UNIDENTIFIED NAME

LOS ANGELES FIELD DIVISION

At Pacific Palisades, California

Will attempt to ascertain information regarding the activities

and contacts of

if possible, subject's connection with


to determine,
Federal Bureau of Investigation
United States Department of Justice
NEW YORK 7, NEW YORK

TO:
100-26648

Director, FBI

August 30, 1943

EX:
HANNES MISLER, with aliases;
ALIEN ENEMY CONTROL - G

Dear Sir:

Reference is made to the report of Special Agent [redacted] dated August 30, 1943 at New York City, wherein, in referenced report of Special Agent [redacted], dated May 18, 1943, at Los Angeles, California and referenced letters from Los Angeles to the Bureau dated June 3rd and June 12th, 1943, there are set out leads requesting that the identity of GERHARDT MISLER and his connection with subject of instant case and OTTO KATZ be established by the New York Field Division.

This is to advise you that said leads have not been covered in instant investigation in view of the fact that both KATZ and MISLER are subjects in cases already under investigation by both the Los Angeles and New York Field Divisions.

It is noted that GERHARDT MISLER is one of the subjects in the case entitled: [redacted] ET AL; CUSTODIAL DETENTION - C, Los Angeles File #100-19126, and that two copies of the report of Special Agent [redacted] dated July 2, 1943 at New York City, pertaining to GERHARDT MISLER were designated for the Los Angeles Field Division.

Very truly yours,

E R. Conroy
Special Agent in Charge

[Signature]

RECORDED

INDEXED

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33 SEP 2 1943

[Signature]
Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
September 13, 1943

Director, FBI

Re: HANNES EISLER, with aliases,
Hannes Eisl, Johannes Eisl
ALIEN ENEMY CONTROL - G

Dear Sir:

Reference is made to the report of Special Agent dated May 18, 1943, at Los Angeles, in the above entitled matter, which set out a lead to present the facts in this case to the United States Attorney at Los Angeles with a view toward obtaining subject's internment as a dangerous alien enemy. The above report, as well as prior investigation, also suggests the possibility that the subject may have left himself open to prosecution by failing to register as an alien enemy.

Information set out in the several reports in this case has been for the most part restricted to that which might be presented to an alien enemy hearing board without danger of disclosing that an investigation is being conducted by this office into the subject's possible Comintern connections, his connections with the Free Germany Movement, and his connections with known Communists in this area. Information regarding the latter is reported in the case entitled "OTTO KAIZ, was, SECURITY MATTER - R", since subject's activities interlock with those of the persons under investigation in that case.

The information presently available against the subject in instant matter, although undoubtedly indicative of revolutionary tendencies, is about the same as that developed in the case entitled, "BERTOLD BRECHT, was, ALIEN ENEMY CONTROL - G". BRECHT and the subject have been collaborators for years. A short time ago, with the Bureau's approval, the BRECHT case was presented to the United States Attorney in Los Angeles, who referred it to the Department for an opinion. The Department, at that time, declined authorization of a Presidential warrant for BRECHT's arrest as a dangerous alien enemy, and there therefore appears to be no reason for referring a similar set of facts pertaining to EISLER to the United States Attorney at this time.
Re: HANNS EISLER, was
ALIEN ENEMY CONTROL - G

Investigation conducted to determine whether the subject should have registered as an alien enemy has failed to disclose a violation of this nature. Immigration records show that the subject traveled on an Austrian passport prior to the date of its expiration, at which time he obtained a stateless Czechoslovakian passport rather than one issued by German authorities. As an Austrian, EISLER was not subject to registration as an alien enemy.

A review of the file in this case discloses that all leads set out for other field divisions have been covered. Outstanding leads for the Los Angeles Field Division will be covered and reported in connection with the OTTO KATZ investigation, of which Los Angeles is the Office of Origin. Since subject EISLER's activities are inextricable from matters reported in the latter case, simplicity and economy of effort will be served by continuing to report information regarding him in that file. This will not mean a lessening investigative effort applied to EISLER, but will avoid repetition in report writing. This case is therefore being closed herewith.

Very truly yours,

R. B. Hood

cc 100-15865
RCT jb
100-18124

ALL INFORMATION CONTAINED HEREIN IS DECLASSIFIED DATE 1/4/80 BY SDGSHK84
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT
LOS ANGELES

DATE WHEN MADE
9/28/43

PERIOD FOR
WHICH MADE
9/21-27/43

REPORT MADE BY
AJR

TITLE
HANNES EISLER, with aliases: Hans Eisleer, Johannes Eisleer.

CHARACTER OF CASE
ALIEN ENEMY CONTROL - C

SYNOPSIS OF FACTS:
Facts in instant case presented to Assistant United States Attorney JOHN M. GAULT, who advised that a presidential warrant for subject's arrest as a dangerous alien enemy would not be requested at this time.

REFERENCE:
Report of Special Agent Los Angeles, dated 3-30-43.

DETAILS:

On September 21, 1943 the facts in this case, as set out in reference report, were presented to Assistant United States Attorney JOHN M. GAULT.

In addition, Mr. GAULT was advised that subject has been proclaimed a "revolutionary composer" by the New York Daily Worker, which publication set out a list of songs written by him, in their issue of February 18, 1935. The songs thus mentioned include the following: "Comintern," "Bote Front," (red front) "Kuhle Wampe," "Ballad of the Cotton Pickers," and "Song of the Coal Miners."

Attention is directed to that portion of reference report which indicates that subject wrote the music for a revolutionary drama which is known as the "Die Massnahme," the literary portion of which was written by BERTOLT BRECHT. A translation of "Die Massnahme" was previously furnished to the United States Attorney at Los Angeles in connection with the case entitled BERTOLT EUGEN FRIEDRICH BRECHT, with alias - ALIEN ENEMY CONTROL - C.

COPIES DESTROYED. EIAE

APPROVED AND
FORWARDED

2-25-43

GOING TO

1-2 Oct

 Duncan

10-16-43

Bureau USA, Los Angeles 2 - Los Angeles

30 OCT 1943

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED.

U.S. GOVERNMENT PRINTING OFFICE: 1943.  - T-24483 -
On September 27, 1943 Assistant United States Attorney JOHN M. GAULT, having considered the facts in this case, advised that no request would be made for a presidential warrant for subject's arrest as a dangerous alien enemy at this time. Mr. GAULT referred to the collaboration between subject and BERTOLT BRECHT and the similar nature of the facts in their individual cases. He further referred to the decision of the department in the case against BRECHT; that no presidential warrant would be authorized for BRECHT's arrest under existing conditions, since BRECHT's beliefs seem to be anti-Nazi and anti-Fascist and he is therefore not considered a danger to the war effort of this country. Mr. GAULT stated that in instant case, his decision is based upon that of the department in the case against BRECHT.

Mr. GAULT requested, however, that additional information coming to the attention of this office concerning subject's tendencies be furnished to the office of the United States Attorney.

-CLOSED-
Los Angeles - 13 - California
May 18, 1944

Director, FBI

RE: FREE GERMAN ACTIVITY IN
THE LOS ANGELES AREA;
INTERNAL SECURITY - R

Dear Sir:

Since correspondence between the Free German group in
Mexico and persons in the Los Angeles area has been carried on as
reflected in previous reports in this case, it is recommended that
the following subjects be placed on the National Censorship Watch
List for ninety days:

1. HAIM-UR BAKH, 301 South Swall Drive, Los Angeles.
2. B.I.TOLT BLIGHT, 1063 - 26 Street, Santa Monica,
   California.
3. LION FEUCHTWANGER, 520 Paseo Miramar, Pacific
   Palisades, California.
4. HANS-ETZLER, 1650 North Amalfi Drive, Pacific
   Palisades, California.
5. BRUNO FEAK, 513 North Camden Drive, Beverly Hills,
   California.
6. BERTHOLD VONTEL, 165 Mabury Road, Santa Monica,
   California.
7. FRITZ KOSTKA, 120 Homewood Place, Santa Monica,
   California.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

Very truly yours,

[Signature]

[Handwritten Date: Aug 16, 1944]
**CONFIDENTIAL**

**Date of Communication:** 24 Oct. 1943

**Language:** English

**Previous relevant records:**

**Mail No.:** 674

**DISPOSAL OF ORIGINAL COMMUNICATION:**

**To:**蒸发器

**Division (or section):** Table

<table>
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<th>DR No.</th>
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**COMMENT:**

(Information from British "Topper of the Censorship"
No. 674, 24 Oct. 1943, dated 21 November)

**I. - HINTERLAND TRACKS WITH TYPICAL REPORT.**

**T. - EXTRA OF GENUINE BUDDHISM (KOREA).**

I. - "Our division was in the Battle of the Market and one of our best officers was killed. Our division was immediately re-formed and as a reward for our achievement, the Führer gave us the new name of Panzer Grenadier Division schwere. The divisional inspection took place on Sunday, followed by a grand parade.

This parade was led by 1000 men, young volunteers all of them. Fine, upright soldiers. We only take on volunteers here and our division will strike some hard blows once we are in action. We are proudly wearing an arm-band with the inscription 'Führer's Division'. It is a great honour for us that the Führer invested us with the name and we want to do it honour especially when in action."

**II. - DON'T LOSE CANDOUR AND SHOW THAT YOU ARE A TRUE GERMAN.**

Even though this is a long war and you have been in captivity for a long time, always think of our victory and it will help you to live through the dark hours. Yes, victory will be ours. However hard the battles may be, we shall be victorious in the end. On all fronts the German soldier has a mission for superiority to all, even in the献血 room of the war. The non-country thing is to carry the fighting spirit best to bring about.

**III. -**

Number of enclosures: None

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**SPECIAL NOTICE**: The material information was taken from private communications, and the extraordinary confidential character must be preserved. No information must be revealed except to those officials who know that it is necessary to promote the war. In no case shall it be given to persons except those who have been authorized by the Director of Censorship.
Personal effects of HANKS EISLER, made available by confidential informant, reviewed herein. Some included documents concerning personal histories of EISLER and works of HANKS EISLER in this country and abroad. Scrap book clippings from Russian newspapers concerning his visit to Russia in 1935 reflect his pro-Soviet and revolutionary attitude, and state, in 1927 EISLER wholeheartedly entered the proletariat "Agitprop" movement and began work as a political music journalist. Correspondence reviewed and contents of address books set out.

REPORT OF FACTS

SYNOPSIS OF FACTS

This case is being reopened to report information received from Confidential Informant 7-1, on May 30 and August 13, 1945, concerning the personal effects maintained by HANKS EISLER in his residence, which was at that time 689 South Am市级 Drive, Pacific Palisades, California. Much of the material furnished by this informant was in the German language. A portion of the German language matter has been translated in this office by former Special Employee. The balance of this material is being transmitted to the Bureau for translation and a lead is being set out to report on the results thereof.

All information set out hereinafter has been furnished, Confidential Informant 7-1, except as otherwise indicated.
Informant made available a German Language birth certificate dated July 19, 1898 at Leipzig, Germany, reflecting that JOHANNES EISLER was born July 6, 1893 at Leipzig, Germany to "FARLE IDA EISLER, nee Fischer, the legal wife of Private Lecturer, Ph. D. RUDOLF EISLER, the first being of the Evangelical Lutheran Religion and the last named of the Rosicrucian Religion."

Informant made available Passport No. 254 of the Austrian Republic issued to JOHANNES EISLER by the Austrian Embassy in Paris, France on June 14, 1933. This passport was to expire on December 13, 1933, but on May 2, 1934 its validity was extended by the Austrian Embassy in Paris until May 1, 1939. The reason for issuance of this passport was given as "Loss of Passport." The passport gives EISLER's residence as "Paris." It was made valid for travel to the United States by the American Consul General, London, England on January 23, 1935 and it contained a notation reflecting that EISLER was admitted at New York City on February 11, 1935. Chronologically, the next entry would indicate that EISLER had returned to England by May 12, 1935. The passport also indicates a second trip to the United States, under Visa No. 205 issued by the American Consulate at Prague, Czechoslovakia on December 13, 1937. On this visa EISLER was admitted at New York on January 21, 1933 as a temporary visitor for six months.

