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a box office assistant more than 30 years ago. In 1946 she became Secretary and Treasurer of the Play House, and she assumed her present post in 1957. She is married to Emil Klewer, a former Play House actor.



**ANDREW LACK**, a native New Yorker, trained for the French classical theatre at the Sorbonne. He played three summers of repertory at the Priscilla Beach Theatre in Plymouth, Mass. and at Play-

house 90 in East Orange, N.J. His roles include Stanley in *A Streetcar Named Desire*, Sgt. Musgrave in *Sgt. Musgrave's Dance*, and the title role in *Caligula*. A graduate of Boston University, he appeared on TV in that city.



**ALLEN LEATHERMAN**, a graduate of Purdue University, joined the Play House staff as a member of its touring company in 1963; he subsequently became a member of the resident ensemble. He

has appeared here in *Drums Under the Window*, *The Hostage*, *The Tempest*, *Galileo*, *The Strong Are Lonely*, and *The Pinter Plays*. Mr. Leatherman was born in Watseka, Ill. and appeared in some 100 productions in theatres in Indiana, Massachusetts, and New Jersey.



**STUART LEVIN** is director of the Play House Children's and Youth Theatres and a member of the acting ensemble. His affiliation with this theatre goes back to the time when, at the age of 14, he was a member of the Children's Theatre. He later ap-

peared in several Off Broadway productions, went on tour, and settled in Los Angeles where he directed the Actors' Theatre. He also appeared in motion pictures for Republic, United Artists, and Paramount Studios.



**ELIZABETH LOWRY** played principal roles here in *Luv*, *Pinter Plays*, and *Halfway Up the Tree*. She has performed also with the Center Stage in Baltimore, the Pasadena Playhouse Resident

Company, the San Diego Greek Festival, and the San Diego National Shakespeare Festival. A former actress with the Play House Children's Theatre, she is a graduate of Goucher College, the Pasadena Playhouse College of Theatre Arts, and the School of Performing Arts of California Western University.



**KEITH MACKKEY** was graduated from the Cleveland Institute of Music and later taught voice at Ashland College. As a singer and actor he performed with the Cleveland Orchestra in *Amahl and the*

*Night Visitors* and *Tale of A Soldier*. He appeared also at Musicarnival and at Buffalo's Melody Fair, and he was resident director at the Mill Mountain Play House in Roanoke, Va.



**CAROL MARGOLIS**, head of the Costume Department, designed costumes for the Strollers' Dramatic Society at Ohio State University. In recent years her quest for costume designs has taken her to

France, Italy, Greece, Switzerland, and Israel.



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**VAUGHN McBRIDE** came to the Play House in 1961 after having worked in other theatres with Walter Abel, Mildred Dunnock, George C. Scott, Colleen Dewhurst, and Victor Jory. He has performed in theatres from coast to coast—from the On Stage Theatre in Seattle to the Long Wharf Theatre in New Haven. At the Play House he had featured roles in *The Strong Are Lonely*, *Scapin*, *Dylan*, and *Uncle Vanya*.



**EVIE McELROY**, in the words of a local critic, "set the stage afire" in her first Play House role as Serafina in last season's *The Rose Tattoo*. Prior to that she spent three seasons at the Tyrone Guthrie

Theatre. At the Long Wharf Theatre she played the title role in *Mother Courage*. With a propensity for new plays, she created roles in such original productions as *Bad Play for An Old Lady*, *The Space Fan*, and *Song for All Saints*. Miss McElroy was born in Davenport, Iowa and holds degrees from Clarke College and the University of Minnesota.



**BOB MOAK** appeared Off Broadway in *The Chairs* and *Merry-Go-Round* before he joined the Play House staff in 1961. He has had principal roles here in *Ernest in Love*, *Enrico IV*, *Becket*, *Madwoman of Chaillot*, *The Physicists*, *Slow Dance on the Killing Ground*, *The Hostage*, and *Charlie's Aunt*. Mr. Moak was born in Cincinnati and trained in New York at the American Academy of Dramatic Arts and at the Herbert Berghof Studio.

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**ROSS MORGAN** was born in Galena Park, Texas and educated at the College of Wooster. In the 1967 season he was an actor with the Scott Theatre Actors Repertory Company in Fort Worth. At

the Play House he appeared last season in *The Merry Wives of Windsor*.



**JEAN MORRIS** appeared last season in *The Merry Wives of Windsor*, *Charley's Aunt*, *The Government Inspector*, and *The Rose Tattoo*. She was born in Lima, Ohio and made her debut as an actress while she was a student at Northwestern University, where her fellow actors were Patricia Neal, Martha Hyer, and Charlton Heston.



**RICHARD OBERLIN**, Play House Production Director, has appeared in more than one hundred productions here and has directed a dozen. His acting credits include Estragon in *Waiting for Godot*, Willie Stark in *All The King's Men*, and the poet of the title in *Dylan*. As a director he was in charge of *Dear Liar*, *The Merry Wives of Windsor*, *The Hostage*, and *The Government Inspector*.



**EDITH OWEN** is a native New Yorker who came to the Play House 11 years ago. Prior to her arrival here she performed at the Antioch Theatre in Yellow Springs, Ohio, and the Poets Theatre in

Boston. Her versatility is apparent in her credits, which include leading roles in *Dear Liar*, *The Madwoman of Chaillot*, *The Physicists*, *Oedipus Rex*, *Five-Finger Exercise*, *A Touch of the Poet*, *The Hostage*, and *The Subject Was Roses*.



**RONALD PARKER** was born in Staten Island, N.Y. and educated at Dickinson College. He founded and directed the theatre program at Harrisburg (Penn.) Academy where he was a teacher from

1963 to 1967. Since then he has appeared at the Eldred Theatre in a score of productions, including *With Malice Aforethought*, *P.S. 193*, and *Red Roses for Me*.



**DOROTHY PAXTON**, in four decades at the Play House, has become the undisputed First Lady of the Theatre in Cleveland. She has played everything from Topsy in *Uncle Tom's Cabin*

to the mother of Jesus in *Family Portrait*. She was a delightful eccentric in *The Madwoman of Chaillot*, a tyrannical centenarian in *The Aspern Papers*, and a faded southern belle in last season's *The Glass Menagerie*. She is married to Play House director K. Elmo Lowe.



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**PAUL RODGERS**, Scenic Director, designed his first Play House set in 1955 and has, since then, been the object of lavish critical praise as one of the most gifted set designers in the U.S. He trained

at the Pasadena Playhouse and at the Dock Street School of Theatre in Charleston, S.C. He has worked at a dozen theatres, including the Laguna (Calif.) Summer Theatre, the Ebony Showcase in Los Angeles, the Circle Theatre in Hollywood, the Antioch (Ohio) Lyric Theatre, the Valley Players in Holyoke, Mass., and—in the Cleveland area—Musicarnival and the Lake Erie Opera Theatre.

delivered memorable performances in *The Strong Are Lonely* and Pinter's *The Collection*.



**ROBERT SNOOK** was born in Minnesota and trained at the State University there and at the University of Birmingham in England. Prior to his arrival at the Play House—in 1962, he appeared in

some 300 productions in England, Bermuda, and the U.S. His directing assignments here include *The Glass Menagerie*, *Uncle Vanya*, and *Antigone*. He played Falstaff in *Henry IV, Part I* and *The Merry Wives of Windsor*, and had leading roles in *Galileo* and *The Physicists*.



**CELIA ROHLOFF**, Office Head, came to the Play House as a volunteer usher in 1947. She later became head usher and subsequently moved from evening to daytime duty as box office assistant before she assumed her present post.



**MARIO SILETTI**, director, actor, and Theatre Lab teacher, is a native New Yorker who directed and acted in a score of Off Broadway productions. He trained at the Stella Adler Studio, the Odeon Theatre in Paris, and the London Theatre School. He has been Associate Director of the Great Lakes Shakespeare Festival and of the McCarter Theatre in Princeton, and has directed for the Metropolitan Opera Studio. At the Play House he directed *The Rose Tattoo* and *Charley's Aunt* and



**LARRY TARRANT**, Play House Coordinator and member of the directing staff, was born in Kansas and graduated from the University of Wichita where he later taught English. Turning to the theatre, he performed throughout Texas before arriving here in 1964. Since then he has appeared in *The Collection*, *Major Barbara*, *Antigone*, *Waltz of the Toreadors*, *Dylan*, and *Who's Afraid of Virginia Woolf?*



**ROBERT THORSON** was born in North Dakota, educated at universities there and in Stockton, Calif., and built a theatre in Fargo where he appeared in *You Can't Take It With You* and *A Man for All Seasons*. He toured the west coast with a jazz quintet, and wrote and published a literary magazine called "Volume Six." At the Play House he performed in *Charley's Aunt* and *The Rose Tattoo*.



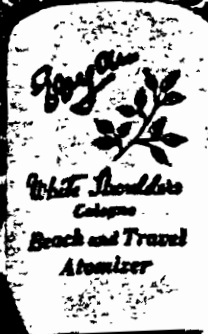
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# HANGING LOOSE



## ON A PERSONAL bias by BERNICE PECK

**F**OR any lover of fashion freedom this is certainly the year to wing it. Conceded, that for seasons the fashion columns have pushed independence with encouraging phrases: Be an individualist. Anything goes. Do your own thing.

The kids did. And not because they read it, either, but because they started it, scrounging around in antique and thrift shops. They kitted themselves out with such gorgeous originality that their parents cringed at introducing them. "This is my son, the Civil War colonel."

And there've always been the publicity-mad ladies who show up at the semi-public balls, fashion events and museum previews in shock clothes, or not enough clothes. A special breed, they sauce up the scene.

But in public, anyway, the no-holds-barred trend has been noticeable mainly on the very young or on the dedicated exhibitionists. The rest of us wore the latest version of the same *kind* of dress or coat or little suit. Shorter, of course. And juiced up with the snappiest current accessories, the boots, chains, scarves, hunky jewelry.

That's changing now. The *tone* of fashion is altering. And many unaggressive ladies, a few on that revered Best Dressed list, are going free-form and original. They just decided to switch from formal, elegant couture to a relaxed, boutique style of dressing. A personal assemblage sort of thing, and awfully "creative."

This usually means picking up the bits-

and-pieces of a single outfit—the vest, shirt, pants or skirt, tunic, belt, scarf or tie et cetera—from six or more different shops. Strenuous. The solemn purpose of this toil is to be positive that no identical creative effort can be met, either coming or going. “Mmm, the things you can do when you add a little you”—and that’s only the Broadcast corned beef hash commercial. Honestly, I think plenty of this personal, free-form style can be picked up all in one place—any Anne Klein Room of switchable separates and accessories.

Another thing. You’re not supposed to “classify” clothes any more. Nothing is rigidly just for winter, summer, evening or daytime, good heavens no. The chic thing to expect is the unexpected. Like a ruffled purple satin shirt with tight hipster pants in denim or leather, plus an American Indian belt. Once this would have been called tacky taste. Now it’s called chic. No, not by me, but by those who

really know.

There are other unexpecteds, some of them pretty nice. Velvet is for summer, especially in a nippy blazer over a pleated white shirtdress. And men wear velvet slacks at summery places like Palm Beach or Acapulco. Beach coverups include sweatshirts in terry or canvas, but to keep them from being dumbly conventional they can glitter with built-in jewel-embroidered necklaces and Maltese crosses.

Old chum, soon it will sound terribly uptight to say “it doesn’t look right” to anything. Anything. So hang loose, why don’t you?

There is also that good old nudity. *Bareness Might Get Boring* was the title and theme of this column in August, 1964. Which only shows how wrong I was, as well as being one who now really is bored with it. Especially with all those breasts popping hopefully, if not always temptingly, out of dress fronts. I think too much



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BROTHERS

nudity takes the fun out of the game, what do you think? However, there's more of it than ever, or I wouldn't have mentioned it again.

Most of the first-rate stores are now showing some of the goodies evasively called body jewelry—something like the Cadoro brass breastplates reported in last month's *Playbill*. (This was worn arrestingly by Britt Ekland. She had hers under an open front black chiffon shirt, and I tell you, the men couldn't have been happier.) However, the shirt can be dispensed with, and any halter bra, beaded, brass, or sequins can comprise the whole upper story for a skirt or pants. A lot depends on your husband's point of view on semi-topless tops.

The regular bra companies are thinking up new ways to send bras out in public to make friends. And some hip furmonger is bound to come up with a mink bra—there's no season on fur either. So just keep your eyes open.

Oh, well, now that I've had my fun, I might as well admit that Seventh Avenue has done tons of goodlooking summer clothes. Those I like best include the rich gypsy look, in the current costume trend (all those patchwork-print flounces, saucer-sized ear hoops and yards of bright stone necklaces are delightful humbug on a skinny, longhaired blonde) . . . the jumper dress . . . the balloon-sleeved long shirtdress (for its beautiful proportions and for being a coverup—sexy in reverse) . . . The short dress over the long pants . . . the pleated skirts, the pleated pants . . . the slim pants (especially when they really fit a slim behind) . . . the cling things, when the fabrics don't look sleazy, which too many do . . . the paisley and peasant and patchwork prints . . . the piano-shawl fringe . . . the kimono necklines on short, high-waisted little dresses.

There's plenty of everything and it's far from dull. You'll be able to groove in on summer parties without going bare. □

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# THE CLEVELAND PLAY HOUSE

The Play House is a resident professional theatre working in affiliation with Actors' Equity Association, and is incorporated not for profit under Ohio law.

**FRANCIS E. DRURY THEATRE**  
2040 East 86th St.

**CHARLES S. BROOKS THEATRE**  
2040 East 86th St.

**EUCLID-77th THEATRE**  
Euclid Ave. at 77th St.

## BOX OFFICE HOURS

The central box office, 2040 East 86th St., is open as follows:  
Monday and Tuesday ..... 9:00 a.m. to 5:00 p.m.  
Wednesday through Saturday . 9:00 a.m. to 9:00 p.m.  
Sunday ..... Noon to 8:00 p.m.

## CURTAIN TIMES

Unless otherwise announced, curtain times are as follows:  
Wednesday through Saturday evenings .... 8:30 p.m.  
Previews (Wednesday and Thursday) ..... 7:30 p.m.  
Sunday matinees ..... 2:30 p.m.  
Sunday evenings ..... 7:30 p.m.

## RESERVATIONS

Reservations for all three theatres are made at the central box office.  
Telephone: 795-7000.  
Mail orders are accepted at the central box office: 2040 East 86th St., Cleveland, Ohio 44106.

## TICKET PICKUP

Reservations for six or more tickets must be paid for at least one day in advance of the performance.  
Advance pickup for all theatres is made at the central box office on East 86th St. with this exception: The Euclid-77th box office opens two hours before performance time.  
Subscribers' reservations will be held until 8:15 on Friday and Saturday evenings, and until curtain time for other performances. Non-subscribers' reservations will be held until half an hour before curtain time.

## ADMISSION PRICES

Evenings (except Saturday) .....	\$3.00
Saturday evening .....	\$4.00
Sunday matinees .....	\$2.00
Previews .....	\$2.00

## STUDENT RATES

Student rates do not apply on Saturday evenings. Identification must be shown for each student ticket. No adjustments will be made after tickets are purchased.  
High School ..... \$1.00 (\$1.50 Friday)  
College ..... \$1.50 (\$2.00 Friday)  
All Students ..... \$1.00 (previews)

## GROUP RATES

For information regarding theatre parties, group rates, and fund-raising plans, contact the group sales office 9:00 a.m. to 5:00 p.m., Monday through Friday.

## SEASON SUBSCRIPTIONS

Regular subscription books contain ten coupons for \$25, usable for any performance except New Year's Eve. There is an additional charge of \$1.00 for Saturday evening performances; this still represents a saving of 50c per ticket over box office prices. Matinee-preview subscription books contain ten coupons for \$15, usable only for Wednesday and Thursday previews and for Sunday matinees. Both the \$25 and the \$15 subscriptions are available throughout the season.

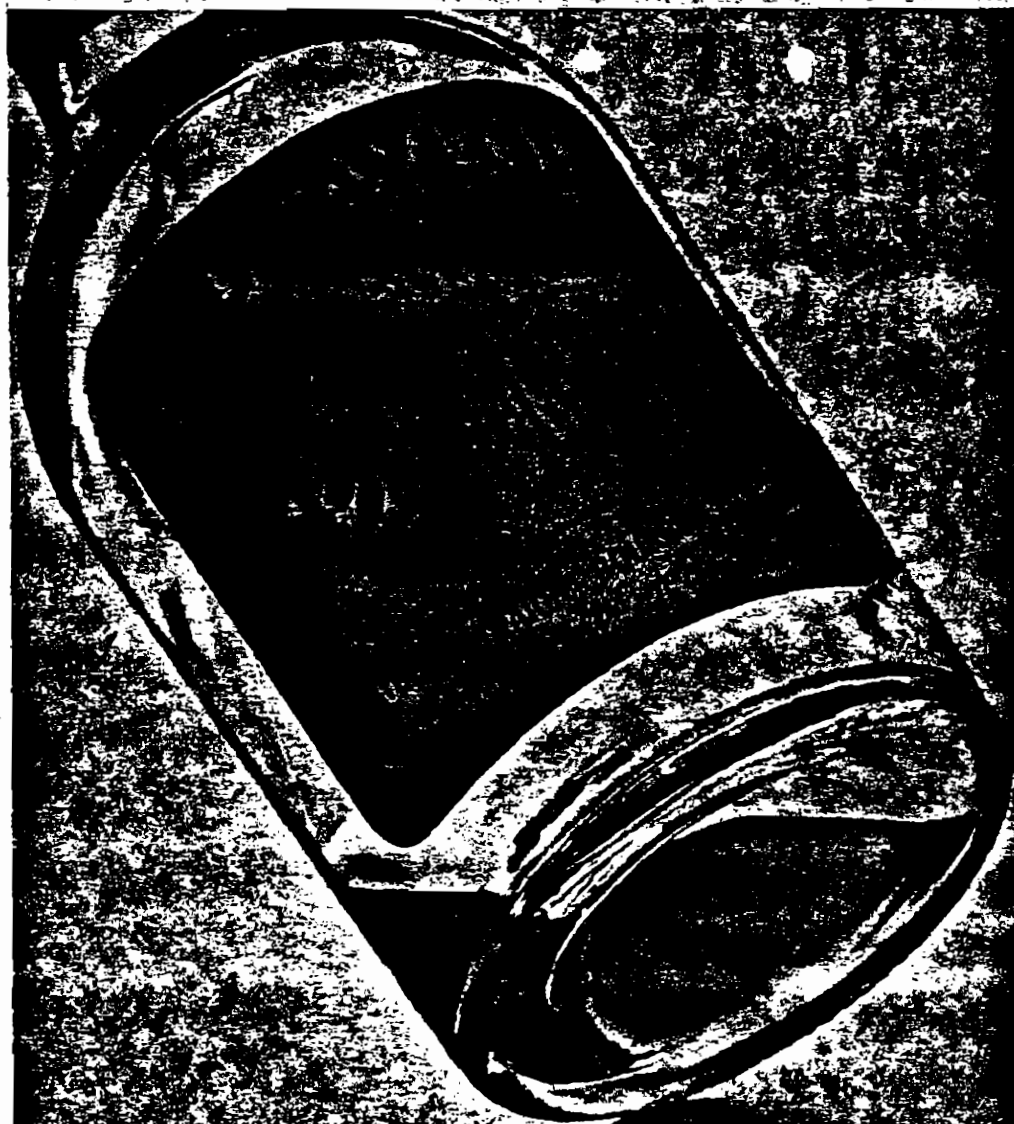
## TICKET AGENCY

Play House tickets may be purchased at Burrows' downtown store.

## PARKING FACILITIES

Play House patrons are urged to use the parking facilities provided adjacent to both theatre buildings. Guards are on duty at these lots during the hours of performance.





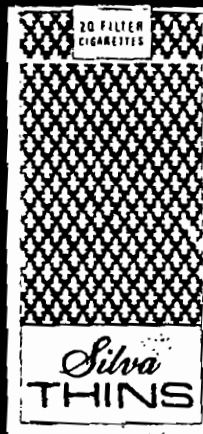
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## Memorandum

DeLoach \_\_\_\_\_  
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 Bishop \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 Felt \_\_\_\_\_  
 Gale \_\_\_\_\_  
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 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

TO : Mr. W. C. Sullivan

DATE: May 2, 1969

FROM : Mr. W. A. Branigan

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - RUSSIA

- 1 - Mr. C. D. DeLoach
- 1 - Mr. T. E. Bishop
- 1 - Mr. W. C. Sullivan
- 1 - Mr. W. A. Branigan
- 1 - Inspector E. J. Hayes
- 1 - Mr. J. P. Lee

Memorandum recommends letters be forwarded to the Attorney General and to Judge Kaufman concerning a play entitled "The United States vs. Julius and Ethel Rosenberg" currently showing in Cleveland, Ohio, which is critical of the Government handling of that case.

On April 29, 1969, Judge Irving Kaufman, Circuit Court of Appeals, Second Circuit, telephonically contacted the Director concerning the above-mentioned play. Judge Kaufman was alarmed that the "New York Times" reviewed this play two weeks in a row on April 20 and 27, 1969, which was highly unusual. Judge Kaufman indicated that he understands the play is critical of the Director, the prosecutor, and Judge Kaufman who was the trial judge in the Rosenberg case. The Judge added that he felt the Attorney General should be informed, and the Director advised that he would let the Attorney General know.

This play opened in Cleveland on March 14, 1969, and is scheduled to continue until May 11, 1969. It was observed by an Agent of the Cleveland Office and he noted it assumes the innocence of the Rosenbergs and as was noted in the reviews, it is propaganda rather than drama. The author is Donald Martin Freed

The play is directed by Larry Tarrant, a graduate of the University of Wichita, employed as a play director in the Cleveland area for the past five years. No identifiable derogatory information on Tarrant or any of the actors or actresses in Cleveland, New York, or Bureau files.

Enclosures - 2 sent 5-2-69  
 65-58236  
 1 - 101-2483  
 JPL:mst/mkl (8)

REC-24 65-58236-247 MAY 5 1969

EX-103

CONTINUED - OVER

55 MAY 15 1969

SONET SECTION

ALL INFORMATION CONTAINED  
 HEREIN IS UNCLASSIFIED  
 DATE 8/6/86 BY 3042 PWT/LLC

Memorandum to Mr. W. C. Sullivan  
RE: JULIUS ROSENBERG  
65-58236

ACTION:

1. There is attached a letter to the Attorney General furnishing him with information concerning this play and its anti-Government slant.

2. There is also attached a letter to Judge Irving Kaufman furnishing information concerning this play.

*OSW* *WCL* *✓* *&*  
*OK*  
*OK*

*File*

TELETYPE

URGENT 4-30-69 CAV  
TO DIRECTOR AND NEW YORK  
FROM CLEVELAND 100-NEW SP

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3044 PWT/ale

STAGE PLAY THE UNITED STATES VS. JULIUS AND ETHEL  
ROSENBERG, PLAYHOUSE BROOKS THEATER, CLEVELAND, OHIO,  
MARCH FOURTEEN, SIXTYNINE TO MAY ELEVEN, SIXTYNINE, INFORMATION  
CONCERNING.

RE TELEPHONE CALL INSPECTOR DONALD E. MOORE, APRIL  
TWENTYNINE, SIXTYNINE.

CAPTIONED PLAY PREMIERED AT BROOKS THEATER OF CLEVELAND PLAY  
HOUSE ON MARCH FOURTEEN, SIXTYNINE. AUTHOR IS DONALD MARTIN  
FREED, [REDACTED]

[REDACTED] DIRECTOR  
IS LARRY TARRANT AND CAST OF CHARACTERS IS AS FOLLOWS: HUBBIE IRVING R.  
KAUFMAN PLAYED BY ALLEN LEATHERMAN; JULIUS ROSENBERG PLAYED BY STUART  
LEWIS; ETHEL ROSENBERG PLAYED BY ELIZABETH LOWRY; E. H. BLOCH,  
DEFENCE ATTORNEY, PLAYED BY NOLAN D. BELL; IRVING SAYPOL,

END PAGE ONE

ENCLOSURE

65-58231-  
NOT RECORDED  
191 MAY 9 1969

79 MAY 13 1969

ORIGINAL FILED IN 94-5504-400



PAGE TWO

CV 100-NEW

PLAYED BY DANIEL CHODOS; DAVID GREENGLASS PLAYED BY JONATHAN  
BOLT; RUTH GREENGLASS PLAYED BY CHARLOTTE HARE; HARRY GOLD PLAYED  
BY ANDREW LACK; FBI AGENT PLAYED BY RONALD PARKER. THE DIRECTOR  
AND CAST ARE MEMBERS OF THE PLAYHOUSE STAFF AND ARE PROFESSIONAL  
ACTORS; HOWEVER, THEY ORIGINATE FROM ALL OVER THE U.S. CLEVELAND  
DIVISION INDICES CONTAIN NO IDENTIFIABLE REFERENCES REGARDING  
AFOREMENTIONED DIRECTOR AND CAST. ANNOUNCER OF PLAY, KEITH MACKAY,  
WELL KNOWN LOCAL CLEVELAND ACTOR OF GOOD REPUTATION. IN ADVANCE  
NOTICES OF PLAY DIRECTOR TARRANT STATED "THE WORK IS NOT AN  
ATTEMPT TO VINDICATE THE ROSENBERGS LEGALLY OR TO PROVE THEIR  
INNOCENCE, BUT TO ATTACK THE UNDERLYING MYTH THAT BROUGHT THE  
TRIAL, THE CONVICTION AND THE EXECUTION - THE MYTH THAT  
THE ROSENBERGS OR ANYONE ELSE IN THE SO-CALLED "CONSPIRACY  
GAME" TRANSMITTED ATOMIC SECRETS WHICH WERE VALUABLE  
OR THEN UNKNOWN TO THE SOVIET UNION". THE PLAY WAS SCHEDULED  
FOR A FIVE WEEK RUN AND RANDOM HOUSE WILL REPORTEDLY PUBLISH IT.  
A REVIEW OF PLAY WHICH APPEARED IN CLEVELAND NEWSPAPER  
THE CLEVELAND PRESS, MARCH FIFTEEN, SIXTYNINE, RELATED THAT WHAT  
FREED IS SAYING IN IT IS THAT THE ROSENBERGS, EXECUTED IN  
NINETEEN FIFTYTHREE FOR ESPIONAGE, WERE CONVICTED ON THE FLIMSIEST  
END PAGE TWO



PAGE THREE

CV 100-NEW

EVIDENCE IN TIME AND PLACE THAT WERE FILLED WITH APPREHENSION AND HYSTERIA; THAT THEY WERE VICTIMS OF A WITCH HUNT AND THAT THE ENTIRE SYSTEM OF AMERICAN JUSTICE WAS PLACED UNDER A CLOUD WHEN IT HAPPENED. FREED CLAIMED THE TEXT CONTAINED NOT ONE INVENTION BUT WAS TAKEN FROM THE TRANSCRIPT OF THE HEARING.

HOWEVER, REVIEWER STATES THE PRESENTATION IS COMPLETELY ONE-SIDED. THE PLAY STARTS WITH NARRATION THAT ESTABLISHES THE ATMOSPHERE PRESENTING FLASH PROJECTED SLIDES OF DIRECTOR

J. EDGAR HOOVER, HARRY TRUMAN, JUSTICE FELIX FRANKFURTER AND SENATOR JOSEPH MC CARTHY, WITH A VOICE FROM BACKSTAGE MAKING A COMMENT SUPPOSEDLY COMING FROM THE INDIVIDUAL ON THE SCREEN.

THE REVIEW STATES THE ENDING OF THE PLAY CONSISTS OF THE ROSENBERGS GOING TO THE CHAIR IN A SILHOUETTE, A PERFORMER RECITING A HYMN OF HATE AGAINST THE MELODY OF "AMERICA THE BEAUTIFUL" WITH THE STAGE LEFT EMPTY OF PERFORMERS. REVIEW INDICATES NO DEROGATORY COMMENTS MADE REGARDING DIRECTOR HOOVER.

IT STATES "ALLEN LEATHERMAN IS OBVIOUSLY A BIASED JUDGE", REFERRING TO JUDGE KAUFMAN.

SPECIAL AGENT

A SA OF THE CLEVELAND DIVISION ATTENDED THE PLAY EVENING OF APRIL TWENTYNINE, SIXTYNINE, AND COMMENTS AS FOLLOWS:

END PAGE THREE



DIRECTOR HOOVER WAS NOT PRESENTED IN AN UNFAVORABLE LIGHT AND WHEN HIS PICTURE WAS FLASHED ON THE SCREEN THE VOICE BEHIND THE STAGE STATED ONLY THAT THE UNKNOWN MAN MUST BE FOUND, REFERRING TO KLAUS FUCHS. JUDGE KAUFMAN WAS MADE TO APPEAR VERY PRO GOVERNMENT. WITNESSES GOLD AND GREENGLASS WERE DEPICTED AS INEPT AND UNSTABLE. THE FBI AGENT, ALTHOUGH PORTRAYED BY AN ACTOR, APPEARED ONLY IN FILM CLIPS INTERVIEWING JULIUS ROSENBERG, DAVID GREENGLASS AND HARRY GOLD. THE FBI AGENT WAS DEPICTED AS ATTEMPTING TO DISSUADE JULIUS ROSENBERG FROM HAVING HIS ATTORNEY PRESENT DURING INTERVIEW AND WHEN ROSENBERG REFUSED THE AGENT TERMINATED THE INTERVIEW WITH A WAVE OF HIS HAND IN A GESTURE OF DISGUST. THE AGENT WAS VERY HEAVYSET, WORE THICK GLASSES, AND WAS SLOVELY DRESSED. MAIN EMPHASIS OF PLAY IS THAT THE CONVICTION OF THE ROSENBERGS IS DUE MAINLY TO THE HYSTERIA OF THE PERIOD.

