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Ø	The following number is to be used for reference regarding these pages: 100 - 195330 - 96 Inclusive Vehicle file

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. the noted German composer who was exiled from his own country by the fascist recently arrived in Moscow.

For us Eisler is, first of all, a song. It is "the Red Wedding", it is "the Comintern". To the tune of Eisler's songs the proletariate abroad fought in the barricades of Berlin and Vienna. With Eisler's songs they started their demonstrations in Zurich and Antwerp. Singing Eisler's songs they stood in strickers' picket lines on the streets of Copenhagen and Manchester.

At the age of seventeen, when Eisler was a quiet-mannered student, he was sent to the front. His companions, Hungarian peasants, made fun of young mister-finikin who pulled on his gloves before eating because he did not want to eat with dirty hands after riding in a freight car for several days. But these same soldiers esteemed the young man who could write tunes down on paper and willingly shared their peasant songs with him.

The war came to am end and his musical education in Vienna started. Young Eisler's teacher, Arnold Schoenberg, noted theorist of atomal music, not only educated his talented student along the most extrems modernistic lines but also implanted in him the taste for such forceful classical music as Bach. To earn money for his musical education Eisler worked as a proofreader and conducted Worker's Song Vereins (Societies).

Eisler finished his education brilliantly. Everything directed the composer to the easy road in life. But he did not take it. He was already too disgusted with the bourgeoisic concert hall where in a musical narcosis the gourmands satisfied their musical appetites. A feeling of anarchist protest awoke in the young composer. He created a series of "romances" based on newspaper notices, advertisements, inquiries.

For example, under the title of "Romance of Love" there appeared an announcement from the matrimonial paper:

Where is the one who extends his hand to me to take me away from the parental abode?"

I am 23 years old. I am from a landed family. It is said, I am not hard to look at. I am healthy. I know how to keep house. Write: c/o General Delivery...*

In 1927 Eisler wholeheartedly joined the proletarian "agitpropgroup" (agitation propaganda group) movement and worked as musical expert on a political feuilleton.

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

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with all of his natural fighting temperament Eisler entrenched himself in the Reformist Song Vereins and organized communist wings in them. The course of the struggle was clever and successful. It attracted the attention of the entire musical world, attracted fellow travelers and produced such revolutionary musicians as Rankel, Vogel, Volpe (Wolpe).

At this time a lasting friendship was formed between Eisler and the dramatist Bert Brecht. They collaborated in the theory of the "pedagogic" theater. They desired to make it especially active in the field of political agitation and propaganda.

"Higher Dimensions" a musical play of that particular political type, written by Eisler and based on Brecht's play, marked the transition of the composer from the political to eminent musical form. "Higher Dimensions" is the mature production of a great, independent master.

Risler's strength is particularly evident in choruses and in musical forms which demand great skill. His strength is also evident in his ability to arrange orchestrations.

At the present time Eisler approaches the higher philosophic type of music—the symphonic music. His first symphony was produced with great success in London. Now he is writing a symphony dedicated to the prisoners of the fascist concentration camps. It is based on the "Song of the Swamp Soldiers" which was composed by the prisoners.

He has been with us here in the Soviet before. At Mt. Magnit he wrote down the Cossack melodies of the steppes. Here the Komsomols (members of the Young Communist League) were building their own blast-furnace. It was about them that he wrote the "Ural Young Communist".

He has traveled in the countries of Europe and America. Everywhere his arrival revived the revolutionary choral and musical movement, and the songs of Eisler, the musician, kept pace with the political speeches of Eisler, the political warrior. A New York university offered him a chair of professorship

To our shame we know all too little of Eisler's creations and Muzgis the former leader, is mostly responsible for this ignorance. Eisler is an accomplished master, the leader of a complete trend in revolutionary music. We want to hear Eisler's musical works on our stages and in our concert halls. His selected compositions, and particularly his collection of songs should be published here by us, all the more so because it is difficult for him to publish anything abroad.

Eisler could be of great help to the Soviet choral movement. Our country demands songs and knows how to cherish good songs. Eisler's "Cominteru", which is firmly embedded in our collection of golden songs, speaks of this.

Translated from the Russian by 10/10/47

HANS EISTER

The noted German composer who was exiled from his own country by the Fascist recently arrived in Moscow.

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ENGLISH-APEARING PEOPLE IN R ROPIET UNION AND THROUGH OUT THE WORLD

> Editor-to-Chiefr M. M. BORODIN eclete Editoru ANNA LOUISE TRONG, T. L. AXELBOD

Big Tasks Ahead For Light lodustry

As THEY look back upon the half year which has just ended, the workers of light industry may well be proud of their successes. With an output six per cent bigher than that of the first six months of last year, and several branches even exceeding this figure, light industry as a whole overfulfilled its halfyear program by two per cent.

The linen industry reports production 30 per cent more fabrics than during e first half of 1934; knit goods factories increased their output of knitted underwear 118 per cent and out-put of bags rose 52 per cent in the hemp factories. Similar excellent results are reported in the industries producing leather substitutes, tanning extracts and

A large number of branches of light industry abow considerable improvement in the quality of their output, as well as in the variety of products. There has been a reduction in production costs as compared to last year, when these were on the increase, and many plants have now refused state subsidies, having become profit-making institutions. Enterprises of light industry have pledged themselves to show a surplus of 53 billion rubles above plan this year.

One can confidently state, therefore, that light industry is now in line with those many branches of the national economy which have determinedly and successfully begun to increase and improve their production. prove their production, with an accom-panying reduction in production cous-

This does not mean, however, that the workers of light industry can already celebrate their victory; their chief work atill lies ahead.

HE FIRST years of the Second Five-Year Plan were comparatively quiet years for light industry, which increased its production in 1933 6.4 per cent over 1932, and in 1934, 12.4 per cent over 1932, and in 1934, 12.4 per cent over 1933. The plan for this year for Social Research in New York city." provides for a modest increase of but 11.7 per cent. This low figure was set crisis in modern music. reconstruction, increase

T WAS as a young boy of 18 years of age fighting in the world war that Hanna Eisler, renowned composet, now visiting the Soviet Union, was first thrust face to face with the grim realities. of his social environment. Casting aside his early concern for the "pure" asthetics of musical composition, at the age tics of musical composition, at the age coast as hitherto followed? of 28 he went to live in Berlin, and of the questions which the turned his intelligence towards the more profound problems that were afflicting from Archangel July 6, under the art. "The crisis in music has been created by the general crisis in society." Sea Route, has set out to any

newer methods of composition. The people of many countries whose lives have been brightened and strengthened by the songs and ballads of Hanns Eisler, by such stirring tunes as the Comintern," "Solidarity," "United Front" and others, can understand that to this musician his art is an instrument capable of expressing concrete ideas. As he says, "Definite social situations have produced definite musical forms, that is a definite musical speech."

The Sadko expedition is year's broad program of Arc which is expected to yield more scientific data than

was the conclusion that brought him to

During his recent visit to America the composer met many musicians who attempt to use their art as he does. "They coast, a number of ships coast, and tempt to use their art as he does. "They coast, a number of ships are a splendid group of artists," he remarks. "I will return to America in the the west. In addition to the fail, where I shall teach composition and inchreakers Krassin, Litke musicology for a year in the New School will carry on ice observation parts of the Great Northern



Music Under Fascism

When Eisler is asked about the mu-

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every field of at pursue a zig-zag lying above 80 from the northwest Severnaya Zemlya and ti ie Bay, gathering scientific dat ing observations. It, condition the expedition will return to by a southerly route along the Eurasian continent, other proceed to Vladivostok.

of th aine risto: last year. For the first time in Sîberi differe will carry on ice observation parts of the Great Northern Rou · Extensive Work in

A hydrographic expediti hor the Malygin in the norther the Kara Sea, expeditions of graphic Administration of Administration of the N

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PPROXIMATELY 25 Spei Soviet freight gearrie transported along the the USSR, while some nine carried, by sea. About '90' pi total Soviet foreign turnor routes, and every year th

These facts indicate the water transport, and part routes, to the USSR. With the

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von Bertolt Brecht und Hanns Eisler

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Mr. H. Graham Morison

Executive Assistant to the Attorney Ceneral

CONFIDENTIAL October 17, 1947

Director, FBI

CONFIDENTIAL

JOHANNES RISLER, with alianes LUISE ANNA RISLER, with alianes

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

EXCEPT WHERE SHOWN

RECORDERS 100 - 17

For your information, the following reports reflecting the results of this Bureau's investigation into the activities of Mans Bisler have been furnished to the Departments

Report of Special Agent Manns Bisler, alias, Hans Bisler, Johannes San Antonio, Texas entitled "Hanns Bisler, alias, Hans Bisler, Johannes Bisler: Internal Security - 8; Alien Enemy Control

Report of Special Agent dated March 80, 1943 at Los Angeles, California entitled "Hanns Fisler, with alias Hons Fisler; Internal Security - Q: Alies Enemy Control"

Report of Special Agent Manus Fieler, alias Hans Bieler, at New York, New York entitled "Hanns Fieler, alias Hans Bieler, Johannes Bieler; Alian Enemy Control - 6"

Report of Special Agent dated May 18, 1945, at Los Angeles, California entitled Manns Bisler, with aliases, Alien Enemy Control - 8°

Report of Special Agents

1943 at New York, New York entitled "Hanne Lister, with aliance; Alien Energy Control - 6"

Report of Special Agent dated deptember 23, 2 1945 at Los Angeles, entitled "Hanns Hisler, with aliases, Hang Hisler, Johannes Hisler, Alien Enery Control - 97

Report of Special Agent dated Corober 16, 1946 at Los Angeles, California entitled "Ranns Fisler, with Minases Mans Eisler, Johannes Fisler; Internal Security - Re

Report of Special Agent de de de de de de 21 1947 et Los Angeles, California, entitled "Hanns Rieler, with alless Hang Rieler, Johannes Bieler, Harry Bisner; Internal Stoffitt EXR! BY SK

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Report of Special Agent dated July 27, 1947 at New York, New York entitled "Hanns Risler, with aliases; Internal Security - Re

Report of Special Agent dated October 8, 1947 at New York, New York entitled Thanns Bisler, with aliases; Internal Security - 24

Tou will also recall that by memorandum dated March 12, 1947, there was furnished to you a summary of information contained in the Bureau files concerning the activities of Mane Misler.

In connection with the information contained in the above referenced ranorts, your attention is salled to the report of Special Agent (dated March 30, 1943 at Los Angeles, Galifornia, page 2, wherein 19 is noted that Hans Bisler collaborated with Bertolt Brecht and S. Dudow in writing a play entitled "Die Masmahne" ("The Disciplinary Measure"), which sppears in Garman in the second volume of the Collected Works of Bertelt Brecht (Bertolt Brecht Gasammelte Werke, Band II), pages 329 to 363. A copy of a translation of this play is attached, as well as a copy of a letter dated at Berlin, May 12, 1930, which is published along with the play and which is signed by both Brecht and Misler. There is also attached an explanatory note, published together with the play, which appears on page 25 of the attached copy. Your attention is directed to the last paragraph of this explanatory note which states: "However, attempts should not be made to derive recipes for political action from "The Disciplinary Heasure' without a knowledge of the A.B.C. of dialetic materialism. What Lenin said about morality applied to the several othical concepts, such as justice, freedom, humanity, etc., which appear in the play; we drev ar moral philosphy from the interest of the proletariat class struckles.

There is attached for your possible use a photostatic copy of page 5 of the "Daily Worker" for February 16, 1938. It is noted that there appears thereon a picture of Hans Bisler captioned "Revolutionary German Composer" and it is stated that the picture was taken of Hans Bisler at a dinner given to him in New York City.

There are also attached for your possible use photostatic copies of the "Daily Worker" of February 18, 1935, pages 4 and 7. The information concerning Hans Risler contained on these pages is mentioned on page 8 of the report of Special Agent Terminal Contained that the special Agent Terminal Contained Contained that the special Agent Terminal Contained Contained

It is noted that in the report of Special Agent dated October 16, 1946 at Los Angeles, California, on pages 9 and 10 thereof mention is made of an article contained in the newspaper "Pravia" of July 22,



· 编设在设置中发展的设备 2000 (1960年) 1987年(1981年),更有的大学数据中心的大学的设备中心的基础,就是编辑的对象。

1935. There is attached for your possible use a photostatic copy of the front and title page of this issue of "Pravda", as well as page 4, which contains an article captioned "Hans Eigler". A translation from the Russian of this article is attached to page 4 of "Pravda". On page 12 of the same Les Angeles report mention is made of the newspaper "Pravda" for July 27, 1935. It is noted that the article merely mentioned that Rieler arrived in Messew. A perusal of the July 27, 1936 issue of "Pravda" failed to reveal this article. It is possible that the informent referred to snether Moscow newspaper since the "Pravda" issues furing the period subsequent to Hans Hisler's arrival were searched for this article with negative results.

The report of Special Agent dated October 16, 1944 at los Angeles, California also mentions on page 15 the play "Nother", writing by Bertolt Brecht and based on Maxim Gerki's Novel of Revolutionary Russia. There is attached a photostatic copy of page 4 of the "Daily Merker" for November 22, 1935, wherein advertisements concerning this play appear. There is also attached a photostatic copy of page 7 of the "Daily Merker" for November 22, 1935 which contains a review of the play "Mother" and also caricatures of Mans Rieler, Bertolt Brecht and Maxim Gerki, as well as others. On page 15 of this report mention is made of an article entitled "Morking Class Song Mecerds" appearing in the December 19, 1936 issue of the "Daily Morker". In connection with this reference there is attached a photostatic copy of page 7 of the "Daily Morker" for that date which contains the referenced article.

The report of Special Agent Market College College 16, 1946 at Los Angeles, California, on page 6 refers to an article appearing in the "Moscov Daily News", an English language Moscov newspaper, of July 18, 1935. It is noted that the article, "Ivo Black Years for German Music" referred to in this report, actually appears in the July 17, 1935 issue of the "Mescov Daily News", page 2. For your possible use there is attached a photostatic copy of the entire issue of the "Moscov Daily News" for that date. The original of this issue is contained in the files of the Library of Congress. For your additional information in this regard, the originals of the above mentioned newspapers including "France", are contained in the files of this Europe.

