

UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI (100-138754)

DATE: 1/9/62

FROM : SAC, NEW YORK (100-50870) (RUC)

SUBJECT: COMPIC  
IS-C  
(OO: LA)

REC-54  
X-102

Re Los Angeles letter to the Bureau, dated 11/24/61.

The indices of the NYO show no information regarding Point Films, Inc.

The indices of the NYO reveal that on 1/31/41, a report prepared by Private EDWARD F. LEH, Troup "C", Pennsylvania Motor Police, and dated 12/11/40, was furnished to the Philadelphia Office concerning the activities of EMILE de ANTONIO.

According to this report, de ANTONIO attended Harvard University from 1936 to 1938, and was dismissed from Harvard for his communist activities. He attended St. Thomas College, Scranton, Pennsylvania, from 1938 to 1940, and while attending St. Thomas College, de ANTONIO was very interested and active in all communist activities in and around Scranton, Pennsylvania. According to the report, he attended many communist meetings and took a very active part in endeavoring to obtain new members for the CP.

The indices of the NYO reflect no available information showing any current CP activity on the part of de ANTONIO.

PAUL FALKENBERG was the subject of a "Loyalty of Employees of the United Nations and Other Public International Organizations" (Bufile 138-3091), in 1955.

- 2-Bureau (100-138754) (RM)
- 2-Los Angeles (100-15732) (RM)
- 1-New York (100-50870)

TAP:cmb  
(5)

EX 100

REC-74

JAN 10 1962

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 5/2/91 BY [redacted]

SEC.

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62 JAN 19 1962

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REPORTING OFFICE

CHICAGO

1/76

8/87/72 - 9/1/77

TITLE OF CASE

REPORT MADE BY

TYPE

WEATHER UNDERGROUND ORGANIZATION  
(WUO) (FORMERLY KNOWN AS  
WEATHERMAN)

SA [redacted]  
CHARACTER OF CASE

APPROPRIATE AGENCIES  
AND FIELD OFFICES  
ADVISED BY ROUTING  
SLIP(S) BY [redacted]  
DATE 2/13/79

Classification based upon [redacted] on 8/13/79  
CLASS. & EXT. BY [redacted]  
REASON - FCIM II, 1-2.4.2  
DATE OF REVIEW 10-1-96

REFERENCES:

Chicago airtel and "Investigative Summary" LHM dated 6/8/76.U  
Chicago airtel and LHM captioned "Foreign Influence - WUO" dated 8/20/76.U  
Chicago report of SA [redacted] captioned "STUDENTS FOR A DEMOCRATIC SOCIETY (SDS) (WEATHERMAN), IS - RA" dated 8/7/72.U

REQUEST OF THE BUREAU

CLASS. & EXT. BY [redacted]  
REASON-FCIM II, 1-2.4.2  
DATE OF REVIEW 10-1-96  
(para marked (c) allow release)  
p 216 para 1 continued on p 19 para 2  
and p 245 para was declassified

May wish to contact the Department of Justice as outlined in subsection "Department of Justice Inquiries and Investigations" of section "Investigative Comments" of the Administration portion of this report.

Declassified

ORSA 86-50

Classified by [redacted]

ACCOMPLISHMENT			ACQUISITION		
CONFIDENTIAL	PRETRIAL DIVERSION	FUG.	CONFIDENTIAL	PRETRIAL DIVERSION	FUG.

DO NOT WRITE IN SPACES BELOW  
437048-9-654X13

Copies on [redacted] (i)  
CLASSIFIED DECISIONS FINALIZED  
BY DEPARTMENT REVIEW COMMITTEE (DRCC)  
DATE 2/13-89

CONFIDENTIAL  
Classified by [redacted] EX-101  
Exempt from GDS Category 2  
Date of Declassification Indefinite

EXEMPT FROM GDS CATEGORY 2

DATE OF DECLASSIFICATION INDEFINITE

17 OCT 6 1976

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During early May, 1975, it was learned that WUO members [redacted] [redacted] KATHIE BOUDIN and [redacted] had made a feature length motion picture about their organization. Those responsible for the filming, producing and editing of this film included HASKELL WEXLER, EMILE DE ANTONIO and [redacted]

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*NY. WI.* (CG T-12, 6/12/75) *NY. WI.* (u)

Both WEXLER and DE ANTONIO are well-known members of the film industry. WEXLER won an academy award for his work as cinematographer of the film "Who's Afraid of Virginia Woolf?" and was also the producer of the film "Medium Cool" which dealt with the demonstrations surrounding the 1968 Democratic National Convention in Chicago. DE ANTONIO was the producer and director of the documentary film of the Army-Mc Carthy hearings in the early 1950s entitled, "Point of Order." U

It was learned that part of the movie was filmed on May 10, 1975, at Martin Luther King Hospital, 12021 South Wilmington, Los Angeles, California, during the course of a doctors strike at that location. Several members of the WUO were filmed while they conducted interviews with people at the hospital.

