

A-5653092

the evidence adduced may be presented to a grand jury with a request for an indictment for perjury on the ground that the questions are material to his admissibility. A subsequent successful prosecution, completed while Chaplin's application for admission was still pending (he having been paroled into the United States for trial) may render him liable to exclusion under that portion of Section 212(a)(9) which deals with aliens who have been convicted of a crime involving moral turpitude, i.e. perjury.

It should be noted that if Chaplin applies for readmission prior to December 24, 1952 his exclusion cannot be based upon his admission of the elements of any of those crimes since the Act of February 5, 1917 provides for the exclusion of aliens who admit the commission of a crime involving moral turpitude prior to entry.

The appendix hereto contains definitions of those crimes together with pertinent citations from the California Penal Code.

- A(1) The lines of inquiry being pursued with respect to Chaplin's possible commission of adultery in California during 1941-1942 are: the securing of testimony of women who cohabited with Chaplin during periods when he was married to his several spouses, and the securing of such corroborative evidence as may be available.
- (2) Evidence which is currently available with respect to this crime consists of:
- (a) In connection with an earlier application for a reentry permit Chaplin made, but declined to sign, a sworn statement before an officer of this Service on April 17, 1946. Chaplin then testified that he married Paulette Goddard in 1936 or 1937 in China and was divorced by her in June 1942. Miss Goddard, when interviewed by an officer of this Service on October 17, 1952, stated that she married Chaplin in Canton, China in 1936 and divorced him in Suarez, Mexico in 1942 (certified copy of the divorce decree has been secured which reflects that the divorce was granted June 4, 1942). Miss Goddard subsequently claimed that documents purporting to constitute a marital agreement and which were signed and countersigned by Chaplin and herself are currently in the possession of Lloyd Wright, Chaplin's

DECLASSIFIED

Charles C. Sava  
Date 8-30-78



A-5653092

attorney in Los Angeles (Wright was interviewed by an officer of this Service denied that the document is in his possession. He declined to state whether he had ever seen any documentary evidence of the marriage in question). The possibility exists that there was no legally recognizable marriage and that the divorce was secured solely to remove any conceivable impediment to any future marital contracts by either or both parties.

(b) During the course of Chaplin's trial for violation of the White Slave Traffic Act and again in the paternity action instituted by Joan Barry, Chaplin admitted in his testimony that he had sexual relations with Miss Barry. He also admitted, during the White Slave Traffic Act trial, that Miss Barry stayed overnight at his home sporadically. (Transcript of the testimony in both of these actions against Chaplin has been made available to the Los Angeles office of this Service). Chaplin's testimony in these instances fixes the time of his sexual relations with Miss Barry as having occurred during the period which his testimony before this Service establishes was during his marriage to Miss Goddard.

(c) Miss Barry nee Mary Louise (Pibble, now Mrs. Mary Louise Cook, made a statement before officers of this Service on September 30, 1952, which she has conscientiously refused to sign. In her statement she admitted having sexual relations with Chaplin during 1941 and 1942. One Evelyn Jeannette Jones made a sworn statement before officers of this Service, which she subsequently signed, in which she testified that Chaplin admitted to her, in January 1942, that he had had sexual intercourse with Miss Barry (inferentially, during a period several months prior to the Jones conversation).

Miss Barry's statement also reflects that she stayed overnight at Chaplin's home on numerous occasions, one occasion being of four or five days' duration, subsequent to an abortion. Miss Jones' statement reflects that she accompanied Miss Barry to Chaplin's home, in Chaplin's car in January 1942, after an abortion, that the Barry woman was put to bed in a bedroom adjoining Chaplin's, and that Barry exhibited her wardrobe which was in the bedroom adjoining Chaplin's.

**DECLASSIFIED**

*Handwritten signature* P-300

Charles C. Sava Date





1-56931-22

(c) A memoette dictated into a sworn statement before officers of this Service on October 24, 1952, which the actor signed. He recalled having had casual relations with Chaplin at his home on two different occasions between February and May 1941.

(2) The lines of inquiry being pursued with respect to Chaplin's possible participation in conspiracies to commit abortions in California during 1941-1942 were:

The testimony of the principals and accessories to three alleged abortions and corroborations thereof.

(3) Evidence which is currently available with respect to these crimes consists of:

(a) First abortion - 1941

(1) Miss Barry's statement to officers of this Service (above referred to) reflects that an abortion was performed on her about September 1941 by a Dr. J. J. Trucillo (Investigation disclosed that he died in February 1952) after she bore a pregnancy as a result of her casual relations with Chaplin. She recalled that she, Chaplin and a Thomas Wells Harant, alias Tom Harant, a confidante of Chaplin's, discussed her pregnancy and arrived at an agreement that an abortion was for her "own good." Arrangements were set in Harant's hands and he was handed an envelope with the money by Chaplin. All three then went to Dr. Trucillo's office in one of Chaplin's chauffeur driven cars. On arrival at the doctor's office, Chaplin was told by Dr. Trucillo that he need not worry. After the abortion was performed Barry was given a bed in an alcove and the next day was driven to her apartment by Chaplin's chauffeur.

(b)(6)

(2) [redacted] statement to Service officers reflects that she was eight weeks for Dr. Trucillo from July 23, 1941 to February 11, 1942 and lived with Miss Barry on one of his abortion patients in September 1941 and that Barry remained in Trucillo's office for one night.

DECLASSIFIED

Hubbs

F-30-78

Charles C. Sava

Date

A-555092

(b)(6)

(9) [redacted] made statements to officers of this Service on October 2 and 24, 1952, both of which were later signed. She testified that she was employed as a nurse and receptionist by Dr. Tweedle from 1933 to October 1942 and first met Miss Berry late in 1941 at Dr. Tweedle's office at which time she recorded Berry's family history (investigation discloses that Dr. Tweedle's records were destroyed prior to his death). Miss [redacted] gave Berry an appointment for an abortion. When Berry kept the appointment she was accompanied by a man who Wilson later identified as "Tim" Durant and who used Tweedle's office telephone. [redacted] testified that an abortion was performed by Dr. Tweedle on Berry in her presence and in the presence of a [redacted] that Berry was packed with gauze and remained in Tweedle's office for seven or eight days during which time "Tim" Durant visited her.

(4) [redacted] made a statement before an officer of this Service on October 15, 1952 which she later signed. She testified that she was employed by Dr. Tweedle from January 1941 to June 1941 as a receptionist and that in April 1941 a sarottient type abortion was performed on Berry by Dr. Tweedle. Mrs. [redacted] did not assist, but did send with Berry as night nurse after the operation. She testified that [redacted] assisted Dr. Tweedle.

(b)(6)

(b) Second Abortion - January 1942

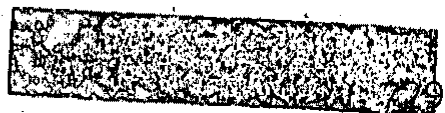
(1) Miss Berry also testified that about two months after the first abortion she again became pregnant and that when she informed Chaplin of her condition and that he "went to" Durant the same arrangements for a second abortion. Chaplin instructed her to go to the same doctor (Tweedle) and Durant drove her to Tweedle's office. After the abortion was performed a nurse from Tweedle's office accompanied Berry to Chaplin's home, to which they were driven by Chaplin's chauffeur. Chaplin greeted her affectionately on arrival, remarking in effect "as help me, this will never happen again." Berry was put to bed in her room, adjoining Chaplin's, but heard the nurse and Chaplin laughing and came to the stair landing where she saw them talking.

DECLASSIFIED

Handl. for 8-30-78

Charles C. Sava

Date



A-5053092

(b)(6)

(2) [redacted] testified before Service officers that a short time after the first abortion Berry returned to Dr. Tweedie's office, she believes, in a chauffeur driven auto, that a curcittment type abortion was performed upon Berry by Dr. Tweedie with [redacted] in attendance. [redacted] later told [redacted] that Berry went "home" against Tweedie's instructions and that Jones had accompanied her.

(3) [redacted] also testified to Service officers that about three or four months after her first meeting with Berry, she again met Berry in Tweedie's office when [redacted] came on duty as a night nurse and found Berry a pro-abortion patient. Abortion was performed following morning in presence of [redacted] Berry remained as post-operative patient for about two days, during which time [redacted] cared for her on the night shift. [redacted] thereafter accompanied Berry to Chaplin's home (in chauffeur driven car) on instructions of Dr. Tweedie. They were admitted to Chaplin's living room by a butler. Chaplin introduced himself, asked "how is she?" [redacted] took Berry to a bedroom and Chaplin went to adjoining bedroom. After Berry was in bed Chaplin came in, asked if Berry was going to be a good girl and kissed her goodnight. Chaplin and [redacted] then went downstairs and Chaplin talked of his plans for Berry's career. In this conversation, which lasted about forty-five minutes, Chaplin asserted that others had also had sex relations with Berry and that Berry wouldn't behave. [redacted] was driven to her car home by Chaplin's chauffeur.

(b)(6)

(4) Karajiro Wash, Chaplin's chauffeur from 1932 to January 1942, made a statement to officers of this Service on October 7, 1952. He testified that just before he left Chaplin's employ, "possibly January 1942" he picked up Miss Berry and a nurse and drove them to Chaplin's home. Later the same evening he drove the nurse to an unrecalled destination.