This passport contained a visa for entry into the USSR, dated June 19, 1933 and valid until July 12, 1935. The purpose of the trip was given as "personal business." The visa contained a notation ordering EISLER to appear before authorities within 24 hours after arrival. The passport reflects that prior to EISLER's trip to Russia he was in England as of May 12, 1935, in Austria as of June 14, 1935, in Czechoslovakia as of June 15, 1935, and departed from Stavica (?) on June 22, 1935.

The passport also contained a visa for entry into Poland, issued June 21, 1935 and valid until July 2 of that year. The passport contains an exit visa valid from August, 1935 to August 15, 1935. This visa was stamped and dated August 7, 1935 at Selo-Ostrov. (According to the translator, Selo-Ostrov is on the border between Finland and Russia.)

Informant furnished Certificate of Registration of Alien No. 560453 issued to JOHANNES EISLER on December 10, 1934 by the United Kingdom. This certificate rarely described EISLER and gave his last residence as Svendborg, Denmark.

EISLER possessed a document issued by the Spanish Embassy in Paris, France under date of January 4, 1937, granting EISLER safe conduct during a journey through Spain.

Subject was in possession of a document issued by the Immigration Service of Mexico and bearing No. 528330. This document, which was in the nature of an identification card, was issued by the General Consul of Mexico in New York City on March 31, 1939, to expire April 11, 1940. This document describes JOHANNES EISLER as a political refugee and grants him permission to enter Mexico for a period of one year.
Another document in the possession of JOHANNES EISLER was issued by the Immigration Service in Mexico to EISLER on May 3, 1939 and bears the letterhead of the Department of Immigration of Mexico, addressed to JOHANNES EISLER and his wife had been granted permission to stay a second year in Mexico as of March 24, 1940. It mentioned that the EISLERS were at that time in New York City. A copy of this letter was sent to "Professor ALFONSO GOLDSCHMIDT in this city for his notice." 

In this same connection, EISLER was in possession of a carbon copy of a letter dated January 15, 1940 on the letterhead of the Subversive Activities Section of the Department of Immigration of Mexico, addressed to the Ministry of Foreign Affairs, Mexico City. This letter stated that JOHANNES EISLER and his wife had been granted permission to stay a second year in Mexico as of March 24, 1940. It mentioned that the EISLERS were at that time in New York City. A copy of this letter was sent to "Professor ALFONSO GOLDSCHMIDT in this city for his notice." 

EISLER was in possession of a Provisional Passport issued to him by the Republic of Czechoslovakia through its General Consul in New York City, under date of March 11, 1940. This passport was to expire March 10, 1941 and it bore 43/no (or possibly 43/40). There was posted on the back of this passport, Visa 245 issued by the American Consul General in Mexico on September 7, 1939, authorising EISLER's entrance into the United States as a temporary visitor. This passport also contained Non-Quota Immigration Visa 32, dated September 29, 1939. A notation reflects that EISLER was admitted at Galves, California on October 22, 1940 as a non-quota immigrant. Finally, it reflects that he was admitted at Brownsville Municipal Airport (Brownsville, Texas) on January 1, 1941, upon presentation of Entry Permit 153129. 

Subject was in possession of a notice from Selective Service Local Draft Board 33, 334 Columbus Avenue, New York City, reflecting that HARRY EISLER, 413 Central Park West, was registered with that board.
apparently was in the United Kingdom with NAME EISLE at this time, as he also possessed an Alien Registration Certificate issued at approximately that time as above mentioned.

There was also a certificate issued by the Immigration Service of Mexico, 626351, dated March 31, 1939. This was the same as that mentioned above as having been issued to NAME EISLE.

There was a rough draft typewritten document, entitled "Life Story", which stated that NAME EISLE graduated from High School and spent three years in the military service. He studied music in college and university and finished his studies under ARNOLD SCHONBERG. While a student, he also held the position of a teacher at Vienna Peoples High School and the Laborers Conservatory. In 1924 he obtained a prize for music given by the City of Vienna, which was the highest honor a composer could attain. He moved to Berlin, Germany at the end of 1924 where he became a teacher at the Workers University. He immigrated in 1933. In 1935 he became a Professor of music at the N.Y. SCHOOL FOR SOCIAL RESEARCH in New York.

There was also a volume of "Current Biography, 1942" which contained a writeup concerning NAME EISLE. In substance, this writeup stated that EISLE has worked with many prominent stage and film directors here and abroad, and has made America his home since 1939. In 1940, when the NEW SCHOOL FOR SOCIAL RESEARCH was granted $20,000 for a two year study of music in film production, EISLE was put in charge. He is also Professor of Music at the school.

The article continues, stating that EISLE has written chamber works, compositions for solo instruments and vocal works which he is so well known - workers' songs, children's songs especially for radio, etc.
The article then states further:

"The making of new musical techniques can be traced through the work of such famous directors as VERTIGO. It coincided with the increasing preoccupation with the modern world, and with the growing interest in the works of composers who were interested in producing a contemporary music. It is not surprising, therefore, to find a critic writing of him as an ardent advocate of "Proletarian" music. He is, one who has seen the next great holiday spirit of the musical world, which he wrote the music for this movement. But this sympathetic attention to workers' music made it inevitable that when he visited America in 1933 an irate citizen should file a complaint with the Immigration Commission on the grounds that the composer had radical connections, etc.

"HISLER's work for films also began in Germany, in 1927. In that year he composed the music for "Opus 5," which was directed by YUL Brynner. In 1930 he did "Das Lied von Leben" (direction, ALEXIS (EAST, O.E.S.) and in 1932 "Staatsknd" (direction, VICTOR FRIED). "Lilje Amo" (1932), with its vigorous songs and interesting narrative work, made the composer known throughout Europe and to some extent in this country as well. It was directed by K. HEG. Along with the rest of HİSLER's work in music, it was banned there until now to power in 1933. "Son of Heroes," a NOOS IV film of life in the Soviet Union, was also completed in 1932.

"After his flight from Germany in 1933 (he was on the "evil" whirlwind list), HİSLER's work for motion pictures became increasingly cosmopolitan. In France in 1935 he wrote music for "Dans les Rues" (direction, VICTOR FRIED) and for "Le Grand Jeu" (direction, ALEXIS (EAST, O.E.S.). He did music for the German NOOS IV film "Jew's Arch" (Holland, 1934). This film and "Lilje Amo" then sometimes included in film festivals. In England in 1935 he completed music for two films directed by .. . H. HULL, "Abul the Damned" and "Fe. Lincoln" (1935).

"On his visit to the United States in 1936, HİSLER's music, for which he composed the score, was produced by the Theatre Guild. His next work released in America was NOOS IV film "Stirring Times of Life" in modern China, "The 430,000,000." This documentary film depicts the epic struggle of the Chinese people against the Japanese invaders. In getting the film for exhibit there was close collaboration between director and composer. "General sequences," HİSLER revealed, "were cut to fit my music — the best storm — and the music composed for the children sequences was used for the picture."

"In February 1940 the Rockefeller Foundation allocated a grant to the School of Social Service for research and study. The school, in turn, commissioned HİSLER to write a report on the effects of the world peace movement."

"CONFIDENTIAL"
In May 1942 the former Louis Koststoytsev-Dalizork, a Russian writer, was granted a leave of absence to continue his work on the Rockefeller project in Hollywood.

EISLER is married to the former LOUISE GOSZTOY-MARKOVSTOCK, a Russian writer...."

There were also two typewritten documents purporting to list the works of LISZT EISLER. These letters reflected that EISLER had done the following, in addition to the works listed in the above mentioned article from the "Current Biography, 1942."

The documentary film entitled "Rain," directed by JURIS IVENS; the film entitled "Hangmen Also Die," directed by FRITZ Lenz; and "The Little Symphony," published in Moscow."

In connection with these lists of EISLER's works, there was a rough draft letter addressed to a man named KOHLER by LISZT EISLER, furnishing KOHLER with his credit titles. It may be noted here that KOHLER is probably PAUL KOHLER, Actors' Agent in Hollywood. This letter, in speaking of his credit titles, reads as follows:

"...you will see that they have not only been used by the United Artists-the French film industry, and the English film industry, but that the Russians too have made me come over there. In the film, 'Our Russian Front', made by ILJASTOY and IVENS, which was made here in America, they have used along with SCHOSTAKOVITCH also my music, taken from old films...."

There was a scrap book containing various newspaper articles concerning subject. One of these articles appeared in the "Moscow Daily News" of July 18, 1935 and was in the English Language. It was entitled, "Two Black Years for German Music." This article states that EISLER, a renowned composer then visiting the Soviet Union, had first been thrust face-to-face with the grim realities of his social environment when he was 18 years of age and fighting in a world war. It states further that at the age of 28 he went to Berlin and cast aside his early concern for the "pure" aesthetics of music composition and turned his intelligence towards the more profound problems that were afflicting the art. "The crisis in music has been created by the general or in society," was the conclusion that brought EISLER to never methods of composition. The article continues as follows:

"The people of many countries, whose lives have been brightened strengthened by the songs and ballads of LISZT EISLER, by such stir as the 'Comintern', 'Solidarity', 'United Front', and others, can that to this musician his art is an instrument capable of expression ideas."
The article mentions that EISLER had recently visited America where he had met many musicians "who attempted to use their art as he does." The article states that EISLER described these musicians as "a splendid group of artists." In the very next sentence, EISLER is quoted as saying he will return to America in the fall where he will teach at the NEW SCHOOL FOR SOCIAL RESEARCH in New York City. The remainder of this article is given to a discourse on music under "EISLER." 

The scrap book contained a Russian language article which was translated by Special Employee ___. A notation indicates that this article appeared in the July 28, 1938 issue of "Soviet Art." This article, along with the following articles, will be treated in considerable detail herein, inasmuch as they reflect EISLER's revolutionary character and affiliation with Communism.

The article quotes EISLER at length. It is prefaced by a remark that EISLER's first words to the interviewer, upon arriving in Moscow, were his impressions of the "new face" of Moscow and, especially, of the difference between it and what he saw in the capitalistic countries. EISLER is then quoted as saying that he made a picture in London, entitled "Abdul the Damned," which was based on the Turkish Revolution of 1909. He states that the picture also included such contemporary episodes as the burning of books, anti-Soviet burning of union halls, punishment of revolutionists, the underground work of the COMUNIST PARTY, etc. He stated that the film was produced entirely through the efforts of political immigrants from fascist Germany. It was directed by KARE GREN and starred FRITZ KORTNER.

EISLER also related that while in London he had composed the music to the play "Furnace Fire" (literal), written by the German revolutionary author ERNEST TOLLI. He also states that he wrote several new fighting songs, together with BERT BECHT, one of which was the "Song of the United Front," which he states he later discovered to be the favorite song of the "American proletariat."

EISLER's article then describes his trip to North America and states that the purpose of it was to "actively support the Anti-Fascist Federation in the United States." He said that in this country he traveled from New York to Hollywood giving as many as 50 speeches and concerts enroute. He claimed that the attendance at his appearances and the revenue gained from them, if taken as a criterion, also obvious the active solidarity between the most diversified layers of the American population and the oppressed labor of fascist Germany. He said that there is a strong sympathy in the United States toward the Soviet Union and that a person returning from the Soviet became the target for many requests "to accurately portray life in a country of conservative socialism."