Regarding other "Daily Worker" articles mentioned in the reporte furnished to you, you will recall that by memorandum dated October 7, 1947, you were furnished with photostatic copies of the "Baily Vorker" of January 17, 1935, page 4, and the "Daily Worker" of Rebrusry 23, 1935, page 3. Other foreign language newspapers have also been mentioned and excerpts therefrom have been furnished in Bureau reports.

On page 7 of the report of Special Agent detection of information contained in a Russian language article which appeared in the July 20, 1935 icone of the newspaper "Soviet Art" is not forth. The publication of this newspaper has

been discontinued; however, efforts are presently being made to secure a copy of the July 20, 1935 issue and when available, you will be furnished with a complete translation thereof. The newspaper "Evening Moscow" of July 27, 1935 also contained an article concerning Hans Eisler. A partial translation of this article is contained on page 11 of the report of Special Agent dated October 16, 1946 at Los Angeles. Attempts are presently being made to obtain a copy of this issue and when available you will be furnished with a complete translation of the article.

The "Literary Gazette" of July 30, 1935 contained a Russian language article regarding Hems Bieler. Reference to this article, as well as a partial translation appears on page 15 of the report of Special Agent dated October 16, 1946 at Los Angeles, California. A copy of the July 30, 1935 issue is being secured and you will be furnished with a complete translation of this article.

The "German-American", a German language publication in New York City, was the official organ of the German-American Emergency Conference. The first issue appeared in May, 1942. In the second issue dated June, 1942, there appeared a statement of the sime of the "German-American". These aims were stated to be "The destruction of Maximu and Fascism throughout the world and complete liberation of the German people from the Maxi yoke". The sime also disclosed that the "German-American" was opposed to any discrimination against "loyal German-Americans" and called for the "unity of all anti-Maxic regardless of political opinion or religious belief". The issue of the "German-Americans" for June 1, 1944, page 7 contains the words and music to a song antitled "Deutsches Miserers" ("German Miserers"). It is noted that the words are by Bertolt Brecht and the music by Hams Fisler. For your possible use, there is attached a photostatic copy of pages I and 7 of this issue of the "German-American".

Regarding information concerning Hens Bieler which has not previously been furnished to the Department, a review of the Bureau files reflects the following:

The Keynote Recording Company, 522 Fifth Avenue, New York City, published an album of records containing songs of the International Brigade. A pamphlet accompanying the records contained an introduction by the well known Communist Paul Robeson. One of the songs, according to the album, was written by Bertelt Brecht and Hans Risler. In the recording Ernst Rusch sings the song in four languages, one werse each in Spanish, English, French and the eriginal German. It is stated that the song has been translated into most of the principal languages of the world. The standard English text of three of the worses and the refrain is as follows:



"And just because he's human A man would like a little bite to eat: He wants no bull and a lot of talk. That gives no bread or meat.

> REPRAIN: Se left, two, three! So left, two, three! To the work that we must do. March on in the workers' united front, For you are a worker too.

And just because he's human He doesn't like a pistol to his head; He wants no servants under him and no boss overhead. BUPAU;

And just because he's worker The job is all his own; The liberation of the working class Is the job of the workers alone.

REFRAIE:

The introduction by Paul Robeson dated July 4, 1940 is as follows:

SIX SONGS FOR DEMOCRACY

Where are songs recorded during heavy bembardment, by men who were themselves fighting for the 'Rights of Han'.

"Valiant and heroic was the part played by the International Brigade in the glorious struggle of the Spanish Republic.

"I was there in the course of that struggle and my faith in man - in the eventual attaining of his freedom - was strengthened a thousand fold.

This album helps sustain that faith. It's a necessity.

Valy 4, 1940

(100-35165-1, p 46 & 48)

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Hans Eisler was listed as a member of the Executive Board on the letter-head of the Theater Arts Committee of New York, which letterhead stated that this organisation was affiliated with the American League for Peace and Democracy, the Medical Committee and the North American Committee to Aid Spanish Democracy. It is noted that the Theater Arts Committee of New York, New York was cited as a Communist controlled and infiltrated organisation by the Committee for Cultural Freedom, Professor John Dewey, Chairman, in April, 1940. The American League for Peace and Democracy and the Committees to Aid Spanish Democracy have also been cited by the House of Representatives Un-American Activities Committee, 78th Congress, as Communist fronts. (61-7582-1298, p.1626)

The organization known as Artists Front to Vin the Var was formed on October 16, 1942 in New York City. According to a report of the Committee on Un-American Activities, 78th Congress, Hans Hisler was a sponsor of this organisation. The Un-American Activities Committee cited the Artists Front to Vinthe Var as a Communist front organization on March 29, 1944, (61-7582-1298, p.574)

According to a publication of the Musicians Congress, Hans Risler was in 1944-1945 a member of the Advisory Board. It is noted that this organisation was started for the alleged purpose of mobilizing music and musicians in the war against Fascism, to improve the musicians functions in society and to discuss and act upon the common problems of musicians. Informants have advised that this arganisation was instignted and controlled by the Communists. (100-343688)

On May 16, 1945 Mans Bisler was sponsor of an American-Russian Friendship concert held at the Shrine Auditorium in Los Angeles, California in honor of several visiting Russian dignituries and promoted by the Russian-American Club of Los Angeles,

In the March, 1947 issue of the "Hollywood Quarterly", jointly sponsored by the Hollywood Writers Mobilisation and the University of California, Hans Bisler is reflected as a member of the Advisory Council. It is noted that the Hollywood Writers Mobilisation is reportedly an off-shoot of the League of American Writers, a publicly known Communist front organization. The Hollywood Writers Mobilisation was started in 1942 and disbanded in the Summer of 1947. It has been reported to have been heavily infiltrated by Communists and controlled by Communists during its lifetime. (100-138754-150, p. 8 & 9; 100-102217)

According to a newspaper article published in the "New York Kirror" on September 28, 1947, photographs taken in Moscow by the efficial Russian photographic service Sovfoto were published in 1935 in the United States in the magazine "Music Vanguard", a reportedly Communist magazine now out of print. In the same issue of "Music Vanguard", a 15-page article signed by Hans Risler appears. The article reportedly is one in which Hans Risler extols the wirtues of Communism and gives his unqualified endorsement to the Kremlin controlled regime. Attempts are being made to obtain a copy of this issue of "Music Vanguard".



Regarding Inise Eisler, a review of the Bureau files has been made for information which has not previously been furnished to the Department in the reports concerning Hans Risler as set out above. This information is as follows:

A reliable informant who was acquainted in 1943 with the Rielers advised that in the informant's opinion Hans Rieler is a confirmed Marxist in his political belief.

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These opinions of the informant were derived from personal contact with Mr. and Mrs. Risler, and although an effort was made to recall specific statements which led to these impressions, the informant at that time could furnish nothing more than the substance of one conversation had with the Rislers regarding the moving picture "Mission to Mescow". When asked by the informant what he thought of this picture, and whether he did not think the trial shown therein was given a false color, Mans Risler stated that the picture as a whole was rather childish but that it served its purpose.

epixions of the informant appears to have been derived from the attitude and statements made by the Eislers while in general conversation with the informant. (65-9266-65,p.15)

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(100-249539-14,p.3)

I will forward by separate memorandum the information you requested conserming the Communist Party of Germany in 1926.

Inclosures

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The Attorney General

October 21, 1947

Director, FBI

JOHANNES EISLER, WAS

Reference is made to your memorandum dated October 2, 1947, in which you requested information with regard to Eisler and his wife and in which you also requested to be furnished with pertinent information available in the files of this Bureau concerning the Communist Party of Germany during 1926.

By memorandum dated October 17, 1947, you were furnished with the requested information concerning Eisler and his wife. There is attached a memorandum containing available information concerning the Communist Party in Germany during 1926 and pertinent exhibit material as enumerated in the memorandum.

Attachment

GEJ:rb

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Office Memorandum . United States Government

TO

Director, FBI

DATE: October 17, 194

FROM

SAC, New York

SUBJECT:

HANS EISLER

INTERNAL SECURITY (R)

Re your recent request for the July 20, 1935 issue of "Soviet Art."

As instructed, the San Francisco office was advised of your desire and they have furnished to this office a developed strip of 35 .mm photo-record film containing photographs of issues of this magazine for July 17 and 23, 1935. They have observed that these issues are numbered consecutively, thus indicating that there was no issue for July 20, 1935. They have also noted that these issues were photographed twice; each time two exposures were made per half page in consecutive order.

This film is being forwarded to the Bureau under separate cover Airmail, Special Delivery, Registered.

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FEDERAL BUREAU OF INVESTIGATION FOIPA DELETED PAGE INFORMATION SHEET

<u></u>	Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.
	Deleted under exemption(s) with no segregable material available for release to you.
	Information pertained only to a third party with no reference to you or the subject of your request.
	Information pertained only to a third party. Your name is listed in the title only.
	Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.
	Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).
·····	Page(s) withheld for the following reason(s):
⊠	For your information: 17 pgs in the Russian language, no translation - hot Auplicated
Ø	The following number is to be used for reference regarding these pages: 100-195320-98 Inclusive Whird file

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 OCTOBER 21, 1947 URGENT

BAC, LOS ANGELES

HANS EISLER, ISR, REFER FIVE IS. RE REPORT SA

PORTY SIX, LOS ANGELES, PAGE THIRTEEN. ACITERARY GAZETTE DATED JULY THIRTY, THIRTY PIVE CAN NOT BE FOUND AND INDICATIONS ARE THERE WAS NO ISSUE FOR JULY THIRTY, THIRTY FIVE. ADVISE BUREAU AND MY, EXPEDITE ANY CLARIPICATION YOU MAY HAVE REGARDING DATE OF ARTICLE. ALSO ADVISE TITLE OF ARTICLE IF AVAILABLE.

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OCTOBER 21, 1947 URCENT

SAC, NEW YORK



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PAGE THIRTEEN, LOS ANGELES, COPY TOUR OFFICE. LOS ANGELES HAS BEEN REQUESTED T
FURNISH ANY ADDITIONAL INFORMATION CONTAINED IN THEIR FILES.

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DATE 7/1/80 BY SPICEFFE

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

OCT 22 1947 Oww TELETYPE Rim

Mr. Mohr
Mr. Pepulitation ...
Mr. Quian Tamm.
Mr. Nense

CONF WASH 14 AND LOSA 1 FROM NEW YORK 22 8-30 P

DIRECTOR AND SAC URGENT

HAMS EISLER, ISR, REFER FIVE IS. REBUTEL TWENTYFIRST INSTANT.

FILES NY PUBLIC LIBRARY ON LITERARY GAZETTE REEXAMINED. THERE
IS NO ISSUE OF THIS PAPER FOR JULY THIRTY THIRTYFIVE. THERE ARE
AVAILABLE ISSUE FORTYTWO FOR MONDAY, JULY TWENTYNINE, THIRTYFIVE,
ISSUE FORTYTHREE FOR SUNDAY, AUGUST FOUR THIRTYFIVE, AND ISSUE
FORTYFOUR FOR FRIDAY, AUGUST NINE THIRTYFIVE. PERUSAL OF ISSUES FORTY
TWO AND FORTYTHREE BY RUSSIAN TRANSLATOR OF MY OFFICE FAILED TO
REFLECT THAT THE PERTINENT ARTICLE WAS CONTAINED THE FILE TO AS
NOTED THAT ISSUE FORTYTWO CONTAINED AN ARTICLE THE THE FORTY IS
ALSO REFEREND TO ON PAGE THIRTEEN OF THE LA REPT. DATED
FORTYSIX. FILE AT PUBLIC LIBRARY WILL BE REEXAMINED UPON RECEIVE.

OF ANY ADDITIONAL INFO FROM LA OR BU.