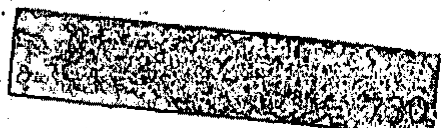
(5) In his testimony during his trial for violation of the White-Slave Traffic Act Chaplin alleged that in January 1942, after Miss Berry had been away for a while, he received a telephone call from her, that he sent his chauffeur to pick her up, that she came

DECLASSIFIED

Hubb P-30-77

Charles C. Sava

Date



A-5653092

to his home accompanied by a nurse, that Dorry said she had had an operation, that he embraced Dorry, that Dorry was put to bed in his house, and that he had a conversation with the nurse in his living room.

(c) Third Abortion - 1942

- (1) Miss Dorry's statement also reflects that about four or five months after the second abortion she again became pregnant, discussed her condition with Chaplin, who said "Well, call 'Tic" (Durant) again." Durant came to Chaplin's house and the situation was discussed. Chaplin gave Durant the abortionist's fee (\$150) and Durant drove Dorry to an unknown doctor's office on Wilshire Boulevard, waited while the abortion was performed. Dorry did not see the fee paid to the doctor. After abortion Durant drove Dorry to her apartment where Chaplin telephoned her later that night.
- (2) No corroborative evidence has been adduced regarding the third alleged abortion.

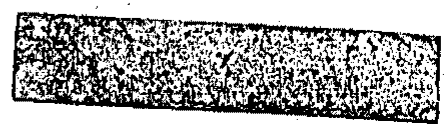
(d) Statements of other principals with respect to (a), (b) and (c) above:

- (1) Edward Charles Chaney, Chaplin's butler from April 1942 to the date of his marriage to Gene O'Sell, was interviewed under oath by Service officers on October 9, 1952. Chaney has no personal knowledge of Chaplin's part in any conspiracy to commit an abortion but he can testify that Miss Dorry told him of the abortions and that he mentioned her conversation to Durant, who remarked "we have nothing to worry about, it was paid in cash."

Durant was interviewed under oath by Service officers on October 3, 1952, at which time he was accompanied by a representative of Chaplin's Los Angeles attorney. He categorically denied that Dorry was pregnant; that he suggested to Chaplin that he knew a doctor who performed abortions; that he drove Dorry to a Dr. Lerman's; that he arranged with Dr. Tweedie to perform an abortion on Dorry; that he drove Dorry to Dr. Tweedie's office or paid Tweedie any money; that Chaplin furnished him money for such a purpose, etc.

**DECLASSIFIED**

*Harold* 8-30-78  
Charles C. Sava Date



A-5653072

(3) In his statement made before an officer of this Service in 1948 Chaplin denied that he had ever conspired with anyone to commit the crime of abortion or that he had ever committed adultery.

(c) Other Factors

It should be pointed out that Miss Ferry is now married and may be a reluctant witness. She conscientiously refused to sign the statement she gave Service officers on September 30, 1952 and on October 20, 1952, upon advice of her attorney, P. H. Snider, who again declined to sign it. It should be mentioned that Snider has been identified as a Communist Party member by one David Aaron in Congressional hearings on subversive activity. In addition, she is characterized by the District Enforcement Officer of this Service at Los Angeles as an "unstable, erratic, emotional witness." The Los Angeles District Director concurs that she will not be a good witness.

C. Evidence with respect to Chaplin's possible commission of the below listed crimes has been secured:

Contributing to the delinquency of a minor in California, (1924)

Statutory rape, in California, 1924

This evidence consists solely of the signed statement of Chaplin's second wife Lillita Lewis Gray made under oath before Service officers on October 20, 1952.

- (1) She testified that she and Chaplin had sexual intercourse on numerous occasions at his Beverly Hills home during a time interval in excess of six months (but less than a year) prior to her marriage to Chaplin.
- (2) Miss Gray was born April 15, 1909 in Hollywood and their marriage occurred November 25, 1924 in Mexico.
- (3) Miss Gray also testified that she was with child by Chaplin prior to their marriage and that their son Charles Spencer Chaplin, Jr. was born June 20, 1925.

(4) In his statement of April 17, 1920 Chaplin admitted paternity of Charles Spencer Chaplin, Jr.

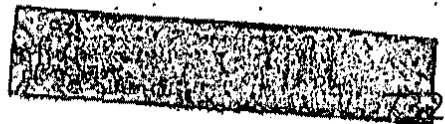
DECLASSIFIED

*Handwritten signature: H. C. Sava*

*Handwritten date: 8-30-78*

Charles C. Sava

Date



A-5653092

(5) Other Factors:

Miss Gray suffered a nervous breakdown in 1936 and has since taken a number of shock treatments. This may render the accuracy of her testimony open to question.

II. Section 212(a)(27) substantially provides for the exclusion of aliens who the Attorney General has reason to believe seek to enter the United States ... incidentally to engage in activities which would be prejudicial to the public interest.

Section 212(a)(28)(C)(i) or (v) substantially provide for the exclusion of aliens who are members or affiliated with the Communist Party of the United States or any section, branch, affiliate, or subdivision of such Party.

Section 212(a)(28)(F)(1) substantially provides for the exclusion of aliens who are members of or affiliated with any organization that advocates or teaches the overthrow by force, violence, or other unconstitutional means of the Government of the United States.

Section 212(a)(29)(c) substantially provides for the exclusion of aliens who the Attorney General has reasonable ground to believe probably would, after entry, join, affiliate with, or participate in the activities of any organization which is registered or required to be registered under Section 7 of the Subversive Activities Control Act of 1950.

Section 235(c) would apply if Chaplin appears to the examining immigration officer to be excludable and substantially provides that no further inquiry be conducted until after the case has been reported to the Attorney General and further inquiry directed.

Section 235 of the Regulations which was published in the Federal Register of November 6, 1952 provides that the Commissioner, in the exercise of his discretion, may deny any hearing and order the alien excluded and departed if he "concludes that such inadmissibility is based on information of a confidential nature the disclosure of which would be prejudicial to the public interest, safety or security."

A. The scope of the inquiry with regard to Chaplin's subversive activities or affiliations includes:

DECLASSIFIED

*Charles C. Sava*

*F-30-78*

Charles C. Sava

Date



A-5653092

- (1) Investigation to secure documentary evidence of, or testimony regarding, Chaplin's financial and/or cultural contributions to the Communist Party, its affiliates and fronts.
- (2) Investigation to secure testimony of persons competent to testify as to Chaplin's actual Communist Party membership.
- (3) Investigation to determine whether Chaplin's activities in the recent past will warrant a conclusion that he would, after reentry, participate in the activities of an organization required to be registered under the Subversive Activities Control Act of 1950.

D. Evidence which is currently available with respect to Chaplin's possible subversive activity and/or affiliation with Communist Party and/or its fronts consists of:

(1) Financial contributions to the Industrial Workers of the World

(a) Rudolph Hligler, alias Robert Arden, made a statement before an officer of this Service on October 6, 1952. He testified that during his past frequent discussions with Chaplin that Chaplin had said,

"that back in the days of the IWW he had made contributions and had been essential in helping to spirit some of the people involved out of the United States."

(b)(6)(b) [redacted] former Los Angeles Police Officer who was assigned to join the Communist Party and secure evidence of its activity, made a sworn statement before officers of this Service on October 7, 1952. [redacted] (b)(6) was a member of the Industrial Workers of the World from 1925 to 1928. He testified that he heard official reports in IWW meetings "two or three times" that Chaplin had donated funds for political prisoners of the IWW in amounts of \$50 and \$100. This was during the period 1925 to 1926 and one of the reports was made by an Archie Sinclair, an active, national leader of the Industrial Workers of the World.

**DECLASSIFIED**

*Harb* 8-30-78

Charles C. Sava

Date

(2) Financial contributions to the Communist Party





A-5653092

- (a) Gerith von Ula, author of the book "Charlie Chaplin, King of Tragedy", (which purports to be a biography of Chaplin), made a statement under oath before Service officers on October 10, 1952. She testified that she was given access to certain of Chaplin's private papers by one Torachi Kono who was chauffeur and confidential secretary to Chaplin from 1915 to 1934 and that Kono credited to her Chaplin's check in the sum of \$100,000, payable to one J. B. Brown, who was described by Kono as a Communist Party functionary. (Kono, when first interviewed was unable to recall the document, but is being reinterviewed and confronted with Miss Von Ula).
- (b) A memorandum has been prepared for your signature which requests the Commissioner of Internal Revenue to permit this Service to peruse Chaplin's income tax returns, since it has been ascertained that four \$100,000 checks were written by Chaplin's film company during the middle 1930's and it is possible that Chaplin listed this large amount as a donation or other expense item.
- (c) Paul Crouch, former Communist Party functionary now employed as a consultant by this Service, made a sworn statement before officers of this Service on October 2, 1952. Crouch testified that at a district bureau meeting of Communist Party headquarters in San Francisco in July 1941 a discussion of the difficulties encountered regarding raising \$30,000 Los Angeles quota brought forth a proposal by Pottus Perry that permission be sought from the Central Committee to contact Chaplin and other members-at-large which was promptly voted by William Schneiderman.
- (d) After numerous consecutive discussion at a plenum of the Central Committee held at Communist Party headquarters in New York in May 1939, Crouch was given a list of 300 regular Party contributors, among whom were listed Charles Chaplin. List was given by V. J. Jerome with instructions to use Jerome's name, and, in contacting Chaplin, to use the utmost caution and discretion. List was to be used in securing financial contributions to "New South" of which Crouch was editor. Crouch never contacted Chaplin because of the outbreak of war in

DECLASSIFIED

Publ. for 8-30-78

Charles C. Sava

Date:



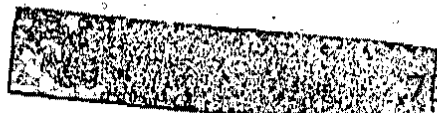
A-5652692

- (d) Europe and the discontinuance of publication of "New South." Crouch first learned of the existence of such a list through conversations with George Perching, a Party functionary, who was then acting as National Field Secretary of the Spanish Relief Committee, and who had been successful in raising funds for that Committee through use of the list. Perching exhibited the list to Crouch at Communist Party headquarters in Birmingham, Alabama. Perching's list also listed Chaplin.
- (e) In conversations with Ted Hollman, alias Sid Ranson, at Communist Party headquarters in Chattanooga, Tennessee about 1936, Hollman commented on the way the Party was functioning in Hollywood and said that Chaplin and Clifford Odets were particularly heavy contributors to the Party. Hollman had previously worked with John Howard Lawson and therefore had first hand information.
- (f) Martin Berkley, who was prominent in Communist Party affairs in Hollywood from 1937 to 1949, made a statement before officers of this Service on October 3, 1952. He testified that about 1938 John Howard Lawson, who was then the Party liaison for prominent screen personalities, told him that Chaplin had become a little tight and unreliable, blaming it on the Trotskyite influence of the Mexican painter-Communist Diego Rivera through Chaplin's contemporary spouse Pauline Godard. Lawson allegedly said Chaplin was not contributing as regularly as he had been. Berkley also testified that he had similar conversations with Communist Party National Cultural Director V. J. Jerome in 1937.
- (g) William Ford Ringle, in his own statement to Service officers of October 7, 1952, also testified that he was told by Nora Hallgren ("the local Communist Party contact with Moscow and other international points") on a half dozen occasions that Chaplin was sympathetic to the Communist movement and was "always good for a financial touch" in any money drive conducted by the Party.

DECLASSIFIED

*Charles C. Sava* 8-30-78 (h)  
Charles C. Sava Date

Ringle can testify further that about 1937 he furnished transportation to his now deceased wife, Clara Ringle, and to James Thorne, then Organizational Secretary, for Los Angeles County Communist Party, to call at the



A-5653092

Chaplin residence to secure funds for the Communist Party; Kingle waited in the car while his wife and Thorne went up to the house; when they returned, they informed Kingle that Chaplin was not at home.

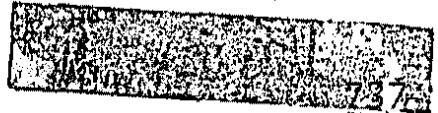
(1) Kingle can testify further that about 1938 he participated in a Communist Party meeting to organize groups to visit known donors, for the purpose of obtaining money in connection with a drive then under way, and on one of the lists given to one of the members were the names and addresses of Melvyn Douglas, Edward G. Robinson, and Charles Chaplin; Kingle cannot recall the Party member who was given that particular list to contact.

(j) Louis Budenz, former Communist Party functionary who held the position of managing editor of the DAILY WORKER, a Communist Party organ, was interviewed under oath by an officer of this Service on November 4, 1952. Budenz testified, among other things, that Chaplin was repeatedly referred to by Hollywood members Jack Stachel, William Schneiderman, Eugene Dennis (and others of similar prominence in the Communist Party) as a "friend" of the DAILY WORKER. Budenz defines the expression "friend of the Daily Worker" as Party language meaning that Chaplin was a financial contributor to that periodical.

(k) John Loech, former executive secretary of the Communist Party in Los Angeles area, was questioned under oath by an officer of this Service on June 22, 1950. He testified that in 1935 he received a commendatory letter from Earl Browder, then General Secretary of the Communist Party, congratulating the Communist Party leadership in Los Angeles for being able to so successfully organize a sizeable portion of the motion picture colony to make financial contributions to the party. In this letter Browder also instructed the Los Angeles group to refrain from further contact with certain persons and specifically Chaplin and James Cagney, as a precaution to obviate any further exposure of Party elements such as had occurred regarding Cagney. Loech also testified that Jack Johnston (a Communist Party functionary who was then acting as liaison between national Party headquarters and the special movie colony group of which Chaplin was one) pointed out Chaplin's importance to the Party because of the financial contribution he was able

DECLASSIFIED

Charl. Sav 8-30-78  
Charles C. Sava Date



A-5653092

to make. Jacob also named three Party contacts who had reported to him that they had collected money for the Communist Party from Chaplin, one of whom was acting for the National Committee.

(1) George Paulich Wilson, former Communist Party member who was a witness in the Government's actions against Harry Bridges, submitted a memorandum to this Service on June 23, 1950, the content of which he confirmed in a sworn statement made November 12, 1952. Wilson can testify that in 1941, when he was Executive Secretary of the Harry Bridges Defense Committee he met one Camilo Mairo (who identified herself, and who had previously been identified to him by Bridges, as a Communist Party member) and that she advised him "at length and on several occasions" that she was the Communist Party contact with Chaplin and that she approached him, his when the Party wanted money or participation from him in a particular cause.

(2) In his book "A Woman and Her" (published in 1949) and Jim Tully, Chaplin's ex-private secretary since deceased, writes (p. 19)

"When Diego Rivera told me that Chaplin had given \$50,000 to the Communist cause, I said, 'It must have been money of the Mexican regime.'

Uncomprehending, Rivera did not smile."

This notation is from that portion of the book dealing with Chaplin's parsimoniousness. The above quotation also appears in an article written by Tully which was published in the June 1947 issue of "Esquire", under the title "The King of Laughter" (characterized in a sub-heading "Unflattering analysis of the great Charlie Chaplin by a guy who used to be his ghost writer and yes man").

DECLASSIFIED

(3) Max Eastman, admittedly a former member of the Workers Party, the Communist Party, and the Socialist Party, made a statement under oath before an officer of this Service on October 22, 1952. Eastman was editor of the

Charles C. Sava Date 8-30-78



A-9653092

Communist activities in the U.S. and THE U.S. Army, from 1915 to 1922. In 1919 he was unsuccessfully prosecuted by the Justice Department for seditious conspiracy. He is also the author of a book "Persons I have Known" in which a chapter is devoted to Chaplin under the heading "Victor of One Solo." In this chapter, which Jackson has sworn contains testimony he would give if called as a witness, Jackson, who was a close personal friend of Chaplin's described an occasion when Chaplin donated \$1,000 to make up a \$3,000 deficit caused by the embezzlement of the bookkeeper of the U.S. Army.

(c) Chaplin specifically denied ever having contributed to the Communist Party when questioned by a Service officer on April 17, 1948.

(p) Several leads as to Chaplin's financial contributions to the Communist Party remain to be run down.

(3) Contributions to front groups of the Communist Party

(a) Louis Hudon testified before a Service officer that he had been "officially advised" that Chaplin had contributed substantially, in a financial way, to various Communist front organizations.

(b) Maurice Malkin, former Communist Party functionary now employed as a consultant by this Service, made and signed a statement under oath before an officer of this Service on October 8, 1932. He testified that about 1932 at a Communist Party fraction (of International Labor Defense) meeting, Malkin's contemplated fund raising tour to California was discussed and Chaplin was suggested as one who could be seen "by some of our people in the California district" for contributions. Although Malkin did not approach Chaplin "because that was one of the things that was told to us by the Communist Party officials - that too many individuals should not approach Chaplin and other people in California direct, but they should be contacted through our usual contact people", he testified that Chaplin donated amounts "every once in a while" and "his name was mentioned in publications as a donor of quite a few years." Malkin recalls a \$500 donation by Chaplin in 1931 or 1932 to the Henry-Bottshere Committee and recalls remarks made in Party circles that Chaplin also donated to the League Against War and Fascism and the Friends of the Soviet Union.

**DECLASSIFIED**

*Charles C. Sava* 8-28-78  
Date

Charles C. Sava



A-563392

(c) Max Silver, former full time Los Angeles County Communist Party functionary, has made a statement to officers of this Service. He can testify that he has heard in Party circles that Chaplin could be successfully approached on "rare" occasions for donations to "front" activities. Silver was never designated as Party headquarters liaison with Chaplin, however.

(d) Edward Cheney, ex-butler for Chaplin, in his statement to Service officers of October 9, 1952 testified that Chaplin pledged \$2,000 to the "Second Front Campaign" in his New York address to that group on October 16, 1942. Cheney adds that Chaplin's studio received such correspondence from the "Second Front" organization asking for a confirming check and that the studio kept calling Chaplin's home to get the check signed. He has no knowledge whether the check was actually signed. (Cheney may be confusing the circumstances of the \$2,000 donation since Chaplin is reported to have donated only \$1,000 on this occasion, but to have donated \$2,000 to Russian War Relief in March of 1942).

(e) Photostat copies of various public sources referenced (such as THE WEEKLY, THE PIONEER, etc.) to Chaplin have been secured which are expected to reveal further evidence of financial contributions to front groups. It should be noted that in his statement to Service officers of April 17, 1940 Chaplin admits the "possibility" of his having contributed to Russian War Relief, Russian-American Society for Medical Aid to Russia and the National Council for American-Soviet Friendship.

(4) Chaplin's cultural contributions to the Communist Party

In Louis Budenz' statement of November 4, 1952 he testified that while managing editor of the "NEW YORKER" he received numerous instructions that Chaplin was to be given the most careful consideration and friendly treatment because of his being a Communist under discipline and a very great asset to the Party. Budenz recounted W. J. Starn's comment that Chaplin had sent his film "Modern Times" to the Moscow Film Board for review and approval before its release. At the time of the Perry-Chaplin internaty suit Jack Starnol gave Budenz a "very sharp" instruction ordering an editorial

**DECLASSIFIED**

*Handwritten:* Publ. In 8-30-78

Charles C. Sava Date



A-5653092

defending Chaplin saying "we cannot permit such an outstanding Communist artist to be defamed or degraded," although it was unusual for the DAILY WORKER to defend the private morals of anyone.