FOR FURTHER INFO OF THE BUREAU, CLEVELAND DIVISION AIRTEL <sup>MEMO</sup> AND LHM DATED APRIL TWO, SIXTYNINE, RELATES THAT MORTON SOBELL APPEARED IN CLEVELAND TO PUBLICIZE THE OPENING OF THE PLAY. SET FORTH IN THAT COMMUNICATION ARE DETAILS CONCERNING SOBELL'S APPEARANCE ON RADIO AND TV SHOWS AND COMMENTS REGARDING THE PLAY. BUFILE ONE ZERO ONE - TWO FOUR EIGHT THREE, NEW YORK FILE ONE HUNDRED  
END PAGE FOUR



PAGE FIVE

195-111

THREE SEVEN ONE FIVE EIGHTS IN HIS APPEARANCES SOBELL'S MAIN  
CONTENTION WAS THAT THE TRIAL WAS NOT REALLY AN ESPIONAGE TRIAL  
BUT WAS A POLITICAL TRIAL AND THE ESPIONAGE ASPECT OF IT MERELY  
SERVED AS A CONVENIENT BACKDROP.

FINANCIAL BACKING FOR THIS PLAY IS UNKNOWN TO  
CLEVELAND DIVISION; HOWEVER, THE CLEVELAND PLAYHOUSE IS ADVERTISED  
AS A RESIDENT PROFESSIONAL THEATRE, WORKING IN AFFILIATION WITH  
ACTORS EQUITY ASSOCIATION, INCORPORATED NOT FOR PROFIT UNDER  
OHIO LAW.

THERE HAS BEEN NO ADVERSE PUBLICITY REGARDING THE  
THEATRE IN THE CLEVELAND AREA AS A RESULT OF THIS PLAY, AND  
CLEVELAND DIVISION HAS NOT RECEIVED ANY CALLS OR NOTED ANY  
COMMENTS INDICATING THE PLAY HAS AROUSED ANY PUBLIC INDIGNATION.  
ORIGINAL PUBLICITY FOR THE PLAY REPORTED THE AUTHOR HAD HOPES IT  
WOULD EVENTUALLY REACH BROADWAY.

END

BJP

FBI WASH DC

F B I

Date: 5-6-69

Transmit the following in \_\_\_\_\_  
(Type in plaintext or code)Via AIRTEL

(Priority)

Mr. Tolson	
Mr. DeLoach	
Mr. Mohr	
Mr. Bishop	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Holmes	
Miss Gandy	

TO: DIRECTOR, FBI

FROM: SAC, CLEVELAND (100-29581) (P)

RE: STAGE PLAY "THE UNITED STATES VS. JULIUS AND ETHEL ROSENBERG" PLAYHOUSE, BROOKS THEATER CLEVELAND, OHIO 3/14/69 - 5/11/69 INFORMATION CONCERNING

Re Cleveland teletype to Director and New York, 4-30-69.

Enclosed for the Bureau is the original and a Xerox copy of a newspaper clipping from the Cleveland "Press" dated 5-3-69, entitled "ROSENBERGS" Due for Revival. Enclosed for the New York Office is a Xerox copy of above mentioned article.

- ② - Bureau (Enc. 2) (RM)
- 2 - New York (Enc. 1) (RM)
- 2 - Cleveland

MPM:ral  
(6)

ENCLOSURE

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 PWT/ace

REC 82

65-58236-2418

17 MAY 7 1969

SEC. SEC.

Approved: CSC/ryr  
Special Agent in Charge

Sent \_\_\_\_\_ M Per \_\_\_\_\_



(Mount Clipping in Space Below)

**Milt Widder****"Rosenbergs"****Due for Revival?**

LOOK FOR the Play House to do a revival of the highly successful play "The U. S. vs. Julius and Ethel Rosenberg" which is being tried out at the small Brooks Theater. The revival probably will be the choice of the theater moguls for its pre-season opening in September. The play, still in manuscript form, ends its surprising run end of next week. It has been playing to SRO houses ever since it opened.

Nearly a dozen producers both from New York and Hollywood have looked the play over in its current run. Many leading out-of-town papers did special stories on the play (including the Chicago Daily News which ordered one from our Tony Mastrolanni). The New York Times reviewed it twice. The Columbia Television Network is considering a "special" on it.

OPERA BUFFS: Those who love the music dramas, as presented in huge Public Hall this week by the Metropolitan, do strange things to satisfy their artistic hunger. . . . Edith Fletcher Rodefled, a former Cleveland singer, commutes here annually from St. Petersburg Beach, Fla. during opera week. . . . A man from Uhrichsville, O., makes an auto round trip nightly of 200 miles to attend. . . . Robert Wilbur, music major at Oberlin, hitch-

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042 pwt/plc

(Indicate page, name of newspaper, city and state.)

A14

THE CLEVELAND  
PRESS

Date: 5/3/69

Edition: Final

Author:

Editor: Thos. L. Boardman

Title:

Character:

or

Classification:

Submitting Office: Cleveland

☐ Being Investigated

65 58234-2418

ENCLOSURE

hikes here every night to act as an usher.

**TOO LATE:** Hamilton County (that's where Cincinnati is) did not have the problems Cuyahoga County voters encountered in getting the piggyback tax issue on the ballot. The precinct and ward issue was raised there before the filing deadline, and the tax opponents were able to enlist the aid of volunteers to insert the ward and precincts aside every signature. Here the petitions were turned in before the question was raised.

**SHORT ONES:** Maxson's Restaurant in the Southgate Shopping Center was bought by Alex Pearl, former manager of Corky and Lenny's (Cedar-Center spot) and Sam Feig, who was a Maxson partner. . . . Three Baldwin-Wallace College aides are leaving end of this term. They are Harold Cole, art instructor, who switches to OSU to study for his Ph.D.; Edith Murray, art teacher, returning to Georgia, and Reuben McDaniel, assistant to the dean, who is leaving for a post at Indiana University. (McDaniel was a one-time Piper basketball star.)

The Cleveland Health Museum on Euclid starts to charge admission Monday: 50 cents for adults; 25 for children over 6. . . . Court and Mary Smith (he's the Central

Press chief) were given a party by their children on their 40th anniversary last night.

**GOOD EXCUSE:** A number of friends of Police Inspector Mike Blackwell, the former chief, have been urging him to run for mayor. However, his proposed candidacy has not been taken seriously by the politically astute. "Iron Mike" is definitely saying "no" to the mayor race. His out: he can't run because he's still a policeman.

*Leonard Ratner, a man of many philanthropies and strong on the national scene, gets the Golden Door Award given annually by the Nationalities Services Center.*

*The presentation will be made to him on May 28 at the Sheraton-Cleveland. The HALO OF THE WEEK to this co-founder of Forest City Enterprises. His charity to many causes in Cleveland and elsewhere often is hidden. He*

*and his brothers built from little into a vast realty and retail empire. An immigrant, he rose to the heights. The award is the third one bestowed in Greater Cleveland. The others who received it are Dr. Bruno Gebhard of the Health Museum and George Szell of the Cleveland Orchestra.*



## Domestic Intelligence Division

## INFORMATIVE NOTE

Date 5-8-69

Attached reports the play "The United States vs Julius and Ethel Rosenberg" which is highly critical of the Government and the trial judge, will probably be revived for the Fall season in the Cleveland Playhouse. Information about play [REDACTED]

[REDACTED] was previously furnished to the Attorney General. No necessity to disseminate this information since it is public source.

JPL:lis

b7c

EX-100-100000-100000  
DATE 8/6/86 BY 3042 pmt/klm  
JPL

United States Court of Appeals

United States Courthouse

Polay Square, New York, 10007

CHAMBERS OF  
IRVING R. KAUFMAN  
CIRCUIT JUDGE

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042 PWT/MS

May 7, 1969

Mr. Tolson	✓
Mr. DeLoach	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

Dear Edgar:

Thank you so much for your letter of May 2, 1969, furnishing me with the background information of the gentleman responsible for writing the play, "The United States v. Julius and Ethel Rosenberg."

I believe you will be interested in seeing a copy of a letter sent by former Federal Judge Simon Rifkind to The New York Times concerning their extensive reporting of this play.

With my gratitude and affection, I am

Sincerely yours,

Irving R. Kaufman  
United States Circuit Judge

Enclosure

REC-113

The Honorable John Edgar Hoover  
Director, Federal Bureau of Investigation  
United States Department of Justice  
Washington, D. C. 20535

MAY 16 1969

ENCLOSURE

56 MAY 23 1969

SOLOTT SECTION



PAUL, WEISS, GOLDBERG & RIFKIND, WHARTON & GARSON  
345 PARK AVENUE  
TELEPHONE (212) 636-8000  
NEW YORK, N. Y. 10022  
CABLE: LONGSIGHT, N. Y.  
TELEX: 12-7831

RANDOLPH E. PAUL 2046-19861  
LOUIS B. WEISS 2027-19801

JOHN F. WHARTON  
ROBERT E. SARUELS  
COUNSEL

May 2, 1969

ARTHUR J. GOLDBERG  
SIMON M. RIFKIND  
LOYD R. GARRISON  
HOWARD A. SEITZ  
ADRIAN W. DEWING  
MORDECAI ROCHLIN  
PAUL J. NEWLON  
JOSEPH S. ISSEMAN  
JAMES B. LEWIS  
THEODORE C. SORENSEN  
MARTIN KLEINBERG  
RICHARD M. PAUL  
NORMAN ZELENSKY  
JOHN E. MASSENGALE  
JAY H. TOPKIS  
EDWARD N. COSTIYAN  
ROBERT M. MONTGOMERY, JR.  
JOHN C. TAYLOR, 3RD  
BERNARD M. GREENE  
ERNEST RUBENSTEIN  
ALLAN B. ECKER  
ALAN N. COHEN  
JAMES L. PURCELL  
ARTHUR KALISH  
DAVID T. WASHBURN  
BERNARD FINKELESTEIN  
ARTHUR L. LIMAN  
RICHARD R. DAVIDSON  
SEYMOUR HERTZ  
WALTER F. LEINHARDT  
GERALD D. STERN  
ANTHONY S. KURLIN  
MARTIN LONDON  
DAVID C. BRODHEAD  
PETER R. WAJE

Mr. John B. Oakes, Editor  
The New York Times  
229 West 43rd Street  
New York, New York

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042PWT/NLC

Dear Sir:

On two successive Sundays, The New York Times reviewed a play entitled, "U. S. Against Julius and Ethel Rosenberg" which had a short run in Cleveland. The first review appeared in the Theatre Section of April 20, under Julius Novick's by-line. The second was published in the News Section of April 27, by Clive Barnes.

This generous allocation of space would evoke no comment from me except for two circumstances.

1. The play does not purport to be a fictionalized production based upon an historical event. It pretends to be a "documentary" presentation of the "truth".

2. Both reporters, as well as the play, present the Rosenbergs as innocent of the crime of which they were convicted. Both reporters thus become more than drama critics. They have ventured into the writing of history. If so, those of us who know something of the judicial process have a right to inquire what credentials either of these writers bears entitling him to express an opinion in a responsible journal on a subject of this importance.

The gravity of the accusation made by both writers has probably escaped their notice, but in fact they have declared that American justice is so treacherous a tool that despite the long and elaborate process of sifting and re-sifting which occurred in the Rosenberg case, despite the earnest efforts of the long array of judges known for their extraordinary devotion to human liberty, it has produced a wrong and wicked result in this case.

56 MAY 23 1969

65-58236-2419  
ENCLOSURE

Mr. John B. Oakes

2

May 2, 1969

Such expressions can only lend fuel to the fires of present day rebellion-by-violence which is afflicting our cities, our universities and other sensitive areas of our society. It constitutes another charge of vicious brutality leveled at a generation at which the present younger set has already learned to look with contempt.

The facts do not support the unwarranted aspersions by these reporters at American justice as it was displayed in the Rosenberg case.

The Rosenbergs were convicted by the unanimous verdict of the jury after a trial which counsel for the defense described as follows:

"I would like to say to the Court on behalf of all defense counsel that we feel that you have treated us with the utmost courtesy, that you have extended to us the privileges that we expect as lawyers, and despite any disagreements we may have had with the Court on questions of law, we feel that the trial has been conducted and we hope we have contributed our share, with that dignity and that decorum that befits an American trial."

After the jury announced its verdict, defense counsel said:

"I want to extend my appreciation to the Court for its courtesies."

And just before sentencing, counsel for the defense said:

"I believe that in this posture of the case, in retrospect, we can all say that we attempted to have this case tried as we expect criminal cases to be tried in this country; we tried to keep out extraneous issues; we tried to conduct ourselves as lawyers, and I know that the Court conducted itself as an American judge."

The presiding Judge to whom these remarks were addressed was Judge Irving R. Kaufman whose performance was so highly regarded by his superiors that he was thereafter recommended for promotion to the Court of Appeals by none other than Chief Judge Learned Hand. After the most thorough investigation, President Kennedy named him to this high Court and the Senate confirmed.

Mr. John B. Oakes

3

May 2, 1969

His opinions have revealed a special sensitivity to the demands of conscience, the requirements of due process and the sanctity of human dignity.

After conviction, the case was reviewed and the judgment was affirmed by a Court of Appeals which consisted of Judges Swan, Chase and Frank. How they approached their task was revealed by Judge Jerome Frank as follows:

"Since two of the defendants must be put to death if the judgments stand, it goes without saying that we have scrutinized the record with extraordinary care to see whether it contains any of the errors asserted on this appeal."

Anyone who knew Judge Jerome Frank would state under oath that he would never allow a conviction to stand in the face of doubt on the issue of guilt. The case was thereafter considered by the Supreme Court of the United States, between 1951 and 1953, on at least seven occasions, some of them quite extraordinary occasions. The technicalities were laid aside. Mr. Justice Clarke explained that since human lives were at stake "we need not turn this decision on fine points of procedure or a party's technical standing to claim relief." And he added, "each of the Justices has given the most painstaking consideration to the case."

Most recently, in 1967, Judge Edward Weinfeld had occasion to review the trial in connection with Sobell's application. Anyone who knows the courts at all knows what a painstaking, faithful and fearless judge is Judge Weinfeld. He found no warrant for the suggestion that the defendants were innocent. He declared:

"No act or conduct on part of the government deprived him of a fundamentally fair trial."

I should hate to believe Mr. Novick's statement that it is part of the received tradition of liberals that the Rosenbergs were innocent. It would not do credit to their intelligence or judgment. Memory fades as the years roll by, but I am prepared to challenge the assertion that liberals generally held so misguided a view.

The law is our last remaining anchor in this troubled era. If that goes, if faith in the processes of law is eroded, we shall have no shelter against the brutality and the violence which have become the instruments of the present day so-called reform. We shall then each hide in our own separate burrow, in a jungle where no one is free and no one is safe.

Yours truly,

*Simon H. Rifkind*

UNITED STATES GOVERNMENT

# Memorandum

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

TO : Mr. W. C. Sullivan *WCS*

DATE: May 19, 1969

FROM : W. A. Branigan *WAB*

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - RUSSIA

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE *4/6/86* BY *3042 PWT/ave*  
*Brooklyn*

Memorandum reports that "New York Times" for May 18, 1969, printed excised version of "Letter to Editor" written by former Judge Simon Rifkind critical of articles appearing in the paper indicating a belief in the innocence of the Rosenbergs.

On April 29, 1969, Judge Irving Kaufman, trial judge in the Rosenberg case, called the Director to express alarm at the fact that the "New York Times" reviewed the play entitled "The U. S. Vs. Julius and Ethel Rosenberg" two weeks in a row. The play ran in Cleveland from March 14 to May 11, 1969, and was critical of the handling of the Rosenberg case by the Government. Judge Kaufman sent the Director a copy of "Letter to Editor" written by former District Judge Simon Rifkind pointing out the extremely fair handling of the Rosenberg case and expressing surprise that the "New York Times" would print two articles expressing a belief in the innocence of the Rosenbergs and the opinion that they were wrongly convicted.

The letter of Judge Rifkind was printed in the "New York Times" for Sunday, May 18, 1969. A review of the printed letter shows that the paper omitted quotes of the defense counsel in which he said the trial was fair. It also eliminated several paragraphs which contained quotes from District Court, Circuit Court of Appeals and U. S. Supreme Court judges in various proceedings in the case stating that the trial was fair. This excision has a tendency to weaken the impact of the letter.

ACTION:

For information. A copy of the letter which appeared in the newspaper is attached.

Enclosure

65-58236

JPL:ted (6) *ted*

- 1 - Mr. C.D. DeLoach
- 1 - Mr. T.E. Bishop
- 1 - Mr. W.C. Sullivan
- 1 - Mr. W.A. Branigan
- 1 - Mr. J.P. Lee

56 MAY 28 1969

REC-24

65-58236-2420

5 MAY 20 1969

*for copy ✓*  
*IN 101-2423*

XEROX  
MAY 21 1969

*NR*  
SUBV-SECTION



Tolson \_\_\_\_\_  
 DeLoach \_\_\_\_\_  
 Mohr \_\_\_\_\_  
 Bishop \_\_\_\_\_  
 Casper \_\_\_\_\_  
 Callahan \_\_\_\_\_  
 Conrad \_\_\_\_\_  
 Felt \_\_\_\_\_  
 Gale \_\_\_\_\_  
 Rosen \_\_\_\_\_  
 Sullivan \_\_\_\_\_  
 Tavel \_\_\_\_\_  
 Trotter \_\_\_\_\_  
 Tele. Room \_\_\_\_\_  
 Holmes \_\_\_\_\_  
 Gandy \_\_\_\_\_

## Guilt of Rosenbergs

To the Editor:

On two successive Sundays, The Times reviewed a play entitled, "U.S. Against Julius and Ethel Rosenberg" which had a short run in Cleveland. The first review appeared in the Arts and Leisure Section of April 20, under Julius Novick's by-line. The second was published in the news section of April 27, by Clive Barnes.

This generous allocation of space would evoke no comment from me except for two circumstances.

The play does not purport to be a fictionalized production based upon an historical event. It pretends to be a "documentary" presentation of the "truth."

The play presents the Rosenbergs as innocent of the crime of which they were convicted. Mr. Novick wrote that although he was "ready to believe that the Rosenbergs were innocent," he found the play "tendentious." Mr. Barnes, on whether the Rosenbergs were innocent, wrote, "Perhaps, I still believe so." Both thus become more than drama critics. They have ventured into the writing of history. If so, those of us who know something of the judicial process have a right to inquire what credentials either of these writers bears entitling him to express an opinion in a responsible journal on a subject of this importance.

The gravity of the accusation made by both writers has probably escaped their notice, but in fact they have declared that American justice is so treacherous a tool that despite the long and elaborate process of sifting and resifting which occurred in the Rosenberg case, despite the earnest efforts of the long array of judges known for their extraordinary devotion to human liberty, it has produced a wrong and wicked result in this case.

Such expressions can only lend fuel to the fires of present day rebellion by violence which is afflicting our cities, our universities and other sensitive areas of our society. It constitutes another charge of vicious brutality leveled at a generation at which the present younger set has already learned to look with contempt.

The facts do not support the unwarranted aspersions by these critics on American justice as it was displayed in the Rosenberg case.

The Rosenbergs were convicted by the unanimous verdict of the jury at a trial in which counsel for the defense, on three occasions, before verdict, after verdict and at sentence, expressed to Judge Irving R. Kaufman, who presided, warm appreciation for the manner in which the trial was conducted. He said, "The Court conducted itself as an American Judge."

I should hate to believe Mr. Novick's statement that it is part of the received tradition of liberals that the Rosenbergs were innocent. It would not do credit to their intelligence or judgment. Memory fades as the years roll by, but I am prepared to challenge the assertion that liberals generally held so misguided a view.

The law is our last remaining anchor in this troubled era. If that goes, if faith in the processes of law is eroded, we shall have no shelter against the brutality and the violence which have become the instruments of the present day so-called reform. We shall then each hide in our own separate burrow, in a jungle where no one is free and no one is safe.

SIMON H. RIFKIND  
 New York, May 2, 1969

The Washington Post \_\_\_\_\_  
 Times Herald \_\_\_\_\_  
 The Washington Daily News \_\_\_\_\_  
 The Evening Star (Washington) \_\_\_\_\_  
 The Sunday Star (Washington) \_\_\_\_\_  
 Daily News (New York) \_\_\_\_\_  
 Sunday News (New York) \_\_\_\_\_  
 New York Post \_\_\_\_\_  
 The New York Times \_\_\_\_\_  
 The Sun (Baltimore) \_\_\_\_\_  
 The Daily World \_\_\_\_\_  
 The New Leader \_\_\_\_\_  
 The Wall Street Journal \_\_\_\_\_  
 The National Observer \_\_\_\_\_  
 People's World \_\_\_\_\_  
 Examiner (Washington) \_\_\_\_\_

ALL INFORMATION CONTAINED  
 HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042 PWT/NLC

MAY 21 1969

ENCLOSURE 65-58236-2420

UNITED STATES GOVERNMENT

# Memorandum

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan init  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

TO : Mr. Tavel *Sten*

FROM : J. W. Marshall

DATE: 6-24-69

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - R.

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042 pwt/nle

Bulky Exhibit File Number: 65-58236-415

We are in the process of reviewing all bulky exhibits in order that we may dispose of those which serve no further purpose. Inasmuch as many of the bulky exhibits pertain to inactive cases and are occupying badly needed space, it is requested that the appropriate substantive supervisor review the above-listed bulky exhibit and render a decision as to its retention or disposition. A notation as to the decision reached may be placed on this memorandum. The memorandum should be returned to the Filing Unit of the Records Branch, Room 1116, Identification Building, for filing in the case file.

## RECOMMENDATION:

That captioned bulky exhibit be reviewed and a decision rendered as to the retention or disposition of the material.

LWB:csa

☒ Retain ☐ Destroy ☐ Other Disposition \_\_\_\_\_

Reason for Decision POSSIBLE USE IN ADDITIONAL COURT

ACTION RE: CASE

Signature of Reviewing Supervisor \_\_\_\_\_

NOT RECORDED

186 JUN 26 1969

78 JUN 26 1969

4-376

UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI

DATE: 6/18/69

FROM : SAC, CLEVELAND (100-29581) (C)

SUBJECT: STAGE PLAY "THE UNITED STATES VS.  
JULIUS AND ETHEL ROSENBERG"  
PLAYHOUSE, BROOKS THEATER  
CLEVELAND, OHIO  
3/14/69 - 5/11/69  
INFORMATION CONCERNING

Re Cleveland teletype to Bureau, 4/30/69, and  
Cleveland airtel to Bureau, 5/6/69.

Captioned stage play, which was playing at the Brooks  
Theater of the Cleveland Playhouse, closed as of 5/11/69.  
Since date of referenced communications to the Bureau, the  
Cleveland Division has received no additional information  
regarding captioned play. Consequently, this case is being  
closed.

2-Bureau (RM)  
1-Cleveland

MPM/slk  
(3)

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 pwt/Ne

REC-115

65-58236-2421

2 JUN 19 1969

INT. SEC.



5010-108-01

Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI

DATE: 8/14/69

FROM : SAC, LOS ANGELES (94-NEW)(DEAD)

ATTN: CRIME RECORDS

SUBJECT: "OPEN QUESTION" - proposed film based on the trial of JULIUS and ETHEL ROSENBERG; production scheduled for June 1970, OTTO PREMINGER, Producer  
RESEARCH MATTER

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 PWT/NLC

Enclosed for the Bureau are three copies of an article which appeared in the "Hollywood Reporter", Hollywood, California, 7/31/69, under a Boston July 30, (1969) dateline, concerning captioned matter.

It was noted that the article mentioned that PREMINGER had acquired the rights to several books about the case.

It has been noted that DONALD MARTIN FREED [REDACTED]

[REDACTED] has written a play entitled "The U.S. Versus JULIUS and ETHEL ROSENBERG". A presentation of this play was made in Cleveland, Ohio from March to May 1969 and preparation being made for a run of the play in New York City.

[REDACTED] b7c  
There is no known interest of PREMINGER in FREED's play; however, in view of the subject matter, it is being reported for possible future pertinence.

- ③ - Bureau (Encs. 3)(RM)
- 2 - Los Angeles
- (1 - [REDACTED]) (Info)

LEW/yfs  
(5)

65-58236  
NOT RECORDED

51 SEP 9 1969

ORIGINAL FILED IN 100-432481-8



(Mount Clipping in Space Below)

## Prem To Biopic The Rosenbergs, Executed Spies

Boston, July 30—Otto Preminger, now shooting "Tell Me That You Love Me, Junie Moon" in and around Boston, next plans to biopic Julius and Ethel Rosenberg.

With working title of "Open Question," pic will be based on trial of Rosenbergs, convicted in 1953 of conspiring to give top-secret atomic-bomb info to Soviet. They were only American citizens ever put to death on such an espionage charge.

Preminger, working on treatment based on trial records, is also acquiring rights to several books about the case. Production is scheduled for June, 1970.

(Indicate page, name of newspaper, city and state.)

"Hollywood  
Page 1 Reporter"  
Hollywood, Calif.

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/16/86 BY 3042 PWT/NLE

Date: 7/31/69  
Edition: Thursday  
Author:  
Editor: James Powers  
Title: "Open Question",  
film based on trial of  
Julius & Ethel Rosenberg  
Character:  
or RESEARCH MATTER  
Classification:  
Submitting Office: Los Angeles  
☐ Being Investigated

ENCLOSURE

65-58236-

# Memorandum

Mr. Tolson  
Mr. DeLoach  
Mr. Mohr  
Mr. Bishop  
Mr. Casper  
Mr. Callahan  
Mr. Conrad  
Mr. Felt  
Mr. Gale  
Mr. Rosen  
Mr. Sullivan  
Mr. Tavel  
Mr. Soyars  
Tele. Room  
Mr. Holmes  
Gandy

TO : Mr. Bishop

DATE: 11-13-69

FROM : M. A. Jones

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042 pwt/nk

SUBJECT: "OPEN QUESTION"

FILM BASED ON TRIAL OF JULIUS AND ETHEL ROSENBERG BEING PRODUCED BY OTTO PREMINGER

Los Angeles has advised that when Judge Irving R. Kaufman, who presided at the trial of the Rosenbergs, and who is personally known to the Director, was in Los Angeles last summer, he expressed concern that Preminger had undertaken production of captioned film. Kaufman opined that perhaps the best way to control Preminger would be through his financial sources.

A source at Paramount Pictures, Hollywood, advised that Preminger produces his pictures with financing provided by Paramount and it was suggested that Martin Davis, Vice President of Paramount in New York City, would probably be the individual closest to the financing situation. Los Angeles furnished this information in the event the Bureau desired to contact Davis and solicit his cooperation.

Davis is not identifiable in Bufiles and he is unknown at the New York Office. It is noted that while we have had generally favorable relations with Paramount, such has not been the case insofar as Preminger is concerned. In April, 1968, we requested him to remove unfavorable references to the FBI appearing in one of his pictures, "Skidoo." He declined to do so and indicated he would welcome a court test of Public Law 670. It was deemed inadvisable to pursue this matter further because to do so would insure the box office success of Preminger's film and might cause a renewal of charges that the FBI was trying to exert undue control on Hollywood films.

## OBSERVATION:

Preminger, of course, is a leading figure at Paramount and undoubtedly any inquiries by the Bureau would come to his attention. There is a very definite possibility of embarrassment to the Bureau here and, consequently, it is felt that we should pursue this matter no further but that we should instruct New York and Los Angeles to remain alert to additional developments in connection with the production of this film.

Enclosure 11-13-69

- 1 - Mr. DeLoach - Enclosure
- 1 - Mr. Bishop - Enclosure
- 1 - Mr. Sullivan - Enclosure
- 1 - M. A. Jones - Enclosure

NOT RECORDED

CONTINUED - OVER

46 NOV 20 1969

2 NOV 19 1969

CJH:gms (7)

ORIGINAL FILED 100-431-481

M. A. Jones to Bishop memo  
RE: "OPEN QUESTION"

RECOMMENDATION:

That the attached letter in line with the foregoing be sent to  
Los Angeles and New York.

*QAC*

*P*

✓

A

*OK.  
A*

*TSB*



SAC, New York (65-15348)

2/6/70

Director, FBI (65-58236)

1 - Mr. Lee

**JULIUS ROSENBERG**  
**ESP - R**

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 pwt/sec

There is attached a Xerox of an article which appeared in the New York Times for 1/29/70, which reports that a play entitled "Inquest" will open on Broadway on 4/16/70. The article pointed out that this play is a rewritten version of the play entitled "The United States Vs. Julius and Ethel Rosenberg." The play, under that title, was presented in Cleveland from 3/14 through 5/11/69 and was highly critical of the Government's investigation and trial of Julius and Ethel Rosenberg. The article points out that the play has been completely rewritten to focus on the political climate of the 1950's.

You should be alert to obtain any additional information concerning the plans for this play, if same becomes available before it opens. When the play opens or if it becomes available before that date, you should determine the identities of the producers, director and principal actors in the play. You should arrange to have an Agent attend the play and submit in LHM form a resume of the play, particularly as it concerns the FBI, and include in the memorandum any information in your files concerning the above-mentioned persons connected with it.

Enclosure

JPL:ted  
(4)

NOTE:

Julius and Ethel Rosenberg were convicted of conspiracy to commit espionage against the U. S. and were convicted. In March of 1969 a play was presented in the CV Playhouse, which was extremely critical of the Government's handling of the Rosenberg case and, at that time, Irving R. Kaufman, trial judge, contacted the Director and pointed out that the NY Times had given this play a favorable review on 2 successive Sundays. We obtained background information concerning the play and the persons connected with it.