(CG T-12, 6/12/75) (u)

[redacted] advised on May 17, 1975, that she was interviewed by a television crew during the course of the doctors strike. When shown photographs of various WUO members, [redacted] positively identified KATHIE BOUDIN as the individual operating the tape recording equipment and [redacted] as the man operating the television camera. U

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[redacted]  
[redacted] Subsequent to the  
actual or attempted serving of such subpoenas to [redacted]

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[redacted]

On June 6, 1975, attorney [redacted] called a press conference to be held at the Los Angeles Press Club on behalf of HASKELL WEXLER, EMILE DE ANTONIO and [redacted] for the purpose of protesting the FBI's investigation of the film and the Federal Grand Jury's subpoenas issued [redacted]. At this conference, [redacted] indicated that he represented WEXLER and DE ANTONIO. LEONARD BOUDIN, C.A., the father of WUO member KATHIE BOUDIN, was also present and implied that he was [redacted] attorney. [redacted] Executive Director of the American Civil Liberties Union, spoke in behalf of the first amendment rights of the film makers to make the movie and alleged that the FBI was violating the rights of these individuals. [redacted] who indicated that the film makers were in fact functioning as "newsmen" when making the WUO movie and therefore, protected under Constitutional rights guaranteeing freedom of the press, indicated that he would not permit [redacted] to testify before the Federal Grand Jury. WEXLER claimed that the FBI had been following him for three weeks and DE ANTONIO stated that both the FBI and CIA had been after him for the past one and a half years. DE ANTONIO advised that after reading Prairie Fire and copies of "Osawatomie", he had developed a desire to personally

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meet the WUO authors and to purpose the making of a film about them. He admitted to having three or four clandestine meetings with fugitive WUO members at several different Los Angeles area locations. U

[redacted] all made it clear that they would not testify before the Federal Grand Jury other than to give their names, and would not turn over to the Grand Jury [redacted]. U

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During the press conference, a list of film stars and other individuals who supported the aforementioned film makers was distributed. The list of names commenced with the statement: U

"We support the right of people to make a film about any subject and specifically the right of these people to make a film about the Weather Underground organization and we deplore the efforts of the FBI to keep them from completing their work." 10

Among the personalities who signed this statement were such well-known Hollywood stars as [redacted] HARRY BELAFONTE, [redacted] [redacted] PETER FONDA, DENNIS HOPPER, and [redacted].

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(u)  
(CG T-12, 6/6/75)

Shortly after the press conference, the United States Department of Justice elected to suspend the Grand Jury investigation of [redacted] and the subpoenas were dismissed. U

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It was learned that in preparation for the filming of the WUO movie, DE ANTONIO's movie offer was not the first made to the WUO. Prior to agreeing to work with DE ANTONIO, the WUO had screened DE ANTONIO and had had numerous contacts with him. Before the filming actually

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commenced [ ] and possibly other WUO members had a pre-shooting conference with DE ANTONIO during which time the WUO set the ground rules under which the film would be shot. During the filming, WUO members indicated that several of their fugitive members had attended meetings of the Restore Our Alienated Rights (ROAR) group, an anti-busing organization functioning in the Boston, Massachusetts area.

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(CG T-12, [6/12/75]) / (u)

Pages 16 and 17 of the Autumn edition of the WUO magazine "Osawatomie", number 3, contained an article about the WUO movie which at that time was being readied for release. The article contained a letter, which according to the authors were excerpts from the original letter from EMILE DE ANTONIO proposing the film. The article also contained a second letter which [ ] had written to the film makers on October 1, 1975. These letters follow: U

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Excerpts from the original letter proposing the film:

## EMILE de ANTONIO

Your publication (Prairie Fire) is very good. However, it seems to me that much of the world you want to reach is unaware of connections. Print simply doesn't reach the number of people that a well-made film can reach. Your outgoing gesture in the publication is not only first rate but could be the beginning of the recognition that there can and do exist on the left different kinds of people who serve different functions, some who can move openly, some

... film of TV length to reach millions of people. It is probably feasible to make such a film. The film could probably have five or six speakers. Each speaker could take a segment or major theme of the publication. One theme: why? why did you happen and what is your history? Another theme: hiding out and functioning in the USA over the years. One voice should be about where you are now - I don't mean physically but politically... it should be didactic in the sense that it should open eyes and point directions for others without compromising you. I do think one voice should talk about inflation... the film should also discuss violence, the different kinds, whose violence? and against whom? you are not actors and yet the film should have enough excitement that if people looking at it would want to identify and learn about undergrounds of the past.

... there exists not only not enough information about you in a coherent way related to actions but even more important things, the spirit of the 60s is dying. There exists a leadership and programmatic vacuum. The people have not yet learned that Ford is worse than Nixon because the good guy, Michigan University center comes through... a hundred subjects suggest themselves that need to be brought to people. I personally think the situation right now when most people assume it's quiescent has more radical potential than the 60s.