(b) Maryn Hothorne, Government witness in the Harry Bridges case, furnished a memorandum to this Service on May 3, 1950 which sets forth that he called on Chaplin, in Bridges' company, at the time of the filming of "The Great Dictator"; that Bridges and Chaplin called each other by their given names; and that Chaplin sought Bridges' views as to the adequate and proper handling of the "labor angles" of the picture. Chaplin read portions of "The Great Dictator", explaining that it was to be anti-Fascist, pro-labor, covered with enough comedy and drama so that it must be considered as legitimate entertainment. Chaplin covered the ideological and philosophic reasons for making such a picture. In their discussion of Communism and the Soviet Union, Chaplin indicated a "belief that the Soviet Union had the only 'practical' program to help the people and that Communism was a good thing." Chaplin felt that he could put over this anti-Fascist message to the people and have them accept it as entertainment.

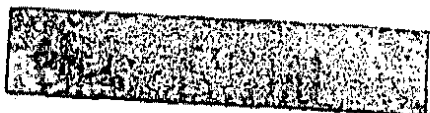
(c) John A. Leech, in his statement before a Service officer in 1950, testified that in 1936 Jack Johnstone, who was then a member of the Central Committee of the Communist Party, on a Party mission and for three weeks Johnstone was Leech's house guest. During those three weeks Leech had numerous discussions with Johnstone about Chaplin's latest film release "Modern Times", during which Johnstone enumerated the class-struggle features which were incorporated in the picture, explaining how every part of the activity carried on by "these people", although it couldn't be open Communist Party activity, contributed to the work of the Party.

(d) Howard Hutchins testified before the House Un-American Activities Committee that Chaplin was "sacred cow" insofar as the editorial policy of the DAILY WORKER was concerned and that Party Cultural Director V. J. Jerome gave special instructions as to the handling of reviews of Chaplin's work. More detailed information is being sought from Hutchins in a question and answer statement under oath.

**DECLASSIFIED**

*Charles C. Sava* 8-30-78

Charles C. Sava      Date





A-5653092

(c) The various public courses referencs to Chaplin being collected, particularly those in Party organs, are intended to confirm Ludens' and Quakrove's testimony as to the Party's attitude towards Chaplin and his cultural contributions to the Communist movement.

(1) For example, David Platt's article on Chaplin which opens "Charlie Chaplin has been a warm friend of the Soviet Union since 1917" which first appeared in THE WORKER for March 5, 1944 was reprinted verbatim in the PEOPLE'S DAILY WORLD, West Coast Party organ, on March 14, 1944.

(2) Likewise, the Comintern controlled "PRAVDA" for January 12, 1923 devoted a lengthy article to the praise of Chaplin's artistry concluding with:

"When we decide to build a 'factory of laughter' (of course, it will be a 'cinema factory'), the President of the Comintern will have to consider the request of a group of Communist cinema workers: 'for the transfer of Comrade Charlie Chaplin from American to the USSR as a matter of Party discipline ... However he has been dying to come to us for a long time...'"

(5) Membership in and/or affiliation with the Communist Party

(a) Membership in the Communist Party

(1) The January 12, 1923 PRAVDA issue above referred to also contains the following information:

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

(2) In his column "Film Front" published in the March 5, 1944 issue of the DAILY WORKER, David Platt wrote:

"Charles Chaplin has been a warm friend of the Soviet Union since 1917. He was the first Hollywood star to come out for American-Soviet friendship.... In 1922 when Chaplin announced that he was taking

DECLASSIFIED

Harbl. on 8-30-78

Charles C. Sava Date



a trip to Europe he was besieged by reporters of the unkempt press; ... Finally the reporters came to the point. 'Mr. Chaplin, are you a Bolshevik?' Charlie took them all by surprise by answering 'I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it.'

- (3) Max Eastman, in his book "Heroes I Have Known" describes Chaplin's attitude towards Bolshevism:

"About the same time--1920-1--he made this remark: 'Any perfectly free and profound intelligence would be Bolshevik today.'  
:::"

- (4) Rupert Hughes, Hollywood writer who knew Chaplin well from 1922 to 1930 made a statement before officers of this Service on October 6, 1952. Hughes testified that he had constant arguments with Chaplin over Communism during which Chaplin advocated and sympathized with the Communist movement. Hughes testified that it was his belief that it was through Max Eastman that Chaplin became a Communist "Max was then a very ardent Communist in his writings and work. He lived at Chaplin's home for a while...somewhere in the 1920's..."

- (5) Louis Budenz, as previously set forth, has testified that while he was managing editor of the DAILY WORKER he received numerous instructions that Chaplin was to be given the most careful consideration and friendly treatment because of Chaplin's being a Communist under discipline. Budenz also testified that Eugene Dennis instructed Budenz to arrange for a special interview in connection with Chaplin's "second front" speech, emphasizing Chaplin's devotion to the Communist cause. Budenz was told by Jack Stachel, V. J. Jensen and William Schneiderman that Chaplin had been specifically instructed not to attend Communist Party branch meetings. Budenz/also advised by Stachel in 1949 that the Politburo had instructed Chaplin, through Jerry Bridges, not to apply for naturalization because it might raise the question of his Communist adherence. Budenz also

DECLASSIFIED

Charles C. Sava

Date

A-5653072

(3) testified that he was informed that Chaplin was a Communist Party member in "official communications for my guidance as managing editor of the DAILY WORKER. This occurred on several occasions." DeLoach defines Chaplin's Party status as that of a member-at-large.

(6) Paul Crouch has testified regarding Chaplin's Communist Party membership as follows:

At a meeting of Central Committee of Communist Party at Party headquarters in New York in 1935 to which Jack Johnston reported on the results of his trip to Hollywood, Johnston said that Chaplin was a devoted and loyal member of the Party, but that to protect the best interest of the Party he should remain a member-at-large and not be affiliated with Party units being set up in Hollywood, which was agreed to by V. J. Jerome, National Cultural Director.

In his various conversations with V. J. Jerome in the Spring of 1937 at Chapel Hill, North Carolina (Jerome had then just returned from a trip to Hollywood on Party business), Jerome described Chaplin as a member-at-large directly responsible to the Central Committee and said that Chaplin had no organizational connections with the local Party group in Hollywood, Jerome referred to Party defections among Hollywood people and spoke of Chaplin's absolute loyalty and devotion, describing him as remaining a true and loyal comrade. Jerome said Chaplin was pained by desertions from the Party of people he (Chaplin) had believed to be loyal Communists.

At a district bureau meeting at Communist Party headquarters in San Francisco in July 1941 a discussion of the difficulties encountered regarding raising \$50,000 Los Angeles quota brought forth a proposal by Pottas Perry that permission be sought from the Central Committee to contact Chaplin and other members-at-large which was promptly voted by William Schneiderman.

DECLASSIFIED

*Charl. C. Sava* 8-30-78  
Charles C. Sava Date



A-5653092

(7) John Koch, in addition to the testimony previously set forth, has stated under oath that Jack Johnston "not only pointed out to me that Chaplin was a member of the Communist Party, but also pointed out the contribution he was able to make to the Communist Party, both as an artist and financially." Koch said "I have never seen any Party membership card made out to Charlie Chaplin; I have never seen any documentary evidence that he was a member of the Communist Party, and the method the Party worked at that time would preclude my knowledge of that fact." (i.e. documentary evidence of Chaplin's Communist Party membership).

(8) Maurice Malkin can testify that, during the period of his membership in the Communist Party (1919 to 1937), but particularly during the early 1930's, Chaplin was discussed in closed Party circles as one to whom the Communists could give every aid and support. It was the Party policy during that period to keep such members under cover and away from the general public's eye, if they would be more useful to the Party that way than if openly known as members. Malkin's opinion, gained from his service in the Party, is that Chaplin was very, very close to the American Communist Party and sympathized with its aims, if he was not a definite card-carrying member of the Party.

(9) Chaplin testified before a Service officer on April 17, 1948 to the effect that he did not consider himself a member of the Communist Party.

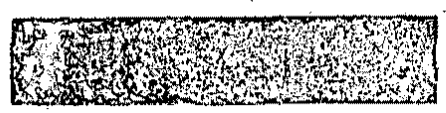
(10) A number of individuals who may have knowledge of Chaplin's Communist Party membership remain to be interviewed, among them Leonard Sussman, who, it is alleged, was present on one occasion when Chaplin paid his Party dues, Victor Kravchenko, General Alexander Shandov, Mikhail Korshov, Mikhailovich Alexeev, V. B. Sergius, and Nedo Messing.

DECLASSIFIED

Charles C. Sava  
 Date 8-20-78

(B) Affiliation with the Communist Party

Affiliation is defined in the Internal Security Act of 1950 and in the Immigration and Nationality Act of 1952



A-5653092

"(2) The giving, loaning, or providing of support or of money or any other thing of value for any purpose to any organization shall be presumed to constitute affiliation therewith; but nothing in this paragraph shall be construed as an exclusive definition of affiliation."

(1) It appears that the items listed under financial and cultural contributions are pertinent to consideration of the excludable ground of affiliation which may be at issue if Chaplin attempts to return to this country.

C. Evidence which is currently available which may indicate Chaplin's possible future participation in the activities of an organization required to be registered under the Subversive Activities Control Act of 1950.