EISLER then refers to the most dramatic moment of his trip, in which he says was his visit "to the unjustly suffering revolutionary, 18 years imprisoned in an American prison, TOIT MOONEY." He claimed that he was por
a 10 minute interview with "the prisoner of capitalism," but that this was insufficient for him to tell LOONEY what he wanted to know most of all, namely, "the new life of the proletarians of one-sixth of the entire globe." He said LOONEY's first question was regarding the fate of THALLER. He also stated that LOONEY desired EISLIE to give his impressions of the Lay Day Parade in Moscow.

EISLIE claimed that amongst the progressive musicians of America there was a tendency to unite with the labor movement. He said that several examples of this were that the respected JACOBI composed a song entitled "First of May," that Professor ELSEWUR (phonetic) was taking an active part in progressive politics, and that ELSEWUR had included the "International" in one of his programs.

EISLIE then praised JACOBI (phonetic), whom he described as a young genius, composer, and conductor among the "proletarian American composers." EISLIE said that he was a carpenter by trade who was engaged in organizing choirs among Jewish labor in America. ELSEWUR was said to be planning a visit to the Soviet Union. EISLIE states, "he, the proletarian musicians, must accept him as an important master amidst our ranks."

EISLIE then made this statement: "My trip in America also fills me with happiness because I grew artistically and creatively. I have been invited to be a Professor of music at the New York New School for Social Sciences. I was glad to accept this post for it will give me opportunity to teach new ranks of revolutionary composers."

EISLIE then states that he left New York to attend the International Olympiad of labor's musical movement, held at Strassburg, France. He stated that the International Union of Revolutionary Theatre had requested EISLIE to make a report at the Olympiad and to act as "Chairman of the Jury." He said that the Olympiad played an important role in connection with the strengthening of the united front of the musicians of many countries of Europe. He claimed that the Olympiad also gained the sympathies of the Social Democratic musicians' unions. He said that it helped to unite progressive musical intelligentsia with the worker musician. EISLIE said that an illustration of this was that the song "Free Thallman" was sung at the Olympiad. He claimed that the singing of this song had great political and artistic significance.

EISLIE said that another such occurrence was the appearance at the Olympiad of Professor ELSEWUR of the Imperial Music Academy of London, who arrived at Strassburg with a choir composed of 60 persons. This choir, which was said to be constituted by members of the "Workers Party," and the choir composed of members of the "Union of the Revolutionary Masters of Art of France" both sang "Free Thallman." This created indescribable enthusiasm said EISLIE.
EISLER related that another imposing demonstration of the strength of the international workers' solidarity was the musical festival in Reichenburg, Czechoslovakia in which he took an active part. This festival furthered the work of uniting Czechoslovakian labor and German labor in Czechoslovakia with the Czech progressive creative intelligentsia.

EISLER then relates the deplorable condition of music in fascist Germany and concludes by stating that it is comforting that in other important nations of Europe, as well as in America, the progressive musicians are sympathetic to Soviet ideas. He says this is exemplified by the themes and styles of their creations. He also claims that the younger generation more and more realizes that questions of musical technique cannot be answered without including a political basis.

The article is concluded as follows:

"In closing, HANS EISLER spoke of the old composer, ARNOLD SCHONBERG, an honest, reactionary-thinking master, who has now rather naively admitted 'Communism as a method must be tried. The capitalistic idea has produced too many unbearable hardships.' For SCHONBERG this is quite an important admission. Ho, incidentally, intends to visit the Soviet Union.

"HANS EISLER will stay in the USA for a short time. He intends to return soon to the U.S.A. via Denmark, where he will teach. The composer has ideas for a large symphonic production for orchestra and choir, which came to him through political prisoners of Fascist Germany. The first part of the symphony will be in the form of a death march; the second, as a song composed by those behind Fascist bars."

The scrap book also contained a Russian Language article which appeared in the July 22, 1935 issue of "Pravda" and was written by TRETIAKOV. This article read in part as follows, according to a translation by Special Employee:

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

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

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

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

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

"At the same time, a strong tie was formed between EISLER and dramaturg FELD-BREcht. Together they worked out the theory of the 'pedagogic' theater, wishing to make it especially active in the work of political agitation and propaganda.

"A musical spectacle, 'Highest Standard,' herein particularly applicable to political genre, written by EISLER from BRECHT's play, marks the composer's change from the political platform to the grandiose musical form. 'Highest Standard' -- a mature production of an important, independent master.

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

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

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

"It is to our shame that we know little of EISLER's creative works, and this in no small way is the fault of the previous management of the State Music Publishing House. After all, he was an accomplished master, chief of the movement of revolutionary music. We want to hear more of EISLER's work on our stages and in our concert halls. We must publish his compositions, especially his songs, here, particularly since it is very difficult to have them published abroad.

"EISLER can help many in the Soviet choral movement. Our nation needs songs and knows how to value a good one. This is obvious in EISLER's 'Comintern,' deeply imbedded in our golden song fund."
The very book contained a Russian Language newspaper article which had appeared, according to a notation, in the "Evening Moscow" dated July 17, 1925. In this article, after talking about the effect of Fascism on music, DTSIR wrote:

"Among the productions composed by no while in London wore the music to HENRI TOLLER's play 'Put Out the Fire,' based upon the revolutionary uprising which, in my opinion, were 'Abintar' and 'Song of the United Front.'"

"From England, my itinerary took me to America, and I think of this trip with great satisfaction. First of all, I had the opportunity to give many concerts for the benefit of the political prisoners. Secondly, I was able to give a round of lectures on German fascism. These lectures always attracted a large audience. In New York, for instance, the lecture attracted an audience of five thousand. In Hollywood and in Los Angeles, the lectures gathered not only labor but also the progressive intelligentsia.

"The local reactionary press (in Los Angeles) was strongly hostile towards me and demanded my deportation to Germany.

"I can state with great happiness that I saw a definite movement to the left, among the American artistic intelligentsia. I think I can safely say that the best American musicians (with very few exceptions) are now in a progressive mood.

Their names are: AARON COPELAND, HERI COUL (or KOLL), DR. SIGER (top-most pedagogue of music), outstanding musical theorist, Prof. ZEIGER, most important specialist on contemporary music, SLOINSHI, and finally the brightest star in the American musical universe, the great conductor LEOPOLD STOKOSKI. Recently, at a philharmonic concert, he even dared to perform the 'International.' Before an unheard of scandal had time to burst into flame, the fire was put out.

"Prior to my departure from America, I was offered a professorship at the New York Institute of Culture, to teach composition and theory. This offer was particularly attractive to me as I hoped to have the opportunity to do something in developing the young American musical movement. I will return to New York on the first of September. However, before going to New York, I must go to Denmark to see the German author, BERT FREDK, with whom I am writing a musical drama, the theme of which is the veracity of bourgeois art and science.

"A telegram from Moscow, from the music bureau of the International Union of the Revolutionary Theater, sent me to the Strassburg Olympic. The days spent by me at Strassburg and Reichenburg, at the Bsocheslov-kian international festival, have been previously described by me to your representative upon my first day here.

"In closing, I want to share with you my impression of Moscow, where I have been invited to reorganize the music Bureau of KORT."
"I have not been here for three years and I did not recognize Moscow. My first trip through the proletarian capital was made by a subway. Without compliments, this is the best subway in the world! That exemplary discipline and that shiny cleanliness! On the surface, I was most impressed by the happy and cheerful expressions on the faces of the people. Unlike in the capitalist world, these expressions have long ago been rubbed off the faces of the people. They are up to their ears in worry as to what will happen tomorrow. You cannot imagine the feelings of a foreigner as he looks upon the Soviet citizen who has before him such wide horizons and who is sure of a brilliant future.

"I will certainly tell America what I saw. Their labor and front rank intelligence, with suppressed attention and sympathy, are watching every step in the life of your wonderful nation. This sympathy is far from passive. I shall never forget two impressive meetings held in New York in the form of protests against the false attacks on the USSR. The meetings were attended by 35,000 persons. The workers gave their hard-earned pennies, took off their rings and earrings, and shouted, 'Print papers against FANST.' At that minute, I wanted very much to see a painting done by some great artist which would depict this act of international solidarity.

The scrap book also contained a very brief article, under date of July 27, 1935, which appeared in "Pravda". This article merely mentioned that EISLER arrived in Moscow. It was interesting to note, however, that he was described as a'eslative of the International Union of the Revolutionary Theater" and, as such, had attended a musicians' olympiad mentioned above.

Also, in this scrap book was an article which appeared in "Evening Moscow" sometime during July, 1935. A specific date was not given. This article read in part as follows:

"... The name EISLER is not vainly associated with such names as FRIEDRICH LÖFL, ERMST WITZ, and IRV SIEKATOR. These are the names of our foreign living comrades who have made their talents into a sharp weapon for communism.

"... In June, while in Strasbourg, EISLER attended the International Musicians Olympic.

"I had to spend several days in the Strasbourg jail,' says HANS EISLER, 'probably due to the fact that I made a radio speech as chairman of the jury and a representative of ISM.' (International Union of the Revolutionary Theater)

"... This celebration my boldly be called an expression of solidarity between the Czechs and German labor living in Czechoslovakia. When the first column, with red banners waving, appeared on the scene, eyes of the German workers filled with tears upon the sight of this anti-fascist demonstration.

"HANS EISLER expects to stay in Moscow approximately a month and a half."
The scrap book contained an article in the Russian Language which appeared in the "Literary Gazette" dated July 30, 1935. The article was signed by DELL'AR and was translated by Special Employee. It is set out in part, as follows:

"I found HANS EISLER at work. He was dictating an article for one of the Moscow newspapers. While waiting for my interview, I began to examine some books which were placed in a small group on a shelf. 'Companions Forever' -- 'Revolutionary Artists' -- MARX -- ENGELS -- LENIN -- and STALIN. My attention was drawn to the German translation of 'CHAPAYEV'.

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

"I am firmly convinced," continued EISLER, "that the more heroic creations in Soviet literature will be done realistically.

"... Even now some Soviet authors are being honored throughout the world. This was clearly displayed at the International Congress in Paris.

"Mentioning the Paris Congress gave HANS EISLER's ideas an impetus in another direction. He speaks of the Congress as being one of the best symptoms which show the turning of the foreign living intelligentsia towards revolution.

"Take a newspaper and read the list of names of those attending and taking part in the Congress for the Defense of Culture. It is astounding. Many of those people I have known for a long time, and five years ago I could not imagine that they would so soon be in our camp. No smaller symptom was the group of revolutionary authors from America. Our ranks are widening and our confidence in the inevitable collapse of Fascism becomes stronger day by day.

"... EISLER excitingly speaks of the 'man with glasses' who appeared at the Paris Congress. 'Is not this scene full of drama and significance? The best artistic minds of the West are giving up their studies and are being drawn into the revolutionary struggle. The era of "priestly" (religious) art is coming to an end. How can we, the artists, help but feel elated? We who have dyed our fate with the fate of the working classes, the fate of revolutionists, with our own blood?'"
The scrap book also contained a news clipping indicated to have appeared in the Rochester, New York "Post Express" dated October 23, 1935. This article is entitled "Singer Faces Deportation as Red." It states that charges that HANS EISLER had come to this country to spread communist propaganda through revolutionary songs, were under investigation by Federal Immigration Commissioner JACOBECK. The complaint was filed against EISLER by J. D. WILKIE, Secretary of the ARIZONA PEACE OFFICERS ASSOCIATION, who demanded that EISLER be deported.

The article stated that EISLER arrived in New York on October 4th, under a visitor's visa, and that his arrival was hailed by the "Daily Worker" which stated that "Inculcation of radical songs was an important method of advancing the cause of Communism." The charge made by WILKIE was in the form of a letter to Secretary of Labor FRANCIS PERKINS. In this letter, WILKIE charged that EISLER's visits to the United States were under Communist auspice and that the songs were of a revolutionary character.