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# Rosenberg Trial Drama Due in April

By LOUIS CALTA

"Inquest," a new version of the play by Donald Freed about the Rosenberg trial in the nineteen-fifties, when the couple were charged with conspiracy to commit espionage, found guilty and executed, will be brought to Broadway on April 16.

The play was first presented a year ago at the Cleveland Play House under the title, "The United States vs. Julius and Ethel Rosenberg." It generated such a demand for tickets that its two-week run was extended to nine weeks.

But Lee Guber, co-producer of the venture with Shelly Gross, said yesterday that the play had been completely rewritten to focus on the political climate of the nineteen-fifties and its close resemblance to "many of the events unfolding today." The original work was based entirely on the actual trial transcript.

"It's been expanded dramatically and represents more of the writer's conception of the period, rather than being a documentary treatment of the trial," Mr. Guber explained.

Alan Schneider has been engaged to direct the two-act play. Michael Kahn, originally announced for the assignment, has had to withdraw because of a long-standing commitment to the American Shakespeare Festival.

"Inquest" will have "an all-star cast," including Larry Blyden, Lee Grant and George Grizzard. Ken Isaacs, designer and inventor of the TV "Knowledge Box," has been commissioned to create "a theatrical time chamber of the nineteen-fifties" for the production. Karl J. Eigsti will design the Broadway show. The theater is to be announced soon.

## 'Slaveship' Overheated

The cast of LeRoi Jone's "Slaveship" complained last week of insufficient heating. But a fire that started in the theater's boiler room early yesterday morning proved hot enough to shut down the play indefinitely.

The one-alarm fire began, a theater spokesman said, at approximately 10:34 A.M., in the basement of the Theater in the Church at the Washington Square Methodist Church, 137 West Fourth

Street. The building was said to be unsafe for further performances.

Oliver Rea, who is presenting the nonprofit production, is seeking other facilities. Last Friday, members of the company walked off-stage after informing the audience that conditions at the theater were too similar to a "real slaveship." Other subjects for complaint, in addition to the paucity of heat, were crowded dressing rooms, unsuitable bathroom facilities and lack of warm water. After being assured by the management that the grievances would be corrected, the cast resumed performances Tuesday night.

## War, Comedy and Music

Phil Bruns and Jess Richards have been signed for leading roles in "Blood Red Roses," a new play by John Levin about the comedy of war. Seymour Vall will present the play with songs off Broadway in March with Alan Schneider directing. Michael Valenti has composed the music and Mr. Levin has written the lyrics. Ed Wittstein will create the sets.

DeLoach \_\_\_\_\_  
Walters \_\_\_\_\_  
Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Soyars \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

W. A. BRANIGAN

*[Handwritten signature]*

The Washington Post \_\_\_\_\_  
Times Herald \_\_\_\_\_  
The Washington Daily News \_\_\_\_\_  
The Evening Star (Washington) \_\_\_\_\_  
The Sunday Star (Washington) \_\_\_\_\_  
Daily News (New York) \_\_\_\_\_  
Sunday News (New York) \_\_\_\_\_  
New York Post \_\_\_\_\_  
The New York Times *p 30* \_\_\_\_\_  
The Sun (Baltimore) \_\_\_\_\_  
The Daily World \_\_\_\_\_  
The New Leader \_\_\_\_\_  
The Wall Street Journal \_\_\_\_\_  
The National Observer \_\_\_\_\_  
People's World \_\_\_\_\_  
Examiner (Washington) \_\_\_\_\_

Date *1-29-70*

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE *8/6/86* BY *3042 JMT/MLC*

*65-58236-2422*

ENCLOSURE

*65-58236*

*(copy) 9/1/70  
1/1/70  
1/1/70*

UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI (65-58236)

DATE: 2/13/70

FROM : *[Signature]* NEW YORK (65-15348)

SUBJECT: JULIUS ROSENBERG;  
ESPIONAGE - R

*8/6/86 3042 pwt/llc*

Rebulet 2/6/70.

*[Redacted]* co-author of the play *b7c b7D*  
and *[Redacted]* of  
the NYO, advised that the rehearsal for the play  
entitled "Inquest" is scheduled to begin on 3/2/70  
at the Music Box Theatre. He stated that the director  
of the play is ALLAN SCHNEIDER. The sets will be  
gotten up by KARL J. EIGSTI. The cast will be made  
up of LARRY BLYDEN, LEE GRANT, GEORGE GRIZZARD and  
RIP TORN. It is rumored that ANNE JACKSON may also be  
a member of the cast. It will be recalled that ANNE  
JACKSON is the wife of ELI WALLACH and both have  
appeared in the movies on occasion. The producers of  
the play are LEE GUBER and SHELLEY GROSS, 40 West  
55th Street, NYC.

Mr. *[Redacted]* sent for the script of the play  
but they sent him the old script from the play as it  
was depicted in Cleveland. Mr. *[Redacted]* did not know  
that there was a completely revised new script and  
advised that he would attempt to obtain it, but felt  
that it would be a little "sticky" if he called for  
the revised script at this time. He said that unless  
the old script was completely revised the play would be  
a flop. *b7c b7D*

Mr. *[Redacted]* stated that the play should be  
ready for the stage in April and would be scheduled to  
open about the middle of April, 1970 after about one  
week of previews. *b7c b7D*

Discreet arrangements have been made for an  
Agent to see the play on the first night of the preview.  
If Mr. *[Redacted]* is successful in obtaining a copy of  
the script, it will be forwarded to the Bureau. If not,  
a resume will be submitted by the Agent who attends  
the play as instructed in referenced letter. *b7c b7D*

2 - Bureau  
1 - New York (65-15348)

JFM:DJE/kgd  
55 FEB 25 1970

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65-58236-2423



UNITED STATES GOVERNMENT

# Memorandum

Tolson \_\_\_\_\_  
DeLoach \_\_\_\_\_  
Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Trotter \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

1 - Mr. C. D. DeLoach  
1 - Mr. T. E. Bishop

TO : Mr. W. C. Sullivan

DATE: 2/24/70

FROM : W. A. Branigan

1 - Mr. W. C. Sullivan  
1 - Mr. W. A. Branigan  
1 - Mr. J. P. Lee

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - RUSSIA

8/6/86 3042PWT/NLC

This memorandum reports receipt of the script of a play entitled "Inquest" which is highly critical of the handling by the U. S. Government of the case against Julius and Ethel Rosenberg, executed Soviet agents, which is scheduled to open in New York City in mid April.

From March 14 until May 11, 1969, a play entitled "The United States vs. Julius and Ethel Rosenberg" ran in Cleveland, Ohio. Judge Irving Kaufman, trial judge in the Rosenberg case, contacted the Director on April 29, 1969, and noted that "The New York Times" had reviewed this play on successive Sundays which was very unusual. We had an Agent observe the play and furnish Judge Kaufman and the Attorney General with a brief summary of the play [REDACTED]

The play has been rewritten and is scheduled to open on Broadway in mid April under the title "Inquest." The New York Office furnished a copy of the script. A review shows it contains the same biased approach to the case claiming the conviction of the Rosenbergs was due mainly to the hysteria of the period (1951), the pro-Government leanings of the Judge and the FBI efforts to persuade witnesses to lie. The script indicates a system of two stages; one using some of the actual testimony at the trial and the other portraying what the author feels is the true background of the testimony. In addition, a movie screen is used to show actual pictures.

In several instances the voice of the Director is portrayed making statements about communism and repeating on several occasions that the unknown man who stole the atom bomb must be found. This apparently is a variation of a statement

REC-26 65-58236-2424

65-58236

JPL:sef/kle  
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15 MAR 2 1970


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XEROX  
MAR 4 1970

UNRECORDED COPY FILED IN

Memorandum to Mr. W. C. Sullivan  
RE: JULIUS ROSENBERG  
65-58236

made in "The FBI Story" by Donald Whitehead that when the Director learned of the theft of the secret of the atom bomb he said "find the thieves." The repeated use of this sentence tends to support the impression the author is trying to create that the case was deliberately manufactured.



RECOMMENDATION:

This matter will be followed closely.

*WCS* ✓ *WBS* *AS*

*APL*

UNITED STATES

INT

# Memorandum

TO : DIRECTOR, FBI (65-58236)

DATE: 2/17/70

FROM : *BT* SAC, NEW YORK (65-15348)

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - R

ReNYlet 2/13/70.

*[Redacted]* made available on 2/12/70 a copy of the script of the play entitled "Inquest". A Xerox copy of the script is enclosed herewith. *b7c b7D*

Mr. *[Redacted]* requested that his furnishing of the script to the FBI be held in the strictest confidence. *b7c b7D*

A Special Agent of the NYO will attend the play as instructed by the Bureau after which the Bureau will be advised.

ENCLOSURE

2-Bureau (Enc. 1) (RM)  
1-New York

VT:hmf  
(4)

REC-26 65-58236-2425

15 MAR 9 1970

SOVIET SECTION



173  
MAR 12 1970

U.S. Savings Bonds Regularly on the Payroll Savings Plan

INQUEST

by

Donald Freed

Winner of the JOHN LARKIN AWARD

ALL INFORMATION CONTAINED

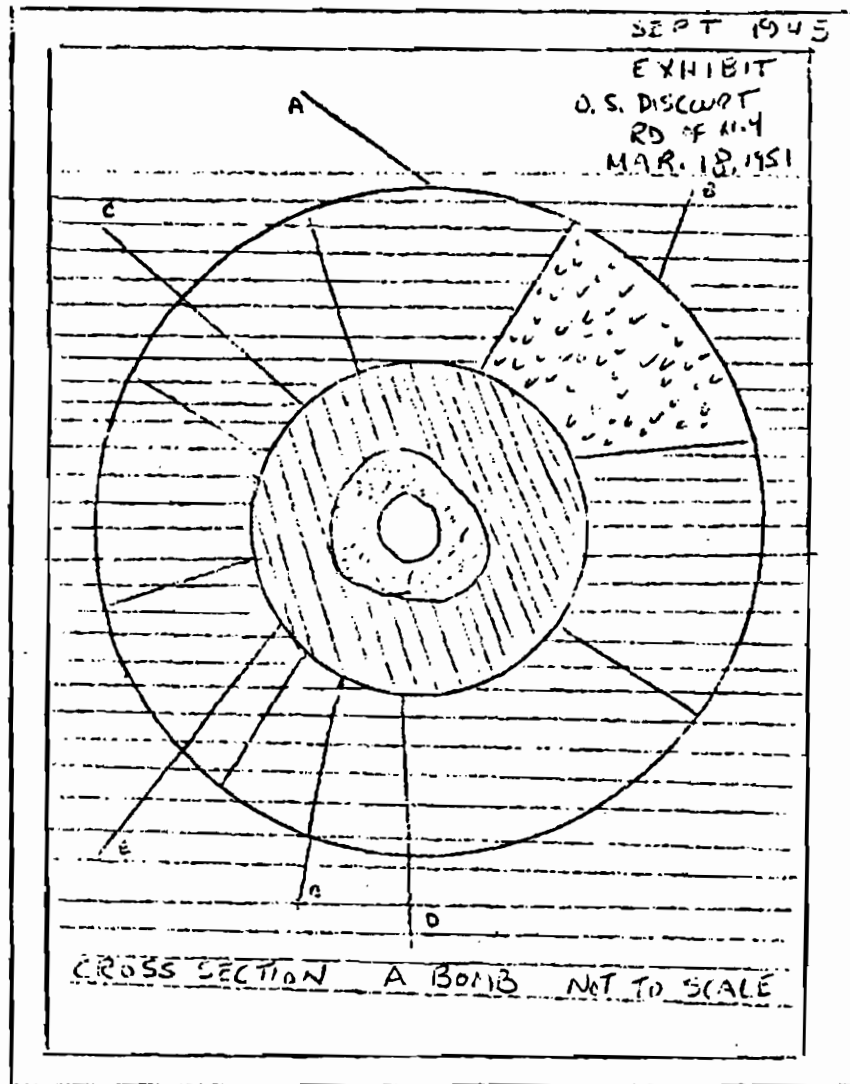
8/6/86 3042 PWT/NLC

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Lee Guber and Shelly Gross  
171 West 57th Street  
New York, N.Y. 10019  
LT 1-3250

65-58236-2425  
ENCLOSURE





(Government Exhibit 8)  
THE GREENGLASS "ATOMIC BOMB" SKETCH

READER'S NOTE:

This is the acting version of the script. Mise en Scene is indicated only crudely. In preparation is a full description and analysis of Ken Isaacs' "Knowledge Box" concept which lies behind the entire setting or, in this case, environment of the production.

D. F.

PROLOGUE

The theatre slowly goes dark. We hear the dim hum of the "music" of the age of atoms: A distant "red alert" wail. Over all speakers we hear the voice of the CHORUS.

## CHORUS

August, 1945: -- An Atom is split over Asia.

June, 1953: -- Two Americans are charged with the greatest crime in history: The stealing of the secret of the atom bomb to give to a foreign power. -- For this crime they are executed by their fellow citizens.

(The theatre is dark. On opposite corners, in tight spotlight, stand JULIUS and ETHEL ROSENBERG, respectively)

## JULIUS ROSENBERG

My dearest love Ethel, the day getting shorter and the approach of winter has its dimming effect on us who are isolated from the world we love. I can only take comfort in my love for you and I hope that as time passes my faith in the American people and American justice will be reaffirmed --

## ETHEL ROSENBERG

There has been a fine, intermittent rain all afternoon. Every so often the rain lets up and I go over to a crevice in the concrete, filled with earth, where the sun's rays barely penetrate --

## JULIUS ROSENBERG

It is now Thursday morning June 11th as I finish this letter and our date is set for next week. Will the people deliver us or will they let us go down to our doom?

## ETHEL ROSENBERG

In this earth an apple seed which I planted, and have watered patiently, is bravely sprouting. All my love, darling. Your own, Ethel.

(Their lips continue to move but the sound is out. Faintly and sharply we hear the ticking of a geiger-counter from sources all over the theatre. The ticks become reports. The atom bomb

explodes! The "time capsule" goes into action. We see the mushroom clouds, the contorted faces, the mountains of rubble, headlines in ten languages, wave after wave of incredible human suffering and destruction. The shock waves of sound reverberate together with sirens, screams, moans. At the zenith the fire storm races across the screen. Silence. Then we hear, in the darkness, the CHORUS as the Gods of the Twentieth Century -- MARX, FREUD, NIETZSCHE -- appear and disappear into darkness. The distant "music" continues. The "red alert" wail rises and falls behind the oracles. The GODS appear hypnotically)

ETHEL ROSENBERG (Continued)

(In darkness)

Freud, have mercy on us.

FREUD

I have been fated to disturb the sleep of the world.

CHORUS

(In darkness)

Nietzsche, have mercy on us.

NIETZSCHE

The better the state is established, the fainter is humanity. To make the individual uncomfortable, that is my task.

CHORUS

Marx, have mercy on us.

MARX.

There is a spectre haunting Europe -- the spectre of Communism.

CHORUS

(In darkness)

Freud, have mercy on us.

FREUD

Men have brought their powers of subduing the forces of nature to such a pitch that by using them they could now very easily exterminate one another to the last man. They know this -- hence arises their current unrest, their dejection, their mood of apprehension.



## CHORUS

(In darkness)

Nietzsche, have mercy on us.

## NIETZSCHE

We live in a period of atoms and atomic chaos, and that terrible apparition -- the Nation State.

## CHORUS

(In darkness)

Marx, have mercy on us.

## MARX

If we set out to discover the impelling forces which stand behind historical figures, and constitute the true final impulses of history, we cannot consider so much the motives of single individuals, as those which set in motion great masses and entire nations.

(In slow motion, the atom bomb media resumes. Through the flames, the time chamber of the 1950's begins to bleed into visibility. First comes the popular cultural axis: early television laugh tracks vie with the cries of the bomb victims; a song like Cry cancelling the sirens; sports heroes; the big mouths of expensive cars and Milton Berle and Walter Winchell, etc. Next comes the political axis: the brutal comedy routine shares space with Joseph McCarthy; the political imagery of the American Cold War is established before the last layers of media -- the "Atom Spy Ring" case, itself -- is firmly imprinted. A dating process is evolved from the rash of masthead headlines. The fall-out of sights and sounds slows and drops until only frozen images remain on the various screens. MORTON SOBELL appears)

## MORTON SOBELL

My name is Morton Sobell. On April 5, 1951, together with Julius and Ethel Rosenberg, I was convicted of "conspiracy to commit espionage." I was sentenced to a prison term of thirty years. Julius and Ethel Rosenberg were executed on Friday, June 19, 1953.

THE SCREEN  
EVERY WORD YOU WILL HEAR OR SEE ON THIS STAGE IS A DOCUMENTED. QUOTATION OR RECONSTRUCTION.

(A J. Edgar Hoover chamber begins)

VOICE OF J. EDGAR HOOVER

The twentieth century has witnessed the intrusion into its body fabric of a highly malignant cancer -- a cancer which threatens to destroy Judaic-Christian civilization. One-fourth of the world's land surface has been seared and blackened by this cancer, while one out of every three human beings is caught in its tentacles. In the final analysis, the Communist world view must be met and defeated by the Christian world view.

THE SCREEN

(The head of Klaus Fuchs covers the screen. Headlines tell the story of his arrest. On one screen the diagram of the "Spy Ring" begins. This is a cancer-like network. The "Communist Cancer" of the Hoover world-view is in the paranoid style)

VOICE OF KLAUS FUCHS

There are other crimes which I have committed other than the ones with which I'm charged. When I asked my counsel to put certain facts before you, I did so in order to atone for these crimes. They are not crimes in the eyes of the law.

(Fuchs' head moves into place, in miniature, in the "Spy Ring")

VOICE OF J. EDGAR HOOVER

In all the history of the F.B.I., there never was a more important problem than this one, never another case where we felt under such pressure. The unknown man simply had to be found.

THE SCREEN

(The screens are covered by a retrospective of Albert Einstein)

MORTON SOBELL

"From the viewpoint of restoring sanity to our political climate, one must not let this case rest," said Albert Einstein. And Supreme Court Justice William O. Douglas, who was later to grant a temporary stay of execution to the Rosenbergs, said, "Fear has mounted -- fear of losing one's

## MORTON SOBELL (Continued)

job, fear of being investigated, fear of being pilloried. This fear has driven many thoughtful people to despair." Gradually, the credibility threshold of Americans was lowered to the point where large numbers of people seemed able to accept any allegation no matter how fantastic and unsubstantiated it might be. At times, the real world and the comic strip world merged as headlines. Stories were told of stolen "secret formulas" and an overheard conversation in a fish grotto. The latest episodes of the "weakest link," the "spy queen" or "Scientist X." Step by step, the ability of Americans to deal rationally and wisely with the terrible problems posed by atomic weapons was inexorably diminished.

(Comics, cartoons and science fiction graphics create a fearful Bosch-like atmosphere)

Dr. Edward U. Condon, director of the National Bureau of Standards, had said as early as 1946 that: "The laws of Nature, some seem to think, are ours exclusively, and that we can keep others from learning by locking up what we have learned in the laboratory." Then he made the extraordinary prediction: "It is sinister indeed how one evil step leads to another. Having created an air of suspicion and mistrust, there will be persons among us who think other nations can know nothing except what is learned by espionage." The twentieth century had caught up to America: The battle between science and magic was joined. On June 16, 1950, David Greenglass was arrested in New York City for conspiracy to commit espionage.

## THE SCREEN

(Film of DAVID GREENGLASS being taken into custody. Headlines tell the story of the Ring. The spy diagram grows over the ROSENBERGS' "life")

## MORTON SOBELL

Greenglass named as his co-conspirators his sister, Ethel Rosenberg, and her husband Julius Rosenberg. These three, myself, and others were charged with being the "Spy Ring" responsible for the Soviet Union's possession of the atom bomb. David Greenglass confessed to this charge, Julius and Ethel Rosenberg did not.

(Here begins the personal time chamber of ETHEL and JULIUS ROSENBERG. The slate is wiped clean and their story begins.

Their lives, their family, children, friends; childhood and youth; schools and synagogues and all the banal imagery and music of everyday life. This capsule, like all the others, will lead, at last, to the case, the courtroom)

VOICE OF J. EDGAR HOOVER

Communism represents a new age of barbarism, which is repealing the centuries of progress of Western man toward tolerance, understanding, and human brotherhood. There never was a more important problem, than this one. The unknown man simply had to be found.

THE SCREEN

(The head of Joseph McCarthy covers the screen)

VOICE OF JOSEPH McCARTHY

I have here in my hand a list of two hundred and five that were known to the Secretary of State as being members of the Communist Party.

(The ROSENBERGS' personal time chamber resumes. There are encroaching abstractions now from the earlier cultural and political axes. The little family is being invaded by the world)

THE SCREEN

(Film of Harry Gold being taken into custody. Headlines give information. The diagram of the "Ring" expands, including Gold's head)

THE SCREEN

NEW YORK TIMES

PHILADELPHIA CHEMIST, HARRY GOLD, NAMED BY THE F.B.I. AS KLAUS FUCHS' AMERICAN CONTACT IN RUSSIAN SPY RING.

THE SCREEN

(Repeats picture of Joseph McCarthy)

VOICE OF JOSEPH McCARTHY

Now I want to tell the Secretary of State this: If he wants to call me tonight in Salt Lake City at the Utah Hotel, I will be glad to give him the names of those 57 card-carrying Communists.



(The ROSENBERG time axis builds  
and integrates)

VOICE OF J. EDGAR HOOVER

Communist man is a brute, ideologically trained. He is immune to the emotions of pity, sorrow or remorse. He is truly an alarming monster, human in physical form, but in practice a cynically godless and immoral machine. The unknown man simply had to be found. The secret of the atomic bomb has been stolen. Find the thieves!

THE SCREEN

(Films of JULIUS and ETHEL ROSENBERG being arrested. Headline for arrest of ROSENBERGS appears on the screen:

NEW YORK TIMES

July 17, 1950

New Yorker Seized as Atom Spy  
Got Los Alamos Atom Bomb Data  
For Soviet Ring)

VOICE OF J. EDGAR HOOVER

The unknown man simply had to be found.

THE SCREEN

NEW YORK TIMES

August 12, 1950

Plot to Have G.I. Give Bomb Data  
To Soviet is Laid to his Sister.

(The ROSENBERG history reaches  
its personal boundary)

MORTON SOBELL

It seemed to us then, the first Americans ever so sentenced, as it does to me now, that what George Orwell said was correct: "There was truth and there was untruth and if you clung to the truth even against the whole world, you were not mad."

## THE SCREEN

(Over all the screens and scrims  
the diagram of FUCHS to GOLD to  
GREENGLASS to the ROSENBERGS  
spreads and duplicates itself  
like a cancer or octopus over  
the ROSENBERG memorabilia)

ACT I

The audience is the jury. Dialogue is directed to them. The flag is reflected on the screen.

## BAILIFF

No talking, please, or reading or gum chewing. Please rise for the pledge of allegiance.

(The pledge is given)

Remain standing. The United States District Court, Southern District of New York, is now in session; the Honorable Irving R. Kaufman presiding. Be seated.

## THE COURT

To the gentlemen in the jury box and to the ladies and gentlemen in the courtroom, I shall attempt to speak loud enough so that all of you can hear my questions. Do any of you know or have any of you had dealings, directly or indirectly, with Irving H. Saypol, the United States Attorney for the Southern District of New York.

## IRVING SAYPOL

Shall I rise?

## THE COURT

Mr. Roy M. Cohn would you rise please? I take it by your silence none of you knows any of these gentlemen who have risen. Does any juror know or has he had any dealings, either directly or indirectly, with Mr. Emanuel Bloch?

## E.H. BLOCH

(Rising)

Representing Julius and Ethel Rosenberg.

## THE COURT

(To the audience)

Thank you.

In the first place, in the matter of punishment, your function is merely to pass upon the evidence. You add a column of figures; that is what you do. When you are through adding a column of figures you have a result.

To put it another way, the minds of the jurors should be the same as a white sheet of paper with nothing on it, with respect to this case, and you should only take the testimony as it comes from the witnesses and from no other source.

## THE COURT (Continued)

The grand jury has returned the indictment that will be read to you ultimately. I want you to know at the outset that the indictment is not evidence of guilt and should be entirely disregarded by you as evidence.

(The Cold War -- Korean -- time capsule begins)

The defendants are presumed to be innocent until it is established beyond a reasonable doubt that they have offended against the law, as charged in the indictment. The defendants stand before you as any individual.

Do you subscribe to the principle that everyone, regardless of race, color, creed or position in society, and regardless also of his political or religious beliefs, is entitled to a fair trial, according to our laws?

(Pause)

Has any juror any prejudice, bias or sympathy, based solely upon a person's educational background or personal appearance?

(Pause)

Does any juror have any prejudice against the atomic bomb or information relating thereto, or object to the method employed by the government of handling information concerning the atom bomb?

(Pause)

Does any juror oppose use of atomic weapons in time of war or oppose the Government's continued research and development of atomic weapons?

(Pause)

The following persons will be called as witnesses for the Government in this case.

Mr. Schaefer, would you please read them.

## THE CLERK

Dr. J. Robert Oppenheimer, Dr. Anoch Lewest, Harry Gold, John Lansdale, Jr., Elizabeth T. Bentley, General Leslie R. Groves, David Greenglass ...

## STAGE B

## RECONSTRUCTION (THE GOVERNMENT)

A hurrying and frenetic GROUP.

## REPORTER

Mr. Saypol, will you ask the death penalty in this case --

## REPORTER

Mr. Saypol, will you have to reveal any top secret information --



SAYPOL

The Government's case will be documented by unimpeachable witnesses and evidence.

REPORTER

Can you tell us who some of the --

SAYPOL

There is a list of 97 witnesses, and that includes some of this nation's top scientists.

REPORTER

Atomic --

SAYPOL

Top atomic scientists.

REPORTER

Will Harry Gold be your top witness, Mr. Saypol?

SAYPOL

There will be many famous names from all over the country.

REPORTER

What about the spy ring?

SAYPOL

The Rosenberg Spy Ring has been smashed and there will be more arrests.

REPORTER

There will be more arrests?

REPORTER

Mr. Saypol, will it involve --

SAYPOL

We have the masterminds of the ring and we will definitely go before the Grand Jury for more indictments as this round-up continues. Thank you, gentlemen.

THE CLERK

Mrs. Ruth Greenglass, Ann H. Sidorovich, Rose Sobell, Louis Sobell, O. John Rogge, Louis Abel.

THE COURT (STAGE A)

Now, does any member of the jury know any of the persons whose names were called and who will be witnesses in this case? I gather by your silence that your answer is in the negative.

(Pause)

Mr. Schaefer will now read to you the indictment in this case.

THE CLERK

The Grand Jury charges:

1. On or about June 6, 1944, up to and including June 16, 1950, at the Southern District of New York, and elsewhere, Julius Rosenberg, Ethel Rosenberg, David Greenglass, the defendants herein, did, the United States of America then and there being at war, conspire, combine, confederate and agree with each other and with Harry Gold and Ruth Greenglass, named as co-conspirators but not as defendants, and with ...

MAN IN THE STREET (STAGE B)

June 18.

QUESTION

How do you feel about the Supreme Court's 4-3 decision restoring Harry Bridges' citizenship?

ANSWER

It angered me. The quickest way to get to Washington is to go to Harvard and then turn left ...

ANSWER

It was a good decision. I am a seaman ...

ANSWER

It is a disgrace. Bridges is a known Communist.

ANSWER

Like every other loyal American, I don't like it ...

THE COURT (STAGE A)

Now, we will hear the openings and then we will call your first witness. Proceed.

IRVING SAYPOL

May it please your Honor, Mr. Foreman, ladies and gentlemen of the jury:

The facts, as they are developed before you here, will demonstrate that this case is one of unusual significance of a conspiracy to commit espionage. It takes on added meaning where the defendants are charged with having participated in this conspiracy against our country at the most critical hours in our history, in time of war, around 1944. They committed their diabolical conspiracy for monetary gain.

The evidence will show that the loyalty and the allegiance of the Rosenbergs was not to our country, but to Communism, Communism in this country and Communism throughout the world.

E.H. BLOCH

If the Court pleases, I object to these remarks as irrelevant and I ask the Court to instruct the District Attorney to desist from making any remarks about Communism, because Communism is not on trial here. These defendants are charged with espionage.

IRVING SAYPOL

I object to this interruption.

E.H. BLOCH

I beg your pardon, Mr. Saypol, but I am forced to do it.

THE COURT

Mr. Saypol objects to your objection, and you answer his objection and I can't make a ruling.

E.H. BLOCH

I am making my objection.

IRVING SAYPOL (STAGE A)

(To the jury)

I am sorry for the interruption.

I have said the evidence will show that the primary allegiance of these defendants was not to our country, but to Communism, both national and international.

It will show that this love of Communism and the Soviet Union soon led them into a Soviet espionage ring.

You will hear how Julius and Ethel Rosenberg reached into wartime projects and installations of the United States Government to obtain from people in the Armed Services and from people in positions of trust in our Government, secret information, documents and material vital to the national defense of our country, so that they could hand this material directly to agents of the Soviet Union and speed it on its way to Russia. The most important scientific secrets ever known to mankind!

The evidence will reveal to you how the Rosenbergs persuaded David Greenglass, Mrs. Rosenberg's own brother, to play the treacherous role of a modern Benedict Arnold, while wearing the uniform of the United States Army.

STAGE B (MAN IN THE STREET)

QUESTION

Do you approve of our involvement in the Korean War?

ANSWER

Who are you?

ANSWER

I think we're fighting for Freedom in South Korea.

ANSWER

We should win and get out.

ANSWER

No comment.

ANSWER

No comment.