(1) Past activity - "open" information

(a) Association with officials of the Soviet Union

(1) Robert Arden, close personal friend of Chaplin between November 1941 and early 1944, can testify that Chaplin was "the only one who entertained Russian officials in their visits to Hollywood, when no one else bothered about them, while at the same time he never attended any of British, American or any of the Allied Nations' functions or meetings." Specifically, Arden recalls a dinner party given by Chaplin March 23, 1942, at his home, honoring Major P. Borayev, Military Attache of the Soviet Embassy in Washington; the Soviet Vice Consul in Los Angeles, "Kondratiev", was present during this dinner. Arden is able to fix the exact date of this dinner, because both Borayev and Kondratiev had seen his guests on his radio program earlier in the day, having been introduced by David B. Farison, lawyer, then Chairman of RUSSIAN WAR RELIEF.

DECLASSIFIED

Charles C. Sava 8-30-8

Charles C. Sava Date

Also, Arden can testify that the only reception given Madam Litvinov (wife of the Soviet diplomat) during her visit to Hollywood, was a dinner party at the Chaplin residence. Arden describes these dinner parties as rather intimate affairs, with not more than five or six persons in attendance.

A-5653092

(2) Edward Chanoy, who was Chaplin's butler approximately from early 1942 to late June, 1943, can testify that on two or three occasions Chaplin attended dinner at the Soviet Vice Consulate in Los Angeles and that the Vice Consul, name unknown, was a guest for dinner at Chaplin's home "a couple of times." Chanoy did not hear any political conversation at such gatherings at the Chaplin residence and did not attend the functions at the Soviet Vice Consulate. He did not see anything of value pass between Chaplin and any officials of the Soviet Government.

Chanoy can identify photographs already in the possession of the Government, taken by the swimming pool on the grounds of the Chaplin residence, showing the Soviet Vice Consul of Los Angeles presenting Chaplin a Russian bear cub, which had been brought from Russia on a Soviet freighter. The Captain of the ship and about eight or ten crew members were in the delegation making this presentation. The reason for the gift is unknown to Chanoy.

(3) The Los Angeles Times of August 23, 1943 described a dinner for 500 guests, given by the NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP for the purpose of meeting Mr. and Mrs. Mikhail Kalatozov (Kalatozov was visiting the United States as a representative of the Soviet motion picture industry). Chaplin was introduced by Thomas L. Ferris of the sponsoring organization, and made a speech, including the statement, "There is a great deal of good in Communism; we can use the good and segregate the bad."

DECLASSIFIED

(4) Richard J. Collins was told sometime during World War II, by Greger Irsky, representative of the technical aspect of the motion picture industry in the Soviet Union, that the Soviet Union was highly incensed because Chaplin insisted on being paid, and paid in dollars, for the use of his picture, "Modern Times." They wanted him to give the picture to them for nothing, because it was an anti-Hitler film and would be a valuable contribution

*Charles C. Sava*  
 Charles C. Sava                      Date

4-5653092

to the mutual fight of the United States and Russia against Germany, and because they needed the dollars to pay for arms, ammunition, etc.

- (5) Catherine Hunter, who was Chaplin's secretary and press representative between 1934 and approximately 1948, was told by Chaplin that on one of his Eastern trips he had been a guest at a dinner for the Soviet Ambassador Litvinov, and his wife; Hunter believes this would have been during the same trip when he was a guest at the White House.
- (6) Edward G. Robinson, actor and acquaintance of Chaplin since approximately 1934, can testify that he saw Chaplin at a dinner or cocktail party given during World War II by Louis B. Nichols for Mr. and Mrs. Kaluzov, visiting Soviet official.
- (7) Joan Barry Cook has previously given sworn statement (to District Attorney's Office) that about October, 1942, Chaplin told her he had been offered the position of Consul of the Motion Picture Industry of the Soviet Union, and that he would be going to Russia as soon as he disposed of his business in Hollywood.
- (8) Thomas Mella Durant, a friend of Chaplin, can testify that the Chaplin Studio has been for sale "for years", but otherwise denies knowledge of any such contemplated move on Chaplin's part.
- (9) In Chaplin's sworn statement of April 17, 1948, he denied having given a reception for a Major Zarayov of the Russian Embassy on March 24, 1942. He did admit having spoken at the Pegasus Restaurant in Hollywood August 23, 1943, on the occasion of a reception for Mr. and Mrs. Mikhail Polotovov given by the NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, but is not sure that he said, "There is a great deal of good in Communism; we can use the good and segregate the bad."

Chaplin admitted having been to the Soviet Vice Consulate in Los Angeles "about three times." One of these visits was a dinner in October, 1943, in celebration of the anniversary of the October Revolution." Chaplin also admits having entertained

DECLASSIFIED

*Charles C. Sava* 8-30-78  
Charles C. Sava Date





A-553092

members of the Russian Consulate in his home; this was not developed fully, but Chaplin did admit having entertained the Vice Consul, a "Mr. Tomacoff" (probably Eugene Tomantsov), on two occasions.

(b) Association with known or suspected Communists

(1) Association with JOHN HOWARD LAWSON

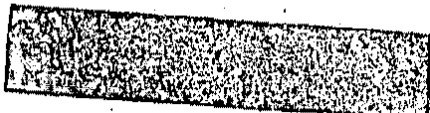
Richard J. Collins, who was a Communist Party member in Hollywood between 1937 and 1947, was told by Ly (left) that John Howard Lawson, Communist Party functionary for Hollywood, contacted Chaplin in an effort to get him to alter the scenario of "Monsieur Verdoux" to agree with the Party line, but had no success. (Note: THE DAILY WORKER of May 15, 1947 contains an article by Bernard Rubin which defends "Monsieur Verdoux" against "red-baiting").

Catherine Hunter, who was Chaplin's secretary and press representative between 1934 and approximately 1948, can testify to seeing John Howard Lawson visiting Chaplin at his home twice about 1947. Chaplin introduced her to Lawson and, after Lawson had left, when she upbraided Chaplin for having such an unpleasant looking character around, Chaplin's response was that Hunter "took very strange dislikes to people."

Martin Gorkholy, who was a Communist Party member within the motion picture industry between January 1937 and approximately 1943, can testify that, possibly about 1938, he was told by John Howard Lawson that Chaplin had become a little "tight" and unreliable, and was not contributing as regularly as he had been; that Lawson blamed this on the influence of Laulotte Goddard, who was living with Chaplin at the time and who was a friend of Diego Rivera, the Mexican painter; that Rivera was then a Trotskyite, and Lawson was of the belief that the reason he was having trouble collecting money from Chaplin was because of this Trotskyite influence. Gorkholy was not told in so many words that these contributions or collections were for the Communist Party, but got that impression from Lawson's language.

DECLASSIFIED

Charles C. Sava Date 8-28-78



A-5653092

Paul Crouch, former member of the Central Committee, C.F.D.S.A., can testify that he was told by V. J. Jerome, head of the Cultural Commission of the Communist Party, in the Spring of 1937, that John Howard Lawson was the contact man in Hollywood between Jerome and the top leadership and leading members of the Party in Hollywood.

(2) Association with HANNO LISLER (SECRETARY OF CLIFFORD BRISTOL)

Catherine Hunter, who was Chaplin's secretary and press representative from 1934 to approximately 1943, can testify that Hanno Lislér was engaged by Chaplin for about a month, writing the musical score for the film, "Monsieur Verdoux" (released in the first half of 1947); Hunter believes that Chaplin was a personal friend of Mr. and Mrs. Hanno Lislér for an indefinite period prior to this employment, and Hanno Lislér was a guest in Chaplin's home on occasions.

Chaplin has previously made a statement (April 17, 1949) in which he admitted having met Hanno Lislér socially and as having engaged him to act music to one of Chaplin's motion pictures; however, he denied knowledge of Lislér's Communist Party membership, and in fact, claims not to believe Lislér was a member.

Max Eastman can testify that at a dinner meeting with Chaplin in New York City, about the time of the premiere of Chaplin's picture, "Monsieur Verdoux", Chaplin was agitated about the deportation proceedings then under way against Hanno Lislér. On this occasion, Chaplin said, "Why, the idea of his being subversive is perfectly fantastic. He is a charming fellow, a gifted musician and a very good friend of mine."

(3) Association with CLIFFORD BRISTOL

Catherine Hunter, who was Chaplin's secretary and press representative from 1934 to approximately 1943, was told by Chaplin on one occasion of having been a guest for dinner at the home of Clifford Bristol, and she has heard that Bristol was at Chaplin's home for dinner.

**DECLASSIFIED**

*Paul Sava* 8-30-78

Charles C. Sava Date



A-5553092

(4) Association with HARRY BRIDGES

Robert Arden, close personal friend of Chaplin between November, 1941, and early 1944, can testify that on November 21, 1942, he saw Philip H. Connolly, then head of the Los Angeles C.I.O. (Congress of Industrial Organization) (and since convicted in the United States District Court, Los Angeles, for conspiracy to overthrow the government of the United States by force and violence), and Harry Bridges in an actual conversation with Chaplin in the library of the Chaplin residence; that he was able to overhear enough of this conversation to learn that it concerned Chaplin's next trip and speech; that Chaplin left the following day for Chicago and New York, returning on December 10, 1942; that on December 12, 1942, Chaplin was called away from his tennis court and when Arden left later, he saw Chaplin and Bridges conversing in the library of the Chaplin residence; that on the following day, when Arden asked Chaplin the reason for Bridges' visits, Chaplin replied that Bridges had come to discuss Chaplin's trip and further personal appearances to be made on the West Coast.