On the same page of the scrap book, there appeared an article entitled, "The New Music League," by "H.E." It is believed that the author of this article is HANS EISLER. The article, which is undated, reads as follows:

"First steps toward developing a broad federation of music societies and organizations were taken at the last general meeting of the Workers' Music League. The delegates of the organizations affiliated in the League unanimously voted to promote the formation of a new federation, the United Music League, and to invite all other music organizations to unite in this League on a common platform of struggle against war and Fascism, against cultural reaction, and for the development of a broad people's music movement in America."

"The adoption of this broad platform, upon which musicians' organizations numbering many thousands can unite, initiates a movement which can give great impetus to the development of workers' music organizations throughout the country."

"An organizing committee was formed, which has issued a general invitation to all music organizations to send two delegates to its next meeting, Sunday, February 16, at 2 o'clock at the headquarters of the Downtown Music School, 799 Broadway, Room 224."

"As the first practical measure, it was decided to hold a huge musical festival in New York at the end of May, to be entitled 'United Front Music Festival, for a Farmer-Labor Party.' Along with this, the new organizing committee is to bring out a Song Book, to be published jointly with the Workers' Library Publishers."

"Most of the important workers' music organizations in New York have already affiliated with the United Music League."
"The delegates of the following organizations were present: Downtown Music School, Composers' Collective, New Singers, Fruehst Gesang Verein, I.W.O. Band, Various German Singing Societies, Ukrainian and Finnish Workers' Singing Organizations, Daily Worker Chorus.

This move represents a great step forward in the American workers' music movement. There are music organizations in almost every American town. Among them are to be found many outstanding and influential musicians who would be in sympathy with a movement against war and Fascism and against cultural reaction. The United Music League can, if it functions efficiently, rapidly develop a movement in America which will include thirty to forty thousand members. And the influence of this growth upon cultural life will be most significant. Individuals, music groups, societies and organizations throughout the country are invited to write to the league.

The scrap book also contained a review of the play "Other" written by Bert Brecht and based on Maxim Gorky's novel of revolutionary Russia. This article is indicated to have been in the November 22, 1935 issue of the "Daily Worker". Accompanying it are caricatures of Hans Eisler, who wrote the music, Bert Brecht, who wrote the play, Maxim Gorky, who wrote the novel on which the play was based, and several other characters. The article states that the settings were designed by Norbekov and Korelik.

The scrap book contained an article which appeared in the "Daily Worker" of December 19, apparently 1935. This article was entitled, "Working Class Song Records." It advised that working class and revolutionary songs were being commercially recorded for distribution to the working class. In connection with the task of making these recordings, it is stated that Hans Eisler -- the world's acknowledged master composer of workers' songs -- garnered the finest of his melodies. It continues by stating that "Comintern" is undoubtedly one of Eisler's best loved songs. This song, it is said, has been sung throughout the world for the past eight years and still stirs the crowds at out-door demonstrations and political meetings. Other Eisler songs are also recorded in this album of working class song records. The article states that it was the idea of "Friends of the Workers School" to make such recordings.

The scrap book, on a page dated January 17, 1936, contained two news clippings, one of which was in the German Language. This was in the form of an announcement and included the names of Bert Brecht, Hans Eisler, Rud. (Rudolf) Kassow, Kurt Rosenfeld in the caption. The article appears to be advertising a play of some sort to be held January 22 at the Culture House Theater, 285 East 78th Street, New York City.

The other article on the page, dated January 17, 1936, is in the English Language and is entitled, "Eisler's Songs Will Feature Lenin Meeting." The sub-title is "Browder, Ashford and Acton to Address Memorial." The article states as follows:
Well known songs by HANNS EISLER, internationally famous revolutionary composer, will feature the musical program to be played and sung at the Lenin Memorial Meeting in Madison Square Garden next Monday evening, Jan. 20.

The International Workers Order Band of 60 pieces, under the direction of JACOB JUROW, will be heard several times during the evening. In addition, the Freiheit Gesangs Verein chorus of 500 voices, with Jacob Schaefer directing, will occupy two spots on the program during which they will sing EISLER songs and some of the most popular selections which they have rendered at other meetings in the past.

NEW ARRANGEMENT OF INTERNATIONAL: Paramount on the musical program, of course, will be the opening and closing renditions of the 'Internationale' in a special arrangement which EISLER has recently completed and which will be heard in New York for the first time. Comment from those few who have already been fortunate enough to hear the EISLER arrangement during the I.W.O. Band's rehearsals indicates that this is the most stirring interpretation yet made of the international anthem of the revolutionary working class.

The band will also play a funeral march, in keeping with the commemoration of the twelfth anniversary of Lenin's death.

Among the songs to be sung by the Freiheit Gesangs Verein chorus are included three of EISLER's most popular compositions, 'Red Front,' 'Comintern,' and 'Unity Front.'

BRODER TO SPEAK: The music, of course, will form only one part of the evening's program. EUGENE BRODER, General Secretary of the Communist Party of the United States, has been allotted the longest time on the schedule -- 45 minutes -- during which he will discuss Lenin's work in building up the Russian revolutionary movement.

There was also included in EISLER's effects a list of books belonging to the EISLERs, which apparently were left in New York. A sub-section of this list was captioned "Political Books at Ruth Lowe's For the Time Being."

These books, most of which are in the German language, are as follows:

"MARX: 'Capital' in three volumes
MARX: 'Collection of Essays'
MARX: 'Criticism of Political Economy'
ENGELS: 'Ludwig Feuerbach'
MARX-ENGELS: 'Letters'
LEVIN: 'About the Soviet State'
LENIN: 'From His Philosophical Horizons'
ZENKIN: 'Memoirs of Lenin'
'Leninism', four issues
Other political documents made available by informant consisted of two typewritten rough draft papers entitled, "Proposals for an Austrian-Hungarian Freedom Committee," and "A Concept for a Broadcast to Austria." Neither of these papers was dated. The paper entitled, "Proposals for an Austrian-Hungarian Freedom Committee" reads in part as follows: *1*

"The decisions of the Moscow Conference show that the allies attach a great significance to the Austrian question. . . . On account of all these reasons the promotion of the Austrian Resistance and Independence Movement, which has to grow from passive resistance beyond sabotage to open insurrection, has to become an official aim of American foreign policy and American strategy. This fact opens the occasion for Americans of Austrian descent, and refugees from Austria, to make a special effort to assist the strategy of war against HITLER. An Austrian-American Committee consisting of well known personalities. . . . in art, in sciences, . . . in politics, could have the following important tasks: *

1) Broadcasting propaganda to Austria. The committee could put at the disposal of the OWI and BBC material for radio propaganda to be beamed to Austria. A manifest as the subjoined could be one of the first broadcasts. The influence and declarations of solidarity must not be underestimated. Signed by men and women whose names are known and esteemed in Austria, it may give to many people confidence in the sincerity of the promises made at the Moscow Conference. . . . *

2) Democratic Austrian Propaganda. There is no doubt whatever that now and independent Austria. . . . will be a democratic republic. Whatever can be done to convince the people of Austria that the allies do not intend to force some authoritarian or monarchial regime will certainly assist in the creation of an Austrian Resistance Movement. . . . These points and many other . . ."
points could be taken care of by such an American-Austrian Committee. The fact that a number of well known Austrians are living here on the West Coast makes California very useful for the establishment of such a committee. Its existence would have a favorable influence on the tendency of unification among the democratic Austrian groups in New York."

The paper entitled "A Concept For A Broadcast To Austria" is believed to be the manifest subjoined to the proposals for an Austrian-Hungarian Freedom Committee. This paper reads as follows:

"To Austrians, and Americans of Austrian descent, are welcoming with great joy the decision of the conference in Moscow, which assures freedom and independence to the land where we were born. These decisions make it possible for the Austrians to appear at the Peace Conference not as guilt-stained defeated men, but as respected by the united nations; that is to say, if they make their contribution in the fight against German Fascism."

The article concluded with an appeal to the Austrians to fight against Nazi Fascism as it has always fought in every great historical crisis that confronted Austria.

Informant also made available a series of very brief letters or notes written by EISLER to his wife, while EISLER was in Hollywood endeavoring to establish himself during the early part of 1942. It appears that at this time EISLER was residing at Highland Hotel, 1621 North Highland Avenue, Hollywood, California. This group of letters reflects that EISLER was in touch with the following people in Hollywood: SCHONBERG, JEAN PAPON, CLIFFORD ODERT, KELSEY, EISLER, and who is related with DIERGLER."

There was also a copy of a letter dated September 11, 1942, from HAROLD CLARKIN, addressed to EISLER of COLUMBIA PICTURES CORPORATION. This letter reads in part as follows:

"I wanted to talk to you about a very fine composer, HANS EISLER, who should do your Commando picture. I know he's fine and practical and quick because he did a show for me by Odets in New York. He has a great deal of movie experience, having done many films in France and Germany and several documentaries in this country. If you would like to hear one of his scores he has a French film which carries one of his best movie scores. Irwin Shaw knows his work very well and admires it. He's ideal for your picture because he is famous all over Europe for stirring, democratic songs and tunes that have been sung wherever a brave soldier, for the right people, marched. In Spain, for example. Honestly, he is much better for this picture than Stravinsky or Tosca, with all due respect to these fine gentlemen."

There was a letter dated October 14, 1942, addressed to EISLER by CHARLES CHAPLIN, advising that an appointment with EISLER could not be made inasmuch as M. CHAPLIN was in New York."
There was a letter dated November 1, 1942, written in the French language, which was translated by former Special Employee [redacted]. This letter which was addressed to EISLER stated that the writer was going to Hollywood for a few days and would be glad to meet EISLER. He requested EISLER to telephone him at Hollywood Hotel before ten in the morning and later at the Bureau of CHARLES BOYER, Universal Studios, telephone Stanley 7-1211, Extension 661. The signature on this letter is illegible (possibly [redacted]).

There was also a letter dated November 16, 1942, addressed to EISLER by DEEKS TAYLOR, Vice Chairman of "Arts for Russia Week." EISLER was requested to be a sponsor for this week of tribute to our Russian Allies.

There was a series of documents concerning a music project being conducted by EISLER for the Rockefeller Foundation through the NEW SCHOOL FOR SOCIAL RESEARCH. Some of these documents pertain to the financial end of the project and reflected among other things that EISLER's salary, apparently for the entire project, was $8,250. It appears that Mrs. EISLER was paid $800 as an assistant to Dr. EISLER. It also appears that consultation fees were paid to BERT BRECHT in the sum of $250 and to A. SCHONBERG in the amount of $300. A document summarizing the results of the music project states that the purpose was to study the relation between music and film. This document reflects that [redacted] was employed on the project as a sound cutter, along with three other individuals. The report states further that the following people had been contacted as consultants: [redacted] T. H. ADORNO BERT BRECHT CHARLIE CHAPLIN HAROLD CLUMAS DR. PAUL CZINER WILLIAM DIETERLE [redacted] BELL TELEPHONE COMPANY FRITZ LANG OSCAR LEVENT CLIFFORD ODETS CHARLES SCHNEIDER (Chief of the Music Division of the Pan American Union, Washington) PROF. ARNOLD SCHONBERG [redacted] EDUARD STEUERLANN [redacted]
There was an agreement dated October 18, 1944 reflecting that HANS EISLER was to write the music for a picture, entitled "Jealousy", being produced by CMG PRODUCTIONS, INC., 7324 Santa Monica Boulevard. He was to receive the sum of $2,000 for this service.  

There was also a contract dated December 11, 1944 reflecting that EISLER was to write the music for the picture entitled "The Spanish Main" being produced by EKO Radio Pictures, Inc. This agreement made reference to the fact that EISLER had written the music for the picture "None But The Lonely Heart."  

