPLIN could attend the ROBINSON meeting; that he was certain CHAPLIN had accepted, but the individual who answered posed as CHAPLIN'S butler and offered to deliver a message to him. PEPPER stated he told the individual that he couldn't give the message over the telephone but it didn't relate to a social gathering or a money-raising affair, but the event was to take place next month. The person at the CHAPLIN residence stated he understood and would be glad to help out. (U) b7D

On December 2, 1947, Informant [redacted] advised SA's [redacted] and [redacted] that HOWARD RUSHMORE at the time he was business manager for the "Daily Worker," and when LOUIS BUDENZ was managing editor, was present on one occasion when CHARLES CHAPLIN paid his membership dues to the Communist Party. (U) b7C

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secretary of the [redacted] dated 10/14/50. [redacted] [redacted]

~~CONFIDENTIAL~~

LA 100-15641

On October 22, 1947, Informant [redacted] testified before the House Un-American Activities Committee hearing in Washington, D. C. He once held a card in the Communist Party but resigned. He stated that CHARLES CHAPLIN and EDWARD G. ROBINSON, actors, were "sacred cows" to the "Daily Worker" and their pictures had to be placed whether they were good or bad by the "Daily Worker." (U) b7D

Informant [redacted] on April 18 and 21, 1947, furnished information that in his opinion CHARLES CHAPLIN may or may not be a member of the Communist Party, however, he is extremely cooperative and to some extent controlled by the Party. He will always go along with the Party. He has helped the Party financially. Informant felt that CHAPLIN financially aided the West Coast Communist daily newspaper and that this paper could not be self-supporting and had to be assisted. (U) b7D

On March 30, 1948, the Los Angeles "Times" newspaper carried an article which stated that Senator GLEN TAYLOR, HENRY A. WALLACE'S Vice Presidential running mate, addressed a "rally for peace" in Gilmore Stadium on March 29, 1948, which rally was sponsored by the Progressive Citizens of America, the Independent Progressive Party of California, and other organizations; that a plea for contributions was made to aid the Third Party by HARPER POULSON, Southern California Director of the Independent Progressive Party. POULSON later announced the names of contributors as these contributions were brought forward to the platform. He announced a contribution of \$500.00 received from CHARLES CHAPLIN. (U)

Informant [redacted] on April 15, 1948, also furnished information relative to the above contribution by CHARLES CHAPLIN. (U) b7D

The "California Eagle" newspaper issue of June 12, 1947, carried an article stating that CHARLES CHAPLIN during that week joined many leading citizens in calling upon Attorney General TOM CLARK to postpone the contempt of the THOMAS RANKIN Committee trials of EUGENE DENNIS, General Secretary of the Communist Party, and more than two score other defendants including LEON JOSEPHSON, GERHARDT EISLER and GEORGE MARSHALL, Chairman of the former National Federation for Constitutional Liberties. The paper states that all of these persons are anti-Fascists and proven friends of the Negro and other minority groups. The reason for the requested delay of the trials was to give these individuals time to prepare their cases to avoid undue prejudice against them at a time when red-baiting history was so violent. (U)

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

The May 17, 1948, issue of the Los Angeles "Times" carried an article regarding the visit of HENRY A. WALLACE to the Los Angeles area in May, 1948. The article stated that HENRY A. WALLACE held a campaign meeting at the Beverly Hills home of film director WILLIAM WYLER, 1121 Summit Drive, and that actor CHARLES CHAPLIN and his wife were seen leaving the WYLER home about 1 A. M. on May 17, 1948, strolling down the hill to their residence. Among others present at this meeting, according to the newspaper article, were EDWARD G. ROBINSON, PAUL HENREID, BURT LANCASTER, LARRY ADLER, FRITZ LANG, and CHARLES WIDOR. (U)

Informant [redacted] advised that he overheard two girls discussing activities of the American Youth for Democracy and one of the girls stated that she had to go to see CHARLIE CHAPLIN for money. She made the statement that "they" told her to stress that "we" (AYD) are very much in favor of the Soviet Union. The girl remarked that he (CHAPLIN) must be a liberal. (U) b-7D

On June 12, 1945, GERALD L. K. SMITH gave a speech in Los Angeles, California, in which he stated that in 1922, JOHN EDGAR HOOVER, who was then not head of the F.B.I. but just a leg man, a good investigator, uncovered a meeting place of a bunch of Communists in secret meeting. SMITH added that it was a crime then to be a Communist and that the Communists had to meet in the backwoods or behind the sand dunes; that HOOVER had 17 of these Communists arrested and they found official lists, papers and names of people buried in the ground; that the investigators dug up a barrel and exposed a list of persons who contributed to the Communist Party in 1922; that included among them was the name of CHARLIE CHAPLIN. (U)

IV. MISCELLANEOUS

The Los Angeles "Examiner" newspaper for October 23, 1945, carried a picture of CHARLES CHAPLIN and two other individuals photographed when they were observing tactics used in the picket line during the mass picketing at Paramount Studios during the film strike in 1945. (U)

~~CONFIDENTIAL~~

no info on Joe Hyman dated 11/15/50 for
 authorization for correction

~~CONFIDENTIAL~~

LA 100-15641

In a publication entitled "Unbiased Opinions", published by the Fox West Coast Theaters, there was a review made of CHARLES CHAPLIN'S latest film "Monsieur Verdoux", which review was made by the Southern California Motion Picture Council. The review in part states "Dangerous and destructive are the theories advanced (by the picture) that society owes one comfort, security, even luxury and that crime committed for love of family or because of need makes the perpetration an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils is a very wrong kind of philosophy." (U)

On June 23, 1948, the writer interviewed MARSHAL E. KIDDER of Immigration and Naturalization Service in Los Angeles, California, who advised that on April 17, 1948 CHARLES CHAPLIN was interviewed under oath by Inspector JOHN P. BOYD of I.N.S. in connection with CHAPLIN'S application for a reentry permit. Mr. KIDDER stated that this application was approved and that the Immigration Office in Los Angeles holds a reentry permit for CHAPLIN but that CHAPLIN has not as yet picked it up. The file at the I.N.S. Office contains a lengthy typewritten statement taken from CHAPLIN at the time he was interviewed by Inspector BOYD. Mr. KIDDER stated they have only one copy of this statement and that he could not make it or copies of it available to the Los Angeles Office, but that he had no doubt that a copy could be obtained from the Immigration Service in Washington, D. C. In view of the lengthy nature of the statement, no information contained in it will be set out until the complete statement has been obtained at a later date. (U)

Mr. KIDDER stated that CHAPLIN would not sign this statement but he, KIDDER, stated that prior to releasing the reentry permit CHAPLIN'S signature would be obtained. (U)

It was noted that RICHARD M. GOLDWALTER was CHARLES CHAPLIN'S attorney during his negotiations for a reentry permit. KIDDER further remarked that I.N.S. is not at the present time considering deportation proceedings against CHAPLIN, mainly for the reason that he does not feel that there are any legal grounds for deporting him inasmuch as the statutory grounds for deportation require that an individual must admit, or be found guilty of, a deportable crime. (U)

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

LA 100-15641

On May 29, 1946, Informant [redacted] advised that PAULINE (IAUBER), ^{67D}
a member of the Communist Party, talked to BILL (POMERANCE) regarding a
party on Sunday, June 4, 1946 aboard a Russian vessel, and about an article
which appeared in the "Examiner", Los Angeles newspaper, and IAUBER said she
thinks they (Hollywood Independent Citizens' Committee) should issue a statement
regarding TENNEY'S investigation. BILL POMERANCE said he thinks they should
not do a thing until (JOHN) GARFIELD and (CHARLES) CHAPLIN come through with
money and statements themselves. BILL said he is unhappy at entertain-
ing situations when they (themselves) are the ones who desire the work. He
suggests that she use offer of help to blackmail GARFIELD and CHAPLIN for
money. (U)

- P E N D I N G -

-30-

~~CONFIDENTIAL~~

ADMINISTRATIVE

Informant [redacted] on August 4-6, 1947, advised SA's [redacted] and [redacted] that approximately two years after the release of the motion picture "The Great Dictator," one of the Soviet Vice Consuls in Los Angeles, name not recalled, telephonically contacted BORIS MORROS and stated that they (the Soviets) wanted to get the rights to this motion picture but CHAPLIN wanted \$100,000. The Vice Consul is alleged to have asked BORIS MORROS if he was close enough to CHARLES CHAPLIN to see if he could get it cheaper and BORIS MORROS is alleged to have answered that he was not that well acquainted with CHAPLIN and could not handle the deal. (U)

Informant [redacted] has furnished information indicating that BORIS MORROS is acquainted with CHARLES CHAPLIN, but that the acquaintanceship does not seem to be of an intimate nature. (U) b7D

This material is reported on the Administrative page in order not to jeopardize the separate investigation concerning BORIS MORROS being conducted by the Los Angeles Office. (U)

see copy in Los Angeles dated 10/6/50 for authorization above for reinsertion

~~CONFIDENTIAL~~

LA 100-15641

LEADS

THE NEW YORK DIVISION

AT NEW YORK CITY, will interview HOWARD RUSHMORE, presently working for the New York "Herald-Tribune" and formerly with the "Daily Worker," and a member of the Communist Party, for information he may have relative to CHARLES CHAPLIN paying dues to the Communist Party in RUSHMORE'S presence. (U)

It is not known to the Los Angeles Office whether or not the New York Office has ever interviewed RUSHMORE or if he is considered reliable enough to be interviewed, therefore, the covering of this lead will be left to the discretion of the New York Office. (U)

Will examine New York files endeavoring to obtain further information regarding an association by CHARLES CHAPLIN, MILES SHEROVER and ELLIOTT ROOSEVELT to deal in Russian films in the United States. (U)

Will review New York files for the purpose of disclosing any information regarding contacts by CHAPLIN with Soviet officials in the New York area. (U)

THE WASHINGTON DIVISION

AT WASHINGTON, D. C., will examine the records of the State Department for any information they might have regarding CHAPLIN. (U)