IRVING SAYPOL (STAGE A)

We will prove that the Rosenbergs stole, through David Greenglass, the one weapon that might well hold the key to the survival of this nation, and means the peace of the world -- the atomic bomb!

There came a day, however, that a vigilant Federal Bureau of Investigation broke through the darkness of this insidious business and collected the evidence that would bring these culprits before the bar of justice, before an American jury like you. These defendants and their Soviet partners in crime had at their command various amounts of money, with which to finance the escape from American justice into safe havens behind the Iron Curtain the members of this espionage ring. The evidence of the treasonable acts of these defendants, you will find overwhelming.

The evidence will prove to you, not only beyond a reasonable doubt, but beyond any doubt, that all three of these defendants have committed the most serious crime which can be committed against the people of this country.

This evidence will point to only one possible verdict on your part, that of guilty, as charged by the Grand Jury.

THE COURT

Mr. Bloch.

E.H. BLOCH

If your Honor please, I move for a mistrial in this case upon the grounds that the opening statement of the learned United States Attorney was inflammatory in character and introduced an element which is not pertinent to the case or relevant to it, to wit, Communism, and made other inflammatory and damaging statements which are not part and should not be part of an opening.

THE COURT

Your motion is denied.

E.H. BLOCH

Exception.

(The Cold War capsule)

THE COURT (STAGE A)

Mr. Bloch, proceed.

E.H. BLOCH

Ladies and gentlemen of the jury, I am going to be very, very brief.

THE COURT

I can't hear you, Mr. Bloch.

E.H. BLOCH

What I would like to impress upon you now is to remember at all times, the oath you took when you were sworn in as jurors. We ask you, we plead with you, don't be influenced by any bias or prejudice or hysteria.

This is a very grave crime that these defendants are charged with. Very grave. And this trial arises in a rather tense international atmosphere. And I think all of us delude ourselves that we believe that we are completely free from all those pressures and influences that every minute of the day are upon us.

May I repeat, and I hope you forgive me if I repeat, and I hope the Court will forgive me, if I repeat at this time; all we ask of you is a fair shake in the American way.

We ask you to keep your minds open. We ask you to judge these defendants, American citizens, as you would want to be judged yourself if you were sitting as a defendant.

Finally, I would like you, of course, to pay particular attention to the witnesses that appear here and judge the issues by what comes out of the witnesses' mouths. And in that connection pay very careful attention to the witness. Test yourself by the same standards which guides your conduct in your everyday affairs; is this the kind of person who is telling the truth? What motive has this person to say thus and so? And I want you to focus your attention particularly on these witnesses who we now hear will appear for the Government. One is David Greenglass, who is a defendant here and who has pleaded guilty. And I would like you to pay particular attention to the testimony of Harry Gold.

We come to you and say to you, don't be swayed by emotion. The defendants do not expect you to give a verdict on the



E.H. BLOCH (Continued)

basis of sympathy or passion or prejudice. We want you to use your mind and your reason. That is all we have a right to expect of you, but that much we have a right to expect, and we tell you that in our opinion by the time you have heard all of the evidence in this case, you will be convinced that these defendants, as they have contended at all times and as they now contend, are innocent of this crime, for which they are now being charged. So please keep your minds open.

THE CLERK

Call David Greenglass to the stand.

(HE is sworn. All of the GREEN-GLASS questioning, by the Government, is conducted by ROY COHN)

THE GOVERNMENT (ROY COHN)

Mr. Greenglass, will you try to keep your voice up so the Court and jury can get the benefit of your testimony. Are you the David Greenglass who is named as a defendant in the indictment here on trial.

DAVID GREENGLASS

I am.

THE GOVERNMENT

That indictment charging conspiracy to commit espionage?

DAVID GREENGLASS

Yes.

THE GOVERNMENT

Have you entered a plea to that indictment?

DAVID GREENGLASS

I have.

THE GOVERNMENT

What is that plea?

DAVID GREENGLASS

Guilty.

THE GOVERNMENT

Are you now in the custody of the United States Marshal?

DAVID GREENGLASS

I am.

THE GOVERNMENT

Now, prior to the time you were remanded to the custody of the United States Marshal, what was your home address?

DAVID GREENGLASS

265 Rivington Street.

THE GOVERNMENT

Here in Manhattan?

DAVID GREENGLASS

Yes.

THE GOVERNMENT

How old are you?

DAVID GREENGLASS

29.

THE GOVERNMENT

When were you born?

DAVID GREENGLASS

March 3, 1922.

THE GOVERNMENT

Are you parents alive?

DAVID GREENGLASS

My father is dead. My mother is alive.

THE GOVERNMENT

Do you have any brothers and sisters?

DAVID GREENGLASS

I have two brothers and one sister.

THE GOVERNMENT

Your sister is the defendant Mrs. Ethel Greenglass Rosenberg, is that correct?

DAVID GREENGLASS

That is true.

THE GOVERNMENT

And another defendant, Julius Rosenberg, is your brother-in-law?

DAVID GREENGLASS

That is true.

THE GOVERNMENT

Is Mrs. Rosenberg older or younger than you are?

DAVID GREENGLASS

Older.

THE COURT

How much older is she?

DAVID GREENGLASS

Six years.

STAGE B  
RECONSTRUCTION (ARREST)

ETHEL is walking out of the New  
York City Federal Court House.  
TWO AGENTS appear.

1ST AGENT

Mrs. Rosenberg, you'll have to come with us -- you're under  
arrest.

2ND AGENT

Federal Bureau of Investigation, Special Agents.

ETHEL

What? Do you have a warrant?

1ST AGENT

We don't need one. Let's go upstairs.

ETHEL

But I just left the grand jury up there. I was called to  
testify, that's all. My children are waiting for me. I  
have a three year old.

1ST AGENT

Let's go.

ETHEL

Why are you doing this -- I came down here today of my own  
free will. My children are expecting me.

(THEY walk into another area)

Listen, I have to phone my neighbor. She's watching the  
children for me.

1ST AGENT

All right. Go ahead.

ETHEL

Hello. Listen, don't show any alarm. Are the boys there?  
Listen, after I testified, as I'm walking out, two F.B.I.

ETHEL (Continued)

agents meet me and they're holding me in the office here. Mr. Bloch's father is coming over, so maybe I'll know more later. I'll have him call you. Listen, let me talk to Michael for a minute?

(Pause)

Hello, Michael. Are you helping take care of Robbie? Listen, dear, mommy has to stay downtown a while. What? Michael, do you remember what happened to Daddy? Well, dear --

(SHE tries to block out the  
scream from the other end)

THE GOVERNMENT, ROY COHN (STAGE A)

Where were you educated, Mr. Greenglass.

DAVID GREENGLASS

I was educated in New York.

THE GOVERNMENT

Would you tell us briefly the schools which you attended here in New York.

DAVID GREENGLASS

I went to P.S. 4, P.S. 97, Haaren Aviation School, Brooklyn Polytechnic and Pratt Institute.

THE GOVERNMENT

What field have you pursued since your graduation from public school?

DAVID GREENGLASS

I am a machinist.

THE GOVERNMENT

After you left school and prior to 1943, did you have any practical experience as a machinist?

DAVID GREENGLASS

I did.

THE GOVERNMENT

Here in New York?

DAVID GREENGLASS

In New York.

THE GOVERNMENT

Now, in 1943 did you enter the Army of the United States?

DAVID GREENGLASS

I did.

What rank did you hold?

THE GOVERNMENT

Private.

DAVID GREENGLASS

Were you thereafter assigned to work as a machinist while in the Army?

THE GOVERNMENT

I was.

DAVID GREENGLASS

Where was that?

THE GOVERNMENT

Los Alamos, New Mexico.

DAVID GREENGLASS

May I suggest, Mr. Cohn, that you stand back a little bit. It will help the witness to speak up.

THE COURT

All right.

THE GOVERNMENT

STAGE B  
RECONSTRUCTION (COURTSHIP)

The Lower East Side media capsule begins.

Ethel, whatsisname is here.

DAVID

Put on a shirt, please.

ETHEL

Crissake!

DAVID

(Entering)  
Hello Dave, hi.

JULIUS

Did you eat?

ETHEL

We'll have some chow mein afterward.

JULIUS



ETHEL (Continued),  
here, for you or anyone else. You better open your eyes to  
this whole system.

(ETHEL'S MOTHER enters)

TESSIE  
Leave the child alone, Ettie. In this house forget all  
your books, please. Julius dear, you know what I mean?

THE GOVERNMENT, ROY COHN (STAGE A)  
While out at Los Alamos, did you come to learn the identity  
of any scientist working on atomic energy.

DAVID GREENGLASS  
I did get to know a number of scientists and some of world  
fame, for instance, Dr. Oppenheimer ...

THE GOVERNMENT  
J. Robert Oppenheimer?

DAVID GREENGLASS  
Yes.

THE GOVERNMENT  
Now, did you ever have any discussion with your sister and  
Julius Rosenberg concerning the relative merits of our form  
of government and that of the Soviet Union?

THE DEFENSE  
Objected to as incompetent; irrelevant and immaterial, and  
upon the further ground that this will obviously lead to  
matters which may only tend to confuse the jury and inject  
inflammatory matter which will make it difficult or almost  
impossible for the jury to confine themselves to the real  
issue in the case.

THE COURT  
Objection overruled.

THE GOVERNMENT  
Mr. Greenglass, I think you told us your wife went out to  
Los Alamos to visit you in August of 1944. What did she  
say to you at that time?

DAVID GREENGLASS  
My wife said that while she was still in New York, Julius  
Rosenberg invited her to a wonderful dinner at their home  
at 10 Monroe Street. She came to dinner and later on there  
was a conversation between the three present, my wife, my  
sister and my brother-in-law.

DAVID GREENGLASS (Continued)

It went something like this: Ethel started the conversation by stating to Ruth that she must have noticed that she, Ethel, was no longer involved in Communist Party activities --

E.H. BLOCH

Now, if the Court please, this is just what I was afraid of, and I move to strike out any reference to Communist --

THE GOVERNMENT

I object to it being struck out, your Honor, on the ground that it is directly relevant to the charge in this indictment which will emerge as this conversation unfolds.

THE COURT

I will overrule the objection.

E.H. BLOCH

I respectfully except.

THE COURT

The mere fact that the word "Communism" is mentioned does not taint all of the testimony and make it inadmissible if it is otherwise relevant.

E.H. BLOCH

But apart from the lack of causal connection between Communist affiliations and sympathies ...

THE COURT

Well, you have already stated your objection. You stated it yesterday, and you stated it, I believe, the day before, too.

E.H. BLOCH

I think that is so, your Honor.

THE COURT

And I have your objection and I have made my ruling.

THE GOVERNMENT

Go ahead, Mr. Greenglass.

DAVID GREENGLASS

That they don't buy the Daily Worker anymore or attend meetings, club meetings. And the reason for this is that Julius has finally gotten to a point where he is doing what he wanted to do all along, which was that he was giving information to the Soviet Union. And Julius then went on to tell Ruth that I was working on the atomic bomb project at Los Alamos and that they would want me to give

DAVID GREENGLASS (Continued)  
information to the Russians. My wife objected to this, but  
Ethel said ...

STAGE B  
RECONSTRUCTION (DREAMS)

ETHEL

... so in the dream, I'm all alone in the Hungarian bakery.  
That's it -- I own the bakery or I have control over it.  
And that's it, I just walk around. Oh, and my dress is too  
short, as if it had shrunk. But I don't mind. It's kind  
of ... kind of sexy.

(A long pause)

THE DOCTOR

What about that?

ETHEL

We haven't had sex in weeks. I was thinking the other day  
that if we could just get away. Maybe if I could get the  
kids into some free summer camp in the country. You know  
what I mean? I don't know, it has something to do with  
the children. You know what I mean?

THE DOCTOR

See if you can follow that.

ETHEL

It's like the dream. I'm alone in the bakery and I have  
control. If I didn't have the children I would have --  
what? Not control ... no! If I weren't married, I wouldn't  
have any children and I'd have -- what? What? Opportuni-  
ties? Opportunities!

THE DOCTOR

What kind of opportunities?

ETHEL

I don't know. "Things." This is crazy; they're my whole  
life. Maybe that's my problem. What does the bakery stand  
for?

THE DOCTOR

Go on about the "opportunities," if you can.

ETHEL

The hour's up, isn't it? No, the Hungarian bakery has  
something to do with you. The dress, the whole thing.  
Remember, I made fun of your accent that time? That was  
a big day for me. It's time, no?

THE DOCTOR

All right, I think this dream has something to it. We see next time.

ETHEL

(SHE opens her purse)

Goodbye. Oh, by the way, I brought a sample of my poetry. Purely for analytic purposes, as they say. Well, goodbye. Listen, take care of your cold, I'll see you the same time on Tuesday? Right?

THE DOCTOR

Right.

THE GOVERNMENT (STAGE A)

Did you have a furlough in January, 1945?

DAVID GREENGLASS

I arrived home January 1st, 1945.

THE GOVERNMENT

After your arrival in New York did there come a time when you saw the defendant Julius Rosenberg?

DAVID GREENGLASS

It was in the morning and he told me to write up this information at night, late at night, and he would be back the following morning to pick it up. And he told me to write it up, to write up anything that I knew about the atomic bomb.

THE GOVERNMENT

Anything else?

DAVID GREENGLASS

He gave me a description of the atom bomb.

THE GOVERNMENT

Did you do any writing at that time?

DAVID GREENGLASS

I wrote up the information he wanted that evening. It included sketches on the lens molds and how they were used in experiments.

THE GOVERNMENT

Tell us exactly what you gave Rosenberg.

(The stage is dark as the sketch goes on the screen. The dialogue continues in darkness)

DAVID GREENGLASS

I gave him a sketch of the lens mold. I marked it A, B, C and I defined what the markings meant.

DEFENSE

Are you saying that Government's Exhibit 2 represented a true copy of the sketch that you turned over to Rosenberg?

DAVID GREENGLASS

A refers to the curve of the lens; B is the frame; C shows approximately how wide it is.

THE GOVERNMENT

Your Honor, may I pass it to the jury?

THE COURT

Yes.

(The sketch stays on the screen  
for 30 seconds)

STAGE B

RECONSTRUCTION (THE GOVERNMENT)

FBI

Do you know that your brother-in-law said you told him to supply information for Russia.

JULIUS ROSENBERG

That couldn't be so, he'd have to be out of his mind to say things like that. Will you bring him here and let him tell me to my face?

FBI

What if we bring him here, what will you do?

JULIUS ROSENBERG

I'll call him a liar to his face. Look, gentlemen, at first you asked me to come down and give some information concerning my brother-in-law David Greenglass. Now, you're trying to implicate me in something. I would like to see a lawyer.

FBI

How about a smoke? Just a few more questions; do you want some gun? Now, when did Greenglass come home on furlough from Los Alamos? You said "winter." Was that when you might have discussed this Russian espionage business?

JULIUS ROSENBERG

No, you're trying to involve me and I want to get in touch with my lawyer.



FBI

Alright, a lawyer from Mr. Rabinowitz's office has been on the phone. Your wife must have called him.

JULIUS ROSENBERG

Hello. Yes. I don't know.

(To the FBI)

Am I under arrest?

(An AGENT replies "no")

They say, "no." Yes, alright, I understand. Thanks, goodbye.

(To the FBI as HE leaves)

Goodbye, gentlemen.

(The AGENTS look at each other  
as the lights fade)

THE GOVERNMENT (STAGE A)

Now, Mr. Greenglass, I think you have already told us that this lens mold, along with other things constructed in your shop, were used in connection with experimentation on the atomic bomb; is that correct?

DAVID GREENGLASS

They were.

THE GOVERNMENT

By the way, did you have any conversation with Rosenberg concerning the writing on the descriptive material?

DAVID GREENGLASS

I did. Julius came to the house and received this information, and my wife, in passing, remarked that the handwriting would be bad, and Julius said there was nothing to worry about as Ethel would type it up, retype the information.

THE GOVERNMENT

Did you have any further conversation with Rosenberg on the occasion when you turned over this material?

DAVID GREENGLASS

Not at -- he asked me to come to dinner, my wife and myself, for an evening a few days later -- I can't remember -- a day or two later.

THE GOVERNMENT

Now, I would like you to tell the Court and jury exactly what happened from the time you entered the apartment on

THE GOVERNMENT (Continued)

that night, until the time you left? By that I mean, tell us who was there, tell us what was said and by whom?

DAVID GREENGLASS

When I got to the apartment with my wife, there was Julius and Ethel Rosenberg and a woman by the name of Ann Sidorovich.

THE DEFENSE

What was that name?

DAVID GREENGLASS

Ann Sidorovich.

ANN SIDOROVICH (STAGE B)

My husband and I were at the Grand Jury and we gave them everything. Well, they had some sort of story all set up -- it was the Greenglass story -- and if my answers didn't go along with theirs, then I was lying. Well, they kept pounding on that meeting in January which I could not remember for the life of me. I'm just obstinate enough not to tell them that, unless I remember it myself. We were persecuted for several years by the F.B.I. We were under twenty-four hour surveillance for over a year. We lost a great many friends. They would call my husband at work and get him out to the car and show him pictures and talk to him, I think simply to embarrass him. Now, I don't know if they honestly believed it. Maybe they did at first because it was so pat. It was a loose end and they would have felt better if I had confessed to it. Anyway, we were fortunate the people my husband worked with liked him or he would have been jobless for a long time. It was really a miracle his firm kept him on. That was really a miracle.

THE GOVERNMENT (STAGE A)

Now, keep your voice up, Mr. Greenglass, and tell us exactly what happened on that evening, exactly what was said and by whom?

DAVID GREENGLASS

Well, the early part of the evening we just sat around and spoke socially with Ann and the Rosenbergs, and then Ann Sidorovich left. It was at this point that Julius said that this is the woman who he thinks would come out to see us, who will come out to see us at Albuquerque, to receive information from myself.

THE GOVERNMENT

What kind of information?

DAVID GREENGLASS

On the atomic bomb. And she would probably be the one to come out to see us. We then ate supper and after supper there was more conversation, and during this conversation there was a tentative plan brought forth, to the effect that my wife would come out to Albuquerque to stay with me, and when this woman, Ann or somebody would come out to see us, they would go to Denver, and in a motion picture theatre they would meet and exchange purses, my wife's purse having this information from Los Alamos, and of course, that is the way the information would be transmitted.

THE GOVERNMENT

Now, was anything said about the reason for Ann Sidorovich being present at the Rosenbergs' home on that particular night when you were there?

DAVID GREENGLASS

Yes, they wanted us to meet this Ann Sidorovich, so that we would know what she looked like; and that brought up a point, what if she does not come? So Julius said to my wife, "Well, I'll give you something so that you will be able to identify the person that does come."

THE GOVERNMENT

In other words, if Ann Sidorovich would come, she knew what you looked like; you knew what she looked like; but if somebody else would come, this would be mutual identification; is that right?

THE DEFENSE

Mr. Cohn, please don't repeat the answer.

THE GOVERNMENT

If I do so, your Honor, it is for the purpose of clarity. Strange names are coming in. However, I won't do it.

THE DEFENSE

You know why I don't want you to do it, because sometimes re-emphasis --

THE GOVERNMENT

I will settle it by saying that I won't do it, your Honor. All right, go ahead.

DAVID GREENGLASS

Well, Rosenberg and my wife and Ethel went into the kitchen and I was in the living room; and then a little while later, after they had been there about five minutes or so, they came out and my wife had in her hand a Jello box side.

THE DEFENSE

Side?

Side.

THE GOVERNMENT

S-i-d-e?

THE DEFENSE

THE GOVERNMENT

That's right. About what size Jello box, the small size?

DAVID GREENGLASS

The kind you buy in your home.

THE GOVERNMENT

Right.

DAVID GREENGLASS

And it had been cut, and Julius had the other part to it, and when he came in with it, I said, "Oh, that is very clever," because I noticed how it fit, and he said, "The simplest things are the cleverest."

THE GOVERNMENT

Now, let me see if I understand that. Your wife had one side; is that correct?

DAVID GREENGLASS

That's right.

THE GOVERNMENT

Who kept the other side?

DAVID GREENGLASS

Julius had the other side.

THE GOVERNMENT

Was there any conversation as to what would be done with these two sides?

DAVID GREENGLASS

Well, my wife was to keep the side she had, and she was to use it for identification with the person who would come out to see us.

THE GOVERNMENT

May this be marked for identification, please?

(Marked Government's Exhibit 4  
for identification)

Your Honor, at this point I would like -- this will be quite important -- to have the witness take this Jello box and cut the correct side into two parts, just as he remem-

THE GOVERNMENT (Continued)  
bers it was cut on that night, in January of 1945, and I would like to ask him to indicate to the Court and jury which side he kept and which side Rosenberg kept. May I do that?

THE COURT

All right.

THE GOVERNMENT  
Will you take Government's Exhibit 4 for identification and this pair of scissors, and address yourself to the appropriate side and cut it into two pieces?

(WITNESS cuts exhibit)

The side that was cut was one of the thin sides; is that correct?

DAVID GREENGLASS  
That's right; this is the side I had.  
(Exhibiting)

THE GOVERNMENT  
That was the side you had?

DAVID GREENGLASS  
That's right.

THE GOVERNMENT  
May we have this marked for identification as Government's Exhibit 4-A?

(Marked Government's Exhibit  
4-A for identification)

Where did you last see this other side on that night?

DAVID GREENGLASS  
In Julius' hand.

THE GOVERNMENT  
May we have the other side marked as 4-B for identification, your Honor?

(Marked Government's Exhibit 4-B  
for identification)

Now, Mr. Greenglass, did Ann Sidorovich ever come out to see you?



DAVID GREENGLASS

No, she did not.

THE GOVERNMENT

Did somebody else come out to see you?

DAVID GREENGLASS

Yes.

THE GOVERNMENT

Was it a man or woman?

DAVID GREENGLASS

It was a man.

THE GOVERNMENT

And when was this visit?

DAVID GREENGLASS

First Sunday in June, 1945.

THE GOVERNMENT

Did you at that time know the name of this man?

DAVID GREENGLASS

I did not.

THE GOVERNMENT

Do you now know his name?

DAVID GREENGLASS

Yes, I do.

THE GOVERNMENT

What is it?

DAVID GREENGLASS

Harry Gold.

HARRY GOLD (STAGE B)

(HE speaks into a wire recorder)

I had completely forgotten the David Greenglass incident. For the life of me I could not recall Greenglass's name, so here's what the F.B.I. did: A list of twenty names was selected; first we eliminated the least likely ten; then we cut the list further; finally a group of the three most likely was chosen, and lo, Greenglass was at the top. For his wife's name we did likewise and again Ruth headed the list.

THE GOVERNMENT ROY COHN (STAGE A)  
Will you tell us exactly what happened from the first minute you saw Gold?

DAVID GREENGLASS  
There was a knock on the door and I opened it. We had just completed eating breakfast, and there was a man standing in the hallway who asked if I was Mr. Greenglass and I said "Yes." He stepped through the door and he said "Julius sent me," and I said "Oh," and walked to my wife's purse, took out the wallet and took out the matched piece of the Jello box.

THE GOVERNMENT  
Mr. Greenglass, one thing I forgot to ask you about in connection with the meeting up at Rosenberg's apartment, when you and your wife went there for dinner after Ann Sidorovich has left the apartment. Did you have a conversation with Mr. and Mrs. Rosenberg?

DAVID GREENGLASS  
Well, at this point Mr. and Mrs. Rosenberg told me they were very happy to have me come in with them on this espionage work and that now that I was in it there would be no worry about any money they gave to me, it was not a loan, it was money given to me because I was in this work and that it was not a loan.

THE GOVERNMENT  
Did they say anything about the source of that money?

DAVID GREENGLASS  
They said it came from the Russians who wanted me to have it.

THE GOVERNMENT  
Now, in September 1945, after you returned to New York, did you see Julius Rosenberg?

DAVID GREENGLASS  
Yes. And I told him "I think I have a pretty good -- a pretty good description of the atom bomb."

THE GOVERNMENT  
The atom bomb itself?

DAVID GREENGLASS  
That's right.

THE GOVERNMENT  
Did you draw up a sketch of the atom bomb itself?

DAVID GREENGLASS

I did.

STAGE B

(The sketch now marked Government Exhibit 8 appears on screen while the testimony from a darkened STAGE A continues)

THE GOVERNMENT

I show you Government's Exhibit 8 for identification, Mr. Greenglass, and ask you to examine it and tell us whether or not that is a replica of the sketch, a cross-section of the atomic bomb?

DAVID GREENGLASS

It is.

THE GOVERNMENT

And how does that compare to the sketch you gave to Rosenberg in September, 1945?

DAVID GREENGLASS

About the same.

THE GOVERNMENT

By the way, who was present when you handed the written material including this sketch over to Rosenberg?

DAVID GREENGLASS

My wife, my sister, Julius and myself.

THE GOVERNMENT

By your sister, you mean Mrs. Rosenberg?

DAVID GREENGLASS

That is right.

STAGE B

RECONSTRUCTION (MOTHER)

TESSIE GREENGLASS

Hello? Hello? Hello, is this Mr. Bloch. Who? Alexander Bloch? Is this Mr. Emanuel Bloch? You're his father? Listen, this is Ethel Rosenberg's mother. How should I be? I'm an old woman. I'm not a healthy woman and Ethel's children have been dumped on me. It costs money and I am not well. No, they've been here two days already. What? No, the little one grinds his teeth in his sleep. That's right. He won't move from the window, he's watching all day. And the older one is a vildchya, he's too wild. I just can't stand it. What's that? No, listen, they have

TESSIE GREENGLASS (Continued)

to use the toilet on the landing and all the neighbors are complaining about the noise. What? Yes, I know all about it. But what's she doing to Davey? Will she save him? Why is she being so stupid? So what would be so terrible if she backed up Davey's story, she wouldn't be in this mess. What can you do? Zionisten, Socialisten. Yes, I know, I know. Well, I'm just warning you right now -- if you don't get those brats out of my house, I'm going to dump them at the nearest police station.

STAGE B

RECONSTRUCTION (THE GOVERNMENT)

DAVID GREENGLASS

I met Gold in New Mexico at 209 North High Street at my place.

FBI

But then you told him to come back later?

DAVID GREENGLASS

What did you say?

FBI

I said you told him to come back later, didn't you? Because you weren't ready yet, isn't that right?

DAVID GREENGLASS

Alright, put that in.

FBI

What did Gold say about who sent him?

DAVID GREENGLASS

I've been thinking about that.

FBI

"Julius sent me," was it something like that?

(Pause)

Shall I put that in?

DAVID GREENGLASS

Put it in.

FBI

Do you remember now about where Gold got his half of the Jello box or where you got yours?

(Pause)

I said, do you remember this Jello box business now? Can you recall it? Alright, let's go over it all again. You met Gold where?

THE GOVERNMENT (STAGE A)

Now did Rosenberg ever say anything to you about any reward that he had received from the Russians?

DAVID GREENGLASS

He stated that he had gotten a watch as a reward.

THE GOVERNMENT

Did he show you that watch?

DAVID GREENGLASS

He did.

THE GOVERNMENT

Did he mention anything else that he or his wife received from the Russians as a reward?

DAVID GREENGLASS

His wife received also a watch, a woman's watch, and I don't believe it was at the same time.

THE GOVERNMENT

Now, was there anything else that they received which they told you about?

DAVID GREENGLASS

I believe they told me they received a console table from the Russians.

THE GOVERNMENT

A console table?

DAVID GREENGLASS

That is right.

THE GOVERNMENT

Did you ever see that table?

DAVID GREENGLASS

I did.

THE GOVERNMENT

At their home?

DAVID GREENGLASS

I did.

THE GOVERNMENT

Did you have a conversation with the Rosenbergs concerning that table?

DAVID GREENGLASS

Yes, I did.

THE GOVERNMENT

Now will you tell us what that conversation was in connection with this console table as best you can recall it?

DAVID GREENGLASS

I admired the table and my wife asked Ethel when she bought a new piece of furniture; she said she had not bought it, she had gotten it as a gift and my wife said it was a very nice gift to get from a friend, and Julius said it was from his friend and it was a special kind of table, and he turned the table on its side to show why it was so special.

THE GOVERNMENT

And what did he show you when he turned the table on its side?

DAVID GREENGLASS

There was a portion of the table that was hollowed out for a lamp to fit underneath it so that the table could be used for photograph purposes, and he said when we used the table he darkened the room so that there would be no other light and he wouldn't be obvious to anyone looking in.

STAGE B

RECONSTRUCTION (LOVE)

JULIUS

That was great. Shall I call my mother to check on Michael and Robby? No, it's too late. Listen, get the guitar. They raised a lot of money tonight, at least \$2,500. Come on, E, play my favorite.

ETHEL

(SHE tunes the guitar)

Boy, is he a good guy. I could listen all night to him. No too loud now, with your singing.

JULIUS

With just us I'm not embarrassed. O.K.?

(JULIUS and ETHEL sing two verses and the chorus of "Solidarity Forever," to the tune of the "Battle Hymn of the Republic")

Great. Hey, you're as good as Leadbelly.

(THEY dance)

In some ways, you're a lot better. You know what I mean?



ETHEL

It's like a holiday tonight, Mr. Rosenberg. It's been a long time, Julie.

JULIUS

I love you, honey.

ETHEL

I love you.

(JULIUS hums, off key, as HE starts to undress her and make love)

Dear Julie, dear bunny.

THE GOVERNMENT (STAGE A)

Do you bear any affection for your brother Bernie?

DAVID GREENGLASS

I do.

THE GOVERNMENT

Do you bear any affection for your sister Ethel?

DAVID GREENGLASS

I do.

THE GOVERNMENT

You realize, do you not, that Ethel is being tried for conspiracy to commit espionage?