There was also a series of correspondence dated in 1945 concerning HANS EISLER's participation in the production of Bert Brecht's play, "The Private Life of the Mister Race" in New York City during June 1945. One of those letters, dated April 4, 1945, was addressed to EISLER by the Studio Manager of the "Theater of All Nations, Inc.", Free World House, 144 Bleecker Street, New York 12. This letter advises that the Theater of All Nations, whose aim it is to promote better international understanding through the medium of the arts, was planning to present BRECHT's play as an experimental production. It was stated that efforts were being made to have Mr. FISCHER direct it. It was further stated that it was understood that EISLER had already written music for the play. He requested permission to use the music.  

Another letter from [redacted] to EISLER, dated April 20, 1945, again discusses EISLER and the music for the play. In this letter it is stated by [redacted] that "we" believe that BRECHT's play can help enormously in bringing the real German problem closer to the American People and that "we" believe in BRECHT as one of the greatest writers of our time. It is closed by stating that it was the general belief that the music written by EISLER for the play would make the production perfect.  

Further correspondence was carried on until it was agreed that EISLER would be sent $300 to make the round trip to New York to conduct the musical accompaniment to the play.  

Source [redacted] advised that, on May 19, 1945, HANS EISLER and FERT BRECHT departed from Los Angeles for New York City aboard the Union Pacific Challenger. Further correspondence made available by both Sources [redacted] reflect that on May 21, 1945 Mrs. EISLER endeavored in various ways to contact HANS EISLER in order to instruct him to return to Los Angeles immediately. It appears from this correspondence that the studio required some rewrite work and that unless EISLER returned to do it his contract would be cancelled. The correspondence reflects that ASCHER (probably connected with the MUSIC CORPORATION OF AMERICA), CLIFFORD ODENS and BARKALENICK, all urged EISLER's return.
It is believed that H. K. LENINGRID, who, according to the "International Motion Picture Almanac for 1943-44", is the head of the RKO Music Department, according to this almanac, H. K. LENINGRID was born April 26, 1898 at Moscow to VIZU and ROMAN LENINGRID. He was educated at the Moscow Conservatory of Music. He is married to PRZIEZ RIDGELEY. The almanac further reflects that he was formerly a member of the Los Angeles Philharmonic and that he was Musical Director at Paramount for seven years and at RKO for six years and has been with RKO since 1941.

Source advised that EISLER apparently returned to Los Angeles aboard the Santa Fe Chief, arriving on Wednesday, May 29, 1945.

Source furnished the details concerning letters which passed between the EISLER and various correspondents of theirs. The following portion of this report is being devoted to information concerning such correspondents.

EISLER was the addressee of a letter dated July 5, 1942 from [redacted]. This letter reads as follows:

"I am writing you at the request of my friend [redacted]. It is a long time that I wanted to write you, waiting always some time from Camp de Gurs. In his last he has asked me to tell you to keep on sending packages like I during some months. But, as you know, this has become nearly impossible after the last happenings. The communication with the Camp de Gurs has become very rare and I am waiting already sometime for some tidings from him. It is a pity that a man like [redacted] cannot succeed in getting out of there although he is in possession of a Mexican visa for which LIC. LENINGRID has signed the guarantee. In accordance with his last telegram, they will not give him his visa for departure. Is there nobody who can help him among his friends? He was greatly esteemed, not only as an artist but also for his work which has been so important and which might become more important still. I think that among all those people -- PISSOT -- LEECHERLINGER, etc. -- there should certainly be one who could take the initiative to save [redacted] it does not matter how, and provide him with an American visa and a visa for departure over there. Maybe [redacted] she has such good relations, and I know that she has sent him last year $200. [redacted] has always spoken to me about you because he thinks a lot of you and he has often sung your compositions for me and I dare say that I admired them. I think that you are the only person who would be able to do this for him. I am sure that it must be very difficult and yet it might be possible to do it. I mean to get an intervention by Washington through some diplomatic intermediary. I hope that all this shall not be too late because it will be a great loss. It is really a miracle if he can survive."
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'T.S. Please transmit this letter also to L.P. who must have been in contact with you during his stay in Camp de Gurs. I add also that I have given my intervention in the same case at the recommendation of the much regarded Stefan Zweig a year ago to

BISLER also received an undated letter from which reads as follows:

While I am writing these lines to you, you must have already have gotten my telegram in which I asked to organize the laying aside of $1,000 as guarantee for. I enclose a telegram which I got from who is still at the Camp de Gurs. I see from the contents of the telegram that he will need that sum to get free from there. Only through the address of can you send money to him. I have written you a few months ago but never got an answer. Please answer me this time because it is very urgent and tell me what you have been able to arrange. Of course, if you get money you will have to send it by telegram through a bank, the National City Bank, which has a branch office in Switzerland. In that case the money can be there in 48 hours and otherwise it will take several months. Thank you and am impatiently expecting word from you.

'T.S. I repeat the address of

The foregoing letters were written in the French Language and were translated by former Special Employee.

There was a letter addressed to JOSÉ BISLER under date of November 15, 1943, signed "JOSE BISLER." This letter advised that BISLER had just signed quite a good director-producer contract with L.B. under which he would begin work on December 6 or 13, 1943. He then requested advice from L.B. concerning living conditions and the need for an automobile in Los Angeles. He closed this letter with the statement: "Please tell and others who might wish to know or should", and with a request that BISLER write to him either at 52 Jane Street, or NBC, Radio City, New York. It is believed that the reference to is to

There was also a letter addressed to H.A.T.S. from JOSÉ BISLER, under date of "Thanksgiving." In this letter, BISLER states that he is now passing in the "place of my birth", LaCrosse, Wisconsin, having arrived there on that day. He said he will be leaving Chicago for Los Angeles in a few days either by train or car and would write BISLER at the time of his arrival. In this letter, BISLER wrote to the effect that BISLER's offer of a room and bath for $3 a week was wonderful but that he did not like to put out BISLER a regular tenant "until I get out and see what my general situation is. You know, that hours I work, what people I need to see after work, etc, etc."
He says further that at CBS is also looking for living accommodations for him (LOSEY). LOSEY mentioned that "BRECHT arrived in New York the day I left, alas." He closed by giving his address in LaCrosse as c/o Dr. J. H. LOSEY, 250 West Avenue South, La Crosse, Wisconsin.

A letter dated August 4, 1943 was addressed to LOSZILK by who gave the above mentioned address. This letter reflected that had just returned to New York after a four year absence, part of which at least had been spent in California. In this letter writes that reference is undoubtedly to , who will be mentioned later in this report. She also remarked that she was enclosing some reviews of ELIZABETH BERGER's new play. ELIZABETH BERGER is known to be the wife of Dr. PAUL ZINNIA, acquaintances of the ZINNIA.

There is also a letter from at the above mentioned address, dated September 12, 1944. This letter states that This again is a reference to then writes: "What is this I hear about REX BELLAMY being in Hollywood? Is it true? Both told me. Poor It is to be noted that the is a nickname for.

In another part of this letter, writes: "Please tell to get in touch with me. I would like to see him. My telephone is Trenton 8-7147 and, if it isn't too much, would you write to LOSZ about me."

It might be noted that LOSZ's wife's name is it is not known how long they have been married.

It might be noted here that the mentioned here is most likely who is known as and who is mentioned by Source as a fellow traveler and who resides with hi.
There was a German Language letter dated September 3, 1942 from [redacted] to LOU BISLER. In this letter, [redacted] writes as follows:

"Yesterday I was in New Jersey. What a difference is there! They are all laborers over there, and I have some good friends among the automobile workers and the people working on the airplanes, they offered me immediately a job as a welder and also one as an assistant cook in a big canteen. In the meantime EAE's contacts with [redacted] are looking better, and he would prefer to go in for radio work too instead of becoming a welder. But I do not trust that radio business, so well because in the radio so many newcomers have been employed and [redacted] is there and it would be a miracle if those people would accept me. What I should like to do most, and EAE would be willing to push that, would be to go to China and Siberia for half a year. On principle they would allow him to do that too, and the doctor would be willing to let him go because winter is coming here. But EAE is thinking that if he stays here, it might be easier for him to get into this radio business because he wants to do his part too. I am thinking differently and I am more in favor of working on our book so that EAE can eventually take a part of it with him to China in order to show it there and complete it there, and of course, in that case I would make the voyage with him. But as I said before, these are just plans.

"I am winning my bet with [redacted] which bet I made in July, stating that Stalingrad will last hold out until September 1st...."

"Can you find out whether the brother of [redacted] the writer, is in this country now? It seems that his wife,[redacted] must be in a terrible prison camp in Marseille, France, and her friends are trying to contact him...."

There was another letter to LOU, dated March 21, 1943, from [redacted] who gave her address as [redacted]. This letter reads in part as follows:

"... I can hardly write to you about BRECK, because I do not see him. In the beginning, I saw him a few times and we have been talking over the telephone and he thinks I should come over there, but I do not think there is much sense in that. I have read the new play but I am not interested in reading it, as I cannot say what I think of it. It is remarkable to think how many things one has to learn in this short life. In the evening which they arranged for him, [redacted] was reading in an intimate way. It was really terrific. (I hope that you still read the LufBau and that you know all about everything.)

"I do not know much to write. I have no news. [redacted] paid us a visit. Her book appears in June. She is wonderful...."
... The attempts of my fellow countrymen to come to some unity here, at least, are used to have some results under some enlightened leadership. Now the time has come and they are trying to make some arrangements. How far would we go to the right, how far will we go to the left? Everything is in a state of flux and so is BALR (BAER). But they will have to get going and not take counsel too long, because they will be too late.

Along the Austrains here, they are very busy too, because they don't want to leave the field open for the Aturians in London only. The Austrians among us, is being interviewed high and low. He tells over the radio to his beloved Vienna people, and BALR does the same to his beloved domestic people...

I see very few people, except those with whom I come into contact on account of a possible German Committee, or when I am looking for a job. I am always welcome to the New School. I went twice to New York, and learned a great deal by swaggers through these Russian courses. I got a feel for the books, reading and translating is not so difficult for me anymore, not only speaking the language, which is the real practical application in lecturing people, must be postponed until I get a chance to hear a lot of Russian spoken, or until I become compelled to talk it. He knows, that it will happen sometime...

There was another letter from to LOU, which is undated. This letter opens as fellows:

"I am surprised that have not arrived yet; we paid by check already two weeks ago. It is so difficult to get such things."

After stating that the offensive has happened just as BALR (HORST WOLFGANG BAEKENARDAU) had been thinking, she wrote:

"Recently, he had to give a lecture, on request, about the fact that the friendship between China and Germany was destroyed by the National Socialists in China. He spoke for the German. It was put on a record and I wanted to go and fetch him after that affair. They prepared the whole program. A little piece from the news reports, and they started with two songs by Mahler-WELLNIS. He thought that I did not see and did not hear right. WELLNIS was sitting at the grand piano and he tried out the Schubert-Dehn. In the girl with gold yellow hair, the girl thought that to be . The director of the whole thing was. Since the program was sent out for the German-Americans and not for the refugees I had to compel myself to remain silent and..."
not say a thing. With regard to we have stated that he had been a
caulry officer just like BEE in the first World War and also a flyer, but
that ends the analogy, and especially after the war. B. is in
Washington, where the latest purposes of the institute have appeared; he
collaborated on it but it is very reactionary and I guess that he could not
help that. He is still here. BEE enjoys as always the classes given by
B. is now in the committee for the study group of the New School
with regard to Russia and Germany. They come together Wednesdays from 10.00
to 12.00... 

There are various other letters from this person which are in the
German Language and have not as yet been translated. 

[Letter from RUTH BERLAU]

There is an undated letter addressed to LOU by RUTH, the signature
of which is recognized as the writing of RUTH BERLAU. In this letter BERLAU
states that she is in Washington, D. C. but is going to New York on the
following day, at which time she will call LOU on the phone and meet her.
(It might be noted that LOU EISLER was residing in New York in the early part
of 1942 and this letter was probably written at that time.) BERLAU continues:

"I am taking part here in a congress. I am coming to New York because
I have to find an agent... I would be glad to meet, as soon as possible,
Could you tell him that I am coming please? I am sure
that he will remember me. He had a meeting in my house in Copenhagen, Denmark.