This is corroborated in part by Edward Chanoy, who was Chaplin's butler approximately from early 1942 to late June 1943 and who can testify that Harry Bridges visited Chaplin on two occasions; that Chaplin told him later that Bridges' purpose was to get Chaplin to stop defending him; that Bridges had said, "Chaplin, don't try to help me, I can take care of myself." Chaplin also told Chanoy that Bridges had done a lot of good for the Government during the war, because through his control of shipping, he could place a man on every ship, and they could bring back information from abroad. The nature of this information or how it would benefit the Government was not disclosed.

Bridges' purpose in seeing Chaplin is confirmed by Marvyn Nathanson's memorandum to this Service which also covers two more occasions when he accompanied Bridges to Chaplin's home "at the instructions of the State leadership of the

DECLASSIFIED

Charles C. Sava 8-30-78

Charles C. Sava

Date

~~CONFIDENTIAL~~

A-5653092

California Communist Party ... to try to get Chaplin as far out in front as possible during the Second Front Campaign.

In his sworn statement April 17, 1948, Chaplin admitted having entertained Bridges in his home once, claimed that his association with Bridges was purely social, and denied any knowledge of Bridges membership in the Communist Party.

Since your announcement that Chaplin would be thoroughly examined on his arrival in the United States, the Communist press, at home and abroad, have attacked the decision and defended Chaplin, which may serve as an indication of the esteem and importance he enjoys with the International Communist Movement.

(2) Post Activity - Confidential Information

- (a) The Federal Bureau of Investigation has available a summary of the information compiled by that agency with respect to Chaplin's post activities and associations.

Attachment

DECLASSIFIED

*Charles C. Sava* 8-30-78  
Charles C. Sava Date

~~CONFIDENTIAL~~

## Office Memorandum • UNITED STATES GOVERNMENT

1600-41933 Inv

DATE: December 12, 1952

TO : District Director, San Francisco, California

FROM : District Director, Los Angeles, California

SUBJECT: A-5 653 092(Temp); CHARLES SPENCER CHAPLIN

Attention: Chief, Investigation Section

Reference is made to your secret investigative report dated November 7, 1952, two copies of which were furnished this office. On December 11, 1952, memorandum from the Central Office was received, reading in part as follows:

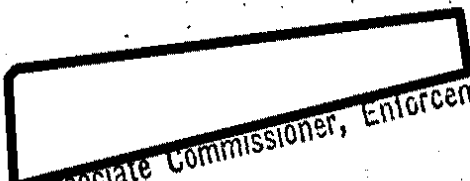
"Copies of the text of the various public source reference (i.e. Western Worker, People's World, etc.) to Chaplin which are set forth in the secret memorandum of November 7, 1952 should be made and furnished to this Division in duplicate."

The Division referred to in this memorandum is the Subversive Alien Branch.

It is requested that your office comply with the Central Office request, and furnish that office directly with the material that they desire. If available, single additional copy of this material should be furnished this office.

In duplicate

(b)(7)(c)

  
Associate Commissioner, Enforcement

5-29-81  
Date

DECLASSIFIED



















# Office Memorandum • UNITED STATES GOVERNMENT

TO : Confidential Files

**FOR OFFICIAL  
USE ONLY**

A-5653092 INV:CGB

DATE: December 5, 1952

(b)(7)(c)

FROM:

[REDACTED] Investigator  
Subversive Alien Branch

SUBJECT: CHARLES SPENCER CHAPLIN

The Central Office temporary file which contained nothing not already a part of the Central Office file which is on loan to Los Angeles has been stripped and the entire contents transferred to the Investigation Division records. This process includes that material which was contained in the SECRET portion of the above-numbered file.

Returned herewith are empty folders Parts I through X of the temporary file, together with the empty jacket for the SECRET portion of the file, for appropriate disposition.

Attachments

CGB:emp

GRANVILLE HICKS  
GRAFTON, NEW YORK

December 5, 1952

(b)(7)(c)

Dear Mr.

After you left this afternoon, I found some miscellaneous copies of the New Masses. In the issue of Nov. 10, 1942, Chaplin, along with Senator Pepper and Arthur Upham Pope, answered a series of questions about Russia. If you can't locate a copy of this issue, I'll send you mine.

Sincerely yours,

*Granville Hicks*











WILZIN & HALPERIN

COUNSELLORS AT LAW

JEROME WILZIN  
MICHAEL HALPERIN  
ROBERT MORRIS  
SOLOMON GRANETT  
A. HALSEY COWAN  
JACK N. ALBERT  
MURRAY BOGATIN

1740 BROADWAY  
MUTUAL LIFE BUILDING  
NEW YORK 19, N.Y.  
CIRCLE 6-2060

November 20, 1952

(b)(7)(c)

Mr. [REDACTED]  
70 Columbus Avenue  
New York, N. Y.

Re: Paulette Goddard

Dear Mr. [REDACTED]: (b)(7)(c)

Miss Goddard advises me that after having made an extensive search for a copy of the decree of divorce between her and Mr. Chaplin, she was unable to find the same. Her impression was that it was in her vault in New York but on examination she finds that it is not there. Her present belief is that it must be in her vault in Los Angeles. She expects to leave New York for Los Angeles on Sunday, at which time she will make a careful search for this decree.

Yours very truly,

WILZIN & HALPERIN

*Michael Halperin*

MH/rsm

~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : District Director, New York, N.Y.  
FROM : District Director, Los Angeles, California  
SUBJECT: 0300-427798; CHARLES SPENCER CHAPLIN

1600-41933 Inv.  
DATE: December 4, 1952

0300-427798

12/15 ✓

Attention: Chief, Investigation Section

There is attached copy of report of Investigator [redacted] dated this date covering interview with EDWARD CHANEY.

(b)(7)(c)

You will note on page 2 of the report the information given by Chaney differs considerably from that furnished by GUNTHER REINHARDT as reported in your report of November 21, 1952. It is suggested that Reinhardt be questioned closely for clarification, particularly as regards his interviewing Chaplin in a dressing room at Carnegie Hall.

It will also be noted that Chaney refers to a "Waldo Frank testimonial dinner" in New York, early in December 1942. This may be identical with the dinner reportedly held at the Hotel Pennsylvania, December 3, 1942 in connection with Russian War Relief. Please obtain further details regarding these dinners in order that it will be available as a basis for questioning the alien, if and when, he applies for re-admission.

If it is possible from information given by Chaney, please determine the identity and obtain a photograph of the "tall, enormously big" man who may have been a Daily Worker correspondent to interview Chaplin about October 16, 1942.

(b)(7)(c)

[redacted]

ement

5-29-81  
Date

Associat

~~CONFIDENTIAL~~  
DECLASSIFIED

Mr. [redacted]  
your info. & then file [redacted]

District Director, Los Angeles, California

A 5 653 092  
December 4, 1952

[redacted] Officer in Charge, Nogales, Arizona

(b)(7)(c) CHARLES SPENCER CHAPLIN; Your 1600/41933

Attached are original and two copies of statement taken today from Mrs. Sue Hoffman Clark alias Mrs. Franklin T. Clark at Tubac, Arizona.

Also attached, for your information, are copies of the letter which Mrs. Clark wrote to this Service.

Encs.

-----  
1 CC - CENTRAL OFFICE: ATTENTION: Raymond F. Farrell,  
Assistant Commissioner, Investigations  
Division  
With one carbon copy of statement

-----  
1 CC - DISTRICT DIRECTOR, EL PASO, TEXAS: ATTENTION: [redacted] (b)(7)(c)  
District Enforcement Officer  
With one copy of statement

[redacted]

ement

Date 5-29-81

Associate Comm.

DECLASSIFIED

A-5653092  
December 3, 1952

(b)(7)(c) Mr. [redacted] Officer in Charge  
Nogales, Arizona  
[redacted] Acting District Director  
El Paso, Texas  
Charles Spencer Chaplin

There is enclosed copy of Central Office memorandum of November 28th, together with copy of letter dated November 15, 1952 which was written by Sue Hoffman, realtor, [redacted] Nogales, Arizona. Please immediately take the action requested by the Central Office and furnish the original and two copies of your report to the District Director at Los Angeles, one copy to the Central Office for the attention of Raymond F. Farrell, Assistant Commissioner, Investigations Division, and one copy to the District Office for my attention. (b)(6)

Encls.  
MRT\*cc

*Mailed  
12/15/52 - cc*

**DECLASSIFIED**

(b)(7)(c)

[redacted]

Associate Commissioner, Enforcement

5-29-81  
Date































~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

1600-41933-Inv.

TO : District Director, Chicago, Illinois

DATE: November 21, 1952 *an*

*M*

FROM : District Director, Los Angeles, California

SUBJECT: Your file number unknown; CHARLES SPENCER CHAPLIN

Attention: Chief, Investigations Section

If and when SUBJECT applies for readmission to the United States, it is believed advisable that the file include, as a basis for questioning of CHAPLIN, the pamphlet, "Democracy Will Live or Die," which allegedly was circulated about August 1942 by ROBERT TRAVIS, Vice-President, Illinois State Industrial Union Council, within the unions affiliated with that Council. This pamphlet re-printed a speech of CHAPLIN'S which was telephoned to a "Second Front Rally" at Madison Square Garden in New York City about July 22, 1942. Please obtain pamphlet and forward to this office Air Mail.

A copy of this memorandum is being furnished the Assistant Commissioner, Investigations Division, Central Office, File A5 653 092, and you are requested to do likewise when replying.