DAVID GREENGLASS

I do.

THE GOVERNMENT

And you realize the grave implications of that charge?

DAVID GREENGLASS

I do.

THE GOVERNMENT

And you realize the possible death penalty, in the event that Ethel is convicted by this jury, do you not?

DAVID GREENGLASS

I do.

THE GOVERNMENT

And you bear affection for her?

DAVID GREENGLASS

I do.

This moment?

THE GOVERNMENT

At this moment --

DAVID GREENGLASS

And yesterday?

THE GOVERNMENT

And yesterday.

DAVID GREENGLASS

And the day before yesterday.

THE GOVERNMENT

And as far back as I ever met her and knew her.

DAVID GREENGLASS

STAGE B  
RECONSTRUCTION (THE FAMILY)

Ethel, your mother's here. Hello, mom.

JULIUS

Hi, mamma, you're early.

ETHEL

There's garbage in front of the building. It's filthy.  
(Her speech is punctuated with  
Yiddish idioms)

TESSIE

Is that so? It's usually very clean.

JULIUS

I wouldn't know. Ethel, you look tired.

TESSIE

Mother, will you have tea?

ETHEL

I can't stay. I'm going to eat with David and Ruthie. They insist. I just want to know before I give them the money: Julius, can my David make a living from this new shop? Are you looking after him?

TESSIE

I hope so. The papers talk about things being --

JULIUS

Don't talk to me about the papers. I'm asking about my David. He's never had a break, you know what I mean, Julius.

TESSIE

ETHEL

Mother, sit down. I'll call the kids.

TESSIE

I can't stay. So what do you think, Julius? Is there something in it for David? They have a family too, you know. Ruthie is a wonderful girl. They deserve the best, Julius, you know what I mean?

ETHEL

Mamma, we're all hopeful. The prospects look good if we can get enough capital. David will have to work hard and take the same chances as all the rest of us.

TESSIE

Yeah. So what classes are you taking now?

JULIUS

You should hear her play the guitar.

TESSIE

The guitar? I never even had a class to learn to read. Never had a rest or vacation in forty years. You're telling me about work? And she was always singing somewhere in New Jersey.

ETHEL

Give David and Ruth my love, mamma.

THE DEFENSE (STAGE A)

Mr. Greenglass, you were questioned many times without your lawyer, isn't that true?

DAVID GREENGLASS

There were other times my lawyer was present. I don't remember whether it was the third time, fourth time or the fifteenth time.

THE DEFENSE

From the time you told your wife you were not interested in this work of espionage, until the next morning, did you consult with anybody?

DAVID GREENGLASS

I consulted with memories and voices in my mind.

THE DEFENSE

Are you aware that you are smiling?

DAVID GREENGLASS

Not very.

THE DEFENSE

Did you believe you were doing an honorable or a dishonorable thing?

DAVID GREENGLASS

Well, I had a kind of hero-worship there and I did not want my hero to fail.

THE DEFENSE

You say you had a hero-worship? Who was your hero?

DAVID GREENGLASS

(Smiling)

Julius Rosenberg.

HARRY GOLD (STAGE B)

I am absolutely fascinated by a man with ability and therefore I was fascinated by -- or rather attracted to Klaus Fuchs. We were kindred souls, as good friends as it is possible for two men to be.

THE DEFENSE (STAGE A)

Now, were you given any reference books, or textbooks while you were in jail since your arrest, relating to any scientific matter?

DAVID GREENGLASS

No, I didn't -- nobody gave me any.

THE DEFENSE

Did you read any scientific books while you have been in jail?

DAVID GREENGLASS

Just science fiction.

THE DEFENSE

That is, of course, not a basic theoretical journal, is it?

DAVID GREENGLASS

No.

THE DEFENSE

That is a popular kind of scientific periodical?

DAVID GREENGLASS

That's right.

THE DEFENSE

Now, Mr. Greenglass, I believe you testified that you graduated from high school here in New York City?

Yes.

DAVID GREENGLASS

THE DEFENSE

And I think you testified that you went to Brooklyn Polytech?

DAVID GREENGLASS

Right.

THE DEFENSE

How long did you go to Brooklyn Polytech?

DAVID GREENGLASS

Six months.

THE DEFENSE

And how many courses did you take during those six months?

DAVID GREENGLASS

About eight different courses.

THE DEFENSE

And did you fail --

THE GOVERNMENT

I object to that, your Honor. What difference does it make?

THE DEFENSE

I am coming to a new subject now, your Honor.

THE COURT

I assume you are.

THE DEFENSE

Yes, and I wish you will bear with me, because I am going to connect this up.

THE COURT

All right.

THE GOVERNMENT

Well, I will let Mr. Bloch finish his question. That is as far as I will commit myself at the moment, your Honor.

THE COURT

Right.

THE DEFENSE

Did you fail in your subjects?

DAVID GREENGLASS

I was quite young at the time, about 18, and I liked to play around more than I liked to go to school, so I cut classes almost the whole term. Simple.

THE DEFENSE

How many of the eight courses that you took did you fail?

DAVID GREENGLASS

I failed them all.

THE DEFENSE

Did you ever get a degree in science?

DAVID GREENGLASS

I did not get a degree.

THE DEFENSE

Did you ever get a B.S.?

DAVID GREENGLASS

I did not.

THE DEFENSE

Did you ever get an engineering degree?

DAVID GREENGLASS

I did not.

THE DEFENSE

From any recognized institution?

DAVID GREENGLASS

I did not.

THE DEFENSE

Have you pursued any other organized and formal courses, held under the auspices of a recognized educational institution, apart from the Brooklyn Polytech and the Pratt Institute courses that you have mentioned you took?

DAVID GREENGLASS

I did not.

THE DEFENSE

Do you know anything about the basic theory of atomic energy?

DAVID GREENGLASS

I know something about it, yes. I am no scientific -- I am no scientific expert, but I know something about it.



THE DEFENSE  
Did you ever take courses in calculus?

DAVID GREENGLASS

I did not.

Differential calculus?

THE DEFENSE

DAVID GREENGLASS

No.

Or thermodynamics?

THE DEFENSE

DAVID GREENGLASS

I did not.

Or nuclear physics?

THE DEFENSE

DAVID GREENGLASS

I did not.

Or atomic physics?

THE DEFENSE

DAVID GREENGLASS

I did not.

Or quantum mechanics?

THE DEFENSE

DAVID GREENGLASS

I did not.

Or advanced calculus?

THE DEFENSE

DAVID GREENGLASS

I did not.

THE COURT  
What is this all about? I haven't heard anybody --

THE DEFENSE  
Why, if the Court please --

THE COURT  
I haven't heard anybody testify to your complete list.

THE DEFENSE

Now, Mr. Greenglass, did there come a time when you stopped working for the Pitt Machine Products Co., Inc.?

DAVID GREENGLASS

I did.

THE DEFENSE

And when was that?

DAVID GREENGLASS

In August, 1949.

THE DEFENSE

And did you quit because the business was very bad?

DAVID GREENGLASS

I quit because business was poor.

THE DEFENSE

As a matter of fact, for a number of months prior to August, 1949, nobody, that is, your brother Bernie, your brother-in-law Julius, or you, drew any salaries from that business?

DAVID GREENGLASS

That's correct.

THE DEFENSE

Now, while you were in business at 370 East Houston Street, did you have any quarrels with your brother-in-law Julius?

DAVID GREENGLASS

Only business quarrels. It didn't amount to anything.

THE DEFENSE

Now let us find out. Julius was the outside man, was he not?

DAVID GREENGLASS

That's right.

THE DEFENSE

He was the one who went out and tried to get orders, right?

DAVID GREENGLASS

That's correct.

THE DEFENSE

You were in the machine shop?

DAVID GREENGLASS

That's right.

THE DEFENSE

Working on the machines?

DAVID GREENGLASS

That's right.

THE DEFENSE

And you had a number of employees from time to time, did you not?

DAVID GREENGLASS

That's right.

THE DEFENSE

Now, weren't there repeated quarrels between you and Julius when Julius accused you of trying to be a boss and not working on machines?

DAVID GREENGLASS

There were quarrels of every type and every kind. I mean there was arguments over personality, there was arguments over money, there was arguments over the way the shop was run, there was arguments over the way the outside was run. It was quarrels, just business quarrels --

THE DEFENSE

Did you ever come to blows with Julius?

DAVID GREENGLASS

No, I didn't.

THE DEFENSE

Do you remember an incident when you were sitting in the corner candy store at Houston and Avenue D when you brother Bernie had to separate the both of you?

DAVID GREENGLASS

It slipped my mind.

THE DEFENSE

What slipped your mind?

DAVID GREENGLASS

I mean I didn't remember it.

THE DEFENSE

Do you remember it now?

DAVID GREENGLASS

I do.

You don't?

THE DEFENSE

I do.

DAVID GREENGLASS

You do. Did you hit Julius?

THE DEFENSE

I -- I don't recall if I actually hit him.

DAVID GREENGLASS

How much money did you lose in the Ptt Machine Products Company?

THE DEFENSE

I lost all of the money I originally put into G. & R., plus subsequent loss of money in salaries that I did not get.

DAVID GREENGLASS

And how much did that total, in your mind?

THE DEFENSE

Well, I don't know.

DAVID GREENGLASS

Approximately?

THE DEFENSE

A few thousand dollars.

DAVID GREENGLASS

Now, is it not a fact that you never recovered a single penny of that money?

THE DEFENSE

I never recovered a single penny of it.

DAVID GREENGLASS

And is it not a fact, Mr. Greenglass, that after you were arrested and after you hired Mr. Rogge as your attorney, you instructed Mr. Rogge to prosecute a claim against Julius Rosenberg for monies, as a result of the Pitt Machine Products Company?

THE DEFENSE

STAGE B  
RECONSTRUCTION (THE GOVERNMENT)

FBI

Mrs. Greenglass, your husband seems to have his stories mixed up again.

RUTH GREENGLASS

My husband lies when there's no reason for it. Last year he had, the doctor called it, a psychological heart attack. And once, he had a fever, he ran up and down the halls, in the nude, yelling "Lead pants, Elephant."

FBI

He says he wants to take back some of his confession. You know that'll mean going back out West to New Mexico on that uranium business, those stealing charges against him and that's what we want to avoid.

RUTH GREENGLASS

You let me talk to him.

THE GOVERNMENT (STAGE A)

Now, did there come a time when you were told to make preparations to leave the country?

DAVID GREENGLASS

Yes.

THE GOVERNMENT

Tell us about it.

DAVID GREENGLASS

Well, Julius Rosenberg told me to get passport pictures made up of my whole family. I was to go to Mexico City and there I was to write to the Secretary to the Ambassador of the Soviet Union and I was to sign the letter "I. Jackson." On my third day there, I was to go to a place called the Plaz de la Colon with a guide to the city in my hand -- with my middle finger between the pages of the guide -- and look at the statue of Columbus there at five o'clock in the afternoon. I was to wait until some man came up close to me. And then I would say, "That is a magnificent statue," and that I was from Oklahoma, and the man would say, "Oh there are much more beautiful statues in Paris." Then he would give me passports and money and I would continue on, probably to Vera Cruz.

THE GOVERNMENT

A seaport in Mexico?

DAVID GREENGLASS

That is right.

HARRY GOLD (STAGE B)

(This speech should punctuate  
GREENGLASS' escape recital)

In late January or early February of 1944, I received my instructions. I was to walk on an East Side street, I was

HARRY GOLD (STAGE B) (Continued)

to carry an extra pair of gloves in my hand and a book with a green binding. I was supposed to meet a man who would carry a tennis ball in his left hand. This was on a deserted street, alongside an excavation and I saw a slim, boyish-looking man, wearing horn-rimmed glasses and that was Klaus Fuchs.

THE GOVERNMENT (STAGE A)

Please go on, Mr. Greenglass.

DAVID GREENGLASS

Then I was to go to Sweden and write a letter to the Soviet Embassy signing it "I. Jackson." Then on the third day I was to go to the statue of Lineus with a guide book in my hand and about five in the evening, when a man came up to me, I was to repeat that it was a beautiful statue, a magnificent statue and the man would say, "There are much more beautiful ones in Paris." Then he was to arrange for me to go to Czechoslovakia.

THE GOVERNMENT

Did Rosenberg tell you what you were to do when you arrived in Czechoslovakia?

DAVID GREENGLASS

Yes, he told me to write to the Ambassador of the Soviet Union.

THE GOVERNMENT

Were you to sign "I. Jackson" this time?

DAVID GREENGLASS

My full name was to be signed, "I. Jackson".

THE GOVERNMENT

That is all. You may step down.

HARRY GOLD (STAGE B)

If an attorney is appointed for me I would like him to understand very clearly that I must continue to give information to the FBI freely, that he is to put no restrictions whatever on that ... regardless whether he thinks it is damaging to me or not.

THE SCREEN (STAGE B)

NEW YORK TIMES

ATTEMPTED SPY, GOLD, IS STAR U.S. WITNESS

THE CLERK (STAGE A)

Call Harry Gold to the stand. Do you swear to tell the whole truth and nothing but the truth?

I do.

HARRY GOLD

THE GOVERNMENT (IRVING SAYPOL)  
Now Mr. Gold, what is your occupation?

HARRY GOLD

I am a biochemist.

THE GOVERNMENT

Now where were you born?

HARRY GOLD

I was born in Berne, Switzerland.

THE GOVERNMENT

When?

HARRY GOLD

On December 12th, 1910.

THE GOVERNMENT

Do you have -- is your father living?

HARRY GOLD

Yes, he is.

THE GOVERNMENT

Is your mother living?

HARRY GOLD

No, she is not. My mother died in 1947.

THE GOVERNMENT

Do you have any brothers or sisters?

HARRY GOLD

I have one brother.

THE GOVERNMENT

How old is your father?

HARRY GOLD

My father is 75 years of age.

THE GOVERNMENT

And what is his occupation?

HARRY GOLD

My father is a cabinet maker.

THE GOVERNMENT

And is he occupied at the present time?



HARRY GOLD

My father is not working right now. He did work up until about six months ago.

THE DEFENSE

Now, if the Court pleases, now I object for a different reason. I object upon the ground that this background material is being elicited for the purposes of building up a sympathy with the witness and has no relation to the issues in this case. I am not saying that is the object of the prosecutor but I think that is the object of the effect.

THE COURT

Overruled.

THE DEFENSE

I respectfully except.

THE GOVERNMENT

Now you are the Harry Gold, are you not, that is named as a co-conspirator in the indictment which is -- in the indictment which includes the Rosenbergs.

HARRY GOLD

Yes, I am.

THE GOVERNMENT

Now do you stand convicted of any crime?

HARRY GOLD

Yes, I do.

THE GOVERNMENT

Of what crime?

HARRY GOLD

I stand convicted of espionage.

THE GOVERNMENT

What was the sentence that was imposed upon you?

HARRY GOLD

I was given a sentence of 30 years in the Federal Penitentiary.

THE GOVERNMENT

Now, did you meet Klaus Fuchs, Dr. Klaus Fuchs, some time in the middle of June, 1944?

HARRY GOLD

Yes, I did.

THE GOVERNMENT

Did you have a conversation with Fuchs at this time? And what was the conversation?

## THE SCREEN

(This headline appears and remains until the end of the Act. The media is now beginning to throb with Gold-related thematic imagery)

## NEW YORK TIMES

ATOM BOMB SHELTERS FOR CITY AT  
COST OF \$450,000,000 URGED

## THE COURT (STAGE A)

Go ahead.

## HARRY GOLD

The man I met was a stranger. He was tall, about six feet two, had blond hair and a very determined feature. He walked with a catlike stride, almost on the balls of his feet.

## THE GOVERNMENT

Will you tell the jury what that conversation was?

## HARRY GOLD (STAGE B)

I recall him distinctly. He was at least six foot -- possibly six foot one, and had an extremely savage face, tough-looking face, a plug-ugly.

(Now the action builds, cross-cuts, and becomes a word salad at the climax of the Act; an orchestration, a farrago)

First I created a wife I did not have. Then there had to be children to go along with the wife, and they had to grow old -- it's a wonder steam didn't come out of my ears at times. When I went on a mission for the Russians, I immediately turned a switch in my mind and when I was done I turned the switch again and I was once again Harry Gold -- just a chemist.

## RUTH GREENGLASS

David! David!

(SHE is following a running, nude  
DAVID GREENGLASS)

## DAVID GREENGLASS

Lead pants! Lead pants! Elephant!

(THEY disappear)

## HARRY GOLD

We were as close as any two men could be.

## VOICE OF J. EDGAR HOOVER

(Over the action)

The unknown man simply had to be found.

HARRY GOLD (STAGE B)

I spent a great deal of time in the very enjoyable pastime of imagining Harry Gold and always in a stern and self-sacrificing role. But in the end a far more terrible weapon than any atomic bomb was created, namely, Harry Gold, a name now an anathema to all decent people.

RECONSTRUCTION (THE GOVERNMENT)

FBI

Didn't you have some recognition sign as between the two of you? Some sign?

HARRY GOLD

Yes, we did. I believe that it involved the name of a man and was something on the order of Bob sent me or Benny sent me or John sent me or something like that.

FBI

Then in this case you would of had to say "Julius sent me," huh?

HARRY GOLD

Who's Julius?

TESSIE GREENGLASS

(This is simultaneous)

Hello? Hello? Hello, is this Mr. Bloch. Who? Alexander Bloch? Is this Mr. Emanuel Bloch? You're his Father? Listen, this is Ethel Rosenberg's mother. How should I be? I'm an old woman. I'm not a healthy woman and Ethel's children have been dumped on me ...

HARRY GOLD

I at one time considered marrying and the girl in question told me at one time that she didn't think I was really in love with her. She felt that I was too cold. What she didn't know was that what made me cold all over, and especially down here, was the thought that if we were married and this thing came to light, what then? But I lost her anyway to someone called "Nigger Nate".

I first got involved in spying through Tom Black of Jersey City. He was a fantastic man. He coiled a pet blacksnake around his neck and he had a trained crow that he used to pitch marbles to. I got involved in order to get Black off my neck about joining the Communist party. I didn't want to. I didn't like them -- they were a bunch of wacked-up bohemians. Then there was Steve Swartz. A virtual giant; long arms, big feet, big ...

(All the time axes, from political to personal, are building)

HARRY GOLD (Continued)

I must be punished and punished well, for the terribly frightening things that have been done. I am ready to accept the penalty. I want to undisputably establish the authenticity and the enormity of the crime. The manner in which all the pieces of the giant jig-saw puzzle of which I was a part, are falling ever so gloriously into place -- reveal the whole picture. It has added a tremendous zest and sense of achievement to my life.

THE GOVERNMENT (STAGE B)

(We hear or see a reprise of part of the prosecution's opening charge. This is simultaneous action)

The evidence will come from witnesses and you will see and hear that the witnesses are telling the truth as each link in this chain is forged and put into place, by testimony, by documentary evidence. Testimony and documentary evidence which will point conclusively to one thing and one thing alone -- the guilt of the defendants.

(All of the Government evidence is recapitulated on the screen. JULIUS and ETHEL, in love, begin to sing "Down By The Riverside", alternating with snatches of letters)

KLAUS FUCHS

(FUCHS is revealed in a spot)

There are also other crimes I have committed that are not crimes in the eyes of the law. I used my Marxian philosophy to conceal my thoughts in two separate compartments. Looking back at it now, the best way is to call it controlled schizophrenia.

HARRY GOLD

When I was done I turned the switch again and I was once again Harry Gold -- just a chemist.

DAVID GREENGLASS

Elephant! Lead pants! Elephant!

(GOLD and FUCHS talk at once)

HARRY GOLD

Bob sent me, or Benny sent me or John sent me ...

KLAUS FUCHS

(Continues to repeat)

There are also other crimes I have committed ...

VOICE OF J. EDGAR HOOVER

(Over the action)

The unknown man simply had to be found ...

HARRY GOLD

(Repeating simultaneously until the end of the Act)

We were as close as any two men could be. Nigger Nate, Nigger Nate. We were as close as any two men ...

THE SCREEN

(The formula  $E = MC^2$  alternates with GREENGLASS' sketch [Exhibit 8] until the blackout)

VOICE OF JOSEPH McCARTHY

(This is heard punctuating the action until the blackout)

I have here in my hand a list of 205.  
I have here in my hand a list of 57.  
I have here in my hand a list of 10.  
I have here in my hand a list of 116.  
I have here in my hand a list of 121.  
I have here in my hand a list of 106.

VOICE OF J. EDGAR HOOVER

(Over, GREENGLASS and GOLD, the voice repeats until blackout)

The unknown man simply had to be found ... The bomb has been stolen. Find the thieves, find the thieves, find the thieves ...

HARRY GOLD

(HE weeps)

I always lent other people money. Even when I didn't know them or even if I had to borrow to do it.

(HE screams)

I was known as Raymond and Martin and Dave from Pittsburgh!

VOICE OF JOSEPH McCARTHY

These young men, these fine young men ...

(This is repeated over and over as the entire vocal chorus rises to the blackout. The lunatic chorus involves, by now, the whole cast. The time capsule roars with imagery. At the apogee, the atom bomb wipes out all sound and imagery. There is dead silence. On the screen there is a repetition of the close-up of HARRY GOLD)

HARRY GOLD

Who's Julius?

(The picture freezes in the silence)

THE SCREEN

(The Government's Exhibit 8 covers the screen during the intermission)

ACT II

The dim siren. On the dark stage the CHORUS intones and the Gods slowly appear to speak and then disappear into darkness.

## CHORUS

(In darkness)

Freud, have mercy on us.

## FREUD

The state has forbidden to the individual the practice of wrong-doing because it desires to monopolize it itself. The warring state permits itself every misdeed, every act of violence. It practices deliberate lying and deception. The state exacts the utmost degree of obedience and sacrifice from its citizens, but at the same time treats them as children by maintaining an excess of secrecy, and a censorship of news. It leaves its citizens intellectually oppressed and defenseless against every unfavorable turn of events and every sinister rumor. The state makes unabashed confession of its lust for power, and the private individual is called upon to give his sanctions in the name of patriotism. Thus, all men suffer the feeling of blood-guilt.

(Darkness)

## CHORUS

(In darkness)

Nietzsche, have mercy on us.

## NIETZSCHE

Liberal institutions cease to be liberal as soon as they are attained: later on, there are no worse and no more thorough injurers of freedom than liberal institutions ... In the political realm hostility becomes spiritual. The new state needs enemies more than friends: in opposition alone does it feel itself necessary, only in opposition does it become necessary. And it is the same for the "internal enemy".

If the scientific spirit is lost, then all the fruits of science could not prevent a return to a state of superstition and witchcraft.

The whole problem of the Jews exists only in these nation states for here their energy and intelligence, their accumulated capital of spirit and will, gathered from

## NIETZSCHE (Continued)

generation to generation through a long schooling in suffering, has aroused mass envy and hatred. In all contemporary nations, therefore, the literary obscenity is spreading of leading the Jews to slaughter -- as scapegoats of every conceivable public and internal misfortune.

Men are now called "free" so that they may be judged and punished -- so that they may be made guilty.

Beware! Political superiority without any true human superiority is a calamity. It is time to make amends, to be ashamed of this false power!

(Darkness)

## CHORUS

(In darkness)

Marx, have mercy on us.

## MARX

The binding force of civilized society is the state. The state, that is, of the ruling class. A machine for keeping down the oppressed and exploited class. This state plays on the most sordid instincts and passions of mankind. Naked greed has been the moving spirit of the state from the first day of its existence to the present time.

In the highest form of the state, the democratic republic, wealth exercises its power indirectly, but all the more surely. Thus in the direct corruption of officials, America provides the classic examples ... Now there is only one revolutionary emotion -- shame.

(Darkness)

## THE CLERK

Call Julius Rosenberg to the stand.

(HE is sworn)

## THE DEFENSE

Now, Mr. Rosenberg, please keep your voice up. Don't make the same mistake some of the witnesses made and lower it as you go along. What is your full name?

## JULIUS ROSENBERG

Julius Rosenberg.

## THE DEFENSE

And how old are you?

## JULIUS ROSENBERG

Thirty-three.



THE DEFENSE

Where were you born?

JULIUS ROSENBERG

I was born in New York City.

THE DEFENSE

Now, are you single or are you married?

JULIUS ROSENBERG

I am married.

THE DEFENSE

To whom are you married?

JULIUS ROSENBERG

I am married to Ethel Rosenberg.

THE DEFENSE

And as a result of that marriage did you have any children?

JULIUS ROSENBERG

Yes.

THE DEFENSE

What are the names of those children?

JULIUS ROSENBERG

The oldest boy's name is Michael Allen Rosenberg.

THE DEFENSE

How old is he?

JULIUS ROSENBERG

He is eight years old. And the youngest, his name is Robert Harry Rosenberg.

THE DEFENSE

And how old is he?

JULIUS ROSENBERG

Four years old.

THE DEFENSE

Now, tell me, Mr. Rosenberg, you received an engineering degree, did you not?

JULIUS ROSENBERG

That is correct.

THE DEFENSE

Did you, in the course of your studies looking toward getting that degree, ever take courses in nuclear physics?

JULIUS ROSENBERG

I did not.

THE COURT

At any time prior to January, 1945, had anybody discussed with you, anybody at all, discussed with you the atom bomb?

JULIUS ROSENBERG

No, sir; they did not.

THE COURT

Did anybody discuss with you nuclear fission?

JULIUS ROSENBERG

No, sir.

THE COURT

Did anybody discuss with you any projects that had been going on in Germany?

JULIUS ROSENBERG

No, sir.

THE COURT

On the atom bomb?

JULIUS ROSENBERG

No, sir.

THE COURT

No?

JULIUS ROSENBERG

No, sir.

THE COURT

Did you ever discuss the respective preferences of economic systems between Russia and the United States?

JULIUS ROSENBERG

Well, your Honor, if you will let me answer that question in my own way I want to explain that question.

THE COURT

Go ahead.

JULIUS ROSENBERG

First of all, I am not an expert on matters on different economic systems, but in my normal social intercourse with my friends we discussed matters like that. And I believe there are merits in both systems, I mean from what I have been able to read and ascertain.

## THE COURT

I am not talking about your belief today. I am talking about your belief at that time, in January, 1945.

## JULIUS ROSENBERG

Well, that is what I am talking about. At that time, what I believed at that time I still believe today. In the first place, I heartily approve our system of justice as performed in this country, Anglo-Saxon jurisprudence. I am in favor, heartily in favor of our Constitution and Bill of Rights and I owe my allegiance to my country at all times.

## THE DEFENSE

Do you owe allegiance to any other country?

## JULIUS ROSENBERG

No, I do not.

## THE DEFENSE

Have you any divided allegiance?

## JULIUS ROSENBERG

I do not, and in discussing the merits of other forms of governments, I discussed that with my friends on the basis of the performance of what they accomplished, and I felt that the Soviet government has improved the lot of the underdog there, has made a lot of progress in eliminating illiteracy, has done a lot of reconstruction work and built up a lot of resources, and at the same time I felt that they contributed a major share in destroying the Hitler beast who killed six million of my co-religionists, and I feel emotional about that thing.

## THE DEFENSE

Did you feel that way in 1945?

## JULIUS ROSENBERG

Yes, I felt that way in 1945.

## THE DEFENSE

Do you feel that way today?

## JULIUS ROSENBERG

I still feel that way.

## THE COURT

Did you approve the communistic system of Russia over the capitalistic system in this country?

## JULIUS ROSENBERG

I am not an expert on those things, your Honor, and I did not make any such direct statement.

THE COURT

Did you ever make any comparisons in the sense that the Court has asked you, about whether you preferred one system over another?

JULIUS ROSENBERG

No, I did not. I would like to state that my personal opinions are that the people of every country should decide by themselves what kind of government they want. If the English want a King, it is their business. If the Russians want Communism, it is their business. If the Americans want our form of government, it is our business. I feel that the majority of people should decide for themselves what kind of government they want.

THE COURT

Do you believe in the overthrow of government by force and violence?

JULIUS ROSENBERG

I do not.

THE COURT

Do you believe -- do you believe in anybody committing acts of espionage against his own country?

JULIUS ROSENBERG

I do not believe that.

THE COURT

Did you unhesitatingly express, in substance, the thoughts that you have just expressed about the Soviet government, the American Government, to your friends and to your relatives?

THE GOVERNMENT (SAYPOL)

Well, I submit, if your Honor please, just a moment ago in response to the Court's question the witness answered that he did not know enough about it and never talked to anybody about it.

THE COURT

Well, do you presume to be an expert on government?

JULIUS ROSENBERG

Well, I am not an expert but I talked about these matters.

THE COURT

Well, did you ever belong to any group that discussed the system of Russia?

JULIUS ROSENBERG

Well, your Honor, if you are referring to political groups -- is that what you are referring to?

THE COURT

Any group.

JULIUS ROSENBERG

Well, your Honor, I feel at this time that I refuse to answer a question that might tend to incriminate me.

THE COURT

Are you --

THE GOVERNMENT (SAYPOL)

Just a moment. May I clarify that?

THE COURT

It seems to me I have been hearing a lot about that.

JULIUS ROSENBERG

Are you referring to membership in the Communist Party?

THE COURT

Well, I am referring to membership in any political organization like the Communist Party.

THE DEFENSE

And when you answered the Court's question did you have in mind the Communist Party?

JULIUS ROSENBERG

Yes, I did.

THE COURT

Well now, I won't direct you at this point to answer; I will wait for the cross-examination.

STAGE B

RECONSTRUCTION (THE DEFENSE)

BLOCH is talking to a younger ATTORNEY.

BLOCH

How was your trip? What time did you get in?

ATTORNEY

Six A.M. We had bad weather. Look, Manny, I can only stay until Saturday, I have to be in court in San Francisco on Monday, but I want to do anything I can to help.