There was also a letter from RUTH to LOU, dated Friday, July 10th
(no year). This letter was on the stationery of the COORDINATION OF INFORMATION
270 Madison Avenue, New York and gave BERLAU's address as 230 East 50th Street,
New York City. In this letter, BERLAU inquires whether EISLER got a job and
states that, if he has, it would be nice, "especially for BRECHT, because then
he can keep EISLER." It is believed that this letter was written in 1942
when EISLER was in Hollywood attempting to establish himself.

BERLAU continues, saying, "I am working like a horse. I am learning
nothing, and LOU, I can never become a propagandist now." BERLAU then talks
about visiting LOU and going swimming and from the tone of the letter it
would appear that LOU was staying with

There was an undated letter to LOU from RUTH at 124 East 57th Street,
New York City. This letter was obviously written in the early part of 1945
as it deals with EISLER's conducting the music for BRECHT's play, "The Private
Life of the Master Race," to be given in New York in June, 1945. RUTH then writes:
"EISLER must order his tickets at once and tell him that he must bring his music for the Silone (he did make the music for the wine and the Host matter did he not?) I told this to Dr. MILANO who is in touch with EISLER in Rome, Italy. He wanted to send it over to him and he thought that they would use it at once over there. Please write me quickly my dear LOU.

In this connection, it might be noted that Source [redacted] advised that on March 20, 1945 BERT BRECHT had been written a letter by PAOLA MILANO, 9839 65th Road, Forest Hills, Long Island, New York, in which MILANO stated that IGNAZIO SILONE, "who is back in Rome", had founded a theater and was desirous of putting on one of BRECHT's plays, "The Man of Szczawnia", and also that on March 22, 1945 BRECHT was written a letter by BERTRAND VIETEL, 346 West 8th Street, New York in which VIETEL stated that he had told the go-betweens who came from Silone to ask for the play that the request had been referred to BRECHT personally.

Examination of the book, entitled "TWENTIETH CENTURY AUTHORS", reflects that IGNAZIO SILONE, real name SERGIO MANQUILLI, who was born July 1, 1900 at Pescia, Italy, busied himself as a youth in leftist political matters until 1925 when he became a militant Communist and engaged in illegal work against the fascist regime. This source states, however, that in 1930 SILONE left the COMMUNIST PARTY.

This correspondence, in the main, was social. One undated note addressed to MILANO contains this paragraph:

"Here is the check for which you telephoned tonight. I am adding a little more which you may need."

A letter dated December 19, 1944, addressed to the EISLERS by [redacted] thanks the EISLERS for the kindness shown by them to [redacted] when he visited the EISLER home with CLIFFORD GODTS.

In a letter dated November 24, 1942 addressed, "My dear LOU," [redacted] requested that she return some of his books. Again, by letter dated December 26, 1942, he left this request and continued as follows:

"It is important what I told you in my last telephone talk that I will soon be back in Washington, D. C. The matter is that I lost my job offered to me and I am getting a second offer soon, and I think will accept one of those two. In the meantime, it appeared that I would have to do an important thing here in the East and that it impossible for me to accept either of the offers and besides..."
"Refusal is always a good thing for such offers cause the terms to become always better. If now in the meantime a real good offer comes up, I could not be able to say yes because in the meantime I also called to Washington where I work every week three days. I am with me in Washington and that makes the situation a bit easier for me...."

A letter dated February 16, 1945 from [REDACTED] to LOU, the envelope of which bore the return address, requested LOU to act as a go-between with BERTH for the purpose of securing BRECHT's consent to the publication of a selection of BERTH's poems, including some of the new ones, "such as the 'Children's Crusade' and the refugee poems, by his publisher, REITH & WITCOM;

states that he would like to have [REDACTED] act as agent for the book because he felt that she could also place it with the British publisher. [REDACTED] states that he is suggesting that, in the publicity concerning this book, they 'take the line that these poems express the essence of the German Progressive Movement...: I think it is important for them to be published from this point of view, as well as the aesthetic.'

A letter from [REDACTED] to LOU, dated February 26, 1945, reflects that LOU had contacted BERTH about the publishing of his poems and probably would be successful in persuading him to agree to the publication. In the closing, [REDACTED] states that he has been reviewing books for a curious magazine called "Tomorrow," which he described as "vaguely liberal with a few reactionary articles, just to show it is impartial."

continued, stating:

"As for P.R., I think they just published REITH's comic article to start a controversy. I am not one of their gang, by the way, only publishes my stuff because I insult them every time I see him... to show how broad-minded he is."

closed by stating that he was reviewing BERTH's play, "The Ester Raye," in the February issue of "Tomorrow."

CONFIDENTIAL
A letter addressed to LOU BISLET by \[\_\_\_\_\_\] under date of February 2, 1943, begins as follows:

"I was very glad to receive your greetings after such a long time and to hear that you are well. I sincerely hope that we will remain in touch now and that no interruption will have to take place in our correspondence. Here I must confess that I did not answer the last letter I received from you some three years ago, because I would not understand my repeated pleas for the omission of your letters of all but private and personal matters. This request still stands, and if you cannot find a better explanation for it, then take it for a caprice of mine, although you should know me not to be exactly capricious."

In the closing paragraph \[\_\_\_\_\_\] wrote:

"...I hope to receive very shortly a long and detailed letter from you (with the exclusion of politics), written in English (another caprice). I hope you don't loathe me for my whims."

There was a letter dated February 1, 1945 from \[\_\_\_\_\_\] addressed to \[\_\_\_\_\_\] which letter was apparently turned over by the addressees to LOU BISLET, as follows:

"I don't know why she does not write me. She is my very very best friend and I would love to correspond with her, if she would only leave politics out of her correspondence. This is a must."

\[\_\_\_\_\] then goes on with the request that she be supplied LOU BISLET's current address.

A letter dated May 14, 1945, addressed to LOU BISLET by \[\_\_\_\_\_\] was confined to personal chaff. It might be noted, however, that in this letter \[\_\_\_\_\_\] claims that she has fallen in love with a doctor unknown to her husband \[\_\_\_\_\_\].

A letter dated June 30, 1945, from \[\_\_\_\_\_\] to LOU BISLET, is again devoted principally to personal chaff. In it \[\_\_\_\_\_\] expresses the belief that she is going to marry the doctor with whom she has fallen in love. In this letter, \[\_\_\_\_\_\] indicates that she was in Prague, Czechoslovakia and that she has not heard from her family, which is presumably in Prague, since 1941.
There was a letter addressed to both of the EISLERs by [redacted] which letter was postmarked at Jamaica, Vermont on December 30, 1944. This letter bore the letterhead of "Forest Farms, Jamaica, Vermont," and the writer stated that SCOTT was as energetic as ever, was doing a great deal of lecturing, was writing weekly and monthly articles, and had had two new books come out that winter. [redacted] stated that they may come to California "again" and asks that her greetings be conveyed to the EISLERs.

There was an undated rough draft letter, address to [redacted] and requesting certain advice from [redacted] and SCOTT. According to this letter which is in the handwriting of LOU EISLER, HANS EISLER has had a nervous breakdown because "he just couldn't fit into Hollywood's industrial conformism," whereas the EISLERs would like to know if they could come and live with [redacted] for some months. LOU requested a reply by night letter.

Subsequent correspondence reflected that [redacted] offered the use of a cabin for the EISLERs but that the EISLERs did not accept it or did not go to Vermont.

There was correspondence, beginning June 27, 1944, between the EISLERs and the above captioned individuals whose address at that time was [redacted]. In the letter of the above date, it is indicated that the [redacted] family resided in Brentwood, California prior to their stay in Boulder, Colorado.

In a letter dated September 15, 1944, [redacted] indicated friendship with SALMA VINTER, [redacted], and ERIT BREIT and family. In this letter, she wrote to the effect that she had received a thousand dollar check from "Readers Digest" which was running the condensation of one of stories. She referred to the "Readers Digest" as a "nauseating periodic. She contributed a $200 check to the EISLERs. She mentioned that she was changing her publishers from "Atlantic Monthly" to Viking (who publish [redacted]. I believe). They are bringing out a book of mine early next year...."

In a letter dated September 29, 1944 addressed to HANS EISLER by [redacted], the latter wanted EISLER's assistance in securing FS for the latter. They wanted EISLER's assistance in securing FS to play the main role (Zerjanian, the Armenian) in the story, "Lib" which was to be produced by [redacted]. In mentioning various reasons why LOREZ might be interested in the book, [redacted] wrote.
"There is the further incentive that the book will probably be published in translation in European countries after the war (the work has already completed the Danish translation), and will very possibly have European stage productions, if the production here is a success. I mention this because I presume LEHRS will be returning to Europe after the war, and may already be thinking of his post-war acting plans."

In closing this letter, states that on October 20th they were leaving Boulder, Colorado for New York, where letters could be addressed to him, c/o his publishers, HARPER BROS., 49 East 33rd Street, New York City.

On December 26, 1944, GERHART wrote as follows to LEHRS:

"The Greeks are fighting wonderfully and the English workmen behave very decently, although they, of course, are limited by their leaders and by all the restrictions caused by the war. It seems to be more difficult to keep them now from the sympathy strike than to arouse them to go on strike. At this moment, CHURCHILL is in Athens, Greece, and you'll remember that verse: "Dread of the Dummies (Greeks) when they come bringing presents.""

On January 19, 1945, GERHART EISLER wrote as follows:
"The development in Greece is, I am sorry to say, and for the time being at least, just as I expected it would. CHURCHILL was saved by the circumstance that he is the war leader, otherwise he would have broken his neck over this Greek business. However, the last word in this Greek situation has not been said yet, by a long shot. You see how CHURCHILL had to fetch the blue from the sky in order to try to save some of his prestige?"

"The following will interest you: In a letter written by LEH in the year 1920, he asked for books from a library about philosophy. Among other things, he wrote: 'I want the best philosophical dictionary and dictionary of philosophical terms in German, that is the one by EISLER.' The old man would have had fun if he knew that, because in his own time, he did not have much appreciation from his contemporaries for his big books."

GERHART closed this letter by stating he was working with two friends on a handbook of German History which would appear in May.

Under date of June 17, 1945, GERHART wrote to HANNES concerning BRECHT's play, "The Private Life of the Master Race," as follows:

"The music for 'Private Life' was excellent. It is the kind of music they need today in Berlin and in Germany. You have to make some new songs and send them to Berlin. You simply must do that. You can send them to R. FREEDERICK JOL of Yek. Do not forget the freely issued duty. There is nobody else who could make such music which Berliners and the Germans in general could use so well. The play itself suffered from bad acting and one cannot understand the actors from time to time at all. The press wrote, of course, little. The matter was obsolete. Such fools! The Americans will have to be very careful in the future about just such obsolete things. For Germany, such plays will be very useful. It gives them a mirror in which they can see themselves and enable them to self criticism, etc."

There was further German language correspondence between GERHART EISLER AND HANNES EISLER, which has not yet been translated.

By letter dated August 24, 1942, wrote to LOU EISLER, as follows:

"Since a certain visited me, giving me your name as a reference, and that is now six months ago, I did not hear from you at all. I hope that things are all right with you."
The writer of the letter continues, saying that he has not heard anything about HANS (BISLER) but that [REDACTED] who writes very often, has mentioned HANS in each of his letters. He states that [REDACTED] recently wrote to the effect that BISLER was going to make the music for a BEREIT film. The letter indicates that, at this writing, BISLER was probably in New Pochelle, New York.