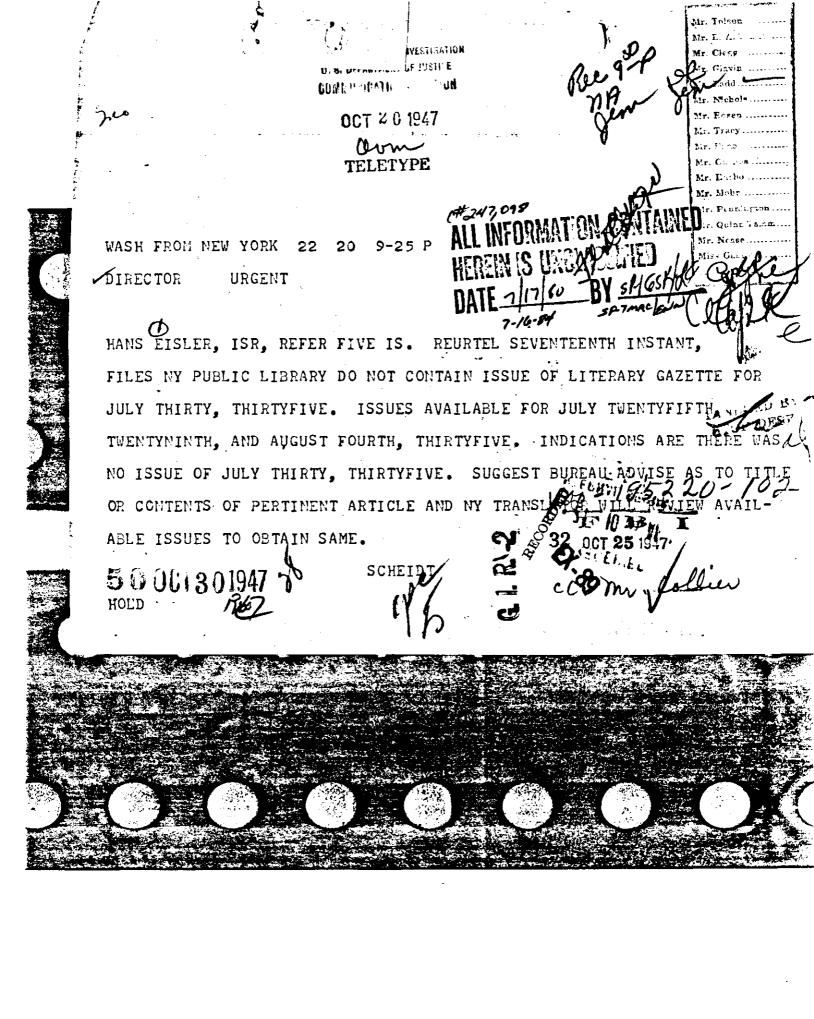
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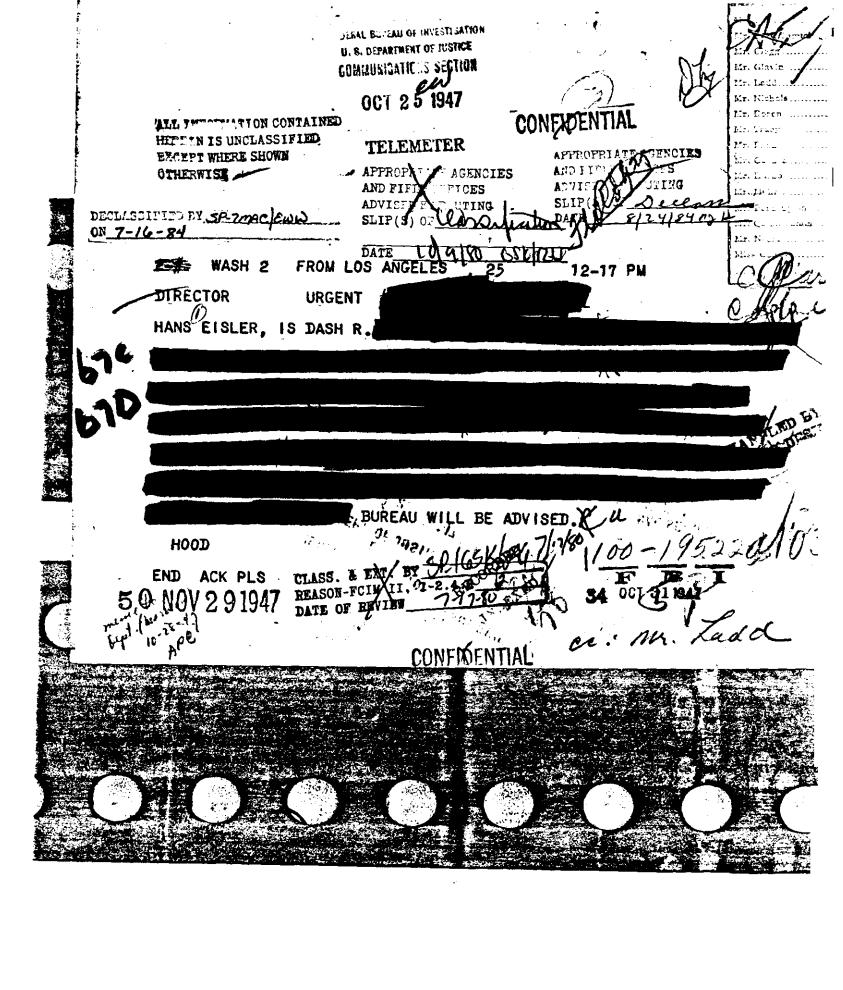
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CONKIDENTIAL October 28, 1947 Mr. H. Graham Morison Executive Assistant to the Attorney General COMPONENT TON CONTAINED HEREIN IS UNCLASSIFIED Director, FBI ETCEPT WHERE SHOWN JOHANNES EISLER, WAS LUISE ANNA EISLER, W OTHERWISE DECLASSIFIED BY SP-7 MAC CASO W ON 7-16-84 Further details are not now available, but efforts are being made to obtain them and you will be advised promptly when they are APPROPRIATE AGENCIES AND FIE! ADVISED SLIP(S) MAILED 15 ☆ OCT 28 1947 P.M. FEDERAL BUREAU OF INVESTIGATION CONFIGENTIAL

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Office Memorandum

Director, FBI

October 22 1947

SUBJECT:

SAC Los Angeles

HANS EISLER

INTERNAL SECURITY -

Refer 5 IS

Rebutel October 21, 1947.

Enclosed herewith are two copies of the photograph of a Russian language article in what is believed to be the "Literary Gazette". It is noted that there is no date printed on the article, but that there is a notation in handwriting at the bottom of the photograph that the article appeared July 30, 1935 in the Militerary Gazette".

It is felt that a search of issues of the "Literary Gazette" for the months of July and August 1935 would result in the location of the article as shown in the enclosed photographs.

It is noted that the only title of the article is translated from the Russian as "HANS KISLER".

Enclosures (2) AIR MAIL

cc New York (Enclosure 1) AIR MAIL

CANDLESS K. eror bid.

JRB:MEK 100-1812h

C#247.098

. ж . Ганса Эйслера

Я вестал Ганса Вяслера за работон: OR RESTORAS CTATION AND CLEUS MOевенской гелеты. В ожидании бесе ты и привился рассилунвать квити, небольной группой разместипшинся на велочие. «Вечиме спутинки» револя**мненного** куложинка — Маркс, Энредье, Лении, Стадии. Мое виниание привлен исмещина перевод «Чапасва».

- Я тольке индевио естирыль фур-MARONA -- PORODET FAILGARCE LANC Вислер.-- питал «Чанаева» все врема в пути во Америка в Европу Кавая сильша! Какая беалив револиниоппой ограсти в «мерени" И не иог properties or ston annes. But a ra-THE BOTH OWEL IN BYTE TATHOR MIN, DERG-STATEMENT OF STATEMENT OF STREET Запава. В жи позначающая сиза TABBE SPONISSION IS KAR «'lames»? B men. The B Bull outs macted Se 10.16. ARREST TRANSPORT SOREMORS OF TO & MIAMORBAS MONTHWEST PROBUSES устрешлениесть. Только такое соедя-Brane & Momet Anth Mpuskegene MANAGE OF PARALA

— Я векрение убеджен, — проделивет реавплать свою имель Зисnes. - ere Ranforse reponsocunun продавелендами в советской дитературе будуу провиведения панбилее на нешлународном вопгрессе в Па- рочном и из оче обънграта с там-

12 MY # PHENATERS FACET AS COстыв. Эна эст же заст нам возмож. сторону революция. SOUTH RECTREMENTS BOD ROOMSHOOTS W



Fame Sucnes

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Упоминание о паременты в игрест в ве ти фазилима. вексвой автературой. Вания антеры, се дало новое изправление миссии

паравай славой Это прие свамалось ды, песелее стаповити жить и бо- шин.

том снем Андеиность в веживуемой.

тура несметря за все от педеторой грани институт (двес обслера, от гороня или и стем и и стем на примения несметря на болько очет примения и п тура несметря на ист от ислоситель вопрессе дак об одном из замече на ст. приме сит. Духовими вкого лилам ото длягая все проставления ст. поставления сит. Духовими вкого лилам ото длягая все простав ст. поставления ст. приме сит. Духовими ото длягая ото длягая все простав ст. приме ст. духовими от драгими ст. духовими от длягая от длягая от простав ст. приме ст. духовими от драгими ст. духовими ст. духовими от драгими ст. духовими ст. духовими от драгими ст. духовими ст дамите зап нас интермента стем польшей польтова доступна польтова доступна об польшей польтова доступна об польшей польшей польтова доступна об польшей польш т меся но ваниять! Оделер вообуже ная подвориях неподпост Петровена - мастором в этой обдаети, - Вот беромь тваету и питаемы зачене вомучет в вусторет в путаель, инпоривельные септинентально, бес Томатический прву нашей босоди содосфравие того, что у вас делого сригов драга, присутствованния и выступацием на паримском пои малеймето омениеми того подливно- с Гансом Введором мирисе: адесь В ER ONE SACTO OPERS HORD THEY HOPER BACTYRANISME HE HOSPICCE BESSETTING. I GO-CHARGE & PCE SECTED MUSCHARP RESERVED OF METHICAL DESCRIPTION OF METHICAL PROPERTY SEASON OF METHICAL PROPERTY SEA » выв врыевения, поторые принско от руками Muerus на этих догов и леги велусства на банате понитали шега мезыкального голия ф ментика ворегского человаба. Это виар дарое и прук дор надал ведь свои вабинеты, они отненяваются в. На вто это относится и области ре- Америие, и воспоминаний о личных в нешие, самые важное и самое не было претисления, что вид так у польшиния в Сорьбу Кончанти вре инпрередено и акторового насторства претрочая с совотощим инсигеления. AND RES BODITION ANTO CROSS CRESTING & HORSE ARROW ARROW. He expression in preventing Ray to be. A boy oras recent a myster of manмуное оринтомаричных в этом случае Зиваться нам, кудожникам, провие на «Чавьев» врейне, то со прилотом имают СССР и реперативной в Кайома простиму писоталу по-запилася и с'еза репориционных ин- селенинии спор сульбо с сульбой примент басе поболе блабом басе. Пора, тре сму профинента нафолра MYSTERM MARINERS SERVICE THE E CATERES AMPRES MEDITE TAME PR. Deferete Baten. P. Cynedol Benent. Menten. Des armenten. Ben armenten. E member a meden a mariner a

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женый подмения вешего кине. Ве- работа не процест бессление. Всебию TOHOR OFFIT TAKON SAMPLATORISMS DO- HOSSIGNESS STORY SYNONISMS ROOMS нанш за годи можения. Достоточно оказаться со всей спружающей ото VERSET BE TAKED DEPOSITED SERVICE SERVICETURESCENDS: 8 FOR 2 TARGET KURPHATOPPO-BURCKOPO BONYCOTOS, RON B STON SELSOF OF GASANGEMENT YOU'TOS, · Handons, -- Operation Recommends. A string on encour ages demons 67.05иналь в Голивать, уде врименталь, щее, га «Чашев» Я и сам смотрел эту видит Мисковского Кревия, Шебалиный Ил инписства снеи пеобычайно кажется, это они не одержали още топрия в вистат тяпіння, мис вод решитедьцьки шебей в борьбе за соболно запомиятать водему то - 644- петранй стипь в музыке. А творче-BRING, SINCE CRESSED HIS CREURALD. FAMB PROCES 3.58 STORS BREETES 3.500 нэсть -- епения тае полковина играет неисчернаемый. Мон другой шно Ветхонена. Это чт по совершенства или рассивамрант, что инвогла еще музмпо тонямств мастерства, так и не каданые школы и инферватории и витренией ещисловой нагружка. Па- СОСР не необидовани таким осрои-WESTERSTERS TO THE THE DEWINCERM SOFTERS HAM BOARDECTEON MOJORNE SERVICE JANT (OTHER TORES HOTTE STREETS) WHE BE RESELS SHE TAKES BARDENESore morrowana administrate come non thop terms managed, man cental. Пой завреневство живут и рабо облагородство, свою вкультурноство. Гано Вислев умерле верит и в

COALMINETRY SOUTHWAS ONLINES. Mr. RECORD.

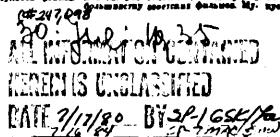
Лондона, Нью-Морка и Голинува. По-- He I owne ordered I sprange very but bengance, he structe bear THE APPL - H COLLEGE SOURS CONC. MY S RESERVED TO THE SECURE SCALOFO RAMORA DA HERPOGETSO, DOS SETODO, DAS MOCTAROSET! APROS JAкахой бы револиниваний оболочной розоние, восониемий палалт, соо-ORGER RESIDENCE FOR STREET STREET, BARRIES TROPTS жевый воклонии выней интерсту- сная инивидуальность. Оных работы PM. BOTTOMY TO AMER. JAME E CHEES- Illocranous B REES SORASSES. TTO OF WY DEMPTHO STREETHER HORSES, SO- BASS HORSET SOUTH STORE I STORE BO-RETURNED, CTRUE, N HE HERE BOSTOD ASSEMBL DENGEN, WE I AND GOTO TREAS

HAR MAN HAMOSTHO, OTHERAPTON SOUTHERS - MOR MINERING & SCORE CONSTRUCT MYн ій выментельностью в наврично-выне? Считав, что ова отстает от ли-CIAL ARRESTAGE GROPELE ROPEZ TODATTOM - RAR & SDARTHER CROOK. RACCAMO TEATROR, FAN SOMORETE ROOMAN. THE R & TEODOR. HE BANKS ROPOMO картину вообство раз. И неявичино на Кимпрера. Мосодова. Это, несому толи ч. востинистиний в финализоров- нецио, интересамо дудожники, но ине

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To: COMMUNICATIONS SECTION.

OCTOBER 27, 1947

Transmit the following message to:

SAC, LOS ANGELES

HANS BISLER, INTERNAL SECURITY - R, REFER 5 IS. RE LOS ANGELES LETTER OCTOBER TWENTYTWO. ARTICLE IN LITERARY GAZETTE HAS BEEN LOCATED AND

PHOTOSTATED. ADDITIONAL INVESTIGATION DESIRED.