BLOCH

I wish there was something. I'm fighting for the record but Kaufman is murder. If I ever let myself go, I'll go to jail for contempt myself. I know it. Look what they've done to us: they announce Oppenheimer and Urey and a bunch

BLOCH (Continued)

of famous scientists and then they never call them. We prepare like mad, and they never call them, and then we can't call any expert witnesses. Its murder.

ATTORNEY

Manny, I think you have to take some chances. I think the Fifth Amendment is going to hang you. I think all bets are off. This is a political trial, they have no evidence, they've made Communism the issue and someone's going to have to confront it sooner or later.

BLOCH

No, if I had any staff, if you were here, I could tear their case apart. But once you open the door on politics --

ATTORNEY

They've opened it. Look, I don't know if the Rosenbergs have even been near the Party since they were kids, but you've got to put the American system on that stand. That jury doesn't have the faintest idea of what it meant to be really poor in New York or the hopes and ideals of the old party. You've got to open up their whole lives, I think.

BLOCH

I wouldn't have a chance with Kaufman. Even if --

ATTORNEY

You may not. But if I were caught in hysteria like this -- I'd put leaders of the Communist Party on the stand, for Christ's sake. I would; I'm damned if I'd let the Fifth Amendment screen out whatever bogeyman the Government's created in their minds. I'd call --

BLOCH

Listen, the Left, the Jews, their own family for God's sake. I am alone in this case. I'm telling you! My father agrees with you, "bring it out", he says. But Julius says no; he was fired from the Signal Corps and he won't give up his privilege even though he swears he's never been in the Party. But who are they going to believe, him or FBI? And he's scared to death they'll ask him to name names of his classmates.

THE DEFENSE

Did you tell Ruth or Dave Greenglass that you were entertaining and spending \$50 to \$75 a night in connection with your espionage work?

JULIUS ROSENBERG

I didn't tell Dave or Ruth Greenglass or anybody that.

THE DEFENSE

Did you ever entertain anybody for any espionage work?

JULIUS ROSENBERG

I did not, sir.

THE DEFENSE

Tell me, how many suits have you bought for the last eleven years?

JULIUS ROSENBERG

About five suits.

THE DEFENSE

Did you come into court with a coat?

JULIUS ROSENBERG

Yes, sir.

THE DEFENSE

When did you buy that coat?

JULIUS ROSENBERG

I would say it was either 1941 or 1942.

THE DEFENSE

Did you ever buy a winter overcoat since then?

JULIUS ROSENBERG

No, sir. I did not.

THE DEFENSE

How much did you pay for that coat?

JULIUS ROSENBERG

Well, I estimate it was somewhere about \$55.

THE DEFENSE

How much do you pay for your suits?

JULIUS ROSENBERG

About \$26.

THE DEFENSE

Tell us what clothes you bought for your wife just roughly during this 11-year period from 1940 to 1950?

JULIUS ROSENBERG

When I got a per diem check once while working for the Government.

THE DEFENSE

When was this?

JULIUS ROSENBERG

I think it was about the same time I bought my coat, I bought her a fur coat.



## THE DEFENSE

How much did you pay for it?

## JULIUS ROSENBERG

\$80., and we remodeled it a couple of times and she still has it. Well, my wife bought her own clothes. I didn't buy her clothes for her.

## THE DEFENSE

Do you know about how much she spent on clothes for the last ten years?

## JULIUS ROSENBERG

Well, sir, I would estimate a maximum of about \$300.

## THE DEFENSE

Mr. Rosenberg, you say you were aware of some trouble with stealing from the Army that David Greenglass may have been involved in when he was at Los Alamos in 1944?

## JULIUS ROSENBERG

That is correct.

## THE DEFENSE

When you heard he was being questioned by the FBI did you think it concerned this stealing?

## JULIUS ROSENBERG

I didn't know. It had been years before.

## THE DEFENSE

Will you describe what took place when David Greenglass approached you, in June of 1950, for help.

## JULIUS ROSENBERG

He asked me to meet him. He was very excited when ...

## DAVID GREENGLASS

Julie, come on, wher've you been. Come on, listen, will you.

## JULIUS ROSENBERG (STAGE B)

Calm yourself, take it easy. What's troubling you?

## DAVID GREENGLASS

Julie, I'm in a terrible jam.

## JULIUS ROSENBERG

No -- I realize you've been asking for money, you've been telling me to go to my doctor for a certificate, you've been talking about Mexico. What is the trouble, Dave?

DAVID GREENGLASS

I can't tell you everything about it. All I want you to do for me, Julie, is I gotta have a couple of thousand dollars in cash.

JULIUS ROSENBERG

David, I don't have that kind of money on me, I can't raise that kind of money.

DAVID GREENGLASS

Can you borrow it from your relatives?

JULIUS ROSENBERG

No, Dave, I can't do that.

DAVID GREENGLASS

Can you take it from the business for me?

JULIUS ROSENBERG

Dave, I cannot do that.

DAVID GREENGLASS

Well, Julie, I just got to have that money and if you don't get me that money you are going to be sorry.

JULIUS ROSENBERG

Look here, Dave, are you trying to threaten me or blackmail ...

DAVID GREENGLASS

I'm warning you.

JULIUS ROSENBERG

Look, Dave, you go home and take a cold shower. You look like you're having an attack. I'm going to the shop.

(GREENGLASS leaves, mumbling to himself)

THE DEFENSE (STAGE A)

Did you give him any money?

JULIUS ROSENBERG

I did not give him any money.

THE DEFENSE

Did you give him any money at any time?

JULIUS ROSENBERG

No, I didn't.

THE DEFENSE

Mr. Rosenberg, to come back to the testimony that you spent \$50. or \$75. a night for entertainment: Have you ever been in a nightclub in your life?

JULIUS ROSENBERG

Once.

THE DEFENSE

What nightclub?

JULIUS ROSENBERG

Well, the Federation of Architects had a dinner party at Cafe Society.

THE DEFENSE

Was that the only nightclub you were ever at?

JULIUS ROSENBERG

That is the only nightclub I ever attended.

THE DEFENSE

Now, were you in the habit of going to high-class restaurants?

JULIUS ROSENBERG

I don't know what you mean by high class, Mr. Bloch.

THE DEFENSE

All right. Did you ever go to restaurants where the prices were expensive?

JULIUS ROSENBERG

Yes, I did.

THE DEFENSE

How many?

JULIUS ROSENBERG

Well, once when I was taking my wife out, to a place near Emerson Radio called Pappas, and on another occasion I have eaten at a place called Nicholas on Second Avenue.

THE DEFENSE

Did you ever eat at Manny Wolf's?

JULIUS ROSENBERG

Yes. I remember eating there once.

THE DEFENSE

With whom?

JULIUS ROSENBERG

When I was working as an inspector at Jefferson Travers Radio they had a dinner party and they invited the inspectors down to Manny Wolf's for dinner and then for a show.

THE DEFENSE

Thank you, your witness.

JULIUS ROSENBERG (STAGE B)

My Dearest Sweetheart, I've been reviewing past events in our lives. I remember when my father, a garment worker, was in a long strike against sweatshop conditions. Because he was a chairman and an active unionist, my father was blacklisted and had quite a pull to make ends meet. The constant battle against rats and vermin is still vivid in my ...

STAGE A

IRVING SAYPOL conducts the Government's questioning of the ROSENBERGS.

IRVING SAYPOL

Did you ever go out and collect any money for the Joint Anti-Fascist Refugee Committee?

JULIUS ROSENBERG

I don't recall collecting any money, but I recall contributing money.

THE GOVERNMENT

Do you remember at the time the Agents arrested you? Did you ever see this before?

(HE flourishes a can and bangs it down on the jury rail)

THE GOVERNMENT

May I read the label to the jury?

THE COURT

Yes.

THE GOVERNMENT

Will it be conceded that this is a can commonly used by solicitors for contributions?

THE DEFENSE

I will so concede.

THE GOVERNMENT

And the can reads on the label "Save Spanish Republican Child, Volveremos, We will return, Joint Anti-Fascist Refugee Committee, 192 Lexington Avenue, Suite 1501," and there is a notice on the back indicating that the City of New York permits these cans to be used for solicitation. So that perhaps you did a little more than just contribute?

THE DEFENSE

Just a second, if your Honor please.

THE GOVERNMENT

Is that so?

THE DEFENSE

Wait a second: I object to the question. It presupposes a state of facts not proven. The can may have been found --

THE COURT

Hold the question a moment. The witness wanted to say something.

JULIUS ROSENBERG

That is not so, Mr. Saypol.

THE COURT

What did you want to say?

JULIUS ROSENBERG

The date on this case is May 20, 1949. I hold insurance in the International Workers Order, and they sent this can to me to solicit funds. I never solicited funds. I just made a contribution to them.

THE GOVERNMENT

Do you know that the International Workers Order is now the subject of a lawsuit across the way in the Supreme Court?

THE DEFENSE

I object to the question upon the ground it is incompetent, irrelevant and immaterial and not related to the issues in this case.

THE COURT

What is the International Workers Order?

JULIUS ROSENBERG

An insurance organization, Your Honor.

THE COURT

Is it a public insurance company?

JULIUS ROSENBERG

Right, sir.

THE GOVERNMENT

Is it not a fact that it is a Communist organization exclusively?

THE DEFENSE

I object to the form of the question.

THE COURT

The form is all right.

THE DEFENSE

Do you want his opinion on it?

THE COURT

Well, he certainly doesn't want mine.

THE DEFENSE

He acknowledges that he belongs to it.

JULIUS ROSENBERG

That is right, sir.

THE DEFENSE

I think if the Court please, we are really going off the issue.

THE COURT

Oh, no!

STAGE B

RECONSTRUCTION (JUNE 15)

JULIUS

Ethel, I bought the Daily News. Listen to this: "Jail Ex-Commie Youth As A Traitor While G.I.", that's the headline. Then "\$100,000 bail for the former member of the Young Communist League" -- listen to this, the FBI quoted Greenglass as saying, "I felt it was gross negligence on the part of the United States not to give Russia the information about the atom bomb, because she was an ally." "Now and then during the hearing Greenglass giggled ..."

ETHEL

My God, what's he done.

JULIUS

I can't believe it. They have him on that uranium stealing and they're turning it into espionage.

ETHEL

What can we do? Does he have a lawyer?

JULIUS

Yes. Here, O. John Rogge says that "the nation is completely hysterical". It says the family retained him.

ETHEL

He sounds like a good lawyer. Shall I go and talk to Ruth? Julius, they hate us, you know that don't you. Because they know we know that he stole some stuff from New Mexico.

JULIUS

Ethel, your brother is sick. I'm sorry now I ever took him into the shop. I'm sorry I let him tell me about New Mexico stealing. Look, we'll help if we can but let's not mix in, all right? I wish to God, I'd never seen the two of them.

ETHEL

I should go over to the house.

JULIUS

Please, Ethel, let's just stay out of it if we can. Don't be naive about your family.

ETHEL

What are you so excited about. I know my family. Dave's in trouble and I am going to help. I'm surprised --

JULIUS

I'm telling you, Ethel --

THE GOVERNMENT (STAGE A)

Did you tell the Agents about your suspicions that David Greenglass had stolen uranium?

JULIUS ROSENBERG

Well, when a member of the family is in trouble, Mr. Saypol, you are not interested in sinking him.

THE COURT

Were you interested in protecting him at that time?

JULIUS ROSENBERG

Well, I felt that when a man is in trouble, the one thing his family should do is stick by the man, regardless of the trouble he is in.

THE GOVERNMENT

Now you say you had another watch at some other time?

JULIUS ROSENBERG

That is right, sir.

THE GOVERNMENT

What kind of watch was that?

JULIUS ROSENBERG

I remember the name --

THE GOVERNMENT

Wasn't that name Omega, in a white metal case?

JULIUS ROSENBERG

I believe that is the watch.

THE GOVERNMENT

Is that the one you got from some Russian representative?

JULIUS ROSENBERG

That is the one I got from my father.



## THE GOVERNMENT

Now, Mr. Bloch asked you the question and this was your answer: "Yes, I will, and in discussing the merits of other forms of Government" -- now this is you talking -- I discussed that with my friends on the basis of the performance of what they accomplished, and I felt that the Soviet Government has improved the lot of the underdog there, has made a lot of progress in eliminating illiteracy, has done a lot of reconstruction work and built up a lot of resources, and at the same time I felt that they contributed a major share in destroying the Hitler beast." Then the Court asked this question --

## THE DEFENSE

Would you finish, please?

## THE GOVERNMENT

"The Hitler beast who killed six million of my co-religionists, and I feel emotional about that thing." Then later on the Court asked you this question: "Did you approve the communistic system of Russia over the capitalistic system in this country?" And you answered: "I am not expert on those things, your Honor, and I did not make any such direct statement." Do you remember having testified that way?

## JULIUS ROSENBERG

That's right.

## THE GOVERNMENT

Well now, you had said a little while before that you felt that "the Soviet government has improved the lot of the underdog there"; what did you mean by that?

## JULIUS ROSENBERG

What I read in newspapers.

## THE GOVERNMENT

And what did you read about the improvement of the lot of the underdog in Soviet Russia, as you read it in the newspapers?

## JULIUS ROSENBERG

Well, that the worker there, as living standards were increased, his housing conditions were better than at times he lived under the Czar. That is what I mean by increasing the lot of the "underdog".

## THE GOVERNMENT

What newspapers did you read that in?

## JULIUS ROSENBERG

Various newspapers.

THE GOVERNMENT  
You mean, The Daily Worker?

JULIUS ROSENBERG  
On occasion; the New York Times.

THE GOVERNMENT  
Any others?

JULIUS ROSENBERG  
Yes.

THE GOVERNMENT  
What others?

JULIUS ROSENBERG  
The Herald Tribune, The World Telegram.

THE GOVERNMENT  
The Wall Street Journal, perhaps?

JULIUS ROSENBERG  
No. I don't read the Wall Street Journal.

THE GOVERNMENT  
"Has made a lot of progress in eliminating illiteracy";  
what did you know about that?

JULIUS ROSENBERG  
They built schools.

THE GOVERNMENT  
Where?

JULIUS ROSENBERG  
From what I read.

THE GOVERNMENT  
Where were the schools built?

JULIUS ROSENBERG  
In the Russian cities.

THE GOVERNMENT  
What cities?

JULIUS ROSENBERG  
I don't know, sir.

THE GOVERNMENT  
Where did you read that, same newspapers?

JULIUS ROSENBERG  
Newspapers.

THE GOVERNMENT

"Has done a lot of reconstruction work"; what did you know about that?

JULIUS ROSENBERG

Well, there are a lot of reporters that go to Russia and report how the cities have been rebuilt, that were destroyed by the Nazis.

THE GOVERNMENT

What cities, for instance?

JULIUS ROSENBERG

Stalingrad, Moscow.

THE GOVERNMENT

What type of reconstruction had been done?

JULIUS ROSENBERG

I wouldn't know the details, sir. That is what I read the newspaper reports on.

THE GOVERNMENT

"Had built up a lot of resources"; tell me about the resources, won't you, please? What kind were they? Where were they? What they are? What were they intended for?

JULIUS ROSENBERG

I wouldn't know everything about it, but I knew they built some large dams. That is what I consider "resources".

THE GOVERNMENT

Dams you consider resources?

JULIUS

That's right; hydroelectric stations. That is a dam.

THE GOVERNMENT

Did you read anything about the request of Russia for the atomic bomb? Would that be perhaps a resource that you had in mind?

JULIUS ROSENBERG

No, I was talking about a previous period.

THE COURT

Now, Mr. Rosenberg, why should David Greenglass come to you for help when you've testified that you had heated arguments over the business? Isn't it strange that he should come to you?

JULIUS ROSENBERG

I don't think so, your Honor, because in the first place his other brother was tied up with his wife dying in the hospital and --

THE GOVERNMENT

Did you tell us about that before?

JULIUS ROSENBERG

About what?

THE GOVERNMENT

About this wife who was dying and this brother who was out of the country and that is why you thought you would go to him; that it was all right for him to call you to come to him.

JULIUS ROSENBERG

I am only trying to understand why he came to me.

THE DEFENSE

I object to the testimony. There is no testimony about a brother being out of the country.

THE GOVERNMENT

Who was dying?

JULIUS ROSENBERG

Bernie's wife.

THE COURT

I think this subject matter, Mr. Saypol, is amply covered.

THE GOVERNMENT

I never heard about this dying, whoever it was.

JULIUS ROSENBERG

Well, Bernie's wife had Hodgkins' Disease and was in and out of the hospital.

THE GOVERNMENT

Don't give us the gory details.

(Pause)

That is all -- one question, if I may ask it?

THE COURT

Pardon?

THE GOVERNMENT

One question if I may ask it? Is or was your wife a member of the Communist Party?

JULIUS ROSENBERG

I refuse to answer on the ground it might tend to incriminate me.

THE GOVERNMENT

Very well, I don't intend to press it.

THE COURT

Wait a minute. You are not going to press for an answer?

THE GOVERNMENT

No, I don't think so.

THE COURT

You may step down.

THE CLERK

Call Ethel Rosenberg to the stand.

(SHE is sworn)

JULIUS ROSENBERG (STAGE B)

Do you remember George Bernard Shaw's Saint Joan, Ethel? When John de Stogumber comes rushing in overcome with remorse for what he's done? "You don't know; you haven't seen; it is so easy to talk when you don't know. You madden yourself with words; you damn yourself because it feels grand to throw oil on the flaming hell of your own temper. But when it is brought home to you; when you see the thing you have done; when it's blinding your eyes, stifling your nostrils, tearing your heart, then -- then, oh, God, take away this sight from me! Oh, Christ, deliver me from this fire that is consuming me -- She cried to thee in the midst of it: 'Jesus! Jesus! Jesus!' She is in thy bosom, and I am in hell for evermore."

THE DEFENSE

Are you married?

ETHEL ROSENBERG

Yes.

THE DEFENSE

To whom?

ETHEL ROSENBERG

Julius Rosenberg.

THE DEFENSE

The other defendant in this case?

ETHEL ROSENBERG

That is right.

THE DEFENSE

What was your maiden name?

ETHEL ROSENBERG

Ethel Greenglass.

THE DEFENSE

Will you kindly give the jury a brief sketch of your schooling and education?

ETHEL ROSENBERG

Well, I attended Public School 22. And then I attended Public School 12. That was called junior highschool. Then I attended Seward Park Highschool.

THE DEFENSE

What if any other educational institutions did you attend?

ETHEL ROSENBERG

I didn't go to any kind of institution but I had a private Hebrew tutor who came to the home. I also had a private piano teacher from whom I took lessons for about two years.

THE DEFENSE

Did you also study voice?

ETHEL ROSENBERG

Yes, I did.

THE DEFENSE

With whom?

ETHEL ROSENBERG

The Carnegie Hall Studios.

THE DEFENSE

Anything else you studied?

ETHEL ROSENBERG

Yes. When my child was about two and a half I think, my older child, I took a course with the New School for Social Research in child psychology. I also took a course in music for children at the Bank Street school in Greenwich Village, and then sometime in the spring of 1950 I took a course in guitar.

THE DEFENSE

Were these two courses, the one in child psychology and the other in music for children taken in order to equip and condition you to raise your child?

ETHEL ROSENBERG

Yes, that really was the reason.

THE DEFENSE

How many children have you?

ETHEL ROSENBERG

I have two children.

THE DEFENSE

What are their ages?

ETHEL ROSENBERG

Well, Michael was eight March 10th.

## THE DEFENSE

He is the older of the two?

STAGE B  
RECONSTRUCTION (THE CHILDREN)

MICHAEL is reading a letter HE has written. ROBBY listens vacantly.

MICHAEL

Dear President Eisenhower: My mommy and daddy are in prison in New York. My brother is six years old, his name is Robby. Please let my mommy and daddy go and not let anything happen to them. If they come Robby and I will be very happy. We will thank you very much. Very truly yours, Michael Rosenberg.

ROBBY

I want to write one, too.

MICHAEL

No, I'm supposed to.

ROBBY

I want to!  
(HE starts a tantrum)

MICHAEL

Shut up! O.K. tell me what you want to say and I'll write it down.

ROBBY

O.K. You better.  
(Pause)

MICHAEL

Well, come on, Robby.

ROBBY

Shut up.

MICHAEL

Then I'm ...

ROBBY

Dear Mommy and Daddy ...

MICHAEL

Robby, you're supposed to write it to the President.

(ROBBY begins to cry again)



MICHAEL (Continued)

Allright, go ahead then.

ROBBY

Dear Mommy and Daddy:

(There is a long pause)

THE DEFENSE (STAGE A)

Now, your brother, Dave, was the youngest in the family.

ETHEL ROSENBERG

That's right --

THE DEFENSE

What was your relationship?

ETHEL ROSENBERG

Well, he was my baby brother.

THE DEFENSE

Did you love him?

ETHEL ROSENBERG

Yes, I loved him very much.

THE DEFENSE

Please describe the last time you saw your sister-in-law, Ruth Greenglass.

ETHEL ROSENBERG

After my brother was arrested, I waited for her one day at my mothers. She had the baby and we began to walk, she and I, with the carriage around the block.

STAGE B

The TWO WOMEN walk around the block as THEY talk.

RUTH GREENGLASS

Let's not go far. Paper said it was going to rain.

ETHEL ROSENBERG

Look, Ruth, I would like to know something: are you and Davey really mixed up in this horrible mess? You know how I have always felt toward Davey and how I have always felt toward you, although I must say you people haven't always reciprocated, especially in the last year. However, that is beside the point. I want you to know that even if you did do this and Davey, my attitude toward you won't change. But I am his sister, and I have a right to know.

RUTH GREENGLASS

What are you asking such silly questions for? He's not guilty and of course I'm not guilty and we've hired a

RUTH GREENGLASS (Continued)

lawyer and we're going to fight the case because we're not guilty. Did you think we were?

ETHEL ROSENBERG

Look, I really don't know what to think anymore. There've been reports in the newspapers about confessions and much as I believed, always believed in Davey, I really began to wonder. I had to hear it from your own lips.

RUTH GREENGLASS

Well, now you've heard it and it's the truth. Neither of us is guilty.

(ETHEL tries to embrace RUTH)

ETHEL ROSENBERG

I'll do whatever you say, Ruthie. Goodbye.

(RUTH rejects her)

THE DEFENSE (STAGE A)

That was the last talk you had with her?

ETHEL ROSENBERG

That is right.

THE DEFENSE

At the time of the arrest of your husband, where did you live.

ETHEL ROSENBERG

Ten Monroe Street, Manhattan. In Knickerbocker-Village.

THE DEFENSE

Where are your children now?

ETHEL ROSENBERG

They are at a temporary shelter in the Bronx.

THE DEFENSE

Have you seen them since you were arrested?

ETHEL ROSENBERG

No, I have not.

THE DEFENSE

Your sister-in-law testified that she visited you at your home and that she admired a mahogany console table and she said "it was a very nice gift to get from a friend," and that "Julius said it was from his friend and it was a special kind of table" and thereupon your husband, Julius, "turned the table on its side to show us why it was so special", did any such thing ever occur?

ETHEL ROSENBERG

No, it did not.

THE DEFENSE

Did your husband ever use any table, console table or any other table, for photograph purposes?

ETHEL ROSENBERG

No, he did not.

THE DEFENSE

Did your husband ever photograph on microfilm or any other substance anything pertaining to any information or secret concerning the national defense, or anything else at all?

ETHEL ROSENBERG

No, he did not.

THE DEFENSE

And did you, since the time you moved to the Monroe Street apartment until the time of your husband's arrest and your arrest, acquire any other tables?

ETHEL ROSENBERG

Yes. We acquired a console table that my husband purchased at R. H. Macy. A very inexpensive table, with a back that you could ... sometimes it would stand up, and other times if we wanted to use it for eating purposes, it folded down.

THE DEFENSE

Did you ever hear Julius says to anyone that he got money from the Russians?

ETHEL ROSENBERG

No, I never heard any such thing.

THE COURT

Are you taking up every conversation that supposedly she had with Julius?

THE DEFENSE

No, your Honor, I won't spend much more than a few minutes more to cover it.

THE COURT

I don't want you to get the impression I am rushing you, but I don't want you to overtry a case, Mr. Bloch.

THE DEFENSE

Did you ever hear from any source that Julius offered your brother and sister-in-law \$75 or \$100 a week to live on.

STAGE B  
RECONSTRUCTION (MONEY)

JULIUS ROSENBERG

(As ETHEL enters)

Hi, Dodgers won. Did you find anything in chairs, E?  
What's the matter now?

ETHEL ROSENBERG

They're all way out of our price range.

JULIUS ROSENBERG

Second hand, too?

(Pause)

What's the tragedy, Ethel?

ETHEL ROSENBERG

Oh, what's the use? There's not any money for another baby  
and any new things for this house.

(SHE looks in the mirror)

I can't stand this sweater! God's sake, I look twice my  
age!

JULIUS ROSENBERG

Oh, come on, Ethel. Does everything have to be such a  
tragedy?

ETHEL ROSENBERG

Stop saying that! Stop treating me like a case. I can't  
stand it. I don't have any clothes. I hate this place.

JULIUS ROSENBERG

Well, what am I supposed to do about it?

ETHEL ROSENBERG

Oh, shut up, will you?

JULIUS ROSENBERG

Will you stop yelling, for God's sake, you'll wake the  
child?

ETHEL ROSENBERG

You should never have married me. I'm sorry, Julius. I'm  
just so depressed over everything. You can't beat the  
system, that's all there is to it. I am never going to  
wear any of these sweaters again!

(HE goes to her)

Please, just leave me alone. It's not just furniture and  
clothes. There's just something wrong.

JULIUS ROSENBERG

Listen, Ethel, money never meant that much to you. I mean,

JULIUS ROSENBERG (Continued)

we're beyond that kind of thinking. You're just not getting enough from me. I mean that's it, isn't it? I mean sex, the whole thing.

(Pause)

Will you please talk to me?

ETHEL ROSENBERG

Oh, Julie, we have problems and I have problems. We can solve our problems. But I have to solve my problems. Don't take it personally.

(Pause)

I have to sleep out here tonight. I'm exhausted. Goodnight. I'm sorry.

THE GOVERNMENT (STAGE A)

Is it not a fact, Mrs. Greenglass, that before the Grand Jury --

ETHEL ROSENBERG

Mrs. Rosenberg.

THE GOVERNMENT

Excuse me, I'm sorry. You are the defendant here.

THE COURT

Do you know, Mr. Saypol, if you could probably stand at the edge of that table there, we could all hear much better.

THE GOVERNMENT

I am trying to save space and time.

THE COURT

Go ahead.

THE GOVERNMENT

Were you asked this question and did you give this answer before the Grand Jury?

"Did you invite your brother David and his wife to your home for dinner? I mean during the period while he was on furlough in January 1945?"

"I decline to answer on the ground that this might incriminate me."

Do you remember giving that testimony?

ETHEL ROSENBERG

Yes, I remember.

THE GOVERNMENT

Was it true at the time you gave it? Yes or no.

ETHEL ROSENBERG

It is not a question of it being true.

THE GOVERNMENT

I would like to ask now that I have a categorical answer.

THE COURT

Yes, will you answer that, please?

THE GOVERNMENT

Yes or no.

ETHEL ROSENBERG

What is the question?

THE COURT

Was it true when you said that, that you refused to answer because it would incriminate you?

ETHEL ROSENBERG

I said it might tend to incriminate me.

THE COURT

Was that true?

THE DEFENSE

I want to interpose an objection, your Honor.

THE COURT

Have you thought of another ground for an objection?

THE DEFENSE

I think, Your Honor, that the method of trying to import an unlawful act to a person who has asserted the privilege against self-incrimination destroys the privilege and undermines and takes away the person's right under the Fifth Amendment, and I object to this entire line of inquiry because inferences may be drawn which are not warranted under the law or under the facts.

THE COURT

However, when a witness freely answers questions at a trial, the answers to the very same questions to which the witness had refused to answer previously upon a ground assigned by that witness, I ask you, is that not a question then for the jury to consider on the question of credibility? Nobody is seeking to destroy any privilege.

THE DEFENSE

May I just answer it in one sentence? I submit that I disagree with your Honor's conception of the law. What I meant was that the objective effect of it was to vitiate the rights.

THE COURT

But the witness herself has vitiated by giving answers to them at the trial, answers to these very questions.

THE DEFENSE

Well then, I submit, your Honor, that there is a failure to make, and I think I am putting my finger on the heart of this thing -- there is a failure here to distinguish between the circumstances where a witness involuntarily appeared before a tribunal and is sworn to testify in response to a subpoena, as in the case here of a Grand Jury proceeding, and a case where the witness willingly takes ...

THE COURT

Where is the witness willingly --

THE DEFENSE

Here. This witness has voluntarily taken the stand here. There was no obligation on her part to take the stand, your Honor.

THE COURT

Proceed.

ETHEL ROSENBERG

My brother had been arrested. My husband had been arrested.

THE GOVERNMENT

On August sixth?

ETHEL ROSENBERG

My husband had been arrested and I had been subpoenaed to come before the Grand Jury. It was not for me to state what I thought or didn't think the Government might or might not have in the way of accusation against me.

THE GOVERNMENT

What you are saying is that you were under no compulsion to confess your guilt in respect to this conspiracy?

ETHEL ROSENBERG

I had no guilt --

THE DEFENSE

Just a moment, please.

THE COURT

She has answered.

ETHEL ROSENBERG

I had no guilt to confess.

THE COURT

But in your own interest I think you ought to think about it and give us some reason.



THE GOVERNMENT

Were you asked this question and did you give this answer:

"Do I understand you are going to decline to answer all questions that I ask you?"

"No, no I won't decline to answer all questions. It depends on the questions."