Will contact Inspector JOHN P. BOYD of I&NS and endeavor to obtain from him a copy of a statement taken by him at the time he interviewed CHARLES CHAPLIN in Beverly Hills, California on April 17, 1947, in regards to CHAPLIN'S application for a reentry permit. (U)

At I&NS, will obtain a record of all travel made by CHARLES CHAPLIN from the United States, including the dates of departure and return, and the countries visited. (U)

THE LOS ANGELES DIVISION

AT LOS ANGELES, CALIFORNIA, will develop background information on EDWARD C. CHANEY, formerly CHARLES CHAPLIN'S butler, for the purpose of deciding whether or not it would be advisable to interview CHAPLIN concerning CHAPLIN'S activities in connection with Communist Party and Soviet espionage activities. (U)

-31-

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

LA 100-15641

Will endeavor through the newspaper morgue to ascertain the names of all members of WENDELL WILKIE'S party at the time he toured the Soviet Union. It is noted that information was received that one of the members of WILKIE'S party acted as a courier with a letter from a Soviet agent to CHARLES CHAPLIN. (U)

Will report information received from the Bureau regarding income tax returns of CHARLES CHAPLIN. (U)

Will continue to report activities of CHARLIE CHAPLIN in so far as connections with Communists and Communist front organizations are concerned. (U)

~~CONFIDENTIAL~~

XXXXXX
XXXXXX
XXXXXX

FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

4

Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

Deleted under exemption(s) b-1; b-7C; b-7D with no segregable material available for release to you.

Information pertained only to a third party with no reference to you or the subject of your request.

Information pertained only to a third party. Your name is listed in the title only.

Document(s) originating with the following government agency(ies) _____, was/were forwarded to them for direct response to you.

_____ Page(s) referred for consultation to the following government agency(ies); _____ as the information originated with them. You will be advised of availability upon return of the material to the FBI.

_____ Page(s) withheld for the following reason(s):

For your information: _____

The following number is to be used for reference regarding these pages:
FBIHQ 100-127090-32, p. 33-36

XXXXXX
XXXXXX
XXXXXX

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

RECORDED

100-127090-32
SAC, Los Angeles

October 6, 1950

Director, FBI

CHARLES SPENCER
INTERNAL SECURITY

00032

Attached for each office are two copies each of the following
selected pages of the report of Special Agent [redacted] dated
October 10, 1948, at Los Angeles, which were rewritten at the Bureau in
order that the report might be proper for dissemination: 1a, 3, 4,
5, 9, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26,
27, 28, 29, 30, 31, 32, 33. (U)

It is requested that these rewritten pages be inserted into your
copies of this report. (U)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-11-78 BY 1259 JJP/KEA

Enclosure

100-127090

cc New York (Enclosure)
San Francisco (Enclosure)
Washington Field (Enclosure)

lbr [redacted] : jo [redacted]

- Tolson _____
- Ladd _____
- Clegg _____
- Glavin _____
- Nichols _____
- Rosen _____
- Tracy _____
- Harbo _____
- Belmont _____
- Mohr _____
- Tele. Room _____
- Nease _____
- Gandy _____

692
99 OCT 12 1950

MAILED 18
OCT 6 1950
COMM - FBI

BEST COPY AVAILABLE

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: August 20, 1948

FROM : SAC, New York

SUBJECT: CHARLES SPENCER CHAPLIN, aka,
Charlie Chaplin, Thonstein
SECURITY MATTER - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JCV/KEH

Reference is made to letter from Los Angeles to the Director dated May 8, 1948, and to the report of Special Agent [redacted] dated June 9, 1948, at Los Angeles, in the captioned case, which requested this office to discreetly determine if the telegram which CHAPLIN is alleged to have transmitted to PABLO PICASSO in France, and which is reported to have emanated from Los Angeles, November 21, 1947, at 9:20 A.M., was received at MACKEY RADIO SERVICE in New York and was actually sent to PICASSO in Paris. b7c

This is to advise that Special Agent [redacted] contacted the MACKEY RADIO SERVICE, New York City, on July 23, 1948, and was unable to locate the requested message because the telegraphic communications for November, 1947 have been destroyed. b7c

cc Los Angeles (100-15641)

G. I. R. -2

JF
100-85387

RECORDED - 60

INDEXED 60

100-111 33
F B I
3 AUG 23 1948

[Handwritten signature]

55 AUG 27 1948

SAC, Los Angeles

August 18, 1948

Director, FBI

CHARLES SPENCER CHAPLIN
SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JSP/KEH

For your information there is attached hereto a copy of a report dated July 23, 1948, concerning [redacted] which has been forwarded to the Bureau by the Central Intelligence Agency. You will note that this report contains information concerning the subject.

Enclosure

W
b7c

G. I. R.

~~RECEIVED~~
45 AUG 24 1948

b7c *jb*

RECORDED - 66
wjg

100-127070-3
FBI
5 AUG 25 1948

COMMUNICATIONS SECTION
MAIL ROOM
AUG 19 1948 11:11 A.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

- 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 _____

60 SEP - 2 1948

RECEIVED
FBI
AUG 25 1948
RECEIVED

W



Federal Bureau of Investigation
United States Department of Justice



Los Angeles, California
August 26, 1948

IN REPLY, PLEASE REFER TO
FILE NO. _____

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JSP/KEA

Reference
2-5
8/1

Director, FBI

CHARLES SPENCER CHAPLIN, was.
RE: ~~SECURITY MATTER - R~~
Internal Security - R

Dear Sir:

It is recommended that a Security Index card be prepared relative to the individual named below:

Name: CHARLES SPENCER CHAPLIN
Aliases: Charlie Chaplin, Thonstein

Residence Address: 1085 Summit Drive
Beverly Hills, California

Business Address: Chaplin Studios
1416 North La Brea
Los Angeles, California

G.I.R.-8

Native Born Alien Naturalized

 Communist German Miscellaneous

 Fascist (Italian) Japanese

Date of Birth April 16, 1889
Place of Birth London, England
Entered U. S. about 1914 at _____
Naturalized (date) _____
Naturalized (place and Court) _____

Let. to Los Angeles
9/15/48
E.T.T.
10/13/48
Repts sent to A/R
6/9/48
3/13/47
4/19/47

Very truly yours,

R. B. Hood
R. B. HOOD
SAC

RECORDED - 37

100-127090-3
FBI
5 AUG 30 1948
Event
Chaplin
Internal

60 NOV 12 1948

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI
FROM : SAC, LOS ANGELES

DATE: Sept. 3, 1948

~~CONFIDENTIAL~~

SUBJECT: CHARLES SPENCER CHAPLIN, was. SECURITY MATTER - C
Bureau file 100-127

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-23-83 BY 1234 SP/ML

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

Rebulet 8-13-48 concerning the request by the Los Angeles Office for the income tax returns of CHAPLIN from 1940 to date. The Bureau requested justification for this request and specific information which would indicate that data received concerning donations made by CHAPLIN to Communist front organizations would be available in his income tax returns. (U)

This office has, of course, no definite information indicating that contributions made by CHAPLIN to Communist front organizations would appear in his income tax returns. However, investigative reports concerning CHAPLIN contain numerous references to the effect that CHAPLIN made such donations and it is considered possible that he may have included some of these in his income tax returns. (U)

CLASS. & EXT. BY 1259 JSP/REA
REASON - FCIM II, 1-2.4.2.3
DATE OF REVIEW 12-12-09

b7c Regarding information concerning donations made to Communist front organizations, reference is made to the report of SA [redacted] dated at Los Angeles on March 13, 1947 in this case. On page 10 of this report information appears that Hollywood columnist HEDDA HOPPER wrote in her column on December 27, 1943, "From things I have learned, CHARLIE (CHAPLIN), who contributed \$25,000 to the Communist cause and \$100 to the Red Cross, soon will find himself involved in something almost as serious as the Berry case." (U)

I. R. - 8

On the same page information appears that JOHN LEECH, former Communist Party member, in testimony before the Los Angeles County Grand Jury in 1938 stated that during the agricultural strike in the San Joaquin Valley ELLA WINTER, Communist writer, collected \$500 from CHAPLIN which she turned into the Communist Party Strike Relief Committee. (U)

Another informant, as appears in the above-mentioned report, stated that in December, 1940 he attended a United American Spanish Aid Committee meeting at 83 McAllister Street in San Francisco, at which time STEVE NELSON, prominent Communist functionary, informed another individual "to raise money on orders from the Communist Party" and to contact CHARLIE CHAPLIN and MELVIN DOUGLAS. (U)

memo to Fletcher
ltd to Sec of News under
a b's acct.
9-24-48
L.H. jrb

cc'd to
Branigan
9-24-48

~~CONFIDENTIAL~~

CONFIDENTIAL

100-127010-5
F B I
SEP 10 1948
RECORDED - 4
INDEXED
23
SEP 10 1948

Director, FBI

~~CONFIDENTIAL~~

9-3-48

Re: CHARLES SPENCER CHAPLIN, was., SM - C

Another informant advised that CHAPLIN, together with others, had contributed money to the Communist Party through an individual named RAPHAEL RUSH. (U)

On page 11 of the same report information appears that on November 16, 1943, at a rally at the Shrine Auditorium of the National Council of American Soviet Friendship, CHAPLIN donated \$250. (U)

b7c Reference is also made to the report of SA [REDACTED] in this case dated August 10, 1948 at Los Angeles. (U)

On page 23 of this report information appears that CHAPLIN was invited to several affairs of the Joint Anti-Fascist Refugee Committee. It is noted that one of these affairs was a cocktail party held for the purpose of raising money. (U)

On page 25 of this report information appears that CHAPLIN's name appeared on papers in the personal effects of JOSEPH NORTH of the magazine "New Masses" indicating that CHAPLIN might have contributed to or was to be contacted for contributions to this magazine. (U)

On the same page an informant furnished information that in the spring of 1944 CHAPLIN contributed \$750 to the National Council of American Soviet Friendship, Inc. (U)