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COMMUNICATIONS SECTION OCT 23 19

WASHINGTON 15 AND SAN FRANCISCO 1 FROM NEW YORK 28 DIRECTOR AND SAC URGENT

HANS EISLER. IS-R. REFER FIVE IS. RE ATTEMPT THIS OFFICE TO LOCATE IN FILE NY PUBLIC LIBRARY ARTICLE ON SUBJECT SUPPOSEDLY IN LITERARY GAZETTE JULY THIRTY. THIRTY FIVE. LA HAS NOW PROVIDED ARTICLE WHICH. IS IDENTIFIED ONLY BY HANDWRITTEN NOTATION AT BOTTOM TO EFFECT "LITERARY GAZETTE JULY THIRTY, THIRTY FIVE". ALL AVAILABLE ISSUES FOR THIRTY FIVE AND THIRTY SIX AT NEW YORK LIBRARY EXAMINED BY AGENT AND RUSSIAN TRANSLATOR WITH NEGATIVE RESULTS. NOTED ISSUES NO THIRTY FIVE, THIRTY SIX, AND SIXTY NINE IN THIRTY FIVE AND ISSUE NO. SIXTY TWO IN THIRTY SIX ARE MISSING. ARTICLE IN QUESTION FEATURES FREE HAND DRAWING OF SUBJECT AND DURING REVIEW SEVERAL DRAWINGS BY THIS ARTIST OBSERVED BUT NONE IDENTICAL WITH ONE OF INTEREST. SAN FRANCISCO WHICH RECENTLY PROVIDED BUREAU WITH KISSUES OF "SOVIET ART " ARE NOT AVAILABLE IN NY CHECK THEIR SOURCE FOR I IF THIS NEGATIVE AND MISSING ISSUES WHICH POSSIBLY CONTAIN ARTICLE. BUREAU SO INSTRUCTS, OTHER AVAILABLE ISSUES IN NY WILL BE CHECKED. IN LATTER EVENT FURTHER REQUESTED BUREAU ADVISE AS TO EXTENT OF SEARCH DESIRED AS NY PUBLIC LIBRARY HAS INCOMPLETE FILE FOR PERIOD TWENTY

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Hr. Trace

Mr. Lova Mr. Cu ... a

Mr. Europ Mr. Mohr

Mr. Pennington Mr. Qa'an 🛵

COMMUNICATIONS SECTION.

OCTOBER 29, 1947

Transmit the following message to:

SAC'S NEW YORK SAN FRANCISCO

URGENT

95220-100

HANS BISLER, IS - R, REFER FIVE IS. ARTICLE IN LITERARY GAZETTE PRESENTLY IN BURRAU'S POSSESSION. OTHER ARTICLES PREVIOUSLY REQUESTED HAVE BEEN LOCATED. INVESTIGATION DESIRED.

COPIES DESTROYE

FEDERAL BUREAU OF INVESTIGATION U. 8. DEPARTMENT OF JUSTICE

COMMUNICATIONS SECTIONS

TELEMETER

Mr. E. Greben Horison Executive Assistant to the Attorney Constal

JOHANNES BISIPR, was

Reference is made to my memorandum of October 17, 1947, whereis I furnished information contained in this Bureau's files concerning the political activities of Johanney Elaler and his wife. Reference is made in my menorandum to unterial contained in foreign publications reflecting Ricier's revolutionary and political activity. You will recall that material is Russian newspapers was mentioned but at that time had not been secured. All of this material has been located and is presently being translated. I will forward it to you and impediately after these translations have been made. The State of the State of

Additional investigation has been conducted to locate other reference material pertinent to your inquiry and I am attaching the following which I " believe will be valuable in reflecting Rieler's past Communist affiliations.

The Treat Soviet Encyclopedia published in Moseov in 1933, Pages 157 and 158 of Volume 65, which is an official publication of the Seviet Union, contains an article accompanied by a picture of Misler which identified Hisler as a Communist and as having been a writer of songs for the ligitorongroup EPS (Communist Party of Germany) and the Correct Remountal Communist Longue). Two photostatic copies of the flylenf and page 158 of this Emeyalopedia as well as translations in English from the Russian language de attached. It is noted that the entire reference to Bislar is contained on page 158 as well as a photograph of him. The original of the Encyclopedia from which this was photostated is contained in the files of the Library of Congress.

The English language publication Thusic Vanguard's Volume 1. No. 1. Karoh - April, 1936, published by Music Vanguard, New York City, which has been identified as a Comminist publication which is now sut of circulation, contains an article by Honne Sieler. This article is contained on pages 33 through 48 and is entitled "Rictory of the German Workers" Husis Movement from 1848. 1 180 Accompanying the article are two photographs which earry the following emplication "(Above) Eleler in the Soviet Union, listening to his songs performed on the Russian Cormoship. (Bulov) Hisler endouting the singles of his morch 'Comintern by Moscov school children. It is noted that exedit for these photographs is given to Sovoto which is the efficial soviet pipture agency in the United States. It is also noted that it is run by Helen/Black, a registered agent of the HSSR in the United States. There dreattened for your use a photostatic copy of the little page, the page of introduction and the quitre article under Monne Rieler's by-line

on page 793 in article which refers to Rends Righer and his world andorom. A

BUREAU OF INVESTIGATION emination F SEFARIMENT OF JUSTICE

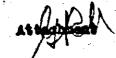




connection with the First International Olympiad for Workers' Music and Song held at Stranbourg. France, on June 8 to June 10, 1935. It is noted that this article is contained in the English edition of International Press Correspondence which was published by Massey in London, England. This International Press Correspondence is a news sheet sponsored by the Communist International and contains the most important statements of policy and program not only of the Communist Parties is the various constrict which were sections of the Communist International.

The mention of the Olympiad in Strasbourg reflects official recognition and sponsorship by the Communist International. A photostatic copy of the title page and page 792 which contains the article is attached for your possible use.

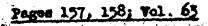
article on page 5 entitled Fantasia in G-Nen. The front page of this issue advertises the article as fellows: Akby on I personned? - Fantasia in G-Nen by Hanns Eisler. A photostatic copy of the front page, the title page and page 8 of this issue of New Masses are attached for your possible use.

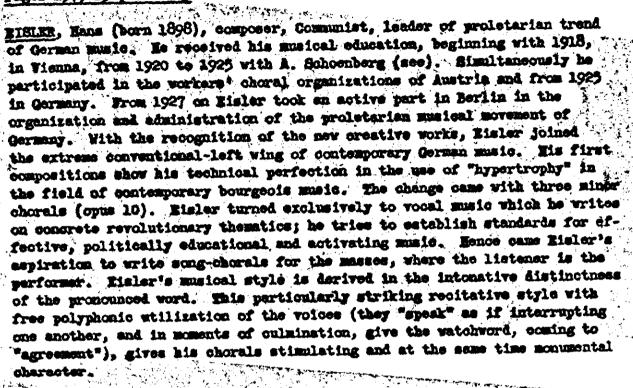




TRANSLATION FROM 1 am

From the GREAT SOVIET ENCYCLOPEDIA, Moscow, 1935





Risler's compositions: "Pessants Revolution" (opus 14), composition for a 4-yoice male choir, revolutionary people's songs of the proch of the pessants war; "Songs to be Sung on the Street" (opus 15), for mixed choir; 2 male chorals (opus 19)" "40,000 Woodworkers on Strike" and "Barracks" (songs of the mutinous soldiers); furthermore a big composition for choir, soldists and orchestra — "Meropriyatie" (Nov. 1930), the subject of which is an account of a Communist-agitators relating their underground work in China to the Control Commission of the party. Risler also wrote many songs for the masses, mainly for the Agityropgroup RPG (Communist Party of Germany) and German Komsomol. The following songs anjoy exceptional popularity manny the German workers: "Red Wedding," "Komitern" (publ. Musgiza, M., 1931) and others. These songs are reproduced on phonograph records and rendered by voices. Risler maintains steadfast bonds with musical organizations of the USER. Since 1930 he has been in Moscow repeatedly.

Translation by

10/30/47

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Americans had Dulles' number

THEY BEAT VISHINSKY TO

Third Party

STARTED SO



"Why am I persecuted?"

by HANNS EISLER

reviewed by Isidor Schneider

TING "OUR

just a minute



THE other day we encountered a friend of NM swinging jauntily along on Thirty-Fourth Street clad in freshly presed pants, windbreaker and white shirt open at the collar—the "uniform" of a sea-going delegate to the biennial convention of the National Maritime Union.

"That Freedom Train issue," he said. "Fine," and he made a circle with his thamb and forefinger. "That Gropper spread, brother, terrific." He asked if we had somebody in the gallery at the convention, and wanted to know who had covered the UE up at Boston. "Wow," he mid reflectively, "Brother Carey's rear end must be emarting today." Then he asked who would get the CIO and AFL conventions down on paper for the magazine. And why haven't we run an article on the World Federation of Trade Unious? And, personally, he would like to see something regularly on the high cost of living in our pages, and what are we doing on John Foster Dulles, and where is a campaign in NM for Indonesia, and had we reviewed Fast's new book yet, and what is Ted Ward's play like? He went on this way for a few minutes, during which time he had ranged over the menace of war, Wallace's latest speeches, Gorbatov's article on the little man from Missouri, the Dodgers' chances, proportional representation, Monsiour Varioux, high skirts versus low and Joe Curran's latest didoes. "That's

what I'd like to see in the magazine," he said, racing off to catch a sandwich before the gavel sounded for the next NMU session. "And more cartoons!" he shouted back from a half a block down the street.

We are writing this as something of a suply to his questions, for we are sure he will see it one of these days.

Yes, brother, your beef is legitimate, but don't feel for a moment that your requests are alien to us on NM. We are always asking those questions ourselves, at staff meetings, in between staff meetings, every day of the week, and often after midnight.

How, we interminably ask, will we get all the prime happenings into these pages that make up a man's whole interest? Politics, articles on books, writers, art, philosophy, short stories, economic battles, labor, the infinite variety of social questions, and the Dodgers' dilemma.

The nub of the matter is this: were we a magazine like others, like our weekly contemporaries in the "butcher-paper" field, we would decide on certain articles, decide on the writers to ask; we'd get on the phone, invite the writer in; there'd be a discussion, and there'd be an article. Pronto, and the business office would write out a check—for somewhere between five and ten cents a word—and the magazine's pages would be filled with the articles in question. Simple?

But what happens here on NM? We need

some fifteen to twenty writers and cartoonists every week to do the job we are trying to do. Over the course of a year nearly a thousand by-lines appear in our pages. The great majority of these authors appear in NM as a labor of love. When they get paid, it is nominal: enough to pay the electric light bill when they burn the midnight watt. But our writers and artists are, in the overwhelming majority, extremely busy people: they are carnestly engaged in making ends meet, when they're not hurrying to their meetings, their union duties, their neighborhood erganizations. More often than not when the editor gets on the phone he runs through five or aix "Noos" before he can get a "Yes." More often than not, he never gets that "Yes." Result: this major topic, that convention, this interview, that book review, simply never gets done.

Most of the plans that are drawn up at editorial board meetings for projects, for articles, for cartoons, get no farther than the gleam in the editor's eye.

But that's the way the cards are stacked. Easy? Not a whit of it. And what we wanted to tell our friend outside the NMU hall was this: what appears in the magazine is like the eighth of the iceberg that juts above the waterline. The other seven-eighths are editorial plans, projects, articles, cartoons, that never get done because of the above multiplicity of reasons.

NM's No. 1 job is to get more writers, more artists, doing their stint for the magazine.

The times are more urgent than ever before, the demands more drastic, more numerous—and writers and artists must eat.

What's the solution? What are your suggestions, not-so-gentle reader—and writer?

new masses

VOLUME LXV, NUMBER 3

ENTORIAL BOARD:

STAFF: editor: JOSEPH HORTH. emostive editor: A. B. MAGIL. managing editor: LLOTD L. BROWN. PREBERCK V. FIRLD, JOHN STUART. art editor: CHARLES RELLER. assistant editors: JOSEPH FOSTER, CHARLES HAMBOLDT, BETTY MILLARD. ASSO CIATES: JAMES S. ALLEN, HERSERT APTHEKER, RICHARD O. BOYER, NOWARD PAST, WILLIAM GROPPER, V. J. JEROME, BALFH J. PETERS.

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Vishinsky Wasn't First The Editors	3
The Silent Revolutionist: a short story Phillip Bonosky	
Fentasia in G-Mon Hanns Eisler	
Gropper's Cartoon	
California Started Something Jack Young	
She a till She as a Shell She till I	H
"Our Lan' ": A Triumph Isidor Schneider	12
D. C. Deteline A. L. J	
Crisis of a Junior Partner: II R. Palme Dutt	16
You Can't Get Rich on Wall Street Arline Schneider	
Flickering and Dubious Herbert Aptheker	
	20
Book Reviews: The Other Kingdom, by Devid Rous- set; Five Chimneys, by Olga Lengyel; Smoke Over	
Birkenau, by Seweryna Szmaglewska: Phillip Bonosky;	
But Not Yet Slain, by Benjamin Appel: Lawrence	
Emery	21
Records S. Finkelstein	23

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FANTASIA 1. G-MEN

By Hanns Eisler

And now Hams Eisler! After hounding this great entifacist composer for months because he is a brother of Gerhart Eisler, the House Un-American Activities Committee has called on the Department of Justice to put the finishing touches on its persecution. The Justice Department, cooperating with a zeal which won the praise of Committee Chairman J. Parnell Thomas, has arrested Eisler and his wife for deportation proceedings. What a grotesque irony: Gerhart Eisler, who wants to go back to his homeland to take his place in the fight for a democratic Germany, is told he must go instead to an American jail. Hams Eisler, who wants to remain in this country where his work has enriched our culture, is told he will be hicked back to Germany!

It is time for all Americans who want to preserve the Bill of Rights, no matter what their political beliefs, to demand of Attorney General Tom Clark that he halt the persecution of Hanns Euler. And let the protests resound also against the Un-American Committee's Hollywood inquisition which reopens in Washington October 20.

We present Hanns Eisler's challenging statement to the Un-American Committee which he was not permitted to road at his hearing.

This hearing is both sinister and ridiculous. This committee is not interested in any testimony I may give or in anything I can testify about. The only thing of any public importance about me is my standing as a composer. Although my reputation is international, I do not suppose that that fact makes my musical activities un-American. I would be delighted to spend as much time as this committee will allow to lecture on musical topics, the only matters which I am qualified to speak about. I could then discuss, for example, the development technique of Beethoven's last sonatas and string quartets or analyze the art of the fugue. But I doubt that I have been called to further such cultural interests.