Did you say that?

ETHEL ROSENBERG

Yes, I did.

THE GOVERNMENT

When you said it depends on the questions, you meant it depends on whether or not the question and the answer that you gave would tend to incriminate you, is that right?

ETHEL ROSENBERG

That is right.

THE GOVERNMENT

You testified here today in response to questions from your counsel that the first time you saw Harry Gold was in this courtroom, is that so?

ETHEL ROSENBERG

That is right.

THE GOVERNMENT

Do you remember having been asked this question and giving this answer:

"Have you ever met Harry Gold?"

"I decline to answer on the ground that this might intimidate me, incriminate me, I mean."

Did you give that testimony at the time?

ETHEL ROSENBERG

I gave that testimony.

THE GOVERNMENT

You profess a love for your brother, don't you?

ETHEL ROSENBERG

You mean I once had love for my brother?

THE GOVERNMENT

You mean that that has changed?

ETHEL ROSENBERG

It would be pretty unnatural if it hadn't changed.

THE GOVERNMENT

That will be all.

STAGE B

HEADLINES

CLIMAX OF TRIAL; JURY BEGINS TO DELIBERATE

ANNOUNCER

In the top of the news tonight, both Government and Defense rested their case in the trial of the Atom Spy Ring accused of delivering to the Soviet Union the secret of the super weapon. Ethel Rosenberg, wife of the man reputed to be the American spy master, concluded her testimony with a categorical denial of any involvement in the ...

THE COURT (STAGE A)

Bring the jury in.

THE CLERK

How say you?

THE FOREMAN

We the jury find Julius Rosenberg guilty as charged. We the jury find Ethel Rosenberg guilty as charged.

THE COURT

(To the audience)

Ladies and gentlemen of the jury, I wish to tender you my deepest gratitude. I wish to congratulate the Government for their fair presentation of this case and again I say a great tribute is due to the FBI and Mr. Hoover for the splendid job that they have done in this case. Now I say to the jurors, I almost feel as if I will miss seeing those faces here morning after morning, but I know it has been a tremendous inconvenience to you; it has taken you away from your business. God bless you all.

(The ROSENBERGS are brought before the bar for sentencing)

The issue of punishment in this case is presented in a unique framework of history. It is so difficult to make people realize that this country is engaged in a life and death struggle with a completely different system. This struggle is not only manifested externally between these two forces but this case indicates quite clearly that it also involves the employment by the enemy of secret as well as overt outspoken forces among our own people. All of our

## THE COURT (continued)

democratic institutions are, therefore, directly involved in this great conflict. I believe that never at any time in our history were we ever confronted to the same degree that we are today with such a challenge to our very existence ...

The competitive advantage held by the United States in super-weapons has put a premium on the services of a new school of spies -- the home-grown variety that places allegiance to a foreign power before loyalty to the United States. The punishment to be meted out in this case must therefore serve the maximum interest for the preservation of our society against these traitors in our midst ...

Certainly to a Russian national accused of a conspiracy to destroy Russia not one day would have been consumed in a trial. It is to America's credit that it took the pains and exerted the effort which it did in the trial of these defendants.

Julius and Ethel Rosenberg, I consider your crime worse than murder. Plain, deliberate, contemplated murder is dwarfed in magnitude by comparison with the crime you have committed.

The evidence indicated quite clearly that Julius Rosenberg was the prime mover in this conspiracy. However, let no mistake be made about the role which his wife, Ethel Rosenberg, played in this conspiracy. Instead of deterring him from pursuing his ignoble cause, she encouraged and assisted the cause. She was a mature woman -- almost three years older than her husband and almost seven years older than her younger brother. She was a full-fledged partner in this crime.

Indeed the defendants Julius and Ethel Rosenberg placed their devotion to their cause above their own personal safety and were conscious that they were sacrificing their own children, should their misdeeds be detected -- all of which did not deter them from pursuing their course. Love for their cause dominated their lives -- it was even greater than their love for their children.

Your spying has already caused ... the Communist aggression in Korea, with the resultant casualties exceeding 50,000 and who knows but that millions more of innocent people must pay the price of your treason ... by your betrayal you undoubtedly have altered the course of history to the disadvantage of our country ... by immeasurably increasing the chances of atomic war, you may have condemned to death tens of millions of innocent people all over the world.

What I am about to say is not easy for me. I have deliberated for hours, days and nights. I have carefully weighed

## THE COURT (Continued)

the evidence. Every nerve, every fibre of my body has been taxed. I am just as human as are the people who have given me the power to impose sentence. I am convinced beyond any doubt of your guilt. I have searched my conscience -- to find some reason for mercy -- for it is only human to be merciful and it is natural to try to spare lives. I am convinced, however, that I would violate the solemn and sacred trust that the people of this land have placed in my hands were I to show leniency to the defendants Rosenberg.

It is not in my power, Julius and Ethel Rosenberg, to forgive you. Only the Lord can find mercy for what you have done.

The sentence of the Court upon Julius and Ethel Rosenberg is, for the crime for which you have been convicted, you are hereby sentenced to the punishment of death, and it is ordered upon some day within the week beginning with Monday, may 21st, you shall be executed according to law.

## STAGE B

(The courtroom empties. The ROSENBERGS are led circuitously toward their cells)

## THE CHORUS

Now should this pair outwit the law  
And wiggle from death's bloody maw;  
An outraged nation with a yell  
Shall drag them from the prison cell  
And hang them high  
Beyond life's hope,  
To swing and die  
And dangle from  
The Hangman's rope!  
Then, while the buzzards make a feast  
On their Red flesh as on a beast;  
Our natives shall rejoice and sing  
And shout while these two traitors swing  
And freedom's cry shall soar and swell  
With songs that echo -- "All is well!"

## STAGE B

(The GUARDS bring in the ROSENBERGS and lock them up. There are a half dozen PRISONERS. As JULIUS ROSENBERG passes one of the cells, HE holds up two fingers and tries, unsuccessfully at first, to say "Ethel, too." There is a long pause after the ROSENBERGS are put in cells at either end of the cell block)

## PRISONER

Don't worry, Julie, you still got the appeal.

## GUARD

Julie, the Marshall's office upstairs says they're standing by for a message from Washington to take you up to Sing Sing tonight.

(There is a long pause)

## JULIUS ROSENBERG

(Calling)

Ethel, don't be scared if some clown tells you we may be taken to the death house tonight! Everything will be all right; they can't do that.

(There is another pause)

## ETHEL ROSENBERG

(Very simply and in true pitch SHE sings "Un Bel Di Vidremo," from Madame Butterfly, in Italian. The GUARDS and PRISONERS are still after SHE finishes)

## GUARD

(Walks up to the cell of JULIUS ROSENBERG. THEY converse quietly)

Julie, they've marked you upstairs as a low-down son-of-a-gun. But down here you're the luckiest man in the world -- because no man ever had a woman who loved him that much.

## JULIUS ROSENBERG

Thanks, but look at it this way. I just got the death sentence because I'm supposed to be the big-shot in an espionage ring. I pass out \$1,000 here, \$1,500 there, toss \$5,000 to my brother-in-law -- but I never had the money to train that voice. I never had the money to do anything for her.

(The PRISONERS call for encores)

## ETHEL ROSENBERG

(SHE begins to sing "The Battle-Hymn of the Republic." JULIUS joins her at the beginning of the next verse; at the same time their cells are clanged open and THEY are taken in opposite directions as the last phrase is heard and the lights fade)

ETHEL ROSENBERG (Continued)  
O, BE SWIFT, MY SOUL, TO ANSWER HIM. BE  
JUBILANT, MY FEET!  
OUR GOD IS MARCHING ON.

JUDGE KAUFMAN (STAGE A)

I want the motions very brief.

THE DEFENSE

Your Honor, tens upon tens of millions of people in this country, in Europe, in Asia, know about this case --

THE COURT

Yes, I want to say that I have been frankly hounded, pounded by vilification by pressurists. I think that it is not a mere accident that some people have been aroused in these countries. I think it has been by design. Yesterday, for instance, I received a barrage of telegrams.

THE DEFENSE

There is so much new evidence. We've found the console table if you would only look at it. Judge Kaufman, in your hands you have the fate of two human beings and you must ask why in the shadow of death the Rosenbergs continue to insist on their innocence. You know that they have read the newspapers that we've all read. The newspapers that tell them that if they would only talk, if they would only confess, they would save themselves. What is it that stops them from doing this?

THE COURT

I have pondered that question. I have pondered it over and over again, and the only solution I have to it is to answer that it is the very same thing that drove them into it.

THE DEFENSE

Your Honor, the reason they act this way is because they are innocent. Believe me, they don't want to die; they are in their middle thirties. They have been convicted on accomplice testimony that is highly suspicious to more and more people. I am saying to you, if there is one little iota of doubt, your wisdom, your judgment, your conscience must give it to these defendants so they can live.

THE GOVERNMENT

Your Honor, the Rosenberg Spy Ring, and that alone accounts for the stand which the Russians took in Korea which caused death and suffering to thousands of American boys, and I submit that these deaths and this suffering and the rest

## THE GOVERNMENT (Continued)

of the state of the world must be attributed to the tremendous contribution the Rosenbergs made. Now, if they wanted to cooperate, they could give information that would lead to the detection of any number of people. This is not the time for a court to be soft with hard-boiled spies, when they have showed no repentance and have stood steadfast in their insistence on their innocence.

## THE DEFENSE

Your Honor, you must resist this war atmosphere. I will get down on my knees here and now to beg you to spare their lives, not just for their sake, but for their two little boys.

## THE COURT

I will reserve decision until later this week.

## STAGE B

## RECONSTRUCTION (THE CHILDREN)

(JULIUS enters a waiting area. The CHILDREN are hiding behind the furniture. THEY pretend to scare him)

## JULIUS

Well, now who's that. Hello, gentlemen.

(ROBBY wrestles with JULIUS, MICHAEL is quiet)

Oh boy, are you getting strong. How's everything, Michael?

## MICHAEL

Fine.

## JULIUS

How's school?

## MICHAEL

Fine.

## JULIUS

What else?

## MICHAEL

Nothing.

(ROBBY is half asleep in JULIUS' arms)

## JULIUS

So, what's new, Mike?

MICHAEL

Daddy, was there an Amicus Curiae in your trial?

JULIUS

Well, well.

(Pause)

No, son, there wasn't. Ask any questions you want to.

MICHAEL

Who besides Mr. Bloch was a witness for you?

JULIUS

Actually, no one.

(Pause)

Have you been asking people about the trial?

MICHAEL

No.

(Pause)

JULIUS

What else? How's Robby been acting?

MICHAEL

O.K.

JULIUS

Say, it looks to me like you're getting taller. Don't you think so?

MICHAEL

I guess so.

JUDGE KAUFMAN (STAGE A)

I am again compelled to conclude that the defendants' guilt was established beyond doubt. Neither defendant has seen fit to follow the course of Harry Gold and David Greenglass. Their lips have remained sealed and they prefer the glory which they believe will be theirs for their diabolical conspiracy. The defendants, still defiant, assert that they seek justice, not mercy. What they seek they have attained. Application denied.

A VATICAN DIPLOMAT

I am directed by the Holy See to inform the competent United States authorities that many new demands are being received at the Vatican urging the Holy Father to intervene for clemency in behalf of the Rosenbergs and that Leftists newspapers insist that his Holiness has done nothing. I will be most grateful if you will kindly notify this to the President. There is no doubt that when history returns to this episode, it will seal with a word of highest praise the magnanimous gesture of the Supreme Pontiff.



## AN OLD WOMAN

In the name of the family of Colonel Dreyfus, to whom world protest -- including the people of America -- and French justice assured vindication after a sentence obtained thanks to false testimony, forged documents and so-called confessions, we entreat you to prevent this irremediable act in order that the Rosenbergs, be permitted the inevitable review of their trial.

## AN OLD WOMAN

I hope thus to honor and render justice to the memory of my brother, Bartolomeo Vanzetti, who, before dying, said: "I hope to be the last victim of such a great injustice."

## HAROLD C. UREY

Dear President Eisenhower: Greenglass is supposed to have revealed to the Russians the secrets of the atomic bomb. A man of Greenglass' capacity is wholly incapable of transmitting the physics, chemistry and mathematics of the atomic bomb to anyone. New evidence makes even more plain what was plain enough before, that the prosecution's case has no logic in it, and that it depends upon the blowing up of patently perjured testimony.

Professor Albert Einstein joins me in begging you to spare the Rosenbergs. Signed, Professor Harold C. Urey.

## VOICE OF KAUFMAN

Get along: the executions have been moved up to eight P.M. so as not to conflict with the Sabbath.

## RECONSTRUCTION (DREAMS)

(A wire screen separates them)

## ETHEL

... but I'm not crying so much now. I still have that dream though.

(Complete, hollow silence and the faint sound of birds)

## THE DOCTOR

Of the boy?

## ETHEL

The scream on the phone when I told him. I'm dreaming about my mother lately, too.

## THE DOCTOR

What are your feelings?

## ETHEL

None. That's the point. In one I'm just sitting watching her cook. She doesn't pay any attention to me and I have

ETHEL (Continued)

no feelings one way or another. But there's a lot of smoke as if something were burning. What's wrong with me that I still think of my mother and Davey as "family"? Why shouldn't I hate them?

THE DOCTOR

Why not?

ETHEL

Why shouldn't I hate them and love the people who've been more than a family to me? Wait a minute. I have a funny feeling right now. I feel anxiety.

THE DOCTOR

Go ahead.

ETHEL

I feel frightened as if my mother could come right here into the prison and get me. Why can't I tell the truth about my feelings?

THE DOCTOR

Try.

ETHEL

What is there to be afraid of? It's the Government, not my mother that's killing me. I love Manny Bloch as much as flesh and blood. I'm feeling very frightened now. I'm going to go on -- the smoke in the kitchen! It's a smoke-screen. I feel love for you, too. Why not, you come all the way out here for nothing. You're kind, you never judge --

(SHE is more and more emotional)

-- in the kitchen, she'll take the knife and kill me. Doctor -- how did all this happen to me?

THE DOCTOR

(HE tries to take her hand)

I just don't have any answers. Ethel?

ETHEL

Well, what difference does it make now? Who I hate, who I love? But I know that I would have made it. That's true, isn't it?

THE DOCTOR

Before --

ETHEL

Before I was arrested, that summer, there was a real difference.

(Pause)

Did you know that I'm the only person in this whole building now?

THE DOCTOR

So?

(Pause)

ETHEL

Listen to the birds.

(Pause)

Yes, except for the matron. She's really a fine person. I like her very much. Very different backgrounds. In the old life we would never have met. You know New York is really a private little world, isn't it? I think we all miss a lot in life. Even though we think we're free. Was I really free then? I haven't mentioned Julius. I remember him as he looked when he was in college. And I love him truly. But the past is really gone, isn't it? Why should I hate anyone?

THE DOCTOR

The past is still in your dreams.

ETHEL

But that's because it's gone. I know it's gone; otherwise I wouldn't feel so lonesome.

JEAN-PAUL SARTRE

(The lights reveal the FRENCH PHILOSOPHER speaking to the audience)

Now that we have been made your allies, the fate of the Rosenbergs could be a preview of our own future. You, who claim to be masters of the world, had the opportunity to prove that you were first masters of yourself. But if you give in to your criminal folly, this very folly might tomorrow throw us headlong into a war of extermination. By killing the Rosenbergs you have quite simply tried to halt the progress of science by human sacrifice. Magic, witch-hunts, auto-da-fes, sacrifices -- we are here getting to the point: Your country is sick with fear. You are afraid of the shadow of your own bomb. Do not be astonished if we cry out from one end of Europe to the other. Watch out! America has the rabies! Cut all ties which bind us to her, otherwise we will in turn be bitten and run mad!

DWIGHT D. EISENHOWER

Dear David: To address myself to the Rosenberg case for a minute, I must say that it goes against the grain to avoid interfering in the case where a woman is to receive capital punishment. But in this instance, it is the woman who is the strong and recalcitrant character, the man is the weak one. I am convinced that the only conclusion to be drawn from the history of this case is that the Rosenbergs have

DWIGHT D. EISENHOWER (Continued)

received the benefit of every safeguard which American justice can provide ...

I can only say that millions of deaths may be directly attributable to what these spies have done.

When democracy's enemies have been judged guilty of a crime as horrible as that of which the Rosenbergs were convicted; when the legal processes of democracy have been marshalled to their maximum strength to protect the lives of convicted spies; when in their most solemn judgment the tribunals of the United States have adjudged them guilty and the sentence just, I will not intervene in this matter.

(Screaming headlines, building toward the execution, begin. And the scenes of world protest. Now, through the theatre we hear the voices of JULIUS and ETHEL ROSENBERG. As THEY make their appeal, the slow Ritual of Death begins. Their heads are shorn; their clothes rent. PEOPLE enter and exit. There are secular and religious figures bending over them. The GOVERNMENT AGENT creeps forward with the open-confession-telephone to Washington. THEY are offered their last food and drink. Absolute silence except for the disembodied voices. OTHER PRISONERS stand frozen and listening. The transaction becomes ambiguous as figures weave around the victims. GUARDS arrange the execution area: the slow dance of the technicians. There are the voices; the international films of the mercy throngs; the Death Ritual)

ETHEL ROSENBERG AND JULIUS ROSENBERG:

We, Julius Rosenberg and Ethel Rosenberg, husband and wife, are now confined in the Death House in Sing Sing Prison, awaiting electrocution on June 18, our fourteenth wedding anniversary. We address this petition to you for the exercise of your supreme power to prevent -- "a crime worse than murder" -- our unjust deaths.

We appealed to you once before. Our sentence, we declared there, violated truth and the instincts of civilized mankind.

We told you the truth: we are innocent.

The truth does not change.

ETHEL AND JULIUS  
ROSENBERG (Continued)

We now again solemnly declare our innocence.

The guilt in this case, if we die, will be America's. The shame if we die, will dishonor this generation, and pervade history until future Americans recapture the heritage of truth, justice and equality before the law ...

The highest court of the United States -- its Supreme Court, enshrined in pure white marble halls -- has just denied us a stay of our executions, although with death so close, it closed the doors to us to seek its review of weighty questions going to the heart of the justice of our convictions and sentences. And yet, unheard of in the annals of our law, four judges -- four of the most distinguished members of that bench -- had voted to let us live, at least long enough to vindicate our rights before them. Thus, the opportunity we struggled to achieve is now denied.

Instead our accusers torture us, in the face of death, with the guarantee of life for the price of a confession of guilt. Close upon the execution date -- as though to draw the last full measure of dread of death and love of life -- their high negotiator came bearing this tainted proffer of life. We refuse the iniquitous bargain. We cannot besmirch our names by bearing false witness to save ourselves. Do not dishonor America, Mr. President, by considering as a condition of our right to survive, the delivery of a confession of guilt of a crime we did not commit ...

Evidence recently discovered, reveals proof positive, short of recantations by the Greenglasses that a case was constructed against us on a pyramid of lies.

We submitted documentary evidence to show that David Greenglass, trapped by his own misdeeds, hysterical with fear for his own life and that of Ruth, his wife, fell back on his life-long habit of lying, exploited by his shrewd-minded and equally guilty wife, to fabricate, bit by bit, a monstrous tale that has sent us, his own flesh and blood, down a long and terrible path toward death.

We submitted proof to show that David Greenglass stole uranium from Los Alamos, in a venture concededly unconnected with us. This fact both he and Ruth concealed at the trial, to avoid destruction of their claim that they were pawns in our hands and to cloak their independent motivation to bargain with the Government for the "cooperation" which inculpated us and saved them.

In fact, who knows the real crime of the Greenglasses that moved David to the dreadful penance of sending his own sister to her death ...

ETHEL AND JULIUS  
ROSENBERG (Continued)

We submitted actual physical evidence (the missing console table), never produced in court against us, to show the Greenglasses and the Government collaborated to bring into the trial false testimony that we had in our home an expensive console table, given to us by the "Russians" and equipped for microfilming purposes. The table itself belies the Greenglass testimony. It is not a specially constructed table, but one bought by us at R. H. Macy's for about twenty-one dollars as we testified at our trial.

We submitted documentary evidence to show the unconscionable quid pro quo for the Greenglasses' testimony implicating us ... The sordid "deal," all know, has been fulfilled: Ruth is free; David may soon be; we are in the Death House.

If you will not hear our voices, hear the voices of the world ... Hear the great and the humble for the sake of America.

We ask you, Mr. President, the civilized head of a civilized nation to judge our plea with reason and humanity. And remember, we are a father and a mother.

(In his death costume, JULIUS ROSENBERG  
steps forward)

JULIUS ROSENBERG

Dear Manny,

I have drawn up a last will and testament so that there can be no question about the fact that I want you to handle all our affairs and be responsible for the children, as in fact you have been doing. Ethel completely concurs in this respect.

Our children are the apple of our eye, our pride and most precious fortune. Love them with all your heart and always protect them in order that they grow up to be normal healthy people. That you will do this I am sure but as their proud father I take the prerogative to ask it of you, my dearest friend, and devoted brother. I love my sons most profoundly.

I am not much at saying goodbyes because I believe that good accomplishments live on forever but this I can say -- my love of life has never been so strong because I've seen how beautiful the future can be. Since I feel that we in some small measure have contributed our share in this direction, I think my sons and millions of others will have benefited by it ...

Never let them change the truth of our innocence.

## JULIUS ROSENBERG (Continued)

For peace, bread and roses in simple dignity we face the executioner with courage, confidence and perspective -- never losing faith ...

P.S. All my personal effects are in three cartons and you can get them from the Warden. Ethel wants it known that we are the first victims of American Fascism.

All my love -- Julie

## ANNOUNCER'S VOICE

There is world-wide reaction tonight to the execution of Julius and Ethel Rosenberg, convicted atomic spies. In Paris, thousands have been participating in day-long rallies to "save the Rosenbergs." One person has been shot and over four hundred arrested as demonstrators clashed with massive police formations. Across the Channel, English supporters of the Rosenbergs made vain last-minute attempts to persuade Prime Minister Churchill to intervene.

## STAGES A AND B

(For the execution there are TWO DOCTORS, ONE ELECTRICIAN, THREE REPORTERS. This GROUP and the RABBI, PRISONERS and MATRON make up the enactment of the electrocution. The entire remainder of the COMPANY, however, are present as witnesses.

A UNITED STATES MARSHALL stands, obviously waiting for a sign that JULIUS ROSENBERG will talk. The MARSHALL stands with a telephone in his hand. JULIUS ROSENBERG stops and confronts the outstretched receiver. The RABBI speaks as HE walks ahead)

## THE RABBI

Yea, though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; ...

(The RABBI continues as JULIUS is strapped in the chair, the cathode is adjusted, the helmet lowered on the head to make contact with the shaven spot, the mask is fixed on; HE is electrocuted and removed from the stage. Immediately the RABBI, leading ETHEL ROSENBERG, enters; the PRISON MATRON follows)

## THE RABBI (Continued)

In thee, O Lord, do I put my trust;  
 let me never be ashamed  
 For I have heard the slander of many:  
 fear was on every side:  
 While they took counsel together against me,  
 they devised to take away my life.

(Now we hear the Hebrew lament for  
 the dead.)

Smiling softly, ETHEL starts toward  
 the electric chair. As SHE passes  
 the PRISON MATRON, SHE holds out  
 her hand; the OLDER WOMAN grasps it  
 and ETHEL draws her close and kisses  
 her lightly on the cheek. Then, the  
 complete death procedure is repeated  
 in the startled silence. ETHEL  
 ROSENBERG is removed from the stage)

## THE CHORUS

So when the Rosenbergs lie dead  
 Wrapped in a shroud of Kremlin-red;  
 All future traitors should beware  
 They too will burn within the "chair."  
 (THEY pause, then exit repeating the  
 last phrase)  
 They too will burn within the "chair."

## E. H. BLOCH

For thirty years I had been an officer of the Court. True,  
 I had seen nefarious practices in the criminal courts, but  
 basically I believed in the administration of justice and  
 in the integrity of most officials sworn to uphold it. But  
 how could I dream that officials of the Department of Jus-  
 tice would lend themselves to the perpetration of a complete  
 hoax, like the Jello box business, concocted by these weird  
 characters Gold and the Greenglasses?

(With emotion)

I suppose that was my biggest mistake -- having those illus-  
 ions, underestimating the cynicism and power for evil in  
 high places ... Maybe that's why I believed to the last  
 minute that they wouldn't dare go through with these execu-  
 tions. I couldn't believe in that much evil. And then not  
 one scientist came forward. I had to accept the Govern-  
 ment's word. They read a list of famous names scheduled  
 as witnesses but they never called them. You have no idea  
 of how lonely it was. Nobody came forward; nobody who knew  
 would come forward to help.



MORTON SOB

(EXITS)

There was truth and there was untruth and if you clung to the truth even against the whole world, you were not mad.

(BLOCH shuffles out. On the first big screen a giant picture of the real JULIUS ROSENBERG comes up. On the second, ETHEL ROSENBERG; and on the third, in between the PARENTS, the TWO ROSENBERG CHILDREN. The last legend zooms into focus)

THE SCREEN

To be writing an opinion in a case affecting two lives after the curtain has been rung down upon them has the appearance of pathetic futility. But history also has its claims.

Supreme Court Justice

Felix Frankfurter

THE END

UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI (65-58236)

DATE: 3/17/70

FROM : *gjm/but* SAC, NEW YORK (65-15348)(P)

DONALD FREED

AUTHOR OF PLAY "INQUEST"

ARTISTIC DIRECTOR - LOS ANGELES ART THEATRE

CALIF. N.Y.

SUBJECT: JULIUS ROSENBERG  
ESP - R  
(OO:NY)

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 pnt/mc

*[REDACTED]*  
ReNYlet, dated 2/17/70.

SHELDON H. GROSS

PLAY "INQUEST"

Enclosed herewith for the information of the Bureau is a Xerox copy of a letter received by *[REDACTED]* from LEE GUBER and SHELLY GROSS, Producers of the forthcoming play, "Inquest", inviting investment in the production of the play.

b2  
b7D

Enclosed with the above letter was an Offering Circular, a copy of which is also enclosed herewith for the Bureau.

MICHAEL KAHN

N.Y. ALAN SCHNEIDER

DIRECTOR OF PLAY "INQUEST"

AFFILIATED WITH PRODUCTION OF PLAY "INQUEST"

N.Y. Sunday, 3/15/70, carried a quarter-page advertisement for the play "Inquest", which will preview April 16-22, and will open 4/23/70 at the Music Box Theatre, 239 West 45th Street, NYC. The lead players are listed as: LARRY BLYDEN, GEORGE GRIZZARD, ANNE JACKSON, JAMES WHITMORE. The supporting cast is listed as: MASON ADAMS, MIKE BURSTEIN, JACK HOLLANDER, and PHIL LEEDS.

ACTION IN PLAY "INQUEST"

The above is submitted to the Bureau for information.

ANNE JACKSON

ACTRESS IN PLAY "INQUEST"

N.Y.

EX-102

REC-27

65-58236-2426

B MAR 19 1970

- ②-Bureau (Encls. 2) (RM)
- 1-New York (100-37158) (MORTON SOBELL)
- 1-New York

PFD:ms KEN ISAACS  
(4)

SOVIET SECTION

AFFILIATED WITH PRODUCTION OF PLAY "INQUEST"



70 MAR 30 1970 Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

# INQUEST

40 WEST 55TH STREET / NEW YORK, NEW YORK 10019 / 212-LT 1-3250

5 February 1970

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 PWT/NLC

We invite you to join with us in a most exciting theatrical event -- the presentation of INQUEST on Broadway. Formerly entitled THE UNITED STATES VERSUS ETHEL AND JULIUS ROSENBERG, INQUEST was written by Donald Freed and won the John Larkin Drama Award prior to a sold out engagement at the Cleveland Playhouse. Now, completely rewritten and embellished with multi-media effects, the play is to be directed by the award-winning Alan Schneider, with Ken Isaacs of "Knowledge Box" fame doing the total enviromental design of the production.

We are living once again in tumultuous times, times which require a clear and unmistakable demonstration of the courage of our convictions. But INQUEST is not a polemic; it is, we believe, a brilliant play, a vehicle worthy of its challenge and of the message it bears.

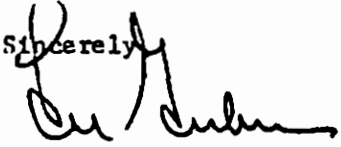
23

We plan to go into rehearsal on March 1, 1970, with a Broadway opening scheduled for April 1, 1970, following one and one-half weeks of previews. If successful, a national tour and possibly motion picture presentation would be contemplated.

Full details of conditions covering your investment in this property are contained in the prospectus enclosed herewith. Essentially, the show is capitalized at \$150,000.00 with provisions for a ten percent overcall. A full unit, entitling you to 1% of the profits is available for \$3,000.00 with minimum quarter unit investments of \$750.00 being accepted. As provided in the prospectus, all invested funds are returned in full before the producers share in the distribution of profits.

We urge you to join us in this meaningful, dramatic adventure.

Sincerely,

  
LEE GUBER AND SHELLY GROSS  
The Producers

P.S. Latest News --  
We have signed Anne Jackson, James Whitmore,  
George Grizzard, and Larry Blyden.

ALL INFORMATION CONTAINED

HERE

DATE

8/16/86 BY 3042 PWT/ALH PP 2-19-70

OFFERING CIRCULAR - DATED AS OF DECEMBER 8, 1969  
AS AMENDED JANUARY 27, 1970  
AND FEBRUARY 13, 1970

\$150,000 in Limited Partnership Interests \*

INQUEST COMPANY

a limited partnership to be formed to

finance the play

"INQUEST"

(tentative title)

THESE SECURITIES ARE OFFERED PURSUANT TO AN EXEMPTION FROM REGISTRATION WITH THE UNITED STATES SECURITIES AND EXCHANGE COMMISSION. THE COMMISSION DOES NOT PASS UPON THE MERITS OF ANY SECURITIES NOR DOES IT PASS UPON THE ACCURACY OR COMPLETENESS OF ANY OFFERING CIRCULAR OR OTHER SELLING LITERATURE.