On pages 27 and 28 of the same report information appears indicating that CHAPLIN may have contributed money to the American Youth for Democracy and to the West Coast Communist daily newspaper. (U)

On page 27 information appears that CHAPLIN contributed \$500 to the Third Party campaign of HENRY A. WALLACE. (U)

It is believed that the information from CHAPLIN's income tax returns if obtained would provide verification of such donations, and there is also the possibility that donations not now known to the Bureau would be disclosed. (U)

The Bureau requests that this office advise specifically the extent to which it intends to utilize such information. (U)

It will be noted that by letter dated August 26, 1948 this office recommended that a Security Index card be prepared

- 2 -

~~CONFIDENTIAL~~

Director, FBI

~~CONFIDENTIAL~~

9-3-48

Re: CHARLES SPENCER CHAPLIN, was., SM - C

relative to CHAPLIN. It is believed that any additional information such as might be obtained from income tax returns would be of value as additional evidence in justification of the Security Index card. Such information will also be utilized in evaluating CHAPLIN's activities from a possible Soviet espionage standpoint. (U)

The Bureau letter further requests that the Bureau be advised as to the scope of this investigation. (U)

[REDACTED]

b1

(C)

[REDACTED]

b1

(C)

[REDACTED]

b1

(U)

[REDACTED]

(U)

In view of the above information concerning CHAPLIN, the present investigation is being conducted for the purpose of endeavoring to determine whether or not CHAPLIN was or is engaged in Soviet espionage activities. With this purpose in mind it appears pertinent to obtain all information available bearing on his activities with the Communist Party and Communist front organizations, as well as complete information regarding his background and activities. (U)

*Please see
Assignment of
Espionage*

~~CONFIDENTIAL~~

~~CONFIDENTIAL~~

Director, FBI

9-3-48

Re: CHARLES SPENCER CHAPLIN, was., SM - C

By letter dated February 21, 1948, the Bureau requested that this office bring this case up to date and report the Communist activities of the subject. (U)

It is again requested that efforts be made to obtain the income tax returns of CHAPLIN from 1940 to date. (U)

b7c
[redacted] BMc
100-15641

~~CONFIDENTIAL~~

September 28, 1948

The Honorable,
The Secretary of the Treasury,
Washington, D. C.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JJP/KEH

My dear Mr. Secretary:

In connection with an official investigation being conducted by the Federal Bureau of Investigation, it is deemed advisable for that Bureau to have photostatic copies of the Federal income tax returns and related documents for Charles Spencer Chaplin for the years 1940 through 1947. Chaplin's residence is 1085 Summit Drive, Beverly Hills, California. His business address is 1418 North La Brea Avenue, Los Angeles, California.

Your cooperation in furnishing this material to the Federal Bureau of Investigation will be greatly appreciated.

Sincerely yours,

(Signed) Tom C. Clark

Attorney General

RECORDED - 99

100-127090-36

RECEIVED - DIRECTOR
F B I
U.S. DEPT. OF JUSTICE
SEP 28 9 44 AM '48
RECEIVED - DIVISION OF INVESTIGATION
SEP 28 2 16 AM '48

INSPECTED AND MAILED
COMMUNICATIONS SECTION
SEP 30 1948
W.S.

RECEIVED RECORDS ROOM
F B I
U.S. DEPT. OF JUSTICE
SEP 27 4 48 PM '48

OCT 20 1948

BUREAU COPY

BEST COPY AVAILABLE

100-127090-36

372

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

OCT 4 - 1948

TELETYPE

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JSP/REN

BUREAU FROM NEW YORK 43 4 6-36P
DIRECTOR URGENT

CHARLES SPENCER CHAPLIN, WAS, SM-R. RE REPORT SA [REDACTED]
AUG. TEN, NINETEEN FORTYEIGHT AT LOS ANGELES REQUESTING NY INTERVIEW
HOWARD RUSHMORE FOR INFORMATION CONCERNING SUBJECT. IN VIEW OF
RUSHMORE-S UNRELIABILITY AND POSSIBLE PUBLICITY WHICH MAY RESULT FROM
SUCH AN INTERVIEW, BUREAU REQUESTED TO ADVISE WHETHER OR NOT IT DESIRE
RUSHMORE TO BE INTERVIEWED.

HOLD PLS

SCHEIDT

RECORDED 4

100-127092
teletype to NY 10/4/48
cc. Los Angeles
10-6-48
EMG
OCT 10 1948
File 5

- 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.....

NA
AM

2 1/2

[REDACTED]
[REDACTED]
[REDACTED]
b7c
b7c

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

CC-150

To: COMMUNICATIONS SECTION.

OCTOBER 6, 1948

RECORDED - 4 Transmit the following message to:

SAC, NEW YORK
LOS ANGELES

ROUTINE

CHARLES SPENCER CHAPLIN, WAS, SECURITY MATTER. RE NEW YORK TELETYPE
OCTOBER FOUR LAST. IN VIEW OF POSSIBLE PUBLICITY AND KNOWN UNRELIABILITY OF
HOWARD RUSHMORE IT IS BELIEVED INADVISABLE AT THIS TIME TO INTERVIEW HIM AS
SUGGESTED IN REPORT OF SPECIAL AGENT [REDACTED] DATED AUGUST TEN,
NINETEEN FORTY-EIGHT AT LOS ANGELES.

HOOVER

DAH

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-70 BY 1259 JJP/KEH

G. I. R. 3

- 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 _____

RECEIVED READING ROOM
OCT 6 4 45 PM '48
F B I
U. S. DEPT. OF JUSTICE
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION
OCT 6 - 1948

OCT 6 - 1948

TELETYPE

SENT VIA

TELETYPE

Per

COPIES DESTROYED 1/9/59 R432

ms Office Memorandum

UNITED STATES GOVERNMENT

TO : Mr. H. B. Fletcher *HBF*
FROM : Mr. F. J. Baumgardner *FJB*
SUBJECT: CHARLES SPENCER CHAPLIN, was
INTERNAL SECURITY - R
Bureau File 100-127090

DATE: September 24, 1948

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JJP/KEH

- 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 Holmes _____
- Miss Gandy _____

You will recall that the Los Angeles Office previously submitted a request for the Bureau to obtain the income tax returns of Charles Chaplin beginning in 1940 to date. This matter was referred back to Los Angeles for a more detailed explanation as to the scope of their investigation, and for information which caused the Los Angeles Office to believe that information on Chaplin's income tax returns would be of value to their investigation.

The Los Angeles Office has now replied to this request by letter dated September 3, 1948, which letter is attached and is self-explanatory. It is noted that they are conducting their present investigation for the purpose of endeavoring to determine whether or not Chaplin was or is engaged in Soviet espionage activities. They state that with this purpose in mind, it appears pertinent to obtain all information available bearing on his activities in the Communist Party and in Communist front organizations.

ACTION:

There is attached hereto for approval, a letter directed to the Secretary of the Treasury under the signature of the Attorney General, requesting the income tax returns of Chaplin for the years 1940 through 1947.

Mr Ladd advised - ok
[Signature]

G. I. R. -3

Attachment

bk *[Stamp]* jmf

EX-1

[Handwritten Signature]
100-127090-38
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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

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WFO 100-19771

DETAILS: AT WASHINGTON, D. C.

Immigration and Naturalization Service file #A-5653092 on CHARLES SPENCER CHAPLIN was reviewed by the writer at the office of J. P. BOYD, Deputy Commissioner, Immigration and Naturalization Service, and reflected the following pertinent information.

① According to a Certificate of Admission of Alien, CHARLES CHAPLIN, citizen of England, was born at London, England on April 16, 1889. He arrived at the Port of New York, New York on October 12, 1912 aboard the S.S. Oceanic of the White Star Line for the purpose of permanent residence in the United States. He listed ~~SEB~~ CHAPLIN, 28 Vaughn Road, Camberwell, S. E. (England?), as his nearest relative in the country from whence he came. His passage was paid by FRED KANS Theater Company which was on tour. He listed his last residence as being in the United States, it being noted that he had previously been in the United States for a period of two years on tour. He listed the name of his nearest relative or friend in the United States as SULLIVAN & CONSADINE, 1440 Broadway, New York City.

According to another Certificate of Admission of Alien, CHARLES CHAPLIN arrived at the Port of New York on October 17, 1921 aboard the S.S. Berengaria of the Cunard Line. His last permanent residence was at 2244 Temple Hill Drive, Los Angeles, California, and his destination in the United States was Los Angeles. He noted that he had been residing in the United States at Los Angeles, California from 1911 to July, 1921.

CHAPLIN, in a sworn application for a re-entry permit #680975 dated December 20, 1930 at Los Angeles, California, stated that he is the son of CHARLES CHAPLIN and HANNAH LILLY HODGES; further, that he last arrived in the United States at the Port of New York on September 16, 1920 (actually October 17, 1921) on the S.S. Berengaria as CHARLES SPENCER CHAPLIN. He listed his present residence in the United States as 1003 Cove Way, Beverly Hills, California, at which he had resided for the past eight years. He listed his employer as the CHARLES CHAPLIN Film Corporation at 1416 North La Brea Avenue, Los Angeles, California.

He proposed to leave the United States from the Port of New York about January 15, 1931 on an absence of six months to one year for a trip around the world via England for business and pleasure. Accordingly, re-entry permit #676727 was issued to CHAPLIN on January 6, 1931 for one year.

By letter dated December 4, 1931, at London, England, under the letterhead of the United Artists Corporation, Ltd., and sworn to before the

WFO 100-19771

United States Consul at London, England, December 15, 1931, CHAPLIN requested an extension of his re-entry permit, since business reasons prevented his return to the United States beyond its present expiration date (of January 6, 1932). An extension was granted to July 6, 1932. CHAPLIN returned to the United States on June 14, 1932 aboard the S.S. Hikawa Maru at either Los Angeles, California or Seattle, Washington.