On the contrary, this committee has called me only in order to continue its amear of me in the press, hoping that it will thereby intimidate artists throughout the country to conform to the political ideas of this committee. This is the second time that you have called me to testify, the first being before your subcommittee in Hollywood last May.

The interest you show in me is quite flattering. But it has no proper purpose. To prove this let me tell you about my activities in this country. I first came to the United States early in 1935 under the auspices of a British committee headed by Lord Marley, of the British House of Lords, to raise money for the children of German anti-Nazi refugees. I made a concert and lecture trip for two or three months. The subject of my lectures was the destruction of musical culture under Adolf Hitler. My lectures were in German and were translated to my audiences.

I returned to the United States in the fall of 1935 in order to accept a professorship of music at the New School for Social Research in New York City. There I taught theory of musical composition and counterpoint. At this time

also there was produced on Broadway a musical play, The Mother, for which and written the score. I left the United States early in 1936 to become musical supervisor and composer for the British International Pictures' production Pagliacci. I returned to the United States at the beginning of 1938 and resumed teaching music at the New School. In May, 1939, I went to Mexico City to become visiting professor of music in the State Conservatory. About September, 1939, I again returned to teach at the New School. At this time I composed the score for a picture for the New York World's Fair.

In October, 1940, I was admitted to the United States as an immigrant on a non-quota vias as a professor of music. About that time the Rockefeller Foundation made a grant of \$20,000 for me to direct in the New School a research project on the relation of modern music and the films. The results of this study appear in my book, entitled Composing for the Films, just published by the Oxford University Press. If the committee is interested in my artistic beliefs and principles, I recommend that each member of the committee read this book and study it very carefully.

In the last five years, I have lived in Hollywood where I have written the music for eight motion pictures, including None But the Lonely Heart, Hangman Also Die, Spanish Main, Wyman on the Beach and So Well Remembered. I was also for a short time a professor of music at the University of Southern California.

During all this time I have also written numerous symphonic works for orchestra, chamber music and vocal music. My last performed compositions include a woodwind quintet, sonata No. 3 for piano, variations for piano, sonata for violin and piano, cantatas for alto, two clarinets, viola and cello, tymphonia brevis for orchestra, etc. Many of my compositions have been recorded.

THESE, gentlemen, are my activities in the United States, and I must suppose that these are what the committee considers "un-American." Apparently you are not connoiseurs of music.

In the United States I have never engaged in political activities and was never a member of a political party. The committee knows these things about me from its investigations and earlier hearing. Why then am I subjected to this fantastic persecution? Why has the committee outdone itself to smear my name for over a year? Why has it made it difficult for me to earn my living? Why has the committee induced the State Department to threaten unlawful action to prevent me from visiting Paris to compose the score for a French production of Alice in Wonderland?

The answers to all these questions are very simple. I am accused of being the brother of Gerhart Eisler, whom I love and admire and whom I defend and will continue to defend. Does the committee believe that brotherly love is un-American? More important, the committee hopes that by persecuting me it will intimidate many other artists in America whom it may dislike for any of various unworthy reasons. The committee hopes to create a drive against every liberal, progressive, and socially-conscious artist in this country, and to subject their works to an un-Constitutional and hysterical political censorship. It is horrible to think what will become of American art if this committee is to judge what art is American and what is un-American.

This is the sort of thing Hitler and Mussolini tried. They were not successful, and neither will be the House Committee on Un-American Activities.

БОЛЬШАЯ СОВЕТСКАЯ ЭНЦИКЛОПЕДИЯ

под общей редакцией

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ТОМ ШЕСТЬДЕСЯТ ТРЕТИЙ э—электрофон



ГОСУДАРСТВЕННОЕ СЛОВАРНО-ЭНЦИКЛОПЕДИЧЕСКОЕ ИЗДАТЕЛЬСТВО «СОВЕТСКАЯ ЭНЦИКЛОПЕДИЯ»

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РСФСР

1933

вторым — напремер вельничия. Лира сыми называют не тольке запил, но и другие систематический править с большим предлем.

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ЗЯРОБАНК (Взадие Commerciale poor PEu-ropedu Nord/ды Гария: Коштал байка 56 мля, фр., балайс на 14 1932—159.1 мли, фрацков. Э. обслуживает торговско СССР с Францией, Бель-эвей, Швейцарией и Испанией, Основные операции Э, состоит в учете иностранным фирмам ависитов торипродета СССР и и пераучете их в иностраниых банках, в поторых Э, пользуется

эйродины, прасти, амино-производные финация (см.). В технике применяют в редко. ЗЙСАНГЕЛИЯ (Eisangelia), собственно до-носение, донос, специальный технический термин аттического судопроизводства для обезначения письменной жалобы по делу о гос, преступлении, к-раи подавала в первоначально в ступлении, к-раи поднядля в и градо адоглеступлении, а затем и Совет или прямо в Народнее собрание. Особенного развития достигало применение Э. в Афинах после свержения 30 тиранов (403 до хр. э.), когда был еформлен и наданособый закон Э. для разоблачения и предупреэдения одигархических заговоров. До половины 4 в. до хр. э. карой для удиченных в гос. преступлении, согласно Э., был штраф, поздвес смертная казиь и конфискация имущества. Система Э. впоследствии привела к элеупогреблениям.

зисель (Ijssel), название двух рукавов дельты Рейна в Ниперландах: 1) И овый Эл--северный рукав Рейна, отделяющийся от последнего близ Аригема; длина 146 км. У Пампена Э. разбивается на рукава, к-рые впадают в Зюдерье. Один из рукавов—Кетельдин—в 1869 канадизован. От Э. стходит ряд каналов. С давних времен Э. представлял торговый путь, соединив-ший Зюдерае с Рейном. На Э. расположены старинные торговые города: Зутфен, Девентер. Кампен. 2) Э. Голландский, или Ма-лий Э.— правый рукав Лека (дельта Рейна). от к-рого отходит у физичена. Влиз Ротгордама 4. вист. соединиста с Леком. На Э. располо-Э. вновь соединистся с Леком. На Э. расположен старинный г. Гоуда. В половине 19 в. Э. был шлюзован и превращен пиже Гоуды в канал. С тех пор он играет роль промежуточного резервуара, через к-рый воды польдеров пло-пкатью в 10 т. га изливаются в Лек.

ЗИСЛЕБЕН (Eisleben), промышленный город

провинции Саксовии (Пруссии), центр Маве федидского опериото опругадна изел. дороге Газ-ле—Иордгаузент, 23.694 жит. (1925). Крупный неитр по добыте и напалавие меди. Добыча калийной соли. Э.—место рождения и смерти М.

Лютора (см.).

ЗИСЛЕР (Elister), Ганс (р. 1898), композитер, коммунист, возгландионий продетарское т-чение нем, мужини, Муминальное образование получал с 1918 в Вене, с 1920 по 1925 у А. Шисберга (см.). Одновременно участвовал в рабочих хоровых организациях Австрии, а с 1925 Германии. С 1927 Обласр в Берлине принимал активное участие в организации и руковоре ве продстарскам музыкальным визисинем і съмании. 17 осолнанию повых тв фто жих вадач 5. прихозит с правието формально-левого праг-да согременной исм. музыци, Его периме про-имедения подальног его технически сепериспиосила існів тало рір фированными средствами современной буркку і шой хузыли. С трех побольних хоров (ор. 10) пачинастся поворот. побольних хоров гор. 10) надинастей поворот. Пучаствоват и Бериской конферсиции социал:-Эл обращестся выключительно и возащной му-кине, ве горую он лишет на вопирствую резе- Проды и деле и замун и аминетие

овин (аютновное темотову, выталет в right week денственной, политически воспитывающее и ві тивнирующей мульная. От насе стреманале

Элипеаты массовае иеспи-хоры, гас слушате зъ является и веполнителем, Мул, стиль Олискодит из витопанионь и метности произносимото слова Этасвогоба... ио явила речитатав-вость при свободном воличеническом велоль-, возания голосов (они чтоворить, как бы перебиная друг друга, в моменты пульминации. подачи лозунна, примоди к «согласию) прин



дает его хорам взволнованный и вместе с тем

монументальный характер.

монументальный хараклер.
Сол, 5.: «Крестьянская революцев» (ор. 14)—обрабельна для 4-голосного мужетоте хора революционной купеть ополной кара революционной купеть опользования кора для мужетох хора (ор. 14)—13 к мета для кора для мужетох хора (ор. 19); 44с,000 дер веобделосинго в бол уметь в сфолосом-спесия бунтуюных солдать, далее крупете пообведеней для хора (осляст в в оргастра «Мероприятие» сноибр. 1,250, соляст в в оргастра «Мероприятие» сноибр. 1,250, соляст в в оргастра «Мероприятие» сноибр. 1,250, соляст мужето част песе: Коотрольной комиссией партии 4 коммунистованизторов об их поднольной работе в Гитас. В каписанизторов об их поднольной работе в Гитас. В каписано такае место мессевых песев, гл. обр. для атитиром ройн КИГ в гером, комсомоль. Из них веключите доко полупростью съединемиях рабочих пользуются: «Грасный Ведини», «Гомунерн», изд. Муже муже пользуются (фрасный Ведини», рамноленные на граммофоница и пастинах, покотой с голоса. В подаграения г выстопную связа с муже оргазизациями СССР; с тябо присавал неоднопратно в Мескву, аясные (СЕВ) с тябо присавал неоднопратно в Мескву, аясные (СЕВ) с тябо присавал неоднопратно в Мескву, аясные с с техност с голоса. В подаграение г Курт (1867—1919), один

ЗИСНЕР (Eisner), Курт (1867 - 1919), один из харантерисйних представителей социал-нацифизма, видный член герм с.-д-тий, вис-следствий возгдь независимых с.-д. в Мюнхене и первый «революционный» министр-председатель - Бакарской - свародной» - республика - к 1918—19. По окончании философского факультета запился журналистикой. Отстанкал политические полиции союза социал-реферматоров; в дальнейшем приминул к с.-д. партии. В 1898 В. Либкиемт пригласил Э. одним из редакторов берлинского Форвертса, где Э, оставался до 1905, когда состав редандии «Форвертса» был сменен. Будучи испренио предан рабочему классу, Э. не сумел однако стать на почву последовательного революционного марксизма, Он обнаружил таготение к ревизионизму, и этическому» истольованию социализма, к со-циал-панифизму в духе Жореса, е которым он состоил в тесной личной дружбе. Поддерживал во многом терм, оппертупистов, Э. был лично честным и бескорыстным человеком. Инпересвовал с семьен по время вонны 1911—18. По мог внутрение примириться с империалистской бойней, во не сумел завять и революционноинтернационалистской полиции. В стремя стачки рабочих военной промести в январе 1918 был арестован и просидел 81, мес, в пораме. Когда в нолоре 1918 революционные события захлест-пули Мюнхев, испрении, в горочии Э. был эмпаннут рабочей массов в минцетри-предадента. Будучи тланен банарского прева, отубликова : сепретиве данлочативеские документе: разоб лачанить актавлую волготовку име реалис-ской конны Геропанией. Применую с 1916 и до-завлениям с.-а., Э. в 1918 и долго бессперак а воллем не вечештвах в Базарии, 1/11 1919 э.

TELETYPE

WASHINGTON FROM NEW YORK 3 1 227 PM DIRECTOR URGENT

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HAS ADVISED AGENT THIS OFF

THAT HE HAS HEARD THAT WIFE OF SUBJECT IS MAKING PLANS TO GET AUSTRIAN PASSPORT RENEWED AND TO RETURN THAT COUNTRY IF AND WHEN

DEPORTED.

SCHEIDT

INDEXED

HOLD PL

Office Memoranuum . United states government

TO : Director, FBI

DATE: November 12, 1947

FROM : SAC, New York

SUBJECT: HANS EISLER

INTERNAL SECURITY - R Bureau file 100-195220

There is being forwarded under separate cover a recording produced by the Timely Recording Company, 235 Fifth Avenue, New York City. One side of this record contains a selection entitled "In Praise of Learning" by "HANNS' EISLER." Further, according to the label, the record features the "New Singers -- LAN ADOMIAN - Conductor; MORDECAI BAUMAN - Baritone; MARC BLITZSTEIN at piano; words by BRECHT."

The opposite side contains a recording of "Rise Up" also by "HANNS EISLER." This label advises "Music by HANNS EISLER, words by V.J. JEROME."

This record was received from one on October 31, 1947.

One of a stack of records which he had taken from an unknown individual's apartment sometime around Christmas of last year. The apartment he recalled as being located in the vicinity of 116th Street and Third Avenue, New York City, and at the time he was working for a second hand furniture buyer. He was unable to recall any additional details concerning this incident, but he stated that this record was the only one of its kind that he had found in the group.

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1947 R:358 Laterary Lazette 6/30/35

WITH HARS KINLER. Drawing of Home Misler by V. Alfordsky.

I found have Misler at work. He was distating an article for one of the Moscow newspapers. While writing for an interview with him, I exceeded the books which were placed in a small group on a shelf. "Eternal follow travelers" of the revolutionary artists are: Mark, Magale, Lenin, Stalin. My attention was attracted by the Denman translation of "Chapaev".

"I just recently 'discovered' FURNANOV," Here Eisler said with a saile, "I weed 'Chapsev' all during my trip from America to Buropo. What wigori What a world of revolutionary passion and potency: I could not tear myself away from this book. These are the kind of books whech we, the revolutionary writers and artists of the West, need. In what lies the uplifting strength of works such as 'Chapsev'? In the fact that in them not only the splendid talents of the artists can be felt, but also the ardent Communist trend. Only such a combination can result in a work of heroic scope.

"I am firmly sorvinged", Bislar continued to elaborate an this thought, "that the most heroic works of Soviet literature will be the works which are the most realistic!

For 12 years I have followed Soviet literature attentively. Four literature, in spite of all its shortcomings, is a culture medium for us. Having broken laces, not yet having attained wanderful actuality, it nevertheless gives us an expertunity of comprehending the entire cingularity and peculiarity of all that which is being accomplished in your country. It often very clearly presents those, scoatines even molecular, changes which are taking place in the mind of the Soviet people. This is nowt valuable, must important and must precious so us in Soviet literature.