THE OFFERING

Lee Guber and Sheldon H. Gross intend to produce the play "INQUEST" (hereinafter referred to as the "Play"). They offer limited partnership interests in a partnership to be formed for that purpose (hereinafter referred to as the "Partnership"), of which they will be the General Partners. They will make no financial contribution but they will receive 50% of any Net Profits. Net Profits are the excess of gross receipts over all "Production", "Running" and "Other" Expenses as these terms are defined in the limited partnership agreement for the Partnership. If there are no Net Profits, Limited Partners will bear the entire risk of loss to the extent of their respective contributions. Any losses in excess of that amount will be borne by the General Partners. Partners' share in Net Profits, if any, will be computed only after payment to others of approximately 44-1/4% of the gross weekly box office receipts and deduction of all other expenses from the balance of such gross receipts.

There is no minimum fixed amount that each individual Limited Partner must contribute, but the General Partners reserve the right to refuse contributions of less than \$750. An initial contribution of \$3,000 entitles a Limited Partner to a 1% share of any Net Profits if the overcall is not made, and if the full overcall is made, an initial contribution of \$3,300 will entitle a Limited Partner to a 1% share of any Net Profits. The amount to be raised hereunder is \$150,000 subject to a 10% overcall, which, if made, will raise the aggregate amount to be raised to \$165,000. The Partnership will be formed when and if \$150,000 (or such lesser amount as the General Partners believe necessary for the production of the Play, but in no event less than \$100,000) has been raised.

The rights and obligations of the General and Limited Partners are set forth in the limited partnership agreement. This must be signed by all subscribers to limited partnership interests and may be obtained from the General Partners whose address is 40 West 55th Street, New York, New York, Telephone: (212) LT-1-3250.

\* Subject to a 10% involuntary overcall. If the entire overcall is exercised, its aggregate dollar amount would be \$15,000 and the total offering would be \$165,000.

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## THE RISK TO INVESTORS

- (1) The sole business of the Partnership will be the production of the Play and the exploitation of the subsidiary rights therein. In such a venture the risk of loss is especially high in contrast with the prospects for any profit. These securities should not be purchased unless the investor is prepared for the possibility of total loss.
- (2) While no accurate industry statistics are available, it has been claimed that of the plays produced for the New York stage in the 1968-1969 season, a vast majority resulted in loss to investors.
- (3) On the basis of estimated expenses, the play would have to run for a minimum of 13 weeks (approximately 104 performances) on Broadway to a full capacity house even to return to Limited Partners their initial contribution. A vast majority of the plays produced for the New York stage in the 1968-1969 season failed to run this long. Of those that did, a mere handful played to capacity audiences.

## SUBSCRIPTIONS

Offers to subscribe to limited partnership interests are subject to acceptance by the General Partners. Contributions must be paid in cash, except for a Limited Partner who furnishes a theatre, equity association or similar bond, at the time of signing the limited partnership agreement and will be kept in a special bank account in trust until actually employed for pre-production or production purposes of this production or returned to the investors. It is presently intended that the account will be at the Irving Trust Company and that Lee Guber and Sheldon H. Gross will be the Co-Trustees. The Partnership will not be formed and all contributions will be returned in full if \$150,000 (or such lesser sum as the General Partners believe necessary for the production of the Play, but in no event less than \$100,000) has not been received by May 16, 1970, on which date production rights expire, unless Donald Freed, the author of the Play, (hereinafter referred to as the "Author") agrees to extend them, in which case, the outside production date will be similarly extended.

The General Partners shall have the right to use an individual investor's contribution prior to the formation of the Partnership. However,



in the event of an abandonment of production prior to formation of the Partnership, the contributions of investors will be returned in full.

An investor whose contribution is used prior to the formation of the Partnership may, under certain circumstances, be personally liable as a general partner for production debts incurred prior to the date of formation of the Partnership. The General Partners agree to indemnify such investor to the extent of his liability, if any, as a general partner.

#### OVERCALL

Each Limited Partner's contribution is subject to a 10% involuntary overcall which may be exercised in the General Partners' sole discretion if they believe that additional moneys are necessary to carry on the business of the Partnership or pay unpaid debts thereof. In the event of an overcall, it should be recognized that any Limited Partner failing to contribute his share of such overcall will be in breach of the limited partnership agreement vesting in the Partnership a cause of action against him for such breach.

#### THE PRODUCER

The Play will be produced by Lee Guber and Sheldon H. Gross whose address is 40 West 55th Street, New York, New York. They will also be the promoters and will be the General Partners of the Partnership, with exclusive control of the production of the Play.

Lee Guber and Sheldon H. Gross previously produced or co-produced on Broadway "Sherry" and "Catch Me If You Can".

Lee Guber alone previously produced on Broadway "The Happiest Girl in the World".

Investors in the aforementioned plays have fared as follows:

<u>Name of Play</u>	<u>Opening and Closing Dates</u>	<u>Number of Performances</u>	<u>Approximate Gain or Loss (%) Per Dollar Invested</u>
The Happiest Girl in the World	4/3/61 - 6/24/61	107	100% Loss
*Catch Me If You Can	3/9/65 - 6/5/65	97	34% Loss
Sherry	3/28/67 - 4/27/67	65	100% Loss

\*Additional revenue still being received.

To the extent the General Partners advance funds for pre-production expenses, they will be reimbursed upon formation of the Partnership. The General Partners have advanced approximately \$12,000 to date. The General Partners may abandon the production at any time prior to the first public showing for any reason whatsoever.

### THE PLAY

"INQUEST" is based upon the actual transcript of the trial of Julius and Ethel Rosenberg in 1951 for treason. It is a theatrical restructuring of the actual events as they occurred, utilizing actual dialogue and names and events of significance.

### THE AUTHOR

"INQUEST" is the first play Donald Freed has had produced on Broadway. Mr. Freed is artistic director of the Los Angeles Art Theatre, lecturer on the philosophy of literature at the University of California at Los Angeles, lecturer on theatre arts at the Beverly Hills Adult School and has written and had published "Freud and Stanislavsky (New Directions in the Performing Arts)", published by Vantage Press, Inc.; "The Existentialism of Alberto Moravia", published by the University of Illinois Press; and "The Theatre of the Future", published by Bantam Books, Inc.

Mr. Freed will receive 5% of the first \$5,000 of gross weekly box office receipts, plus 7-1/2% of the next \$2,000 of such receipts, plus 10% of all such receipts in excess of \$7,000 of each company presenting the Play.

### THE DIRECTOR

Although no formal contract has been entered into, it is presently intended Alan Schneider will direct the Play. In the last 8 years Mr. Schneider has directed on Broadway, "The Gingham Dog" (1968-69), "I Never Sang to My Father" (1967-68), "The Birthday Party" (1967-68), "Delicate Balance" (1966-67), "You Know I Can't Hear You When The Water's Running" (1966-67), "Slapstick Tragedy" (1965-66), "Malcolm" (1965-66), "Tiny Alice" (1964-65), "Entertaining Mr. Sloane" (1964-65), "The Ballad of The Sad Cafe" (1963-64), and "Who's Afraid of Virginia Woolf" (1962-63).

"Who's Afraid of Virginia Woolf" won the Tony Award and the Outer Circle Award for the 1962-63 theatrical season. Mr. Schneider also directed Harold Pinter's "The Collection and The Dumbwaiter" off-Broadway which won the Village Voice Off-Broadway (Obie) Award for Off-Broadway excellence.

For his services, it is presently contemplated Mr. Schneider will receive \$5,000 plus a royalty of 3% of the gross weekly box office receipts of the company presenting the Play in New York City. In addition, it is presently contemplated Mr. Schneider will also receive a share of Net Profits but said share will be paid solely from the General Partners' share thereof. Mr. Schneider will receive additional compensation in respect of second companies of the Play.

### THE CAST

As of the date of this offering circular, actors for most major parts have been selected and negotiations are underway to sign them to formal contracts.

### THE THEATRE

Although as of the date of this offering circular no contract for a theatre has been entered into, it is presently anticipated that the theatre rental will be approximately 30% of gross weekly box office receipts, with a two week guarantee of approximately \$7,500 per week.

### COMPENSATION OF GENERAL PARTNERS

In addition to its 50% share of Net Profits, the General Partners will receive the following compensation and advantages whether or not the Partnership returns a Net Profit:

As a management fee - 1% of the gross weekly box office receipts for each company presenting the Play.

The General Partners will furnish or cause to be furnished to the Partnership office space and secretarial services for which they will receive \$350 per week for each company presenting the Play. The office charge shall commence two weeks before the beginning of rehearsals and end one week after the close of each company. The office used for this purpose may not be used exclusively by the Partnership and will be located at 40 West 55th Street, New York, New York.

In respect of other advantages or compensation which might accrue to a general partner of a theatrical venture, neither of the General Partners, on their own behalf or on behalf of a company controlled by either of or both the General Partners, expect to perform services for or furnish materials to the Partnership which are not customarily performed or furnished by general partners, nor do the General Partners contemplate acquiring for their own behalf, or on behalf of a company controlled by either of or both the General Partners, from the Partnership, and/or the Author, further production rights in the Play such as second company rights and motion picture or television rights, or expect to be associated as producer, director or in any other capacity with the purchaser of said rights.

To the extent that charges received from the Partnership by Lee Guber and Sheldon H. Gross, for office space or other items furnished by them, exceed the cost to them, they will receive additional compensation. The General Partners will receive no compensation -- other than that stated above -- for any services, equipment or facilities customarily rendered or furnished by a general partner or producer of a theatrical venture, nor will they receive concessions of cash, property or anything of value from persons rendering services or supplying goods to the production.

### USE OF PROCEEDS

The present estimated allocation of proceeds is as follows:



Production

Sets, props	12500	
Graphics, projections	12500	
Costumes	6000	
Miscellaneous	1500	32,500

Royalties and Fees

Author	5000	
Director	5000	
Lighting Designer	1500	
Costume Designer	1500	
Projections & Graphics Designer	1750	
Scenic Designer	2000	
Michael Kahn	1000	17,750

Salaries(Rehearsal)

Cast (16) 8 @ 4 wks 8 @ 3 wks	8736	
Stage Manager (5 wks)	1500	
Asst. Stage Manager (5 wks)	1000	
Press Representative (6 wks)	2400	
General Manager (6 wks)	3250	
Production Soc'y ( 8 wks)	750	
Electrician (3 wks)	1050	
Asst. Elec. - Projectionist (3 wks)	1050	
Carpenter (3 wks)	1050	
Properties (3 wks)	1050	
Wardrobe (2 wks)	500	
Take-in and Reh (house crew)	5000	
Payroll Taxes (Fringe 1A)	3735	
Welfare - AEA	1500	
Pension - AEA	375	32,946

Additional Reh. Expenses

Audition Expenses	500	
Reh. Area Expense	1000	
Miscellaneous	500	2,000

General

Advertising & Promotion	14000	
Legal	2000	
Office Exp. (7 wks)	2100	
Scripts	500	
Auditions	500	
Travel Exp. & Per Diem	2500	
Hauling and Transfer	1000	
Departmental Expense	500	
Telephone	250	
Miscellaneous	500	23,350

Bonds & Guarantees\*

Equity	16000	
Theatre	7500	
IATSE	1750	
ATPAM	1500	28,750

Reserve for Contingencies

135,298

Plus 10% overall

14,704

150,000

\*The item "BONDS" covers performance bonds that are or may be required by various unions or theatres with which contracts have been or are to be entered into.

### ESTIMATED WEEKLY BUDGET-

It is estimated that once the Play opens in New York City it will have to gross approximately \$28,000 per week to break even. The weekly budget for the Play is estimated at approximately \$28,000 at a maximum gross of \$43,000. Accordingly, at prevailing ticket prices, taking into consideration payments to Author, theatre, director and others out of gross box office receipts, the Play would have to run a minimum of 13 weeks at full capacity (at a \$43,000 maximum gross) merely to return to Limited Partners their original investments. Of course, there can be no assurance that the Play will run for that length of time or that it will have audiences of any specified size. Furthermore, additional Production, Running and Other Expenses may be incurred which would increase the budget and, consequently, the period of time required to recover invested capital.

### NET PROFITS

"Net Profits" consist of the excess of gross receipts over all "Production," "Running" and "Other" Expenses as those terms are defined in the limited partnership agreement. (See caption entitled "THE OFFERING".)

As of the date of this offering circular, projected Running Expenses include payments to the Author, director and the General Partners of approximately 14% of gross weekly box office receipts. An additional 1/4 of 1% of gross weekly box office receipts will be paid to Michael Kahn for ideas he has contributed for the production of the Play. Furthermore, it is presently contemplated that the theatre rental will be approximately 30% of gross weekly box office receipts. The effect of this is to reduce the Limited Partners' share to 50% of the Net Profits attributable to approximately 55-3/4% of gross weekly box office receipts. Additional payments based on a percentage of gross box office receipts may be made to others who will contribute services to the production which will further reduce the Limited Partners' share therein.

### RETURN OF CONTRIBUTIONS - SHARE OF PROFITS

The Limited Partners as a group will receive 50% of any Net Profits, each in the proportion his contribution bears to the total limited partnership contributions. Any Net Profits will be distributed only after the Broadway opening after all contributions have been repaid and when such distributions will still leave the Partnership with a \$20,000 reserve (plus any amounts which the General Partners wish to accumulate for the formation of additional companies to present the Play).

Before Net Profits are earned, all losses will be borne by the Limited Partners to the extent of their respective contributions. After Net Profits are earned, the General and Limited Partners will bear losses to the extent of the ~~Net Profits in proportion to their respective interests.~~ If the Partnership liabilities exceed its assets, all Partners will be required to return pro rata any Net Profits distributed to them and if a shortage remains, any repaid contributions will determine.

### PRODUCTION AND SUBSIDIARY RIGHTS

Under the Production Contract, the Partnership shall have the right to present the Play in the United States and Canada and, provided that the Partnership shall have presented the Play for the number of performances

set forth in Section 2 of Article II of the Schedule of Additional Production Terms of the Production Contract, the Partnership shall have the right to share in the proceeds from certain subsidiary rights including motion picture, radio and television rights. The General Partners will assign to the Partnership, when it is formed, their interest in all production and subsidiary rights. Subject to the terms of the Production Contract, the Author has the right to dispose of subsidiary rights as he chooses. The Partnership's interest in any sale of these rights is 40% of the net receipts therefrom during the first 10 years after the close of the last first-class run of the Play and decreases to nothing during the next 8 years.

#### OTHER FINANCING

The General Partners reserve the right to pay to the individual investors or persons rendering services to the Play additional participations in Net Profits solely from their share of Net Profits for any reason whatsoever.

#### FINANCIAL STATEMENTS

The ultimate issuer of these securities will be the Partnership to be formed. Accordingly, no financial statements are presently available. After formation of the Partnership and so long as the Play is being presented by the Partnership, the General Partners shall furnish the Limited Partners annually with a statement of operations prepared by an independent public accountant, with bi-monthly statements of operations and with such other financial statements as may be from time to time required by law. In addition, the Limited Partners shall have the right to examine the Partnership books.

February 25, 1966

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED  
DATE 8/6/86 BY 3042 PWT/HLE

1 - Mr. DeLoach  
1 - Mr. Sullivan  
1 - Mr. Wick  
1 - Mr. Branigan  
1 - Mr. Lee

Kunstler, Kunstler and Kinoy  
511 Fifth Avenue  
New York, New York 10017

Attention: Mr. William M. Kunstler

Gentlemen:

Reference is made to your letter of  
February 16, 1966.

You are referred to my letter of  
December 2, 1965. Since your letter of  
February 16, 1966, pertains to a motion to be filed  
on behalf of Norton Sobell, it has been referred  
to the Internal Security Division of the Department  
of Justice.

Very truly yours,

J. Edgar Hoover

John Edgar Hoover  
Director

MAILED 2

FEB 25 1966

COMM-FBI

1 - Mr. J. Walter Yeagley  
Assistant Attorney General

1 - 65-58236 (Rosenberg), *W. C. Sullivan*  
JPL:sal *sal*  
(9)

NOTE: See memorandum W. A. Branigan to W. C. Sullivan  
captioned "Morton Sobell, Espionage - Russia," dated 2/24/66,  
prepared by JPL:sal.

65-58236-22

NOT RECORDED

MAR 2 1966

MAIL ROOM ☐ TELETYPE UNIT ☐

6 MAR 8 1966

ORIGINAL FILED IN 101-2483-1582

UNITED STATES GOVERNMENT

# Memorandum

TO : Mr. W. C. Sullivan

1 - Mr. C.D. DeLoach  
1 - Mr. T.E. Bishop  
1 - Mr. W.C. Sullivan

DATE: April 23, 1970

FROM : W. A. Branigan

1 - Mr. W.A. Branigan  
1 - Mr. J.P. Lee

SUBJECT: JULIUS ROSENBERG  
ESPIONAGE - RUSSIA

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042PWT/WLS

Mohr \_\_\_\_\_  
Bishop \_\_\_\_\_  
Casper \_\_\_\_\_  
Callahan \_\_\_\_\_  
Conrad \_\_\_\_\_  
Felt \_\_\_\_\_  
Gale \_\_\_\_\_  
Rosen \_\_\_\_\_  
Sullivan \_\_\_\_\_  
Tavel \_\_\_\_\_  
Soyars \_\_\_\_\_  
Tele. Room \_\_\_\_\_  
Holmes \_\_\_\_\_  
Gandy \_\_\_\_\_

This memorandum reports the results of observing a preview performance of a play entitled "Inquest" due to open April 23, 1970, in New York City. The play is anti-Government and is based on the trial of Julius and Ethel Rosenberg, executed Soviet agents.

"Inquest" is a rewritten version of a play which ran in Cleveland, Ohio, from March 14 to May 11, 1969, and was critical of the Government's handling of the case against the Rosenbergs. We had obtained a copy of the script and a review set forth in a memorandum dated February 24, 1970, showed it to contain the same biased approach to the case. Two Agents of the New York Office attended a preview performance of the play on April 18, 1970, and report that the play, which deals with the trial of the Rosenbergs, shows the judge being overly harsh and unreasonable in his relationship with the defense attorneys while allowing the Government attorneys many liberties and giving them assistance. The play also belittles the Government's evidence as well as the credibility and intelligence of David Greenglass and Harry Gold, Government witnesses.

In the opening portion of the play several photographs of the Director are projected and a voice, not that of the Director, states that due to the world threat represented by communism, the most important problem of the time was to find the unknown man in the Klaus Fuchs spy ring. In the portrayal of four FBI Agents their manner of acting and speaking created the impression that they were never wrong. This was accomplished in a sarcastic manner.

The general theme of the play attempts to show that the Rosenbergs were innocent dupes caught up in the tenor of the times and it was necessary for the Government to prosecute someone to satisfy the public outcry against the menace of communism.

ACTION:

For information purposes.

65-58236

REC-94

ST-117

APR 29 1970

JPL:tdp (6)

60 MAY 14 1970

65-58236-2428

AW

OSW

WLS

WBS



UNITED STATES GOVERNMENT

# Memorandum

TO : DIRECTOR, FBI

DATE: 3/18/70

FROM : SAC, LOS ANGELES (94-1991) (P)

SUBJECT: "OPEN QUESTION"  
FILM BASED ON TRIAL OF  
JULIUS AND ETHEL ROSENBERG  
BEING PRODUCED BY  
OTTO PREMINGER  
RESEARCH (CRIME RECORDS)

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED

DATE 7/6/81 BY 3042P WT/ML

Mr. Tolson	✓
Mr. DeLoach	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Soyars	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

Re Los Angeles letter dated 1/30/70.

On 2/17/70 and 3/5/70

Paramount Pictures, Inc., 5451 Marathon Street, Los Angeles, California, advised that he had received no additional information concerning captioned film and did not know PREMINGER's current intentions and plans in connection with the film. Mr. [redacted] said PREMINGER has been working out of his New York City office and has not been at Paramount Pictures, Inc., in Los Angeles for some weeks.

Mr. [redacted] said PREMINGER had one picture remaining on his contract with Paramount. He noted that current trade papers in the entertainment industry had indicated that PREMINGER recently had purchased film rights to a novel entitled, "Such Good Friends" which PREMINGER might produce as a new feature. Mr. [redacted] said PREMINGER also reportedly planned to produce an off Broadway play next fall entitled, "The Rise and Fall of Practically Nobody".

Mr. [redacted] said he will remain alert for any information concerning PREMINGER's plans in connection with captioned film.

NOT RECORDED

191 MAR 27 1970

Bureau (Info)  
New York (Info)  
Los Angeles

RMW/mlh  
(5)

60 APR 8 1970

UNITED STATES GOVERNMENT

## Memorandum

TO :

DIRECTOR, FBI [REDACTED] b2 b7C

DATE:

3/31/66

FROM :

SAC, NEWARK [REDACTED] - P -

SUBJECT:

[REDACTED] b7C  
SM - C(OO: NEWARK) *Julius Rosenberg*

Re New York letter to Bureau dated 2/8/66.

On 2/23/66, [REDACTED]

[REDACTED] Company, Lyndhurst, New Jersey, advised SA RICHARD E. HEON that subject has been employed at this company as a [REDACTED] since 9/18/61. He described subject as one of the leading engineers at this company. b7C b7D

He advised further that subject formerly resided at [REDACTED], North Arlington, New Jersey, but that he has been residing since July, 1965, at [REDACTED] Avenue, Rutherford, New Jersey. b7C

[REDACTED] b7D

For information of the Bureau and New York, [REDACTED] advised on 12/1/65, that subject was among a group of persons affiliated with the NEW JERSEY COMMITTEE FOR A SANE NUCLEAR POLICY (SANE) who participated in a March on Washington, D.C., on 11/27/65, to protest the U. S. policy in Vietnam. b2 b7D

Toll calls made from subject's home telephone have been obtained for a six month period and leads will be set out by separate communication.

Discrete investigation continues at Newark and Bureau and New York will be advised of pertinent developments.

[REDACTED] has also advised that subject has been in association with several former security subjects of the Newark Office at some meetings of a general discussion group held in Belleville, New Jersey. b2 b7D

4-Bureau (RM)  
(1-65-58236)  
(1-[REDACTED])  
3-New York (RM)  
(1-65-15348)  
(1-[REDACTED])

2-Newark  
REH:jmc  
(2)

ALL INFORMATION CONTAINED  
HEREIN IS UNCLASSIFIED

DATE 10/30/86 BY 3042 PWR/vr/1/2 NOT RECORDED  
200 APR 4 1966

b2 b7C

ORIGINAL FILED IN

FBI

Date: 4/21/70

Transmit the following in \_\_\_\_\_

(Type in plaintext or code)

Via AIRTEL

(Priority)

TO : DIRECTOR, FBI (65-58236)  
 FROM : SAC, NEW YORK (65-15348)  
 SUBJECT: JULIUS ROSENBERG  
 ESP-R  
 (OO:New York)

ALL INFORMATION CONTAINED  
 HEREIN IS UNCLASSIFIED  
 DATE 8/6/86 BY 3042pwt/mc

Re NY airtels dated 3/17/70 and 2/17/70.

Enclosed for the Bureau are 5 copies of an LHM containing information concerning the Broadway play "Inquest" which is due to open in NYC on 4/23/70.

A preview performance of the above mentioned play was attended by SAS PHILIP F. DONEGAN and RICHARD F. MC CARTHY on 4/18/70.

The projection system which appeared at the beginning of the play prior to the beginning of the stage action showed several photographs of Director HOOVER speaking on the threat of Communism. Actual photographs of Mr. HOOVER were utilized, however, the voice was not that of the Director. There was nothing noted in the photographs or in the voice which could be considered derogatory.

The play contained four FBI Agents who were shown in short scenes arresting ETHEL ROSENBERG and conducting brief interviews. There was nothing regarding their physical appearance or dialogue which would reflect unfavorably

2-Bureau (Enc. 5) (RM)  
 1-New York (100-37158) (M. SOBELL)  
 1-New York

FFD:ms  
 (5)

REC'D DOM INTELL DIA 1 APR 22 1970

1cc LHM to RAO (150) 4/21/70

SOVIET SECTION

Approved

Special Agent in Charge

Sent

Per



NY 65-15348

on the Bureau. The inference that the FBI was always right was clearly set forth in what might be considered a sarcastic tone.

Indices of the NYO have been searched regarding the producers and actors connected with the above. Due to the unavailability of background data and the possibility of stage names, no previous information could be located concerning any of the individuals connected with the play with the exception of the following:

[REDACTED] b7c

[REDACTED] b7c

[REDACTED] b7c



In Reply, Please Refer to  
File No.

UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

New York, New York

April 21, 1970

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 8/6/86 BY 3042PWT/NLC

"Inquest"

The "New York Times" newspaper for April 17, 1970, reflected that the stage play, "Inquest," based upon the trial of Julius and Ethel Rosenberg, would begin preview performances on April 17, 1970, at the Music Box Theatre, 239 West 45th Street, New York City. The opening night performance of this play is scheduled for April 23, 1970.

A preview performance of "Inquest" was attended by Special Agents(SAS) of the Federal Bureau of Investigation (FBI) on April 18, 1970, at which the following observations were noted:

The program states that "all courtroom dialogue is quoted from the transcripts of the trial. The 'Reconstructions' draw on letters and verbal reports but they are inventions in the service of truth rather than facts. The F.B.I. interrogations come from memos and tapes from the offices of the lawyers representing Greenglass and Gold. Part of this information appeared during the appeals when it was published abroad, after having apparently been taken without permission from Greenglass' lawyer, O. John Rogge. Later, in the 1960's, Walter and Miriam Schneir came into possession of new Harry Gold material from his attorney, John D. M. Hamilton."

The cast of the play, in order of appearance is as follows:

Ethel Rosenberg  
Julius Rosenberg  
Emanuel Block  
Clerk  
Bailliff

Anne Jackson  
George Grizzard  
James Whitmore  
Ed Bordo  
Abe Vigoda

This document contains neither  
recommendations nor conclusions  
of the FBI. It is the property  
of the FBI and is loaned to your  
agency; it and its contents are  
not to be distributed outside  
your agency.

ENCLOSURE

**"Inquest"**

Irving Saypol  
Roy Cohn  
Judge Kaufman  
Reporter  
Reporter  
Reporter  
Man in the Street

David Greenglass  
FBI Agents

Tessie Greenglass  
Ann Sidorovich  
Harry Gold  
Doctor  
Ruth Greenglass

Mason Adams  
Mike Bursten  
Michael Lipton  
Charles Kindl  
David Clarke  
Allen Garfield  
Ed Bardo, Charles Kindl,  
Sylvia Gassell, David  
Clarke, Allen Garfield,  
Abe Vigoda  
Jack Hollander  
Ed Bardo, Abe Vigoda,  
Allen Garfield, David  
Clarke  
Sylvia Straus  
Sylvia Gassell  
Phil Leeds  
Abe Vigoda  
Hildy Brooks

The above play was written by Donald Freed and is based on "Invitation to an Inquest" by Walter and Miriam Schneir. The play was produced by Lee Guber and Shelly Gross.

The main stage setting throughout the play is the courtroom scene. Small wing stages on both sides of the main stage were used for scenes which transpired at other locations.

The backdrop to the main stage consisted of three rows of four foot square panels, painted grey, several of which contained bars and was intended to simulate the three floors of the interior of a prison. Each of the 18 panels was actually a screen utilized for projection purposes, together with sound effects.

At the opening of the play, this projection system was utilized to set the mood of the times, projecting newspaper headlines of World War II, war scenes, poverty stricken people in the aftermath of war, scenes of the late

## "Inquest"

Senator Joseph Mc Carthy making statements regarding his investigation into Communists in government, Klaus Fuchs making a statement following his arrest by the British in connection with his spy activity. This was followed by projection of several photographs of FBI Director J. Edgar Hoover while a voice, not that of Mr. Hoover, stated that due to the world threat represented by Communism, the most important problem of the time was to find the unknown man involved in the Fuchs spy ring.

The play then began with the arrests and interrogations of David Greenglass, Harry Gold, Julius and Ethel Rosenberg. Action then shifted to the Rosenberg trial, during which action was concentrated on three government witnesses: Harry Gold, David Greenglass and Ruth Greenglass. At various times, through the use of the audio-visual projections and the two auxiliary stages, time was rolled back to depict scenes from the courtship, early married life and happy home life of the Rosenbergs.

FBI Agents, played by Ed Bordo, Abe Vigoda, Allen Garfield and Davis Clarke, were shown interviewing Greenglass and Gold and apprehending Julius and Ethel Rosenberg. Nothing of a derogatory nature was displayed in their manner of acting or speech, except to create the impression that they were never wrong. This was accomplished in a sarcastic manner.

The general tone of the major portion of the play, which was concerned with the trial, was one of anti-government. It belittled the physical evidence utilized by the government and overplayed the use of a jello box as a recognition signal to a point that brought chuckles from the audience. Through the use of mannerisms and method of speech, it belittled the credibility and intelligence of both Greenglass and Gold.

The trial judge was depicted as being overly harsh and unreasonable in his relationship with the defense attorney, while allowing many liberties, assistance and patience with the government attorneys.

"Inquest"

The general theme of the play attempted to convey the impression that the Rosenbergs were innocent dupes who were caught up in the tenor of the times, where it was necessary for the government to prosecute someone to satisfy the public outcry against the menace of Communism.