AIR MAIL

[Redacted]

(b)(7)(c)

5-29-81

Associate Commissioner, Enforcement

Date

cc: C. O. Attn.:

Asst. Comm. & Inv. Di  
File A5 653 092  
**DECLASSIFIED**

[Redacted]



STANDARD FORM No. 14A  
APPROVED BY THE PRESIDENT  
MARCH 10, 1926

# TELEGRAM

OFFICIAL BUSINESS—GOVERNMENT RATES

GPO 7-1488

DEPARTMENT OF JUSTICE

IMMIGRATION AND NATURALIZATION SERVICE  
SALARIES AND EXPENSES  
1953

0300-427798-NEMC  
November 14, 1952

COMMISSIONER  
CENTRAL OFFICE

ENFIN YOUR A-5653092 CHARLES CHAPLIN. LOCAL INFORMANT ALLEGES MR. AND MRS.  
PAUL CROUCH CAN TESTIFY TO SUBJECT'S MEMBERSHIP IN AND CONTRIBUTIONS TO CP

By:

[REDACTED]

(b)(7)(c)

[REDACTED]

CHIEF  
INVESTIGATIONS SECTION

50.0  
vk

































~~CONFIDENTIAL~~

# Office Memorandum • UNITED STATES GOVERNMENT

TO : District Director, New York, N.Y.

1600-41933 Inv.  
DATE: November 12, 1952 <sup>as</sup>

FROM : District Director, Los Angeles, California

*Handwritten:*  
0300-427798  
11/17/52  
1NY

SUBJECT: CHARLES SPENCER CHAPLIN

Attention: Chief, Investigation Section

PEGGY HOPKINS JOYCE, mentioned in your progress report of October 31, 1952 as a possible source of information is believed to be presently residing in New York City, address unknown, however, a former husband, Anthony Easton, is now employed at the [redacted] and may have information regarding her exact whereabouts. (b)(6)

It is noted that one JOHN HUBER, who testified before the Senate Internal Sub-Committee to the effect that Chaplin was a known contributor to Communist Front organizations is presently believed to be residing in New York City. His exact address is likewise unknown.

It is requested that both Peggy Hopkins Joyce and John Huber be located and detailed sworn testimony taken from them of a scope similar to that previously requested by our office with respect to other witnesses concerning their knowledge of the subject of our investigation. In view of the urgency of the investigation, it is requested that your investigation be forwarded by air mail.

*Handwritten:* app

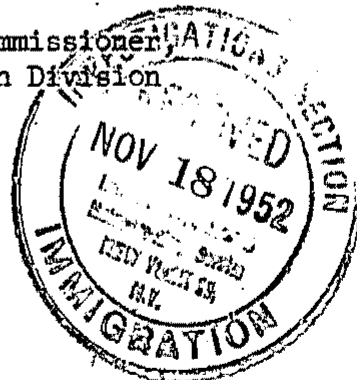
In duplicate  
AIR MAIL

cc--Commissioner, Washington D.C.

Attention: R.R. Farrell, Assistant Commissioner,  
Investigation Division

Your A5 653 092

(b)(7)(c)



*Handwritten:* 5-29-81

Date

[redacted]  
Associate Commissioner, [redacted] ment

~~CONFIDENTIAL~~

DECLASSIFIED



































































Cloquet, Maine

(b)(6)

Oct. 24, 1952

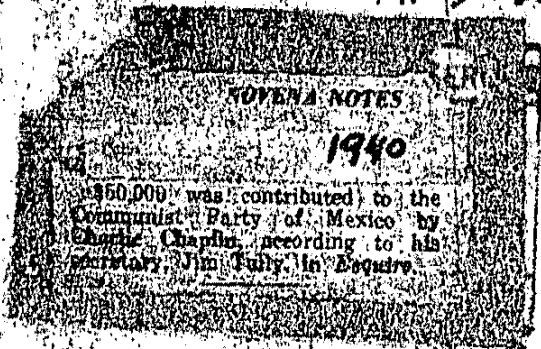
Attorney General McCarry,  
Washington, D. C.

Dear Sir:

I don't know if this letter will reach you, but I addressed it to Washington, D. C. If you receive it will you kindly write me.

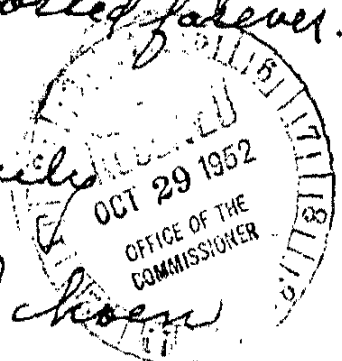
This is about Charlie Chaplin. I went through my old scrap book of 1938 to 1945 the other day and I found a clipping posted in this book of Charlie Chaplin, 1940. Also another clipping of which I have no exact date but it was around the time Japanese bombed Pearl Harbor. Enclosed find these 2 clippings. These show he is a Communist.

Any man that goes to be a wealthy man and lives here 40 years and does not appreciate all he got in the U.S.A. should be deported forever.



Yours truly

Mrs E. Schoen





0300-427798  
November 7, 1952

Chief, Services and Supplies Section  
New York, New York

(b)(7)(c)

Chief, Investigations Section  
New York, New York

Purchase Order; Charles Spencer Chaplin

Please prepare for use in obtaining from the New York City Library 6 copies each of 20 pages of the "Dailey Worker", 2 pages of the "New Masses", 3 pages of the "Worker", 5 pages of the New York "Daily Mirror", 1 page of the Sunday "Mirror", 2 pages of the "New York Compass", 2 pages of the "New York Daily News", and 2 pages of the "New York Times", all in photostat form at a total cost of \$224.00.

0300-427798  
November 7, 1952

Chief, Services and Supplies Section  
New York, New York

(b)(7)(c) [REDACTED] Chief, Investigations Section  
New York, New York  
Purchase Order; Charles Spencer Chaplin

Please prepare a purchase order for use in obtaining from O'Malley's Book Store at 377 4th Avenue one copy of "Behind the Screen" by Sam Goldwyn at a cost of \$7.50 and one copy of "Dozen and One Stories" by Jim Tully at a cost of \$5.50, total \$13.00.



Subv

~~CONFIDENTIAL~~

AIR MAIL

# Office Memorandum • UNITED STATES GOVERNMENT

TO : District Director, New York, N. Y.

FROM : Acting District Director, Los Angeles, California

SUBJECT: Charles Spencer CHAPLIN; your 0300-427798

ATTENTION: Chief, Investigation Section

1600/41933 - Inv.  
 DATE: Nov. 4, 1952.

*O God - 4-7798*  
*NY 9/15* *11/6/52*

Central Office, in memorandum dated October 30, 1952, has requested that Paulette Goddard, interviewed by your office on October 17, 1952, be subpoenaed to furnish sworn testimony regarding Chaplin's affiliations, possible absences from the United States subsequent to 1938, and all matters pertinent to the investigation, in addition to her production of the document, which may be her property, if not in her actual custody or possession, relating to her alleged marriage to Chaplin.

Local investigation indicates that Paulette Goddard is still residing at the Langton Hotel, 2 East 56th Street, New York City, New York.

It is requested that your office comply with Central Office desire. Due to the urgency of this investigation, it is requested that your reply be forwarded Air Mail.



(b)(7)(c)



(b)(7)(c)



ement

5-29-81

Date

DECLASSIFIED

~~CONFIDENTIAL~~









LIMITED OFFICIAL USE  
DEPARTMENT OF STATE

Washington, D.C. 20520

14 MAR 1972

In reply refer to  
V - CHAPLIN, Charles S.

Mr. John M. Lehmann  
Deputy Associate Commissioner,  
Travel Control  
Immigration and Naturalization Service  
Department of Justice

Dear Mr. Lehmann:

I refer to the enclosed message from the American Embassy at Bern concerning the film actor and director, Charles Spencer CHAPLIN. He wishes to enter the United States on or about April 3, 1972, at New York, for three weeks. The primary purpose of Mr. Chaplin's visit is to receive a special citation at the annual Academy Awards presentation which will be held in Los Angeles on April 10. It has also been announced that Mr. Chaplin will attend a "Salute to Chaplin" which will be held in New York at Lincoln Center on April 4.

Mr. Chaplin is believed to be ineligible to receive a visa under Section 212(a)(28) of the Immigration and Nationality Act for the reasons given in our letter to the Service dated February 17, 1967. Security name checks were updated on February 8, 1972, and revealed no information in addition to that already in the files of the Service.

The Department concurs in the recommendation of the American consular officer that temporary admission under the authority contained in Section 212(d)(3)(A) of the Act be granted in this case. And, further, that permission be granted to issue the visa without the waiver notation. This entry is considered to be in accordance with United States policy aims and interests.

Any questions concerning this case should be referred to Mrs. Arma Jane Karaer, code 101, extension 21999.

Sincerely yours,

Clifford H. Gross

Enclosure: 1 3/20 11.11 Chief, Coordination Division  
Copy of telegram 129 Visa Office  
from Bern dated 1/17/72

EXEMPTED FROM AUTOMATIC  
DECONTROL

1 1 3 8

LIMITED OFFICIAL USE



Department of State

TELEGRAM

151

LIMITED OFFICIAL USE

976

PAGE 01 BERN 00129 171556Z

53  
ACTION VO-03

INFO OCT-01 EUR-06 SCA-01 INS-03 /014 W

024321

P 171530Z JAN 72  
FM AMEMBASSY BERN  
TO SECSTATE WASHDC PRIORITY 5511

URGENT

LIMITED OFFICIAL USE BERN 0129

SUBJECT: VISAS: CHARLES SPENCER CHAPLIN

REF: STATE 044214 (MARCH 1971) AND PREVIOUS

VISA OFFICE

JAN 17 PM 7 55

RECEIVED STATE DEPARTMENT OF STATE

1. PRESS JAN 15, 1972, REPORTS CHAPLIN WILL TRAVEL TO US IN APRIL TO RECEIVE HONORARY OSCAR FROM MOTION PICTURE ACADEMY IN HOLLYWOOD. AGAIN REQUEST APPROVAL ON CONTINGENCY BASIS OF 212(D)(3)(A) WAIVER OF INADMISSIBILITY IN ADVANCE CHAPLIN'S POSSIBLE APPLICATION AND APPROVAL OMISSION ANY WAIVER NOTATION ON VISA.