Cortain Soviet writers deservedly are already enjoying would fame. This became electly evident during the international Congress in Paris.

The mentioning of the Paris Congress turned Hers Misler's thoughts in snother direction. He speaks of this congress as one of the most notowarthy symptoms in the turning of foreign intelligentain to the side of the revolution.

Thick up the nemepoper and read ever the list of people who attended the Congress and made speeches for the defense of culture. You will three up your hands in astonishment; Many of these people I have known a long time and give years ago it was impossible even to suppose that they would appear in our

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HEREIN IS UNCLASSIFIED

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comp this seen. Just as important a symptom in this consequence use the Congress of Revolutionary Writers of America. Our renks are growing stronger, living and fighting is becoming more cheerful and from day to day the belief in the invitable destruction of Passies grove stronger.

This pay confilms bone the verting threes of formay alive in gate of the terrible spiritual, economical and political oppression under which they exist. The conest erach the vill of the working slass! Heler speaks excitely of the ma vith glasses' who appeared at the Peris Congress. Is this scene not full of trems and significance? The best artists of the Vest are giving to their studies and are taking part in the revolutionary struggle. The own of "prioritises" in art has some to an ent. Now can we artists how from rejoicing to, who, with our lifeblook, have norged our fate with the fate of the working slage, with the fate of the verting slage, with the fate of the revolution.

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To protect to the question dealing with the position of art and westers of art shread. Thus Haler talks most affectionately and attentively about all grants bearing testineary of the growth of the revolutionary idea. He talks about the great influence of great art upon the Vest.

Wet I am a very given and disparaging friend. Bost of all, I am afreid of any trace of sylpaign under whatever revolutionary diagnice it may appear. A sai on enthusiastic elairer of your literature, because even to a blink men the growth of the new goviet style is evident. I am Just as enthusiastic an edairer of your movies which are making such remarkable comebook after years of oblivion. It is sufficient to point out "Chapmer" by the Vacilevich brothers he on enemple of your film art. In Hellywood where the north poor, he you but Eletinguishes kineelf by his particular shoosiness and exprisionances. I now. the leaguet lines at the box offices of the theatres where "Chapaer" was being show. I prooif now this picture several tipes. I always left feeling delighted ant excitate. From the multitude of the unequally alever and improceive assents. he seems in which the colonel plays Bootheven, has particularly stack to by new stricted becames this is my mortality., It is a nervel of accomplishment not taly in the delicecy of art, but also by the very deep meeting. It to also was remarkable that the producers (very sloverly and almost unnetlessbly!) and this solved emouses his weble birth, his fellowed background, as if he emphasise that only to him and to the people of his class are all the chara and functions of Boothoven's mucle accessible. But this is still note improvely than the selend plays Josthoren-hyperritically-sweetly, sentimentally and without mitting the least feeling into that really lyrical and herois first part, so gyleal of the econositions of this greatest of musical gaminess,

But all this sense under the technique of production and acting. But then we talk about the music of the film "Thepasy" in general, then we have to abut that this is its weekest point. This, if you please, also bolds true in

the enjority of prior films, their mole distinguishes itself by its primitiveness. But do not draw on the great meters for this and you fail to energetically train the necessary subres for this. Hopes these represents the mained presenters and noving pictures with a strong pictures greaters in feature. By fix and believed, the ghould not some composing with an their theorem for dample, be drawn into the neving picture? Bylliant faculties, industriable talents, from almosts, geninally-greating intividuality? Imperiouse with the compositions of flooriestryick in myring pictures gave from foot that he can be very, very weefal there. I believe that seem for his gave packing it is seem for his such work would not be valueless. Suspendly speaking it is seem for his such work would not be valueless. Suspendly speaking it is seem for his such only in this is the guarantee of his future schedul and thus he will now his great fature.

We opinion of deviat sacisf I procuse that it has detached itself from literature, not only in practice, but also in theory. In the best, Mainteredry, Erein, Shehalin, Eniper and Speaker are well-known. They are undoubtedly interesting article, but, in my epinion, they have as yet gained as decigive victory in the fight for the <u>Seriel strip</u> in music. But the greature recerve for this is inchessible in your country. By friends tell so that mover before did the small school and conservatories in the VSSI abound with as such young talents never before did they see so such intensive greative hife, as now.

Here Heler firmly believes in the future blooming of <u>man same</u> in our country. It gains to be talke about the untimely death of Burideshe she. In his apinion, was an absolute master in this field.

The threatical aphers of our convergation with Hens Hisler vitens; his improcular of the subway here, his thoughts about the Park of Calture and Respection, information pertaining to the Leftist theatre in America and his peninincenses of personal meetings with Seviet writers.

These Maker will leave the V. E. E. E. within two works and rotust to Now York where the chair of proposition and theory at the Institute of Art has been affered to him.

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TRANSLATION THOU THE RUSSIAN.

Prom " LITERARY GAZETTE ", page 8, Moscow.

Rainistration Organ of the Union of Soviet Authors of the U.S.S.R., June 30,1935

WITH HANS KISLER.

Drawing of Hans Eisler by V.Alfeevsky.

I found Hans Eisler at work. He was dictating an article for one of the Moscow newspapers. While waiting for an interview with him, I examined the books which were placed in a small group on a shelf. "Eternal fellow travelers " of the revolutionary artists are : Marx, Engels, Lenin, Stalin. My attention was attract by the German translation of "CHAPAEV".

read 'Chapsev'all during my trip from America to Europe. What vigori What a world of revolutionary passion and potency! I could not tear myself away from the book. These are the kind of books which we, the revolutionary writers and artists of the West, meed. In what lies the uplifting strength of works such as 'Chapsev In the fact that in them not only the splendid talents of the artists can be feltout also the ardent Communist trend. Only such a combination can result in a wo of herois scope.

I am firmly convinced ", Eisler continued to elaborate on this thought," that the most heroic works of Soviet literature will be the works which are the most realistics

For 12 years I have followed Soviet literature attentively. Four literature, in spite of all its shortcomings, is a culture medium for us. Having broken loos not yet having attained wonderful actuality, it nevertheless gives us an opportu of comprehending the entire singularity and peculiarity of all that which is bei accomplished in your country. It often very clearly presents those, sometimes ever molecular, changes shich are taking place in the mind of the Soviet people. This most valuable, most important and most precious to us in Soviet II.

Certain Soviet writers deservedly are already enjoying world fame. This became clearly evident during the International Congress in Paris.

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The mentioning of the Paris Congress turned Hans Risler's thoughts in another direction. He speaks of this congress as one of the most noteworthy symptoms in the turning of foreign intelligentsia to the side of the revolution.

Pick up the newspaper and read over the list of people who attended the Congress and made speeches for the defense of culture. You will throw up your hands in astonishment! Many of these people I have known flow a long time and five years ago it was impossible even to suppose that they would appear in our cam: this soon. Just as important a symptom in this consequence was the Congress of Revolutionary Writers of America. Our ranks are growing stronger, living and fight:

The first is becoming more cheerful and from day to day the belief in the inevitable destruction of Fascism grows stronger.

"This very confidence keeps the working masses of Germany alive in spite of the terrible spiritual, economical and political oppression under which they exist. You cannot crush the will of the working class!" Eisler speaks excitedly of " the man with glasses " who appeared at the Paris Congress. Is this scene not full of drama and significance? The best artists of the West are giving up their studies and are taking part in the revolutionary struggle. The era of " priesthood " in art has com to amend. How can we artists keep from rejoicing! We who with our lifeblood, have marged our fate with the fate of the working class, with the fate of the revolution

We proceed to the question dealing with the position of art and workers neart abroad. Hans Risler talks most affectionately and attentively about all events bearing testimony of the growth of the revolutionary idea. He talks about the great influence of Soviet art upon the West.

But I am a very stern and disparaging friend. Nost of all, I am afraid of any trace of epigonism under whatever revolutionary disguise it may appear. I am an

But all this comes under the technique of production and acting. But when we talk about the music of the film " Chapeev " in general, then we have to admit that this is its weakest point. This, if you please, also holds true in the majority of Soviet films, Their music distinguishes itself by its primitiveness. You do not draw on the great masters for this and you fail to energetically train the necessar badres for this. Hence those reproaches which I often had to hear expressed by musi promoters and moving picture producers in London, New York and Hollywood. Why shoul not more composers, such as Shostakovich for example, be drawn into the moving picture? Brilliant faculties, indubitable talents, fresh, sincere, gehuinely-creat individuality! Experience with the compositions of Shostakovich in moving pictures gave proof that he can be very very useful there. I believe that even for him such

work would not be valueless. Generally speaking it is essential to this artist
that he unite more closely with reality surrounding him; in this and only in this
is the guarantee of his future embodied and thus he will save his great future.

My opinion of Soviet music? I presume that it has detached itself from literature not only in practice, but also in theory. In the West, Myaskovsky, Krein, Shebalin, Enipper and Mosolov are well-known. They are undoubtedly interesting artists, but, it may opinion, they have as yet gained no decisive victory in the fight for the Soviet style in music. But the creative reserve for this is inexhaustible in your country My friends tell me that never before did the musical school and conservatories in the USSR abound with so much young talent; never before did they see the with so much intensive creative life, as now."

Hans Eisler firmly believes in the future blooming of mass songs in our country.

With sadness he talks about the untimely death of Davidenko who, in his opinion, was an absolute master in this field.

The thematical sphere of our conversation with Hans Eisler widens; his impressions

of the subway here, his thoughts about the Park of Culture and Recreation, informati

pertaining to the leftist theatre in America and his reminiscences of personal

meetings with Soviet writers.

Hans Eisler will leave the U.S.S.R. within two weeks and return to New York where chair of Composition and Theory at the Institute of Art has been offered to him.

DELMAN.

Oh convades in dangethe you're with us you're with This day of our vergence. no Jascute can daint in no terror can halt all lands will take flame with the fire of Resolt lastle I now com fields and work so [When all work in over To lattle for comfort morel omused you soldiers where lataline assim (He) and dance for buttakons to quar the west (repeat last line) Verse The touch of victorious The work that's left on The storming the actions, Jet calm be the landing, march of the west From Lordon Hovara Berli Sonter art

HANS ETSLER IN MOSCON

Here Rieler arrived in Moscow after a sojourn of three sad a half years in Europe and Apprica. Moscow enchanted the master with the new expression, its motley and obserful erouse, the expense of its beentiful streets and, of source, with its homertable subway. He not Rieler immediately after his arrivel in the capital and with his very first words he spoke of his impressions of Moscow, so different in principle from everything he had seen in expitalist sountries.

About his activities shroad Home Bisler relates the following:

"In London I perticipated in the production of the film 'Abdul-Banid, the Danned' ('The Bornfall of a Distatorship'). This film was produced exclusively through the efforts and by political refugees from Passist Sermany, (Gruns is the promper, Brita-Kortner plays the leading role, companie. - Bans Rieler) was based on unterial from the time of the Turkish revolution in 1908, however, the film also includes numerous episodes of our time, such as the burning of books on pyres, provocational areas of public buildings, execution of revolutionists, anderground work of the Communist party, etc.

The propies of an impating principle was given in London by the crohestre of the London philips annie under the londership of America, noted European conductor. I also perposed the music to the play by the German revolutionary united, European Tallate: "Fire from the Furnace" which had him premiers in London. In collaboration with Bert Breakt, the author, I strong against her "battle senge", one of these "The Bong of the United Frank" - which as I was later an convinced, became the Superisa people of the American prolateries.

Tron London I would by may to Borth America. The purpose of my transcoverie wayage was greative, eaties support of the Anti-Pascist Pelaration in the USA. To accomplish this I give the long journey from New York to Mollywood, giving about 30 lectures and pomperts at purious points along the way. Judging by the attendance at these appearances and the substantial profit method by the anti-

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"fascist federation, one must reach the equalusion that there is deep active colidarity between the very diversified spheres of the American population and the oppressed verture of Passist Germany, Sympathy towards the Soviet Union is also strong; a man who has actually seen the Soviet country himself, is, in America, the object of the greatest interest and insistent requests to give a detailed account of life in a country that is being built on Socialism.

The most dramatic moment of the trip was my visit to the American joil where for the past eighteen years the revolutionist, for Momey, has been unjustly confined. For minutes had been allotted me for per visit but of course in such a limited time it was difficult to tell the prisoner of capital shout the things which interested him, about the new life being erected on one-sixth of the surface of the world by the proletarist. Momey's first question concerned Theolumn's fate, and later, when only some two or three minutes of the interview remained he saked me to give him my impressions of the First of May colebration in Rescau, I could paint only a small picture of this grand spectacle.

"It is comforting to notice the apparent tendency among the leading American masisians towards unification with the Worker's Movement in which they rightfully discount the lifegiving found, expeble of renoving and refreshing their dreative power. Functions striking examples beer this out: The eminent Amon Copeland composed the song, "The First of May," Frof. Henry Cowell takes an active part in progressive political meetings. The noted conductor Stokowsky included the 'International' emong other pieces on one of his programs.

Among the proleteries composers of America one can observe great musical talents. Special mention must be made of the young and I can boldly assert, genial composer and conductor, Jacob Sheefer, a corporter by trade, who has reached extraordinary greatness in tacknique. From smong the Jewish vorters Theofer has organized a large number of choirs in various American cities. To and the choir under his can leadership, Sheefer plans to visit the Soviet Union, In the field of cretories for choir and crehestra Sheefer has estained to identify the considerable success as a composer. We proleterian unsistens must concede he is the greatest master in our renks.

There is one other thing about my trip to America which gives me great joy: it was there that I matured creatively as well as politically. Deginning with this fall I have been invited to the 'Bou School of Social Research' in New York City in the especity of professes of music. I gladly accepted this post which gives me the opportunity to train new calves of revolutionary componers.

Matierpersoning

True Now York I want to Streesburg to attend the International Olympies of the Worker's Musical Movement. At the request of the International Association of the Revolutionary Theater I gave a talk at the Olympic and acted as chairum of the Jury.