CHAPLIN, in a sworn application for a re-entry permit, #1069271, dated January 29, 1936 at Los Angeles, California, stated that he last arrived in the United States on the Hikawa Maru at Seattle, Washington on June 14, 1932. He now listed his mother's maiden name as HANNAH HARLEY HODGES, and the name of his nearest relative or friend in the country from whence he came as his nephew AUBREY at London, England. His residence was shown as 1103 Cove Way, Beverly Hills, California, at which he had resided for the past thirteen years. His nearest relative was shown as his brother, SIDNEY CHAPLIN, at Nice, France; and he stated that he was still employed by the CHARLES CHAPLIN Film Corporation.

He proposed to depart from the United States at San Francisco, California on February 15, 1936 for a proposed absence of two months for the purpose of visiting China and the South Sea Islands on business and pleasure. Accordingly, re-entry permit #1070549 was granted him on February 8, 1936 for a period of one year. He re-entered the United States on June 3, 1936 aboard the S.S. President COOLIDGE at the Port of San Francisco, California.

By letter dated February 26, 1948 under the letterhead of the law offices of WRIGHT & MILLIKAN, Los Angeles, California, the Commissioner of Immigration was requested by Attorney RICHARD M. GOLDWATER of this law firm to issue a re-entry permit to CHAPLIN.

In his sworn application for a re-entry permit, #45084, dated February 26, 1948 at Los Angeles, California, CHAPLIN stated that he had last arrived in the United States at San Francisco, California on June 3, 1936. He again listed his mother's name as HANNAH HARLEY HODGES and the name of the nearest relative or friend in the country from whence he came as Mrs. MELLIE CHAPLIN, 19 Bloomsbury Place, Brighton, Sussex, England. He stated that he was accompanied on his last trip by PAULETTE GODDARD and ALEX GODDARD.

CHAPLIN stated that he was a citizen of Great Britain by birth and was traveling on a passport issued by the United Kingdom of Great Britain and Northern Ireland on February 17, 1948, which was valid until February 17, 1953. He listed his present residence in the United States as 1085 Summit

Drive, Beverly Hills, California, at which he stated he had resided for the past twenty-five years. He stated that his nearest relative was then OONA CHAPLIN, his wife (she being his fourth wife). He stated that while abroad his temporary address would be in care of United Artists Corporation, Ltd., at London, England. He noted that he was presently self-employed in the motion picture industry. He proposed to sail from the Port of New York on April 14, 1948 aboard the Queen Elizabeth for a four-month visit to England, France and Italy on business for the United Artists Corporation and for pleasure.

Accordingly, re-entry permit #1489837 was issued to CHAPLIN on April 28, 1948.

By letter dated April 29, 1948, RICHARD M. GOLDWATER, Esquire, was advised by Immigration and Naturalization Service that CHAPLIN would have to call for his re-entry permit at the District Office of Immigration and Naturalization Service at Los Angeles, California, in order to accept delivery thereof. Deputy Commissioner J. P. BOYD, Immigration and Naturalization Service, advised the writer that to this date CHAPLIN has not yet appeared at the Los Angeles Office to accept delivery of his re-entry permit and, to their knowledge, is still residing in the United States.

CHAPLIN's file likewise contains his Alien Registration Form sworn to by him at New York City on December 7, 1940, he being assigned Alien Registration #5653092. At that time he resided at 1085 Summit Drive, Beverly Hills, California. He stated that he first arrived in the United States in September, 1910 and had lived in the United States for a total of thirty years and expected to remain in the United States permanently. He listed his occupation as a motion picture actor and producer and his membership in various clubs as follows: life member of the Loyal Order of Moose; Tuna Club, Santa Catalina Island, California; Screen Actors Guild; life member of the California Yacht Club; Los Angeles Athletic Club; Santa Monica Swimming Club; and the Lambs Club at New York City.

CHAPLIN stated that he had no prior military or naval service and that he had not yet applied for first citizenship papers in the United States. He stated that he had a wife and two children now living in the United States. CHAPLIN denied ever having been arrested or convicted for any offense.

CHAPLIN further stated that he had not been affiliated with or active in organizations devoted in whole or in part to influencing or

WFO 100-19771

furthering the political activities, public relations, or public policy of a foreign government.

JOHN P. BOYD, Deputy Commissioner, Immigration and Naturalization Service, Washington, D. C., furnished the writer with a copy of the sworn statement of CHARLES SPENCER CHAPLIN given before him in the capacity of designated and acting Immigrant Inspector at Los Angeles, California on April 17, 1948 in connection with CHAPLIN's application for a re-entry permit. This copy of CHAPLIN's sworn statement is being forwarded to the Los Angeles Office as an enclosure with this communication.

The files of the State Department have not been reviewed since the Immigration and Naturalization Service files contained more complete data concerning CHAPLIN than may appear in the State Department files.

ENCLOSURE TO LOS ANGELES:

1 copy of the sworn statement of CHARLES SPENCER CHAPLIN given before JOHN P. BOYD, Designated and Acting Immigrant Inspector, on April 17, 1948 at Los Angeles, California in connection with CHAPLIN's application for a re-entry permit.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

100-127090

November 2, 1948

~~CONFIDENTIAL~~

Special Agent in Charge
Los Angeles, California

RE: ~~CONFIDENTIAL~~
INTERNAL SECURITY - R

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP (S) OF *Declassification*
DATE 4-5-79 *1603/R*

Dear Sir:

Please be advised that a security index card has been prepared at the Bureau, captioned as follows:

CHAPLIN, CHARLES SPENCER

ALIEN

COMMUNIST

Aliases: Charlie Chaplin,
Thonstein

Res. Address: 1085 Summit Drive
Beverly Hills, California

Bus. Address: Chaplin Studios
1416 North La Brea
Los Angeles, California

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JSP/KEH

The above caption should be checked immediately for accuracy against the information contained in your files, and the Bureau should be informed of any discrepancies. You will prepare without delay a 5" x 8" white card captioned as above and reflecting your investigative case file number for filing in your Confidential Security Index Card File. In the event the above caption is not correct, the card you prepare should be correctly captioned, and the Bureau should be informed of the correct caption.

The caption of the card prepared and filed in your Office must be kept current at all times and the Bureau immediately advised of any changes made therein in that connection.

- 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

COMMUNICATIONS SECTION
MAILED 8
NOV 2 1948 P.M.
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Very truly yours,

J. E. Hoover
John Edgar Hoover
Director

DECLASSIFIED BY 1259 JSP/KEH
ON 12/12/78

66 NOV 12 1948

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FEDERAL BUREAU OF INVESTIGATION
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100-14240-41

SAC, Los Angeles
Director, FBI

December 14, 1948

CHARLES SPENCER CHAPLIN, was
INTERNAL SECURITY - R

In accordance with your letter of September 3, 1948, the Bureau has requested photostatic copies of Federal Income Tax Returns from the Treasury Department.

There are enclosed two photostatic copies of the tax returns filed by subject for the years 1944, 1945 and 1946. Other returns will be forwarded to you upon their receipt from the Treasury Department.

Enclosures

HC :EHV

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DATE 12-12-78 BY 1259 JJA/KEH

- 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 _____

COMMUNICATIONS SECTION

DEC 28 1948

FEDERAL BUREAU OF INVESTIGATION
U S DEPARTMENT OF JUSTICE

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

NY FILE NO. 100-85387 **EM**

REPORT MADE AT NEW YORK	DATE WHEN MADE 12/3/48	PERIOD FOR WHICH MADE 10/1/48	REPORT MADE BY [REDACTED] b7c
TITLE CHARLES SPENCER CHAPLIN, was.			CHARACTER OF CASE INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

b7c

[REDACTED]

- RUC -

*9/15/50
not pert. for
B/R*

REFERENCE:

Report of SA **[REDACTED]** *b7c* 8/10/48 at Los Angeles
Los Angeles letter dated 8/31/48.

DETAILS:

b7c

[REDACTED]

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JIP/KEA

The files of the New York Office were checked for information regarding contacts by subject with Soviet officials in the New York area with negative results.

APPROVED AND FORWARDED: *Edward Scheidt* SPECIAL AGENT IN CHARGE

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2 - New York
S.T. Turner
330

100-127090-42

RECORDED
INDEXED - 127

DEC 15 1948

37

[Handwritten signatures and stamps]

G.I.R. 2

COPIES DESTROYED 1/9/59 p. 2

NY 100-85387

With regard to the association by CHARLES CHAPLIN,
MILES SHERONER and ELLIOT ROOSEVELT to deal in Russian films in
the United States, the New York files fail to reflect additional
information other than that which is already in the possession of the
office of origin.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

NY 100-85387

ADMINISTRATIVE PAGE

l-9c
With reference to the lead to interview HOWARD RUSHMORE of the New York "Journal American" set out in the referenced report of SA [REDACTED] dated August 10, 1948 at Los Angeles, the Bureau advised by teletype dated October 6, 1948 that it was not deemed advisable to interview him at this time in view of the possible publicity and unknown reliability of RUSHMORE.

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SAC, Los Angeles

January 28, 1949

Director, FBI

CHARLES SPENCER CHAPLIN, was
INTERNAL SECURITY - R

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-78 BY 1259 JJP/KEH

In accordance with your request of September 3, 1948 the Bureau requested photostatic copies of Federal income tax returns filed by the captioned subject.

There are enclosed for your assistance two photostatic copies of the returns filed by the subject for the years 1940 and 1941.

Enclosures

RECORDED - 133

100-127090-43

brk :vw

- 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 _____

COMMUNICATIONS SECTION
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 DEPARTMENT OF JUSTICE

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RECORDS - 101

May 2, 1949

Director,

CHARLES SPENCER CHAMBERLAIN, was.,
INTERNAL SECURITY

There are attached for information and completion of your
files two photostatic copies of Income Tax Returns filed by the
captioned subject for the years 1943 and 1947.