A telegram dated October 22, no year, reflects that [REDACTED] intended to visit the EISLERS and requested they furnish him $100 for a ticket. A telegram dated October 28, 1942, from [REDACTED] to the EISLERS, indicated that [REDACTED] had been unable to reach [REDACTED] who had left Chicago. She requested the EISLERS to "try to arrange a recording as soon as possible."

A letter dated December 17, 1942, from [REDACTED] to EISLERS, reflected that, according to [REDACTED], he had advised [REDACTED] that HANS BISLER had entered into an agreement with PRESSBURGER (most likely ARNOLD PRESSBURGER). Under date of June 1, 1944, [REDACTED] wrote to HANS BISLER on the stationery of the HOTEL EMPORIO, Mexico City, expressing happiness to learn that HANS BISLER was writing the music for ANA SEGERS. (This probably refers to the "Seventh Cross" which was written by ANA SEGERS, who is known to this office as one active in the Free German movement in Mexico.)

Mention is made of HANS BISLER addressing a letter dated December 15, 1944, addressed to HANS BISLER by [REDACTED] c/o Hotel Emperio, Mexico, D. F. This letter stated that [REDACTED] had been unable to remain in Mexico until February, 1945 at which time he would conduct an orchestra in Canada. In this letter [REDACTED] mentions: "ANA S. and EGOH help me a great deal as they have taken on the organization of the SCHMIDT Celebration." ANA S. and EGOH, most likely refer to ANA SEGERS and EGOHkFREDERICH, one of the leaders of the Free German movement in Mexico.

Under date of February 22, 1945, [REDACTED] wrote to HANS BISLER from 125 West 75th Street. In this letter he says he has been back in the United States for a few days and that in the middle of May he is going to South America and Mexico for six months. He states that he had a good time in Mexico and was very successful in Canada where they engaged him for the following season.

Under date of June 18, 1945, [REDACTED] wrote to HANS BISLER on the stationery of the HOTEL GRILLON, Santiago, Chile. In this letter he said that he had heard from [REDACTED] that the EISLERS had gone to New York just at the time that they had left for South America. He expressed sorrow that he had not been
in New York to conduct BISLERI's score for BARTLETT's play, adding that he
would have loved to do it. He mentions that from Santiago he is going to
the HOTEL BOLIVAR, Lima, Peru where he will conduct during the whole month
of July. 

It will be noted that this person is noted hereinabove in corre-
respondence.

There was a letter dated June 5, 1943 addressed by this person to
the BISLERI. According to this letter, which was in German and translated
by former Special Employee, and just returned
to New York after spending 17 months in Hollywood. He mentions further that
he has not seen BARTLETT in New York. He also indicated acquaintance with
who will be mentioned later.

There was an undated letter in German on the stationery of G.
SCHNEIDER, Inc., Music Publishers and Dealers, 3 East 43rd Street, New York,
addressed to BISLERI by . This letter read in part, as follows:

"I sent this score of DOLMIA today by air to your address. With
respect to the folk songs and hymns, I contacted the Czech Embassy where
they have some people whom I know well who are going to get those things
through a Czech organization under chairmanship of Dr. LOZENBERGER. It will
come by air mail."

A letter dated June 10, 1942 read in part, as follows:

"I have found a field here for my spiritual interests and I have found
many real friends, especially among Quakers. We joined up in the Unitarian
Church which is more humanitarian in its aims and very ethical in its con-
ceptions, but I am frequenting many other religious and philosophical circles
as well, like the Quakers, the Bahá’ís. I even often go to the theosophists
"and anthroposophists. Then I go to the poetry club and the Alliance Francaise. I go there in order not to forget my French language. I always try to be active in all these things.

"The suicide of STEFAN ZWING has much disturbed me because I personally know him rather well." 

On October 4, 1943, [redacted] wrote to EISLER from 429 West 117th Street, New York, requesting EISLER to sign a form after filling in the date of receiving the loan and the day for repayment. In this letter, [redacted] states that he will not be back in California before next summer.

Under date of October 9, 1943, HANS EISLER thanked [redacted] for the check and stated that he used the date of February, 1944 instead of December, 1943, as the date on which the loan would be due, because he wanted to be absolutely sure.

On October 4, 1944, there was a letter from [redacted] to HANS consisting of one sentence which was in inquiry as to when HANS was going to pay back the $500. This letter reflected that [redacted] address at that time was Apt. 5A, 90 Morningside Drive, New York City.

There was a letter, dated August 25th at Westport, Connecticut, in an envelope postmarked August 26, 1943 at Westport, Connecticut, bearing the return address. This letter, which was signed [redacted] indicated that the writer was close to the course of the letter, wrote: "We did not hear a thing from Europe. IANS wrote to [redacted] but did not get an answer.

There was also a letter dated October 13th, enclosed in an envelope postmarked October 19, 1943, New York City, bearing the return address.

In this letter to LOU EISLER, [redacted] mentioned that her "boss" attended the Writers Congress in Los Angeles and brought back a program on which she discovered HANS EISLER's name. Continuing in this letter, [redacted] mentions that she sees very seldom. "I am sorry, but it was no go." It is believed that this refers to [redacted] who will be mentioned later.

Another letter from [redacted] dated January 2, 1944, advised LA EISLER that on Christmas morning, his new news from the Czech Committee that my aunt, [redacted], and the brother of my mother and Aunt [redacted] are now in Theresienstadt and that we can write them through the Red Cross.
"I have done that... If only that hog, would do something, because I am sure that from Hungary out it will be possible to send packages of food to OLG, but that fellow lives in constant fear about himself."

A letter dated April 22, 1945, from [redacted] to LOU, indicates that [redacted] is acquainted with [redacted] and [redacted], who will be mentioned later. In this letter, [redacted] writes as follows:

"Today the Russians are in Berlin and I am awfully glad. As they used to say in Vienna, 'I'd rather hear that than the horns of the chauffeurs.' It is a pity that we are going to hear nothing at all because the Russians have occupied all the regions that would interest us most. (Or am I not allowed to say something about the Russians in your house?)"

On June 9, 1945, LOU EISLER received a telegram from New York signed [redacted] reading as follows:

"Found in Buchenwald by Czechoslovakian Red Cross and will be sent home. I notified a soldier friend. No communications possible yet. Very happy."

In this regard, it might be noted that [redacted] advised that on this date Mr. EISLER had shown her a telegram reportedly advising that Mr. EISLER's first husband had been found by the Red Cross in the Buchenwald Concentration Camp. This apparently refers to LOU EISLER's former husband, [redacted]

By letter dated June 11, 1945, [redacted] wrote as follows:

"I just got the news that [redacted] is already in Karinbad (Germany) and that he has written a letter to [redacted] and that he has written a letter to [redacted]. I did not see the letter myself and I have no further details. I love [redacted] but I must say that I think it is a bit funny that he did not send us the first letter, which he must have had from [redacted] for some weeks already, through an intermediary of the right sort from Buchenwald. He must at least have told us about it. It was [redacted] who told us. [redacted] has written to the [redacted] Tomorrow. I am going to the Czech Consulate and I will try to find out what Ivan. The principal thing is that he is alive. At least until now. What is happening to all the others I don't know."

According to Informant [redacted] LOU EISLER received a telegram from New York signed [redacted] on August 27, 1945, reading as follows:

"Received [redacted] address, [redacted] alive. Letter follows. Love."
This same source advised that, on August 22, 1946, LOU EISLER addressed a telegram to [redacted] reading as follows:

"Cable 569 Amalii Drive, Pacific Palisades, California, what I can do for you. There is hate, last happy. Finally got in touch with you. Anxiously awaits for your news. Love."

There was a German Language letter addressed to LOU EISLER by [redacted] under date of December 5, 1942. This letter is purely social and a postscript signed by [redacted] requests that LOU EISLER remember him to [redacted].

An English Language letter, dated March 15 (no year), from [redacted] mentions that [redacted] the writer, has not bridge club. He also stated: "I bet that the war news makes you very happy, LOLY, and I would not be surprised to see you last on the way back."

Another letter from [redacted] people, which letter is in the German Language and has not as yet been translated, contained the following address:

"Jewish Community, P.O. Box 1, Petersham 1."

There was a letter dated April 7, 1942 on the stationery of the Broadmoor, Colorado Springs, which address was crossed out and replaced with the address, 9137 Sunset Boulevard, Los Angeles, California. This letter was addressed to LOU EISLER and was signed [redacted]. In this letter, which was written while the EISLERs were still in New York, [redacted] as follows:

"Have you ever heard of the Actor's Lab out here. It is a sort of outgrowth, or off-shoot, of the Group Theater. The main difference being that they not only don't have plots but they don't put on productions. It is a study laboratory, pure and simple. Well, ELIOT and I have taking a course there -- beginners course. You should see us fling Stanislavsky around. I must say we are discovering hidden talents, actually we took the course, not because we wanted to be actors but, because we thought it would help ELIOT if he ever becomes either a movie cameraman or director -- both of which seem to be on his slate of ambitions. But it's a hell of a lot of fun. I conducted a class for the lab before he became too busy being the white-haired boy around the lot. Evidently, [redacted] is taking Off by the heels -- which is always swell to hear about your left-wing talent. I haven't seen any of his work yet."
"Do you know a Viennese by the name of [redacted]? He has asked me to remember him to you -- says he always looks you up when he goes to New York. It seems like a very swell guy, indeed. You first came up when he was describing a birthday present he had made for [redacted] and it seemed to me that if he knew [redacted] he would probably know you people -- which was right.

"[redacted]'s work out here so far has been very dull. They have kept him taking purely industrial pictures which is fun twice and then gets tiresome. It seems there just isn't another LIFE photographer out here who is capable of doing such tough stuff...."

There was another letter from [redacted] to LOU, dated August 26, 1942, which indicates that [redacted] has returned to New York. In this letter, she mentions that [redacted], who is apparently her husband, has been placed in Class 4-L, pending his physical examination. She wrote that it would be "such a waste to have [redacted] drafted as a private, so she endeavored to see what she could do through "Life" and her father. She said "Life" was willing to send him on a foreign war assignment, provided the Army and Navy would accredit him. She goes on to state that, accordingly, they have been working on the accredititation and that, if it works out, he will be considered in the Armed Forces but still in the employ of "Life."

In a letter dated January 21, 1943, [redacted] wrote to LOU that "[redacted] left for Africa three months ago today." She stated that he was not in the Army but was working for "Life" and the Roto Pool which consisted of Associate Press, International News Service and several other news services. She mentioned that [redacted] had been in Casablanca and Algiers.

Under date of April 10, 1944, [redacted] again wrote to LOU and remarked that [redacted] had a wonderful time in California. She thanked the [redacted] for how wonderful they treated [redacted]. She continued, saying that she was learning the process of film editing and had been working at it for four and a half months. She stated that she was working on Navy Training Films, as an employee of the firm known as ANESCO.

[redacted] closed this letter by stating that [redacted] had left for Sweden about the first week in January but had remained in London for a couple of weeks prior to flying to Stockholm. His address in Stockholm is Norraborstr 32. She said he was given instructions to stay in Sweden until the end of the war in Europe, at which time he is to go into Germany to do pictures.

Another item of interest in this letter was a remark that she had received an invitation from [redacted] for a cocktail party. [redacted] is the wife of [redacted].
Finally, a letter dated June 27, 1945, informed the writer that [redacted] was contemplating going overseas. His letter stated that he was living on the island of Yonaguni in Japan, where he had a address as 530 East 90th Street, New York City, telephone [redacted].

By letter dated November 8, 1945, addressed to [redacted], it was requested that [redacted] transmit a letter stating that EISLER was working for the NEA. SCHOOL on the Rockefeller Center Film and Music and that in such capacity would have to visit London and studios in Hollywood. This request was made in view of the rationing.

On May 10, 1945, an unsigned letter was addressed to [redacted] and in it EISLER inquired as to whether he could come back to New York. He stated that Hollywood did not interest him, but that he could not work for the NEA since the school would give him a salary.