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The Olympias attracted participants from various European sountries and played a transmious role in strengthening the United Front of all the vorters musicians in all those countries as well as in the vinning of sympathy towards the United Front by Social Democratic musical unions and nonpartisan musicians. The role played by the Olympios in uniting the progressive musical intelligenteis with the worker's musicians was equally important. This was most clearly demonstrated by one of the remarkable spisodes of the Olympios - The performance of the song 'Liberate Theolmann'!. Coquelia, the elderly French composer and professor at the most important musical school in Frence, the 'Scala centerum,' composed specially for the Olympios of worker's music, a work dedicated to Theolmann. It is difficult to great the full political and artistic meaning of such an event.

The second analogis pensation was the appearance at the flympies of Professor Allem Busch of the Royal Musical Academy in London. He excived in Stressburg with a choir of 60 voices. The performance of this choir, consisting of numbers of the Thion of Bevolutionary Masters of French Art' which rendered "Liberate Theolugum" stirred up enthusiasm which defice description. First Econors of the Olympics were divided between these two shoirs.

The Clympics must be recognized as a historical milestone on speech making event in the history of the International Mariani Norther's Movement.

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⁴A no less imposing demonstration of the increasing trength of the International Worker's collderity was the masical fortivel in Belchenberg, in which I also took an active part, Belchenberg is a small term in northern Ozechoslovskia situated 🕾 not for from the German border. The musical festival in Beichenberg proved what an enormous role the Morber's Numbel Movement. Is expedie of playing in the same of uniting Crechoslovskins labor with Garman labor in Crechoslovekia and with Crechoslovekia progressive erestive intelligentsis.

"The special train which brought 400 workers from Frague to leichenberg was literally given a triumphal reception. The coleter tion received a tremendous response from smong the working classes: of the countries and had a truly international character. In my speech I particularly emphasized the necessity of unyielding. Sestructive verfure against vulger bourgeois recreational music.

"In the light of these impressions of mine we are confronted with a perticularly gloomy outlook on the state of music in Pascist Bernson where all Worker's Musical Unions have been dispersed which includes the powerful "German Morerk's Geneng Vereine." But berberies . of German Faccism is not only directed against the proleterists. A truly 'virtouse' feat was accomplished by mullifying such high German ? presidel culture in two and one half years. The episodes with Richard Strauss speaks eloquently enough of this. Before Eitler's rise to ... power Strauss wrote the opera: "The Taciturn Woman," selecting for theme the libratto written by the non-erise Stefan Basig. Saly now after two and one half years did the Pascists is recognition of Piranes' 'honorable' service to the regime permit the performent ef this opera in Bresten, 🛴

Moder such sircumstances it is very encouraging that in 🛱 other important European countries, as well as in America, progressive modelene are unreceivedly in sympathy with Soviet ideas and this finds perceptible engression in the theastics of their compositions 🚈 as well as in the style of these econositions. And what is more

*important, the rising generation stands for our ideas, and more and more included with the postiment that problems of musican techniques can no larger be decided separately from political.

In continting his talk Time Risler made mention of the eld componer Armold Schoenberg. The always reactionary-minded mester now quite naively, it is true, contedes: "That commiss as a method must be tested; the espitalist structure has produced too many unbearable hardships." For Schoenberg even that is quite an admission: By the way he plans to visit the Soviet Union.

Here Rieler will remain only a short while in the USER. He plane to return before long, via Denmark, to the USA where he will enter upon his pedagogical activities. The composer has conscived a large symphonic work for erchestre and short. It is dedicated to political prisoners in Passist Sermany. Rieler erranged the first part of the symphony like a funeral march, in the second part he makes use of a song composed by prisoners while in Passist captivity.

From Sovestakoje Jakustvo (Sovist Art)

176

HANN BLUMME.

Hans Misler arrived in Moscow after a sojourn of three and a half years in Murope and America. Moscow enchanted the master with its new appearance, its motley and cheerful crowds, the expansional time further flagging the expanse of its boutiful streets and, of course, with its remarkable subway.

We not Misler immediately after his arrival in the capital and with his very first words he appearance spoke of his impressions of Moscow, so different in principle from everything he had seen in capitalist countries.

About his activites abroad Hans Risler relates the followings

In London I participated in the production of the film Wabdul-Mamid,
the Danned' ("The Downfall of a Dictatorship"). This film was produced exclusively
through the efforts and by political refugees from Fascist Germany, (Grune
is the manager, Frits Kortner plays the leading role, copioser - Rans Bisler) was
based on material from the time of the Turkish revolution in 1988, however, the
film also includes numerous episodes of our time, such as the burning of Mam
books on pyres, provocational arson must of public buildings, execution of
revolutionists, underground work of the Communist party, etc.

Myrintest The premiers of my latest symphony was marfaranda murities under the directorable of the noted European given in London by the market free filteriandess or chestra of the London philharmonic

The premiere of my latest symphony was given in London maker by under the leadership of the orchestra of the London philharmonic manistransman/Anserm, noted Emerp European conductor: I also composed the music to the play by the Serman revolutionary writer, Harnest Branks Toller: Fire from the Furnaces which had its premiere in London. In collaboration with Bert Bracht, the maining author, I wrote several new "battle congs", on of them - The Song of the United Fronts.

From London I wended my way to North America. The purpose of my trans-oceanic voyage was him creative, active support of the Anti-Fascist Federation in the USA. To accomplish this I made the long journey from New York to Hollywood, giving m about 50 lectures and concerts at various points along the we Judging by the attendance at these appearances and the superantial markings profit whichever netted by the anti-fascist federation one must reach the cooler that there is seen active solidarity between the very diversified

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The most dramatic moment of the trip was my visit to the American jail where for the past eighteen years the revolutionist, for Mooney, has been unjustly confined. Ten minutes had been alloted me for our visit but of course in such a limited time it was difficult to tell the prisoner of empital about the things which interested him, about the new life being created an one sixth of the surface of the world by the proletarists. Mooney's first question concerned Them. Theelmann's fate, and later, when only some two or three minutes if the int view remained he asked membersharms me to give him my impressions of the First of May celebration in Moscow. I could paint only a small picture of this grand spectacle.

American musicians towards unification with the Worker's Movement in which they rightfully discern the lifegiving fount, capabale of renewing and refreshing their creative power. Numerous they makinf stricking examples bear this out:

The eminent Aaron Copeland composed the usual song, "The First of May", Prof.

Henry Cowell takes an active part in progressive political meetings. The noted conductor Stokovsky included the "International" among other pieces on one of his programs.

Among the proletarian composers of America one can observe great musical talents. Special mention must be made of the young and I can boldly assert, genial composer and conductor, Jacob Shaefer, a carpenter by trade, who has freached extraordinary greatness in maximantip. From among the Jewish workers Shaefer has organized a large number of choirs in various American cities. He and the ewn Mitaritan/choir under his firmed leadership, Shaefer plans to visit the Seviet Union. In the field of oratories for choir and orchestra Shaefer has attained considerable success as a composer. We proletarian musicians must concede he is the greates master in our ranks.

Incre is one other thing about my trip to America which gives me great joymmetrization: it was there that I matured creatively as well as politically.

Beginning with this fall I have been invited to the "Row School of Social Research in Ho York City in the capacity of professor of music. I gladly accepted this re-

which gives me the opportunity . which new cadres of revolutionary composers.

From New York I want to Strassburg to attend the International
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and played a transndous role in the strengthening the UNited Front of all the works unsicians in all these countries as well as in the winning of sympathy towards the United Front by Social Democratic musical unions and non-partisan smalcians.

The role played by the Olympic; in uniting the progressive musical intelligentsia with the worker's musicians was equally important. Summitthen temperations with the performance of the song "Liberate Thackman": [1] The performance of the song "Liberate Thackman":

The second analogic sensation was the appearance at the Olympics of
Professor Allen Busch of the Royal Musical Academy in London. He arrived in
Btrassburg with a eneir of 80 voices. The performance of this chair, consisting
of members of the "Labor Party", just as the chair consisting of members of the
"Union of Esvolutionary Masters of Exercised French Art" which remiered "Liberate
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of the Olympics were devided between these two choirs.

The Olympics must be recognised as a historical milestone, as epoch a making event in the history of the International Speical Worker's Movement.

A no less imposing demonstration of the increasing strength of the International Worker' colidarity was the musical festival in Reichenberg, in which I also took an active part. Reichenbergexinxubbakxivalum is a small town in morthern Osecheslevakia situated not far from the German border. The musical festival in Reichenberg proved what an enormous role the Worker's Musical Movement is capable for playing in the cause of uniting Greeneslovakian labor with German

labor in Grechoslovakia and with Grechoslovakian progressive creative intelligentein

The special train which brought 400 workers from Frague to Beichenberg was literally given a triumphal reception. The celebration received a tremendous response from among the working classes of the summitteent countries and had a truly international character. In my speech I particularly amphasized the accessity of unyielding, destructive warfare against value bourgeois recreational

In the light of these impressions of mine we are confronted with a particularly gloomy sutlook on the state of music in Fascist Germany where all Worker's Musical Unions have been dispersed which includes the powerful "German Vorenk's Govern Versine! But barbaries of German Pasciagie not only directed exainst the proletariate. A truly "virtouse" fast feat was accomplished by mullifying such high German musical culture in two and one half years. The episodes with ... Richard Strauss speaks elequently enough of this, .Before Hitler's rise to power.... Strauss wrote the opera : "The Taciturn Yoman", selecting for theme the librette written by the non-arian Stefan Sweig. Only now after two and one half years for did the Fascists, in recognition of Stranss - honorable service to the regime permit the performance of this opera in Dresden.

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Under such diremstances it is very encouraging that in other important European countries, as well as in Amelrica, progressive musicians are unreservedly in sympathy with Soviet ideas and this finds perceptible expression in the thematics of their compositions as well as in the style of these compositions, and what is most important, the rising generation stands for our ideas, are more and more imbued with the sentiment that problems of musical technique man no longer be ____political Accided separately from timefattitust funiamentals).

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XXXXXX XXXXXX XXXXXX NVESTIGATIONCONFIDENTIAL FEDERAL BUREAU Form No. 1 LOS ANGELES, CALIFO THIS CASE ORIGINATED AT 100-18124 FILE NO. REPORT MADE AT DATE WHEN MADE PERIOD FOR LOS ANGELES 11/12/47 4/6,11,12; 6/19,20; CHARACTER OF CASE 7/7 thru 12. HANS EISLER, with aliases 14,15,18,19,22, INTERNAL SECURITY (B) Refer 5 I. S. . و11و8و4و1/8 ALL INFORMATION CONTA thru 23,28: HEREIN IS UNCLASSIFIED SYNOPSIS OF FACTS: 9/2,3,15,16,19, EXCEPT WHERE SHOWN 23,24,25; 10/2,7,11,18,20, 24,28/47 HANS EISLER subpoensed by Un-American Acti-ALD II vities Committee to appear in Washington, DC, 9/23/47. Subject offered contract with LOU SLIP(S) BUNIN PRODUCTIONS, Paris, France, and indicated acceptance, planning to leave 8/29/47. These reservations canceled and EISIER then intended to leave for Paris late in September. Subject composed musical score for RERT RECHT play "Galileo". EISLER not otherwise employed. Informant states Mrs. LOUISE EISLER indicated she and husband would remain at Malibu Beach, California, until March 1948. Subject departed from Los Angeles for New York and Washington 9/16/47 and testified before Un-American Activities Committee that he had applied for membership ENCIES in CP in 1926. Subject and wife surrendered to I&NS for deportation hearings 10/6/47. Informants believe a defense fund drive has SLIP(S) 0 been instituted for EISLER by Hollywood figures. CLASSIFIED BY: 52-7 MAC (2) DECLASSIFY ON: DO NOT WRITE IN THESE SPACES INDEXED COPIES OF THIS REPORT 4 Sureau RECORDED 1 New York (Information) 3 Los Angeles COPIES DESTROYED 5 REASON-FGIN IA DATE OF REVIEW

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REFERENCE:

BUREAU FILE 100-195220

Report of Special Agent
dated June 21, 1947 at Los Angeles, California

DETAILS:

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disclosed on July 7, 1947 that a talegram

disclosed on July 7, 1947 that a telegram had been sent to EISLER on June 5, 1947 by the Honorable J. PARNELL THOMAS, Chairman of the House Committee on Un-American Activities, advising the subject that his scheduled appearance before the committee on June 16, 1947, had been postponed until September of this year, and that he would be notified in advance of the exact date.

On July 8, 1947, disclosed that on June 5, 1947, EISLER was called from his home, Telephone Malibu 8262, by CLIFFORD ODETS. EISLER at this time was in New York at Plaza 3-0735, which was determined by the New York Field Division to be listed to ODETS. This informant noted also that EISLER had called Stilwell 4-2514, New York City, from his residence on May 25, 27, 30, and June 2, 1947, which the New York Office ascertained was listed to GERHART FISLER. I. I.

made available his records, which reflected that HANS EISLER had only written one check in the sum of \$3.53 since the first part of June 1947. There was no other information of interest in the records of this source.

\$3.53 **676**

On July 7, 1947, The disclosed that a cablegram

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had been delivered to the EISIER residence on June 30. This cablegram was signed by an individual named Der FONTAINES, and offered the subject \$10,000 plus \$500 traveling expenses and transportation for himself and his wife to come to Paris in order to begin an original score and direct the music for a production there of LEWIS CARROLL'S "Alice in Wonderland". EISLER was to contact one SKADRON in Losangeles to get his contract. As will be shown later, this individual was ascertained to be BERNARD B. SKADRON, 1133 Gordon Street, Los Angeles, California.

a second cablegram was delivered on the same date to EISLER, signed by LOU CUNIN. This cable directed EISLER to write a letter to the French Consul at Los Angeles, giving his passport and visa numbers, as well as dates, and to request a French visa number. EISLER was to air mail a copy of this letter to BUNIN, c/o UGC. This method of obtaining a French visa was at the requirement of the French Foreign Ministry.

had been living at the

EISLER home, Malibu Beach, for several weeks,

mentioned that the RISIERS had been

away but were now book



A search of the indices of this office failed to dis-

on July 11, 1947, advised that EISLER had received a telegraphic money order in the sum of \$350, which had been sent by This money was to be used for a "trip to Washington".

was unable to locate the subject in order to deliver the money order, but was referred to 5488 Rodeo Road, Los Angeles, and Telephone Axminster, 7238. It was ascertained through that this address wasoccupied by SERGE-HOVEY.