Attachments

OK : EHW
etc.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-12-70 BY 1259 JSP/KEH

- Tolson _____
- E. A. Tamm _____
- Clegg _____
- Glavin _____
- Ladd _____
- Nichols _____
- Rosen _____
- Tracy _____
- Harbo _____
- Quinn Tamm _____
- Nease _____
- Gandy _____

COMMUNICATIONS SECTION
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 ★ MAY 2 1949 P.M.
 FEDERAL BUREAU OF INVESTIGATION
 U. S. DEPARTMENT OF JUSTICE

Shaw
W

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SAC, Los Angeles

April 7, 1949

Director, FBI

CHARLES SPENCER CHAPLIN, Was.,
INTERNAL SECURITY - R

100034

The last report submitted by your office was dated August 10, 1948.

It is requested that you submit in the near future a report showing the current status of this investigation.

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DATE 12-12-78 BY 1259 JJJ/KEL

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

- 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 _____
- Tele. Room _____
- Mr. Nease _____
- Misc. Clerk _____

APR 29 1949

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FEDERAL BUREAU OF INVESTIGATION

28901

Form No. 1

THIS CASE ORIGINATED AT **LOS ANGELES**

CONFIDENTIAL
100-15641

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 7-5-49	PERIOD FOR WHICH MADE 5, 11, 12, 13, 25, 26, 27, 31; 6-1, 6, 8, 9, 10, 13-49	REPORT MADE BY [REDACTED] CMC
TITLE CHARLES SPENCER CHAPLIN, was.		CHARACTER OF CASE INTERNAL SECURITY - R	
CLASS. & EXT. BY 2323		REASON - FCIM 11, 1-2. 4, 5, 3	
DATE OF REVIEW 1/5/88		6/3/79	
SYNOPSIS OF FACTS: <p>On 4-17-48, CHAPLIN interviewed by I.&N.S. re application for reentry permit. He stated he had never belonged to any political organization; that he never made any contributions to the Communist Party, directly or indirectly, and doesn't think he even made contributions to Communist front organizations. He claimed he has not been interested in Communist sponsored organizations or Communism but is a liberal and interested in peace. He stated his association with HANNS EISLER was purely social and business. He admitted signing article urging trials of EUGENE DENNIS, LEON JOSEPHSON and GERHARD EISLER be postponed because he was told the thing was being rushed and was in the nature of a witch-hunt. He admitted contributing to Russian charity and thinks he was at the U.S.S.R. Consulate in Los Angeles on one or two occasions and entertained members of such consulate in his home but doesn't remember when or who. He admitted he was a member of the National Council of American-Soviet Friendship.</p> <p>[REDACTED]</p> <p>CHAPLIN and wife have been in contact with SIDNEY BERNSTEIN, was., who is apparently affiliated in some capacity with the C.P. Cultural Section in Hollywood. CHAPLIN was listed as a sponsor for the Cultural and Scientific Conference for World Peace held in New York City in March 1949 and it was indicated he was scheduled to speak at this conference but could not because of personal affairs. CHAPLIN allegedly gave \$1000.00 to the WALLACE</p>			
APPROVED AND FORWARDED: <i>[Signature]</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT <ul style="list-style-type: none"> 5 - Bureau 1 - New York (Info.) 1 - Washington (Inf.) 2 - San Francisco 3 - Los Angeles 		<p>100-127090-46</p> <p>JUL 12 1949</p> <p>RECORDED - 8</p> <p>INDEXED - 3</p>	

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ADVISED BY ROUTING SLIP (S) OF [unclear] DATE 4-5-79

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CONFIDENTIAL

LA 100-15641

~~CONFIDENTIAL~~

campaign in October of 1948. He is reported to have interceded on behalf of HANNS EISLER in obtaining a Czechoslovakian passport for EISLER. CHAPLIN'S reentry permit, issued 4-28-48, returned to Washington, D. C. because it was not picked up. (U)

- P -

REFERENCE: Bureau File 100-127090.
Report of SA [REDACTED] dated 3-13-47, at Los Angeles.
b7c
Report of SA [REDACTED] dated 8-10-48, at Los Angeles. (U)

DETAILS: AT LOS ANGELES, CALIFORNIA

b1
[REDACTED] (C)
The 1943-44 International Motion Picture Almanac reflects that ARTHUR W. KELLY was the Vice-President and Chairman of the Finance Committee of the United Artists Corporation. He was born in London, England on September 7, 1890 and came to America at the age of 21 to represent the Frank J. Gould Enterprises, and at the age of 25 was the director of twelve companies. He served in World War I in the British Tank Corps and was later transferred to the American Army with the rank of major. Upon his return to America he became associated with United Artists Corporation as Treasurer and later became Vice-President. In 1924 he was given supervision of the Foreign Department of United Artists. In 1941 he was put in charge of domestic sales, and in September 1942 was assigned to general supervision of foreign affairs for United Artists. (U)

-2-

~~CONFIDENTIAL~~

b7D

Informant [redacted] has advised that Informant [redacted] a known espionage agent, is acquainted with ARTHUR W. KELLY.

In the book entitled "Charlie Chaplin - King of Tragedy," written by GERITH WOLFF, and published in 1940, there is reflected information that in 1908 in London CHARLES CHAPLIN met a dancer by the name of HETTY KELLY with whom he fell in love; that HETTY KELLY was the sister of ARTHUR KELLY who was commonly known as "SONNY" who became foreign manager of United Artists and eventually Vice-President of United Artists; that CHAPLIN in about 1908 visited at the KELLY home in England. The book also contains information that in 1922 CHAPLIN visited England and the underlying purpose of the visit was a desire on CHAPLIN'S part to again see HETTY KELLY who, however, had been married for a number of years; that CHAPLIN was met in England by ARTHUR KELLY who informed him that his sister, HETTY, had died three weeks prior to CHAPLIN'S arrival. (u)

In the report of the writer in this case, dated June 9, 1948, the New York Office was requested to determine if CHARLES CHAPLIN actually sent a telegram to PABLO PICASSO in France in November 1947. By letter dated August 20, 1948, the New York Office advised that the Mackay Radio Service, New York City, was contacted but was unable to locate the above mentioned telegram inasmuch as such communications for November of 1947 had been destroyed. (u)

[redacted] (c)

b1 [redacted] (c) ✓

b1 [redacted] (c)

In the book entitled "One World", written by WENDELL WILKIE, it is reflected that on WILKIE'S trip to Russia in 1942 he was accompanied by the following individuals:

~~CONFIDENTIAL~~

Captain PAUL PHIL - United States Navy
Major GRANT MASON - United States Army
RICHARD KIGHT - Pilot
GARDNER COWLES - Publisher of the Des Moines Register
JOSEPH BARNES - A veteran Moscow correspondent (U)

Both COWLES and BARNES at that time were with the Office of War
Infor (U)

In the book entitled "Round Trip to Russia", by WALTER GRABNER,
it is reflected that WILKIE'S party was in Russia during September 1942, and
while in Moscow JOSEPH BARNES, who was then with the New York Herald-Tribune,
and GARDNER COWLES were introduced to JOSEPH STALIN. (U)

b1
[REDACTED SECTION] (C)

b7D Regarding BARNES, Informant [REDACTED] advised in December 1948 that
while in Moscow (apparently in the 1930's) he saw General I. BERZIN, who was
then head of Soviet Military Intelligence, on many occasions and on one
visit BERZIN in discussing China mentioned that the Soviets had some Americans
working for them in China and mentioned OWEN BATTIMORE and JOSEPH BARNES as
being two of these individuals. (U)

On December 31, 1948, WHITTAKER CHAMBERS was interviewed at
Washington, D. C. and advised that about 1937 J. PETERS told him that
FREDERICK VANDERBILT FIELD was operating an apparatus in New York which
included JOSEPH BARNES, formerly of the New York Herald-Tribune. (U)

b7D Informant [REDACTED] advised in 1947 that for some time he has had
suspicions concerning 5 or 6 Americans of prominence who he believed may be
working in cooperation with one another to supply to the Soviets espionage
information obtained from top levels in the United States. Among these he
named JOSEPH BARNES, Foreign Editor of the New York Herald-Tribune. The
informant said that BARNES was known to him when BARNES was Moscow correspond-
ent of the New York Herald-Tribune, and that BARNES seemed to have outstand-
ing contacts in Moscow and to enjoy privileges usually denied to the average
foreign correspondent. The informant said that BARNES has excellent contacts
in the United States Government and in top economic and political circles and
believes that BARNES' writings subtly tended toward a pro-Soviet interpretation
of current affairs. (U)

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b7D
By letter dated January 7, 1949 from the San Francisco Office to the Director it was set out that CNDI [REDACTED] was interviewed on January 5, 1949 and stated that he had no knowledge whatsoever of CHARLES CHAPLIN in connection with Soviet matters. (U)

Later in this report information furnished by CHAPLIN himself to Immigration authorities regarding contacts with Soviet officials will be set out. (U)

A review of the newspaper morgue of the Los Angeles Times reflected that on April 18, 1939, an article appeared entitled "Russians Honor Chaplin on Birthday." This article was datelined April 17th at Moscow and was an Associated Press dispatch. It stated that Soviet newspapers stressed the social significance of CHARLIE CHAPLIN'S art in connection with the celebration of his 50th birthday. The street posters in Moscow advertised a lecture on CHAPLIN and his art which was to be illustrated by excerpts from some of his motion pictures. The article further said that 48 representatives of the Soviet film industry, including Director SERGEI ~~EISENSTEIN~~, sent a message of congratulation to Hollywood. (U)

OTHER ACTIVITIES OF CHAPLIN

The Los Angeles Herald-Express for December 10, 1948 shows a picture of HERBERT ~~BIBERMAN~~, a film director and one of the "Unfriendly" witnesses before the House-Un-American Activities Committee, holding a check for \$200.00 donated by CHARLIE CHAPLIN during a rally, at which Very Reverend HEWLETT ~~JOHNSON~~, the "Red Dean" of Canterbury, spoke. The article accompanying the picture reflects that this rally took place at the Embassy Auditorium in Los Angeles. (U)

b7D
Regarding the visit of the "Red Dean" to Los Angeles, Informant [REDACTED] advised on October 25, 1948 that BELLE ~~DUBNOFF~~ of the American-Russian Institute, stated that the Arts, Sciences and Professions Council had just sent in a list of 31 names for the sponsor list for the committee (believed to be the committee concerning the "Red Dean's" visit to Los Angeles), on which list was included the name of CHARLES CHAPLIN. (U)