... we are a police state. Our TV demonstrates this every night, a corrupt police state and you people are living in it and out of it, you have created a masterstroke of political theatre which not only reveals the police state but that it is possible to beat it, and it belongs on film...

d.

"Osawatomie", Autumn, 1975, number 3, page 16

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During January, 1976, it was learned that [redacted] and EMILE DE ANTONIO were editing, splicing and otherwise completing the WUO film in New York.

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(CG T-13 [1/20/76])

In early March, 1976, persons working on the WUO film reviewed it at the Mayles Film Company, 1697 Broadway, New York, for a "final fitting" prior to release.

(CG T-13 [3/3/76])

On March 25, 1976, a group of around 80 people attended a private showing of the WUO movie now entitled "Underground." Approximately 60 of these attendees who reviewed the film at the Preview Theatre, 1600 Broadway, New York, New York, were PFOC members.

(CG T-13 [3/25-26/76])

On March 29, 1976, the PFOC held a private screening of the movie at 18 East 17th Street, New York. Approximately 55 PFOC members were present.

[redacted] [3/29/76]

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The WUO movie was officially debuted in Milwaukee, Wisconsin, on April 29, 1976, at the Wisconsin Union Theatre. EMILE DE ANTONIO and [redacted] conducted a question-answer session in connection with the showing. In their comments, they indicated that WEXLER was only involved in the actual filming of the movie.

Since its Milwaukee debut the WUO movie, "Underground" has been shown in various parts of the country. In one showing in Cambridge, Massachusetts on May 27, 1976, the following handout written by "STEWALBERT" (STEWART EDWARD ALBERT) was distributed to attendees: U

U.S.A.

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# UNDERGROUND

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CREDITS: directed by Emile de Antonio and [redacted] poem "The  
go Affair": by [redacted], photography by Haskell Wexler, s. d. l.  
photography by [redacted] & [redacted] (Los Angeles Unemployment  
Center) and [redacted] (South Bronx). Film editors, Emile de Antonio  
and [redacted], sound recorded by Emile de Antonio and [redacted]  
production associates, [redacted].

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[redacted], The American Civil Liberties Union of Southern California,  
Center for Constitutional Rights of New York, an Emile de Antonio  
[redacted] Wexler/The Weather Underground Organization film  
Yorker Films release, in Color and Black-and-White, running time  
minutes, United States, 1976.

"The makers of underground had every card stacked against them  
ever the phrase 'underground cinema' meant what it said, it was a  
production of a film whose cast included [redacted]  
Kathy Boudin, Cathy Wilkerson, and [redacted] --- five characters  
FBI as most seriously searching for. A documentary directed by Emile  
Antonio and [redacted] and photographed by Haskell Wexler, had  
stars these audacious Weather Underground fugitives and is the best  
yet to be made on the rebellious sixties.

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"The Underground directors and cameraman were faced with a  
challenge to their craft: how to make an exciting film which was shot  
almost exclusively in a small room and whose basic plot consists of  
interviews with people whose faces you just can't see. After completion  
there was the most difficult task of getting the film processed by pro-  
fessional technicians when the G-men were trying to rip it off. The  
film-makers were doing their best to dodge federal grand jury subpoenas.

"The documentary opens with the directors in conversation with the  
Weather people, whom we see through the distortion of a silk screen and  
a mirror. We only see the backs of their heads, or an occasional fleeting  
glance at a rear-view profile; [redacted] is wearing a big hat, her face  
in its shadows. But a good deal of the film's message does not come from  
the fugitives' spoken words. De Antonio and [redacted] present an  
dramatic selection of film footage combined with a musical score of  
oldies we used to whistle on our way to demonstrations ('Garden of  
Man', 'Subterranean Homesick Blues', 'Volunteers'). The footage of  
political street-fighting, from Chicago to Berkeley, catches both the  
phallic horror and the joy of many hard-won little victories.

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"The film is the story of five protesters, but change around  
lines, and it's about tens of thousands who marched on picket lines,  
handed out leaflets, sat in 'sit-ins', occupied buildings, and finally  
when forced by the system's unyielding greed and cruelty, took to the  
streets.

"We see the faces and hear the words of Martin Luther King, Malcolm  
X, Fred Hampton, and the Attica brothers, and we are grimly aware that  
they all died violently. Then there appear Vietnamese faces on the  
screen, scarred by napalm by fighting back against ruthless imperialists.  
So for these young, white, middle-class Weather rebels, peacefully  
lite protest became an ethical impossibility. To escape the  
bloodied, or without inflicting damage on the enemy, because a  
and corrupt privilege of white skin.

CG 100-40903

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DE ANTONIO, EMILE.....47, 49-52, 54, 55



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FEDERAL BUREAU OF INVESTIGATION  
FOI/PA  
DELETED PAGE INFORMATION SHEET  
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Total Deleted Page(s) = 3  
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