On July 11, 1947, Special Agent of the Washington Field Division telephonically furnished this office with a telegram addressed to J. PARNELL THOMAS in Washington, D. C., and signed by HANNS EISLER. This telegram disclosed that the message had been sent from 5488 Rodeo Road, Telephone Axminster 7288.

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On July 12, 1947, Deputy U. S. Marshal advis d that HANS EISLER had been served with a subpoena requiring him to appear in Washington, D. C. on September 23, 1947, to testify before the House Committee on Un-American Activities.

On July 19, 1947, it was ascertained from that it was his understanding RISLET had been working with SERGE HOVEY, who resided on Rodeo Road, Los Angeles, on the musical score for BERT BRECHT's play "Galileo". HOVEY was supposed to be EISLER's secretary.

On August 1, 1947, a check of the Las Angeles daily newspapers reflected several articles which reviewed the play Salileo". All of these commented upon the musical score and that it had been written by HANS EISLER.

On August 4. 1947. furnished the information that had sent a congratulatory message to HANS EISLER, c/o Coronet Theater, Hollywood, California, on July 30, 1947, which was the date of the world premier of "Galileo".

failed to reflect any information concerning

also stated that HANS EISLER had been in

-4-



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contact with his brother, CEHLAH KISLER, who was staying at the New Colonial-Hotel, Tashington, D. C. HANS advised that he would be arriving in Washington, D. C. on Sunday, August 3 at 3:45 P.N. aboard Flight 324 of an undisclosed airline.

On August 6, 1947, advised that HANS MISLER had dispatched a cablegram addressed to LOW BONIN, c/o the Lou Bonin Productions, 32 Rue Washington, Paris, France. This message reflected that the subject intended to leave for Paris on August 25, 1947 and requested BONIN to arrange travel expenses and airplane tickets.

On August 19, 1947, the Bureau advised by teletype that EISIER had recently contacted his attorney in Washington, D. C. regarding a trip which the subject contemplated in the immediate future to write, France. A highly confidential source disclosed that EISIER would probably so to Paris in the immediate future, and that EISIER's attorney had undownfield informed him that the Congressional subpoens for September 23 was not sufficient to prevent subject from leaving the country.

On August 19, 1947, a check of and other confidential informants in the area of Malibu Beach, California, failed to disclose RISLER's presence at his home for the previous two weeks. However, advised on August 20 that a telegrap had been delivered to the residence of RISLER which emanated from DASHIELL HAMBETT, President of the Civil Rights Congress. HAMBETT in his message stated that the Civil Rights Congress was going to hold a conference on October 11, 1947 in New York, at which time they expected 1000 representatives of unions and other organizations. This conference was to be on the subject, "Abolition of Un-American Committee". RISLER was asked to speak at this conference on the "Effect of Thought Police on Arts".

EISLER replied on the same date that he was planning to leave for Paris at the end of September and would, therefore, be unable to accept HAMMETT's invitation.

on August 21, 1947, Special Agent
was informed by that he had telephonically contacted RISLER that day.
RISLER was no longer working for any motion picture company and told
that he had just completed the musical score for HERT BRECHT
play, which had just closed at the Coronet Theater. RISLER also told
that he had been offered a contract with LOU BUNIN PRODUCTIONS in Paris,
France, and that he intended to leave for Paris at the end of September.

further stated that EERNARD SKADRON was the local representative of UNIN PRODUCTIONS, and had already sent thirty







odd people from Hollywood to Paris. It was understanding that all of these individuals were reputed to be members of the Communist Party or fellow travelers. Among these thirty was fellow travelers a radical.

A check of the indices of the Los Angeles Office reflects that there is a subject file on

On August 21, 1947, General
Passenger Agent, Trans-World Airlines, Los Angeles, advised that HANS EISLER
and his wife had had reservations with TWA for August 29, going to Paris,
France. The reservations had been arranged by a Miss GRAY, an employee of
HERNARD SKADRON. However, the reservations were canceled on August 21.

Surveillances by the writer on August 23 and 28 disclosed that EISLER was seen at his residence.

tion that EISLER had been notified by the Committee on Un-American Activities that he should advise them immediately of his present whereabouts so that he could be supplied with his transportation and witness fees.

also stated that on August 26, 1947, Mrs.
EISLER had received a cablegram from
asked Mrs. EISLER to send by air mail all facts relative
to HANS's present situation.

Eu

reflected that the name was contained in the personal notebook of EISIER. As will be later pointed out,

on August 28, 1947, J.

neighbor of HANS EISLER, telephonically
advised HANS EISLER that at 1:30 A. M.

had heard three to
five pistol shots in the residence of HANS EISLER.

Office, Sub-station, Malibu, California, accompanied by Special Agent and the writer, entered the residence of HANS EISLER after



call to determine the source of the reported shots.
interrogated the subject and his wife relative to the reported shots and they denied hearing any shots at all on the previous evening.

To substantiate the fact that no shots had been fired in their house, Mr. EISLER insisted that and the and the Agents, whose identity was not disclosed, accompanied him through the house. It was not possible to observe anything of interest other than a large photograph of CHAFLES CHAPLIN which was believed to be autographed.

It was subsequently learned by that the shots had occurred across the highway from the ETSHER residence at the time as reported by

On September 2, 1947, Kalibu Home Owners Protective Association, advised that the EISLERS had renewed their membership in the association until the termination of their lease, which ran until March 1948.

On September 4, 1947, furnished four photographs of CHARLES CHAPLIN, two of a woman believed to be Mrs. CHAPLIN, one of a man identified as EEET ERECHT, one of an unidentified woman, and one of an unidentified man.

Spot surveillances were conducted on September 4, 6, 11, 15, 1947, and it was ascertained through these surveillances and contact with that HANS EISLER and his wife were about their premises.

On September 6, 1947, disclosed that a woman by the name of GERDA COEDHART had been living at the EISLER residence for several months. It was this source's understanding that GOEDHART was an Austrian or Czechoslovakian refugee who had been married to a Dutchman and lived during the war years in Holland, part of which time she spent in a German concentration camp. GERDA GOEDHART was a masseuse and had approached him in an effort to secure work along the Malibu Beach colony. She also told informant that she was very much interested in photography, and that the EISLERS had permitted her to use a room off of their garage as a photographic dark room and laboratory.

On September 16, 1947, a surveillance by Special



Agent and the writer disclosed that Mrs. LOUISE EISLER obtained round trip tickets for her husband from WALTER AYER Travel Agency, Santa Monica, California. The tickets were for Trip 116 on American Airlines, which departed at 6:00 P.M. from the Los Angeles Municipal Airport. His destination was Washington, D. C.

Mrs. EISLER was then observed returning to the EISLER residence at Kalibu Beach at 1:00 P.M. At 4:00 P.K., Mrs. EISLER, her husband, and GERDA GOEDHART were seen departing from the residence and surveilled to the Los Angeles Municipal Airport. Here it was learned from passenger agent for American Airlines, that the EISLERS' destination had been changed from Washington, D. C. to New York.

The subject was observed getting on Trip 116 and departed from Los Angeles at 6:00 P.K.

On September 19, 1947, disclosed that LOUISE EISLER had sent a cablegram addressed to previously mentioned, to this source, the message stated that SKADRON had telephored Mrs. EISLER According and told her that EUNIN had wired that the "Paris deal" was off. LOUISE LISLER pleaded with to intercede and do whatever he could to make a deal for HALS in Paris, in view of HALS's difficulties with the Committee on Un-American activities.

replied to this plea via cable on October 4, 1947, according to stating it was imperative for HANS to arrive in Paris immediately to complete the score of the picture.

The Los Angeles daily newspapers for September 23, 24, and 25, 1947, disclosed that EISLEE was going to, or had, testified before the House Committee on Un-American Activities.

On September 24, 1947, EISLER testified that he had applied for membership in the German Communist Party in 1926 but he denied that he was ever a member "in the real sense". EISLER declared that he was never active in Communist Party work and had dropped out. He did not state, however, at what time he had dropped out, other than the fact that he had "dropped out" after having discovered that he "couldn't combine artistic activities with political demands".

EISLER admitted in his testimony that his application for membership in the Party had been accepted but that he never was active in the Party.

On September 25, 1947, both telephonically advised that EISLER was due to arrive in Los Angeles on September 27 at 12:10 A.M. via American Airlines.

On October 2, 1947, page page available a message sent to HANS EISLER from Reverend WILLIAM H. LELISH, co-chairman of the Dinner Committee, American Youth of Democracy, 1151 Broadway, New York City. This message stated:

"THE AMERICAN YOUTH FOR DEMOCRACY, SPONSORED BY PAUL ROBESON, HOWARD CAST, JOHN HOWARD LAWSON, AND OTHERS, REPRESENTS THOUSANDS OF AMERICAN YOUTH WHO SEEK WORLD YOUTH UNITY AS WAY TO PRACE AND UNDERSTANDING AMONG ALL NATIONS. THURSDAY, NOVEMBER TWENTY, HAVING FOURTH ANNUAL SALUTE TO YOUNG AMERICANS DINNER, NEW YORK CITY. WILL YOU ACCEPT OUR INVITATION TO BE MAIN SPEAKER AT NOVEMBER TWENTY DINNER. AMERICAN YOUTH FOR DEMOCRACY CAMPAIGNING VIGOROUSLY AGAINST THE INJUSTICES OF YOUR PERSECUTION AND ANXIOUS TO MAKE THIS OCCASION A TRIBUTE TO YOUR COURAGE. CAN ASSURE YOU LARGEST POSSIBLE AUDIENCE, AND PLATFORM WILL BE SHAFED BY AMERICANS PROMINENT IN CULTURAL FIELD. ALL EXPENSES WOULD BE PAID. PLEASE WIRE ANSWER COLLECT. THANK YOU."

On October 3, 1947, according to HANS EISLER received an offer from the American Committee for the Protection of Foreign-born, 23 West 26th Street, New York, to defend him against deportation. HANS EISLER was asked to reply by collect wire. He replied on October 8 that he was thankful to accept their offer.

On October 6, 1947, an article in the Los Angeles Daily News contained the pictures of MANS EISLER and his wife, LOUISE, as they surrendered to the U. S. Immigration & Naturalization Service authorities.

On October 7, 1947.

mode available a

message addressed to

This message was dated October 3, and

read as follows:

*IF ANY HELP NEEDED PRESENT CRISIS REGAFDING

IRE.

was of the opinion that the

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referred to was probably HANS EISLER, although he had no definite reason for his opinion.

stated that this message came from St. Louis, Missouri; by letter dated October 8, 1947, the St. Louis Office was requested to identify the sender of the above message.

By letter dated October 22, 1947, the St. Louis Office advised that Confidential Informant had been unable to locate the message, and that if it was charged to the account of a regular customer it would be almost impossible to locate.

On October 11, 1947, made available copies of messages which had been sent to the EISLER residence. These messages reflected that had sent a message to Mrs. EISLER, September 25, 1947, at 4:15 P.M., advising her that would be out to see Mrs. EISLER that evening.

On September 29, 1947, a message from LION, Telephone Santa Monica 51402, stated that he would be out the following Tuesday at 5:00 F.M. It is known to this office that this telephone number is that of LION FEUCHTWANGER.

On October 2, 1947, called for Mrs. EISLER. has previously been reported in this case.

On October 2, 1947, the residence of CHARLES CHAPLIN called for HANS EISLER five times between 5:55 P.M. and 8:30 F.M. mentioned that he was aware of numerous messages from CHARLES CHAPLIN to the EISLER residence during the tive that the EISLERS have resided at Kalibu.

It is pointed out that the fact that deportation proceedings were to be instituted against the EISLERS was made public on October 2, 1947.

continued that at 9:15 P.M. on the night come in for requesting her of October 2, 1947, a message had come in for to call For an appointment and to call immediately. returned this call at 9:45 P.W., and was able to overnear sufficient of the conversation to ascertain that the call was not for any appointment. as known to be the telephone number of a very close friend and contact of the EISLERS, and whose

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W. -



wife is opinion that the above mentioned message related to the fact that the RISIERS were absent from their residence from early in the afternoon, October 2, until they were surrendered by their attorney on October 6 to the Immigration authorities.

On October 12, 1947, at 9:20 A.M., stated that Mrs. EISLER received a message to call This telephone is listed to known to this office

He is also

called and left a message for the EISLERS to call. There was no information available about

On October 18.

Mr. EISLER to call him at or

On September 28, October 15 and October 18, according to head left messages for the LISLEIS.

On Cotober 18, 1947, furnished the information that ABE LAGIL, editor of the Communist magazine, "New Masses," sent a message to the subject thanking him for a letter, and asked EISLER if he could get STRAVINSKY (possibly the noted Russian composer) to wire "New Masses" collect a 100-word statement on EISLER's case.

On October 16, MAGIL again sent a message to MISHI stating that he was going to publish a letter from the chairman of the Critish Composers Guild, and stated that the letter which he had was unsigned. MAGIL asked EISHER to send him the name of the chairman, which he did on the same date, advising that the name of the chairman was Professor ALAN BUSH, previously mentioned herein.

On October 20, 1947,
the Musicians Union 1417, Georgia Street, Los Angeles, telephonically
advised Agent
that some members of the Musicians Union and
other people whom he did not know where going to have a rally on the night
of October 20 at the Cartoonists Guild Building, 8:15 P.M., in order to raise
funds to defend HANS EISLER.