The same informant advised that on November 3, 1948 REVA ~~MUCHA~~ of the American-Russian Institute in discussing the "Red Dean's" visit stated that lots of educators are backing him, as well as people like CHARLES CHAPLIN and others. The same informant, on February 15, 1949, advised that REVA (MUCHA) asked a man named WATSON how she should approach CHARLES CHAPLIN for a donation for a full page ad in the Los Angeles Times, which will consist of a new statement just received from the Dean. WATSON remarked that CHARLIE (CHAPLIN) thinks the Dean is a remarkable person. (U)

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The Los Angeles Mirror Newspaper for April 4, 1949 carried a picture of CHARLES CHAPLIN and a short article thereunder stated:

"Movie actor CHARLIE CHAPLIN has joined the Communist organized World Peace Congress to be held in Paris this month sponsors revealed today. CHAPLIN'S cable read 'I am only too happy to join legion which seeks peace and good sense throughout the world.'" (U)

The Los Angeles Times for April 10, 1949 contains an article regarding the World Peace Congress to be held in Paris on April 20 to April 23 and states that Congress officials said Comedian CHARLES CHAPLIN will be among the delegates. The article also said that officials to the Congress stated CHAPLIN has confirmed the fact that he will attend the Congress. (U)

On May 31, 1949, it was learned from Immigration and Naturalization officials in Los Angeles that CHARLES CHAPLIN never picked up his reentry permit and that it was returned to the I&NS Commissioner in Washington, D. C. on November 4, 1948. Prior to returning the reentry permit to Washington I&NS officials in Los Angeles contacted CHAPLIN'S attorney who stated that his trip abroad had been cancelled. (U) INS

It is doubtful that CHAPLIN would have left the United States to attend the above mentioned Peace Congress if he was not in possession of a reentry permit. (U)

Information was received from CNDI LA [redacted] that at a HENRY WALLACE meeting at Gilmore Stadium in Los Angeles on October 2, 1948, at which meeting the informant was present, it was announced CHARLES CHAPLIN had contributed \$1000.00 to the WALLACE campaign. (U) END

The newspaper Motion Picture Herald for April 2, 1949 contains an article by GEORGE SPIRES on the "Cultural and Scientific Conference for World Peace" of the National Council of Arts, Sciences and Professions, held in New York City in March 1949. SPIRES stated in this article that SERGIE GERASIMOV, Russian film writer, producer, critic, director and instructor of film production at the State Institute of Cinematography in Moscow, praised the creative film artists throughout the world and included "the Americans MILESTONE, TYLER, LAWSON, TRUMBO, DMYTRYK, KAZAN and CHAPLIN." SPIRES stated that of the more than 500 sponsors, a number were included on the officially released listing and on this list appeared the name of CHARLES CHAPLIN. (U)

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The Los Angeles Times newspaper for April 19, 1949 stated that a pamphlet issued by the House Committee on Un-American Activities reviewing the Scientific and Cultural Conference for World Peace, held New York in March, reflected JOLIOT CURIE has stated that American Delegates to the Paris Conference (The World Peace Conference) include among others screen actor CHARLES CHAPLIN. As noted above, it is doubtful whether CHAPLIN attended this conference. (U)

It will be noted as set out below that CHARLES CHAPLIN is apparently well acquainted with SIDNEY BENSON. Regarding BENSON, it is noted that his correct name is SIDNEY BERNSTEIN but he uses the name SID BENSON and SIDNEY BENSON. According to the Los Angeles files BENSON came to Hollywood during March 1948 from New York City and according to informants was well received by known Communists of the Hollywood Cultural Group, particularly WALDO SALT, ABE POLONSKY and ALBERT MALTZ, all Communist Party personalities and writers in the motion picture industry. BENSON'S known contacts have been almost exclusively among cultural and professional people in Hollywood, the majority of whom are either known or suspected to be affiliated with the Communist Party. (U)

Surveillances of BENSON have placed him in contact with top Hollywood Communists, including JOHN HOWARD LAMSON, HERBERT BIBERMAN and others of the "Hollywood 10", as well as JOHN STAPP, Communist Party organizer for the Hollywood Section. BENSON is apparently active in the Arts, Sciences and Professions Council and the Actors Laboratory, two important Communist dominated organizations. He claims to be self-employed as a writer. He is apparently affiliated in some capacity with the Communist Party Cultural Section in Hollywood although no documentary evidence showing membership has been revealed to date. (U)

On August 31, 1948, WALDO (SALT), according to Informant [redacted], met with SID (BENSON) during which time BENSON said he ran into OONA and CHAPLIN the other day and they treated him like a long lost brother and invited him to a lawn party Sunday. (U)

On September 1, 1948, the same informant advised that SIDNEY BENSON was invited to a barbecue on Sunday, the 12th, at 1:30 P.M. (U)

Informant [redacted] on October 27, 1948, advised that SID BENSON endeavored to change his date with CHAPLIN from Wednesday to Tuesday night. (U)

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On October 30, 1948, Mr. WATSON who works for CHAPLIN, told BENSON that Tuesday night was no good for CHAPLIN and the date was made for Friday. (U)

The same informant, on November 6, 1948, advised that SID (BENSON) told a friend of his that he got a script yesterday and went up to CHARLIE CHAPLIN'S place and let him look it over. (U)

67D Informant [redacted] advised that on November 9, 1948 SID BENSON endeavored to see Mrs. CHAPLIN who was not at home. (U)

The same informant advised that on December 1, 1948 Mrs. CHAPLIN secured from SID BENSON the address of Mr. (CLIFFORD) CDETS in New York which was 12 West 72nd Street, New York City. (U)

67D On April 18, 1949, Informant [redacted] learned that SID BENSON had just returned from New York and wished to talk to Mr. or Mrs. CHAPLIN about a personal matter. (U)

The same informant advised that on April 24, 1949 Mrs. CHAPLIN invited BENSON to dinner any night that week except Friday. (U)

67D Informant [redacted] learned on August 31, 1948 that SID BENSON informed VAIDO SALT that he wants to get back from Balboa Sunday in time to attend CONA CHAPLIN'S garden party; that he, BENSON, saw CONA at the Actors Lab and thought she had forgotten him but she told him she doesn't forget people like him (BENSON). (U)

On September 18, 1948, the same informant advised he had learned BENSON informed a friend that he had taken CHARLIE and CONA to see GREG last night; that GREG thinks it's a wonderful play. BENSON said he showed them a good night but gave him (CHAPLIN) s hard night "about that other thing." He (CHAPLIN) was furious and livid. BENSON then stated "maybe I shouldn't have done it." (U)

67D Informant [redacted] advised that on April 18, 1949 SID BENSON, just prior to leaving for New York City to attend the Peace Conference, told CHAPLIN that he was leaving for New York and would be gone for about four weeks and while there would attend the Peace Conference. CHAPLIN indicated he had been scheduled to speak at the conference but could not because of the press of personal affairs. BENSON reminded CHAPLIN that DMITRI SHOSTAKOVICH and other members of the Soviet Delegation are coming out to Hollywood after the conference. CHAPLIN agreed with BENSON that the Peace Conference was a big thing but CHAPLIN felt very strongly that its effectiveness would be

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limited by the small number of people who could actually attend; that what is needed is a national radio hookup which would allow widespread publicity of the proceedings and to what the delegates have to say. CHAPLIN recalled the occasion when he, himself, spoke at Carnegie Hall about Soviet Russia and plans for a national radio hookup fell through, and he has always thought it was a waste of time to talk to just an audience of some 3000 people. CHAPLIN remarked, "Tell CLIFFORD (ODETS) we have heard good things despite the press." (U)

b7D
On January 5, 1949, Informant [redacted] furnished information that SIDNEY BENSON maintained a number of index cards on one of which appeared the name, address and telephone number of Mr. and Mrs. CHARLES CHAPLIN. (U)

The newspaper morgue of the Los Angeles Times was examined for all information regarding CHAPLIN and it was found that they have information going back to the middle twenties. Several items appear to be of interest and are being set out. (U)

The paper for October 5, 1929 contained an article that CHARLES CHAPLIN was named as a director of the Russian Eagle Supper Club in the Articles of Incorporation which were recently filed; that the headquarters of the organization are to be in Hollywood and the purpose is to promote sociability and friendship amongst its members and to advance interest in the arts, sciences and professions. The directors were listed as follows:

CHARLES CHAPLIN
ROBERT MILTON
A. TOLUBOFF
(of Culver City)

HARRY CROCKER
THEODORE LODIGAENSKY
(of West Hollywood)

(U)

It is noted that HARRY CROCKER is a newspaper columnist. (U)

The Los Angeles files have no record on the other directors of this supper club, nor do the Los Angeles files reflect any information concerning the Russian Eagle Supper Club itself. (U)

An article dated at London on May 11, 1931 reflects that CHAPLIN refused to appear before the King of England at a Royal charity performance in London and in explanation said:

"They say I have a duty to England, but I wonder. Nobody ever cared for me or wanted me in England 17 years ago. I had to go to America for my chance and I got it there." (U)

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The article further stated that CHAPLIN believes patriotism is "the most form of insanity the world has ever suffered" and further, that CHAPLIN believes patriotism will eventually cause a war and he hopes they send all the old men to the front because they are the real criminals. (U)

An article dated June 21, 1940 reflects that motion picture actors, writers and producers were represented last night at a meeting of the California Chapter of William Allen White's Committee to Defend America by Aiding the Allies. The meeting was held at the California Club and CHARLES CHAPLIN and MELVYN DOUGLAS were among those who heard Chairman JOHN PERRY reiterate the Committee's stand to stop HITLER while the front line is still in Europe by sending all material aid. (U)