On June 25, 1945, [redacted] wrote to [redacted] and nephew, [redacted], who were visiting at the hotel in Hollywood, in the company of [redacted], a photographer and free-lance writer. He requested EISLER to help initiate them to Hollywood.

Under date of July 22, 1945, [redacted] addressed a letter to [redacted] on the stationery of "The House on the Hill, Warren Springs, New York." In this letter she thanks the EISLERS for their courtesy to the [redacted]. She continues as follows:

"Have you heard that the NEA SCHOOL is on the eve of an important change? [redacted] successor has been chosen, principally by [redacted], will take office sometime during the summer. [redacted] was a member of the Department where he created the deparment of cultural relations in which he has been working for about a year.

"We are all very much pleased with the choice. [redacted] is a far more original figure than [redacted] by himself acknowledges. I am perhaps even greater surprise and am not active, also [redacted] doesn't believe it is enough to have an idea, but must take action in something about it. So he was responsible for the City of [redacted]."
"First inter-racial housing development for negroes and whites on equal terms.
In the early days of unemployment, before there was national relief, he
organized the unemployed in Pittsburgh and forced the State of Pennsylvania
pod provide relief. He is besides a historian. The name is
All this looks reassuring and promising, yet the change will not be easy."
Li. 100-18124

War Relocation Authority Camp, Poston, Arizona, where has been teaching for two years. 
requests that a few lines be written to 1625 Buchanan Street, San Francisco 15, as she would like to say "hello" when she is in Los Angeles. 

mentions that it has been so long since he was in touch with the EISLERS that he had to get the address from the office of the NEW

There was a rough draft letter dated April 25, 1945, addressed in which the addressers were thanked for their kindness toward the EISLERS' friend. 
The EISLERS stated that they would like to help but do not have "contacts with all these committees and departments."

mention that had done so much concerning immigration that he might have some idea what should be done now.

By letter dated December 14, 1945, addressed a letter to a 
CONSOLIDATED FILM DISTRIBUTION
909 North Seward Street, Hollywood, California, in which he called his attention to the fact that there were nine cans (2,000 feet) of film belonging to Mr. EISLER, together with material, in vaults. It was suggested that this film be separated from other films in order that EISLER's film would go out only under his authorization.

letter dated December 15, 1944, to KLUES EISLER, advises him that had thought it best that their films be stored separately while was away.

There was a letter indicating that had prepared the 1944 State Income Tax Returns for the EISLERS. It might be noted that he is engaged in "Business Management."

Some of the correspondence from these individuals is in the German language and has not yet been translated.
There was a letter, undated, addressed to LOU by_, advising that he and_ would be in Washington by the end of August. He states that_ will continue her work on the three phases of music (research at the Library of Congress, piano practice and musical composition) while he worked for the China Defense and Columbia University.

There was an undated letter addressed to_ which apparently was in an envelope addressed to Mrs. LOU EISLER, postmarked Washington, D.C., August 24, 1943, and bearing the return address, Washington, D.C. This letter merely states that theEISLERS were interested in going to San Francisco or Berkeley, providing they could get a job there.

There was a letter dated October 21, 1943, addressed to LOU EISLER by_, whose address at that time was Berkeley, California. This letter, which was in the German language, was translated by former Special Employee_ and reflects that theEISLERS had been in Berkeley approximately one week and that_ has a job teaching music. In this letter_, inquires whether or not LOU intends to come to Berkeley to try to have a job. The letter mentions later in this letter: "Your records are all here now. We took them along ourselves. The books are not yet here." A.

By letter dated October 29, 1943,_ wrote that, when he arrived in Berkeley, he found it necessary that he start work immediately with O.N.I. Therefore, he had to postpone his planned trip to Los Angeles. In this regard, he wrote that_: A.

"One year in Washington has made us feel so lonely and tired of the filthy world of political idiots that our desire of seeing good friends like you has become ever stronger." A.

Later in this letter, theEISLERS mentions that there has been one good book written about China, namely, "The Battle Hymn of China," by JAMES SIEDLEY. A.

In a letter dated October 23, 1944, at which time theEISLERS gave their address as Berkeley, California, it was suggested that the EISLERS might come to the Bay Area to visit the_. It was stated that theEISLERS could only get away with difficulty because "the head of our section in the O.N.I. is away." In this letter, theEISLERS suggest the possibility of HANS EISLER becoming affiliated with the Music Department of the University of California. A.
A letter dated April 4, 1945, on the stationery of the Office of War
Information, 224 West 57th Street, New York, addressed to HUGIS EISLER by
Music Section, advised that the Music Division of O.W.I. had borrowed an album, entitled "Musik des Orienten"
from which album he now understands belongs to EISLER. Instructions
as to the disposition of this album were requested.

There was a letter dated May 21, 1945 addressed to
Philosophy Building, Columbia University, a copy of which was forwarded to
LOU EISLER for her reference. In this letter, a member of the
Oriental Department in Berkeley, discussed with
the possibility of having come to Berkeley for even a limited period. He continued,
stating that upon this morning, failed to have formulated a plan.
was said to be hesitant about offering this plan because the war-time budget of the University prevented him from offering what "we think you
really deserve." advised that he had suggested to that it would be better to make the offer than not to make any offer.
continued, that it was his opinion that would be invited to
come to the University for two months. suggested that accept such an invitation for various reasons, including the one that he
would be able to meet people who might lead to better opportunities in the
future.

There is no indication of the work that is to do at the
University of California, Berkeley.

There was a letter dated June 4, no year, from 6635 Dana
Street, Oakland, California, saying that and would come to
Hollywood on the 17th of June.

advised that Mrs. EISLER telegraphed the at
1807 Vigo Street on August 6, 1945 to the effect that she would arrive at
Berkeley at 8:20 a.m. on Friday, August 10th.

On August 9, 1945, Special Agent and the
reporting agent ascertained through surveillance that Mrs. LOU EISLER de-
parted from Los Angeles on the Southern Pacific Oul, which was enroute to
San Francisco, California.

There was very voluminous correspondence between the above
captioned individual and LOU EISLER. Much of this correspondence, which
was in the German Language, has not as yet been translated. It might be
noted at the outset that...
Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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In a letter dated December 7, 1943, wrote that he finally heard from Turkey in the form of a letter from . This person, who was appointed to the Pharmaceutical Institute, wrote that since the war he had become favorable to the Allies, the heavier oppression under which they had lived for years was finally lifting. Other than this, he was unable to give any inside information. Mentioned that in his opinion was "afraid of the censor." Commenting on this, stated that the Turks would certainly have to give up the Bosporus and maybe the Dardanelles also.

By letter dated June 13, 1944, wrote that he had been advised and the days later. 

Under date of July 2, 1944, he wrote he was going to see and at the close of the letter he stated that the address.

Under date of November 24, 1944, stated that it was a very interesting coincidence that your friend got acquainted with that will soon be two years ago and, in the meantime, much has changed, but her report will be of great importance to me. I have written immediately to that lady and asked her for an interview. I have always expected that must be over there very hysterical and
There were Christmas and New Year's Cards from:

There was also a New Year's Card reading as follows: "Hearty New Year Greetings! For the triumph of our common cause, for final defeat of Hitlerism, for fruitful post-war cooperation." This was signed, "USSR SOCIETY FOR CULTURAL RELATIONS WITH FOREIGN COUNTRIES, Moscow, 1943."

There was a personal calling card of at the top of this card, written in longhand, was '2315 North Vermont,' which was the address of the Soviet Vice Consulate in Los Angeles.

There was also another personal calling card of reading exactly as the foregoing. On this card the portion, of the printed name was crossed out and was written in its place.

It will be recalled that at the Soviet Consulate in San Francisco. It is interesting to note also that on these calling cards first name is spelled.

There were also two address books and a personal telephone directory among the ELISARS' effects. The first address book, which is less voluminous and apparently older than the remaining address book, contains the following names and addresses:

ERICH (FERT)
617 25th Street
Santa Monica

EROSP Fill Fund
9157 Sunset Boulevard
Hollywood

ELISOFON
41 West 54th Street
New York City
Columbus 8-1635
It is to be noted that the foregoing, which is set out exactly as it appears in the address book, is the address of GERHARD EISLER. It may be significant that GERHARD EISLER's name is not mentioned and that the "(Bliss Street)" mentioned above appears in the space intended for the name.

LION: FEUCHTENZIER
2088 La Jolla
Canyon Road
West Los Angeles

G. MAUER
34 Hillside
New York
Le 7-6852
The remaining address book contained the names and addresses set out hereinafter. It might be noted that the names and addresses appearing in the first book will not be repeated in the event they reappear in insta-

CAPT. KURT ADLER  
3162 South Forten  
Okmulgee, Oklahoma
CONFIDENTIAL

GARFIELD
Gr 6911

(Probably JOHN, the movie actor)
Crestview 15525 (This number is crossed out and replaced with 6851)

HDLKA (FLORENCE & OSCAR)
10788 Bellagio Road
Bellaire
Brighton 04646

HORNEIDEN
13224 D'Este Drive
Santa Monica 83218

GANANACH (Probably ALEXANDER)
1644 El Serito Place
Hollywood
Gladstone 5286
Granite 5101

La. 100-18124
THOMAS PLANT
1550 San Remo Drive
Pacific Palisades
Santa Monica 54403

CLIFFORD ODERS
The Gotham
5th Avenue at 55th Street
New York

OPHILS (LAX)
6820 Whitley Terrace
Granite 6657

CLIFFORD ODERS
7942 Hillside Avenue
Hollywood, California
Granite 4-800

RICHARD & DOROTHY WALTER
42 West 53rd Street
New York
Eldorado 5-7102

SCOTT NEARING
RFD, Box 23
Jamaica, Vermont
FREIBURGER
Crestview 6217

RE/MOD
1615 North La Brea
Hollywood
Crenito 9457

149 Pier Avenue
Ocean Park
Santa Monica 6-3258
CHARLES SEGER
1001 Halls Avenue
Silver Springs, Maryland
Sheppard 5813

CHARLES SEGER
Chief, Music Division
Pan-American Union
Washington, D. C.

ARNOLD SCHONBERG
116 North Rockingham Avenue
Brentwood, West Los Angeles
Arizona 35077

PAUL TILICH
Santa Monica 27100

HUNDEBACK
611 Franklin Street
Santa Monica

TRI COLORE
Hollywood 9048

BERTHOLD VIETTEL
Hotel Wellington
CI 7-3900
A personal telephone directory contained the following names:

\[
\text{THOMAS (Pappy)}
\]

18403 North Bedford Drive
Beverly Hills, Calif. 90211

\[
\text{GRANITG Bronson Grabica 6-7691}
\]

which did not appear in either of the above address books.
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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FBI/DOD
THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will review the translations of the foreign language documents submitted to the Bureau and will report any pertinent information obtained therefrom.

Copies of this report are being furnished to the New York Field Division, inasmuch as the address books of subject, together with his correspondence, mentions the names and addresses of many people within the New York Field Division.

Copies of this report are being furnished to the San Francisco Field Division, inasmuch as it is the office of origin in the COLPAP CASE.
CONFIDENTIAL

A highly confidential source.

Report of Special Agent dated 6/30/45 at Los Angeles, entitled: "BERTOLT EUGEN FRIEDRICH BRECHT, WAS; INTERNAL SECURITY - R."

Western Union
Santa Monica, California

Source A in the report of Special Agent dated 6/30/45 at Los Angeles, entitled: "BERTOLT EUGEN FRIEDRICH BRECHT, WAS; INTERNAL SECURITY - R."

Office of Postal Censorship
Los Angeles, California
INDEX GUIDE

TITLE: HANNES EISLER
SPECIAL AGENT: [Redacted]
DATE: 10-16-46

CHARACTER OF CASE: INTERNAL SECURITY - R

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