In an article dated November 25, 1942, datelined at Chicago, an A.P. Dispatch states that CHARLES CHAPLIN, the comedian, turned solemn tonight and was given a rafter-shaking ovation as he saluted Russia for "the magnificent fight you are making for freedom and for your courage and spirit of enterprise." The article continued that this was a "salute to our Russian ally rally" in crowded Orchestra Hall on the 9th anniversary of the establishment of American-Soviet relations; that CHAPLIN arrestingly declared, "If we want to win this war, if we want to have the full cooperation of Russia let us stop this anti-Communist propoganda." (U)

An article dated October 18, 1947 with a Bucharest dateline, an A.P. Dispatch, stated that CHARLES CHAPLIN and PAUL ROBESON were elected to the honorary presidium of the Annual Congress of Artists, Writers and Printing Workers, which opened in the Rumanian capitol today. (U)

b-3 Informant [redacted] of known reliability, furnished information that [redacted] (U)

b-3 The same informant stated that [redacted] (U)

b-3 This informant advised that [redacted] (U)

b-3 Informant [redacted] also furnished information that [redacted] (U)

(26 USC Section 6103)

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b7D Informant [redacted] on January 22, 1948, furnished information that HANNS EISLER had been issued a passport by the Czechoslovakian Consul in San Francisco, BOHUS BENES. This informant had been advised on January 12, 1948 that BENES had made the statement that a passport for EISLER and his wife had been issued with the approval of the Czechoslovakian Foreign Office. BENES, according to Informant [redacted] had recently been in Los Angeles and resided with PETER TORRE and had boasted in the "Hollywood left wing circle" of his activity on behalf of the EISLERS. BENES told [redacted] that the passport for EISLER had been issued only after numerous individuals, including THOMAS MANN, WILLIAM L. SHIRER and CHARLES CHAPLIN had interceded with the Czechoslovakian Ambassador to the United States. The Ambassador then cabled to JAN MASARYK, the Foreign Minister of Czechoslovakia, who issued instructions that the passport for EISLER be granted. BENES told the informant that in issuing these instructions MASARYK had reversed his former position. Informant [redacted] further advised that BENES had been assured by CHARLES CHAPLIN that in case he was relieved of his duties as Czechoslovakian Consul in San Francisco, CHAPLIN would see that BENES was employed and had a career in the motion picture industry. (U)

b1 [redacted] (C)

b1 [redacted] (C)

INTERVIEW OF CHAPLIN BY I.&N.S.

As mentioned in the referenced report of the writer, subject was interviewed at Los Angeles, California on April 17, 1948 by Examining Inspector JOHN P. BOYD of I.&N.S. in connection with subject's application for a reentry permit. A copy of the statement made by CHAPLIN during this interview was obtained by the Washington Field Office from JOHN P. BOYD, Deputy Commissioner, I.&N.S. (U)

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Many of the statements made by CHAPLIN during the interview appear to be pertinent to some extent to this investigation and are being set out. (U)

On page 4 of the statement subject was asked to tell the names of all the organizations of a political nature that he has been affiliated with within the last 10 years and he replied that he has never belonged to any political organization in his life. (U)

When asked the names of some organizations to which he had made contributions, he stated he had made contributions to the WALLACE campaign and the Democratic campaign. (U)

The question was asked whether he had ever made any contributions directly or indirectly to the Communist Party and he replied that he never had. The statement then reads as follows:

- Q. "Have you ever made contributions to front organizations of the Communist Party?
- A. That again I don't know. I don't think I ever have. Then again that is such a general question....so many things. I don't know what constitutes a front organization of the Communist Party.
- Q. Do you consider yourself a member of the Communist Party, Mr. CHAPLIN?
- A. I certainly do not.
- Q. Have you ever made any contributions to the Young Communist League?
- A. I never have.
- Q. Have you ever made any contributions to the Communist Party?
- A. Never.
- Q. Have you ever made any contributions to the Actors Guild?
- A. To the Actors Guild, that I don't know.

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- Q. It is possible that you may have but you don't recall at this time?
- A. Yes, possibly, but I may not have.
- Q. But, it is possible that you may have as well as that you may not have; is that true?
- A. That I don't know. I think I have to belong to an Actors Guild in order to work.
- Q. Can you recall any other organizations, societies, or groups to which you have made contributions within the last ten years?
- A. No.
- Q. Mr. CHAPLIN, I understand that you have been rather—that the press from time to time has indicated that you were more or less interested in Communist-sponsored movements in this country. Is that correct?
- A. No, not Communist-sponsored. They may have sponsored certain—I am just interested. I am liberal and I am interested in peace, but by no means am I interested in Communism. I have always made that statement. As I say, I never need any front or any other name. I have always used my own name throughout my whole life. I never used anyone else...anything. I have never belonged to any political organization other than the things I have to belong to in accordance with my work.
- Q. Are you acquainted with ~~HARRY~~ BRIDGES, Mr. CHAPLIN?
- A. Yes.
- Q. And, have you entertained him in your home from time to time?
- A. Yes—not from time to time. I think I met him once up here.
- Q. Do you know whether or not Mr. BRIDGES is a member of the Communist Party?
- A. I wouldn't know at all.

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- Q. Was your association with him purely social?
- A. It was purely social.
- Q. Are you acquainted with HANNS EISLER?
- A. Yes.
- Q. And, will you tell us of your association with Mr. HANNS EISLER?
- A. It was purely social and as a musician, an artist. I met him socially through other people.
- Q. Do you know whether HANNS EISLER was a member of the Communist Party?
- A. That I don't know. To my belief, I don't think he is. To my knowledge, I don't believe he is.
- Q. Did you ever pay any money to HANNS EISLER?
- A. Yes.
- Q. Why did you pay him money?
- A. But, well, because he was doing work for me.
- Q. Whatever you paid him was in return for services rendered—services as a musician, composer?
- A. Yes. He was putting music to one of my pictures.
- Q. Did you ever address a communication to anyone in which you stated, "Russia, the future is yours."?
- A. Yes.
- Q. Will you please tell us under what circumstances you addressed such a communication, and the occasion?
- A. Under the circumstances—

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- Q. First of all, to whom was the communication addressed, and the nature of it?
- A. It was at the request of our Allies, which were the Russians at that time. They wanted some kind of message for one of their things in order to...for one of their anniversaries.
- Q. Was it an open letter to someone?
- A. Yes. It was to the thing...to the Russian people.
- Q. To whom was the communication addressed?
- A. I don't know. To Soviet Russia, something like that. To my knowledge, it was not to anybody.
- Q. Not to any individual?
- A. Not to any individual. I think it was to one of the newspapers.
- Q. What was the gist of the communication?
- A. Only that they fought and died and so forth. The usual patriotic speech. That was during the war, I believe. Yes, I am sure.
- Q. Now, the Daily Worker on June 8, 1947 carried an article purportedly written by you stating that you and a number of other persons urged that the trials of EUGENE DENNIS, LEON JOSEPHSON, and GERHARDT EISLER be postponed.
- A. That is correct.
- Q. Why did you advocate postponement?
- A. Because we thought it was the humane thing to do. We wanted to see justice done in the proper way. That's all.
- Q. How did you communicate your views to the Daily Worker?
- A. I didn't communicate. I get hundreds of requests from all sorts of organizations or societies. As a matter of fact, I don't know these people, and so forth, and they say in the cause of justice will you lend your name to such and such a thing and so forth. It came about in that way. I don't know any members of the Daily Worker. I don't think I've ever met

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them. It was by correspondents writing to me and the usual circular letters got out for defense of anybody or any cause.

Q. Are you interested in them primarily because they were Communists?

A. I was interested primarily because they said the thing was rather rushed and as a matter of fact a witch hunting, which, frankly, I personally believe. It has nothing to do with the fact...I have, as I say, I have no brief for Communists. I never...

Q. Mr. CHAPLIN, an article appeared in the publication, Challenge, The Voice of Youth, July 5, 1947, entitled 'Proceed With The Witch Hunt', which, among other things, quotes from a conversation had with you, presumably by the editor of Challenge, wherein it appears that you were being questioned in connection with your film 'Monsieur Verdoux', wherein you were asked the question: 'Are you a Communist sympathizer?' and you replied, 'That has to be qualified.' Do you recall that conversation, Mr. CHAPLIN?

A. That is true.

Q. Will you tell us just what you implied by your answer, it has to be qualified, that you couldn't answer the question whether you were a Communist sympathizer?

A. During the war, everybody was more or less a Communist sympathizer. By that I mean the Communist of Russia, or Russia, or Communists. What I wanted to define, as I say, I never read a book about Communism. I don't know anything about it. I never read KARL MARX or anything like that. My interpretation of Communist was Russia. It wouldn't naturally be Russia under the old regime, but as they are Communist and they are fighting for what they feel is their cause, I naturally felt they put up a very good cause. I have always felt grateful because they helped us to get ready and prepare our own way of life.

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- Q. Do you consider yourself in sympathy with the cause of the Communist Party of the U.S.A.?
- A. I know nothing about the Communist Party of the U.S.A., nothing whatsoever. Does that answer you? This all emanates from the—all this sort of association of Communist attached to me emanates from the fact that I was called up during the war to make a speech and deputize for Mr. DAVIS who was the ambassador to Russia, and he was to speak in San Francisco. He was taken suddenly ill with laryngitis, and at the last moment they called me up and asked me if I would go there for rally and so forth and get money for the Russia thing, charity, or whatever it was. I went down there the last moment. I made a speech. I felt very emotional about the whole thing, and the news was coming through that they were at Stalingrad and so forth and all this business, they had fought and died a great deal, and I made a talk, a eulogy of Russia and the Russian people, and, then, from there they said, 'Good work,' and it was the thing to do, and we wanted unity, and there seemed to be other forces trying to divide us at that time, and the thing I always spoke and in all my speeches I said, 'We want THOMAS LAMONT to HARRY BRIDGES, we want that same unity, we have to win this war.' I mean, that is the whole thing.
- Q. Mr. CHAPLIN, were you ever a member of the New Workers Party?
- A. No.
- Q. Did you ever contribute any financial support to the New Workers Party?
- A. I don't think—what is the New Workers Party in the first place? We get a million things here for all sort of donations. We don't carry any list of what is a Communist front or what isn't a Communist front, or anything else. I am sure I am not a member of anything. That I can absolutely state with all the assurance in the world. I am not a member of any political party whatsoever.
- Q. In 1922 or '23, did you make a large donation to the Communist Party?
- A. I did not.

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- Q. Have you ever made any donations to the Communist Party?
- A. I am sure, never, not to my—I am sure.
- Q. Did you ever make any contribution to an organization called 'A Soviet America to Come'?
- A. No.
- Q. Did you ever contribute to the Russia- American Society for Medical Aid to Russia?
- A. I might have done. I don't know. When I say that, I really shouldn't say that. To my knowledge, I don't think so. A lot of these things are all carried down to the studio and they more or less apportion some of these things out you know. I don't think so. To my mind I am sure I might have contributed something to the Russian, I think to Russian charity.
- Q. But, nothing to the Communist Party as such?
- A. Nothing to the Communist Party.
- Q. HEDDA HOPPER, Hollywood columnist, in her column December 27, 1943 stated: 'From things I have learned, CHARLIE CHAPLIN contributed \$25,000 to the Communist cause and \$100 to the Red Cross.' What have you to say about that Mr. CHAPLIN?
- A. That is complete lie.
- Q. Did you know she made such a statement on the radio?
- A. No. As a matter of fact, I never take these papers at all.
- Q. This would be over the radio.
- A. No. I didn't hear it, and that is not true. We make our yearly thing to the Red Cross and have done so throughout the years. Same thing with the buying of war bonds and everything. I bought half a million dollars worth of war bonds.

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- Q. As I understand your testimony you now state that you have never made any contribution to the Communist Party or the Communist Party of the United States.
- A. Never, and that is a complete, unmitigated lie.
- Q. Did you make any contribution to the National Council of American Soviet Friendship, Incorporated?
- A. That I don't know. I may have. Personally, I would like to see friendliness with the United States of America.
- Q. What is your recollection as to whether or not you made a contribution to that organization?
- A. I believe we get occasionally letters or correspondence about that. When I say correspondence, these circulars, circular letters. It is possible and also possible we haven't. I, myself, personally, I haven't sent them any check whatsoever of that nature, I am sure. I may have done to one of those Russian charities.
- Q. On November 20, 1942; was a dinner held by the Russian War Relief, Incorporated, known as the CHAPLIN Dinner?
- A. Yes, that's true.
- Q. What was the occasion for that dinner, Mr. CHAPLIN?
- A. Russian War Relief.
- Q. And, by whom was the dinner sponsored?
- A. By, oh, by the proper people that the Administration had elected, that the Washington, you know, it was the proper sponsoring. Who is the man who was the head of it—I don't even remember.
- Q. Why was the dinner given in your honor?
- A. Because I had spoken eulogistically of the Russian war effort and Russia was very thankful to me for having done so, and, naturally, they thought that by having the dinner for me it would contribute and get them money for their war relief. I donated money myself on that occasion.

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Q. Did you give a reception for Major BARAYEV of the Russian Embassy prior to the Russian War Relief dinner, on March 24, 1942, at the Shrine Auditorium in Los Angeles?

A. I don't think so. All these relief things and so forth were all sponsored by the proper—it came from the proper source, as I understand. I am trying to think of the whole thing. He was at the back of it.

It is noted that Major PAUL BARAYEV was the Military Attache at the Soviet Embassy, Washington, D. C. (U)

Regarding this matter, on March 24, 1942 the Daily People's World for March 25 and 26, 1942 carried articles concerning the Russian War Relief meeting and said that CHARLES CHAPLIN was present in the audience and was called on for a few words. Further regarding BARAYEV, Los Angeles [redacted] furnished information that a reception for BARAYEV would be held at Chasens Restaurant in Los Angeles on the night of the rally. Information was also received from Informant [redacted] that a private reception was tendered BARAYEV by CHAPLIN on the Monday evening preceding the rally. (U)

Q. It is reported that on August 22, 1943—

A. CARTER. It was all under the sponsorship of CARTER, the President's man.

Q. It is reported that on August 22, 1943, Mr. and Mrs. MIKHAIL KOLOTOZOV, the official representative of the Soviet Union Motion Picture Industry in the United States, were given a reception by the National Council of American-Soviet Friendship at the Mocambo Club in Hollywood, at which you spoke and said: 'There is a great deal of good in Communism. We can use the good and segregate the bad.' Do you recall that occasion, Mr. CHAPLIN?

A. I recall the occasion. I don't exactly recall that. I might have said it. I might have said it.

Q. Do you recall the gist of your remarks at that time other than what I have just quoted?

A. No. I think it was one of those spontaneous speeches.

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- Q. I believe at that time you are also alleged to have said: 'I am not a Communist. I am just a broken down comedian.' Now, on April 16, 1944, did you attend a dinner party of the Soviet Consul in Los Angeles in honor of Vice Consul V. V. PASTOEV? *(C)*
- A. When is this?
- Q. April 16, 1944.
- A. I have been to the Russian Consulate here.
- Q. Do you recall having attended this dinner on April 16, 1944?
- A. No. *did not recall*
- Q. It is possible that you may have attended the dinner?
- A. No, because I have only been there once or twice.
- Q. Did you attend a dinner at the Russian Consulate in Los Angeles in October, 1943 to celebrate the anniversary of the October Revolution?
- A. Yes.
- Q. Were you a speaker on that occasion?
- A. Where was this at?
- Q. It was a dinner sponsored by the Russian Consulate in Los Angeles to celebrate the anniversary of the October Revolution, and the dinner was held in October, 1943.
- A. Dinner? Where?
- Q. Doesn't state where.
- A. No, I wasn't. No.
- Q. Did you attend any anniversary celebration of the October Revolution?

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- A. No. I think I have been to the Consulate one time. That is what I remember, and I remember practically the whole of Hollywood there.
- Q. How many times have you been to the Russian Consulate?
- A. About three times.
- Q. How many times have you attended celebration dinners given by the Russian Embassy?
- A. None.
- Q. Did you ever entertain any members of the Russian Consulate at your home?
- A. Yes.
- Q. Do you recall when and whom you entertained?
- A. No, I don't recall. You see, we got a lot of people. I entertain lots of these Consulates, Ambassadors, and Chinese, and so forth. They all come up here, you know, because I am pretty much of an international figure, but not much. I knew the Russian Consulate here, Mr. THOMAS, TOMASOFF. (Agent's note: This probably refers to EUGENE TUMANTSEV.) He was a nice, little man, and I liked him, but I don't think I saw him but twice since he was here. Of course, again I must add, that they look upon me and know of my friendliness, and I don't wish to have—I am not antagonistic. I'll say that now. I don't feel this antagonism against Russia. I don't feel it at all. Perhaps I don't understand the situation, but I frankly must say that I have still hope, and I still believe it would be a very good job if we could make a deal with them and I believe we would be more prosperous all around.
- Q. Did you send a communication to Moscow offering your felicitations to the Soviet Government in connection with the Moscow CHAPLIN Festival which was to be held in Moscow?
- A. Yes.

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- Q. What did you say in that communication, Mr. CHAPLIN?
- A. Nothing. I was very proud. You understand, this festival was in honor of my work, and naturally, I told them I was very honored that they would have such a festival and enjoyed my work.
- Q. Was it in connection with some picture?
- A. All my pictures.
- Q. Not in connection with any particular picture?
- A. No, no, no. Strangely enough, you know, the last picture I have made is so...I understand is taboo in Russia.
- Q. Pardon?
- A. They won't release my last picture.
- Q. Which one is that, Mr. CHAPLIN?
- A. 'Monsieur Verbux' that they won't release.
- Q. Now, about how many times have you attended receptions or other gatherings sponsored by the Soviet Consulate here in Los Angeles?
- A. Oh, very few.
- Q. Would it be as many as half a dozen?
- A. No. I can only think of about three—would be the limit.

It is noted that in the referenced report of the writer information appears that CHAPLIN was either at, or was invited to attend receptions or parties at the U.S.S.R. Vice Consulate in Los Angeles on five occasions.

- Q. Do you subscribe to the Daily Worker, Mr. CHAPLIN?
- A. No.

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- Q. The reason I ask is, the Daily Worker of April 6, 1943 announced the formation of National Council for American-Soviet Friendship, Incorporated, to permit better understanding between the United States and the USSR which was considered essential to the war effort. Were you identified with this organization, Mr. CHAPLIN?
- A. With one of them, yes, if anything along the line of promoting friendship. I don't lend my name to many of those organizations, and I am sure, if, for instance, if your Department keeps up on this, I am sure they won't find my name. If they do, it is an inadvertent thing. I don't go into this unless it will promote friendship, Russian, the United States, and the Allies, all the Allies, including Great Britain, and so forth. I am naturally for that.
- Q. What is your attitude toward the Soviet Government at this time?
- A. The same as it always has been. I feel very grateful to them. What I read of the news, I don't see anything where they have committed any particular crime or outrage in our democracy.
- Q. What is your reaction to the way Czechoslovakia was taken over by the Soviet?
- A. Frankly, I don't know very much about the situation. I am very ignorant on the subject. From what I read in the papers, I still maintain I don't think Russia has done a damn thing. That is my own personal belief. What is it they have done in handling the thing? No soldiers were there. There was no bloodshed, and my summation and analysis of the situation, I think my common sense tells me that we didn't do much for them and the time of the Sudaten business, and I frankly believe the press is trying to create a war and start and create a war with Russia, and I wholeheartedly disapprove of it, and I am sure that I am not a Communist and my name will never be connected with any Communist. I have \$30,000,000 worth of business-- what am I talking about Communism for?
- Q. Do you think the Communist way of life is better than the American?

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