2. EMBASSY HAS ALREADY BEGUN RECEIVE INQUIRIES AND WOULD APPRECIATE PROMPT RESPONSE.

DAVIS

VISA OFFICE

JAN 18 1972

CHIEF, COORDINATION DIVISION

*Del  
4-45  
1-18-72*

LIMITED OFFICIAL USE

2

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service

FEB 23 1967

In re: A5 653 092 - Charles Spencer CHAPLIN, born April 16, 1889, at  
London, England

APPLICATION: Temporary admission to the United States pursuant to  
section 212(d) (3) (A) of the Immigration and Nationality  
Act, despite inadmissibility under section 212(a) (28)  
of that Act.

The applicant has been found by the Department of State to be ineligible  
to receive a visa by reason of his numerous associations with Communist-  
front groups and his financial contributions to Communist causes and  
organizations during his residence in the United States.

He was born in London, England on April 16, 1889. He lived in the United  
States from October 12, 1912 to September 17, 1952 when he abandoned his  
residence here. He has been married to his fourth wife, Oona O'Neill,  
daughter of playwright Eugene O'Neill, since June 16, 1943. They reside  
in Switzerland.

He is alleged to have engaged in promiscuous and immoral sexual activity  
in the United States prior to his present marriage. He was indicted on  
February 10, 1944 for transporting Miss Joan Berry from New York City to  
Los Angeles and from Los Angeles to New York in October 1942 with intent  
to engage in illicit sexual relations with her. He was tried for these  
offenses but was acquitted. In 1945, as a result of an action brought  
by Miss Berry, it was judicially found that Chaplin had sired a child born  
to her on October 2, 1943. However, in the absence of any conviction and  
of any admission on his part of having committed any crime involving  
moral turpitude, he has been found not to be ineligible for a visa on  
other than subversive grounds.

He seeks to visit the United States in connection with the New York and  
Los Angeles openings of his film, "The Countess from Hong Kong".

The Department of State has expressed the view that the denial of a visa  
sought for the above purpose would seriously mar the image of the United  
States throughout the world particularly in Western Europe and that his  
world-wide renown as an artist would undoubtedly make the matter a "cause  
celebre" with the United States portrayed as vindictive and fearful in  
denying him a short visit in the declining years of his life. Upon  
careful consideration of the information relating to the applicant and  
the strong recommendation by the Department of State, it is concluded  
that the recommendation should be approved.

VO notified \_\_\_\_\_  
(Date) (Name)

COPIES TO:

State  District NYC  
FBI  Region NERO  
Secret Service

IT IS ORDERED that the application be granted, subject to revocation at any time, valid for a single entry into the United States during February or March 1967, and for admission for a period of forty-five days for the above indicated purpose.

*Sam Bernsen*  
ASSISTANT COMMISSIONER  
ADJUDICATIONS

FKH:abm.

*FKH*



Agency Sending Correspondence:

(2) Agency Reference:

(3) Agency Subject or Title:

State Dept.

CHAPLIN, Char

(4) No.:

479675

(5) Classification of Correspondence:

UNCLASS. CONFID. SECRET TOP SECRET

X

Date of Agency Transmittal:

2/17/67

(9) Copies of Transmittal Communication:

NO. RECEIVED NO. MADE BY INS.

2

(7) Summary:

(8) Relating INS File No.:

2/20/67

Ltr dtd 2/17/67 trans. copy of tele. #10446 dtd 1/13/67 fr. Paris, Unclass. tele. #5855 dtd 1/24/67 fr. London, tele. #1116 dtd 1/25/67 from Barstak unclass. tele. #1809 dtd 1/25/67 from Bern

A5 653 092

(10) Copies of Enclosures to Transmittal Communication:

NO. RECEIVED NO. MADE BY INS.

1 1  
2 1  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

Adjudications

Date: 2/20/67

For: Your information & filing in Case File

From: Adj. via Conf. Rec. Unit - CO

(14) Disposition (Place or places where filed and date filed) (If space insufficient, show "continued," and continue on reverse, from bottom up):

COPIES OF TRANSMITTAL COMMUNICATION:

Trans. #1A filed in A5 653 092 - 2-23-67 FKH  
Trans. #1B filed in W/F - Charles S. Chaplin 2-23-67 FKH (W/F held in Travel Control)

COPIES OF ENCLOSURES:

Enc. #1 and 2 filed in A5 653 092 - 2-23-67 FKH  
Copy of Enc. #1 and 2 filed in W/F - Charles S. Chaplin 2-23-67 FKH (W/F held in Travel Control)











INCOMING TELEGRAM Department of State

52

LIMITED OFFICIAL USE

Action

VO

ZCZCLDD768

019760 1967 JAN 24 AM 9 42

Info

RR RUEHC  
DE RUDICR 5855C 0241455  
ZNY CCCCC  
R 241430Z JAN 67  
FM AMEMBASSY LONDON  
TO RUEHC/SECSTATE WASHDC  
INFO RUFIVB/AMCONSUL ZURICH  
RUFIVC/AMEMBASSY BERN  
RUFNCR/AMEMBASSY PARIS  
STATE GRNC  
BT

EUR  
P  
CU  
USIA  
INR  
CIA  
NSA  
E  
SCA  
COM  
FBI

LIMITED OFFICIAL USE LONDON 5855

JOINT EMBASSY/USIS MESSAGE

FOR OLSEN EUR/P FROM KING

FOR VISA DIVISION

REF: DEPT OM JULY 13, 1966

1. PERSISTENT RUMORS IN FILMS INDUSTRY HERE INDICATE CHARLES SPENCER CHAPLIN MAY SEEK VISIT UNITED STATES IN CONNECTION WITH SHOWING HIS NEW FILM "THE COUNTESS FROM HONG KONG." SOME REPORTS SAY HE WILL BE INVITED BY OFFICIALS IN BOTH NEW YORK AND CALIFORNIA. REFERENCED OM FROM DEPT. REQUIRES WAIVER NECESSARY BEFORE VISA CAN BE ISSUED. REFUSAL OR EVEN DELAY IN ISSUING VISA WOULD BE SERIOUS PUBLIC RELATIONS PROBLEM IN BRITAIN AND PROBABLY THROUGHOUT EUROPE. SUGGEST PROBLEM BE CONSIDERED PRIOR TO ACTUAL APPLICATION. CHAPLIN NOT PRESENTLY IN UK. LAST KNOWN TO BE IN PARIS.

2. THIS HAS BEEN DISCUSSED WITH HAROLD KAPLAN WHO CONCURS IN PROCEDURE ABOVE. KAISER  
BT

LIMITED OFFICIAL USE

INCOMING TELEGRAM *Department of State*

LIMITED OFFICIAL USE

47

Action

VO  
Info  
EUR  
P  
CU  
USIA  
INR  
CIA  
NSA  
E  
SCA  
COM  
FBI

MNNNTINP HTESEIC454FIA117VV IVA348

RR RUEHC

DE RUFIVC 1809A 0251657

ZNY CCCCC

R 251650Z JAN 67

FM AMEMBASSY BERN

TO RUEHC/SECSTATE WASHDC

INFO RUDTCR/AMEMBASSY LONDON

RUFNCR/AMEMBASSY PARIS

STATE GRNC

BT

021078

1967 JAN 25 AM 11 49

LIMITED OFFICIAL USE, BERN 1809

REF: LONDON 5855

IN VIEW FACT CHAPLIN LIVES IN SWITZERLAND AND ASSUMING APPLICATION FOR VISA REJECTED, SWISS REACTION MAY BE NEGATIVE. IF THERE IS SUCH APPLICATION AND REJECTION, REQUEST ADVANCE NOTICE WITH REASONS FOR REJECTION AND ADVANCE COPY OF PUBLIC STATEMENT IF ONE ISSUED. WILL BE HELPFUL IF NEEDED. HAYES

BT

LIMITED OFFICIAL USE



June 13, 1972

CO 892.61-C

Mr. Marshall Truax

(b)(6)

Clinton, N. C. 28328

Dear Marshall:

Reference is made to your letters concerning Mr. Charles Chaplin.

Mr. Chaplin departed the United States voluntarily and not under any proceedings brought against him by the government. No formal charges were made. At the time of his departure in 1952, he was in possession of a reentry permit valid to July 1953. He is not, and has never been, a citizen of the United States.

Sincerely,

E. A. Loughran  
Associate Commissioner  
Management

~~CC: A5 653 092~~

Asst. Comm., Adjudications

Masil J. Mason

711

X All Regions

X All Districts (except FKG, HKG, MEX, RIT)

CO 235-40-C

10.0

APR 4 1972

BAXEX-16 P-3 A5 653 092. IF CHARLES SPENCER CHAPLIN, BORN 4/16/89  
ENGLAND ADMITTED B-2 4/3/72 FOR THREE WEEKS APPLIES FOR EXTENSION OF  
STAY DEFER ACTION AND CONTACT CONTRA-MASON. NOTIFY ALL OFFICES AND  
PORTS WITHIN YOUR JURISDICTION WHO ADJUDICATE EXTENSIONS OF STAY.  
BENED DIDIRS EXCEPT FOREIGN. BETIL ROCOMS.

  
BERNSEN

CC: MR. POWELL

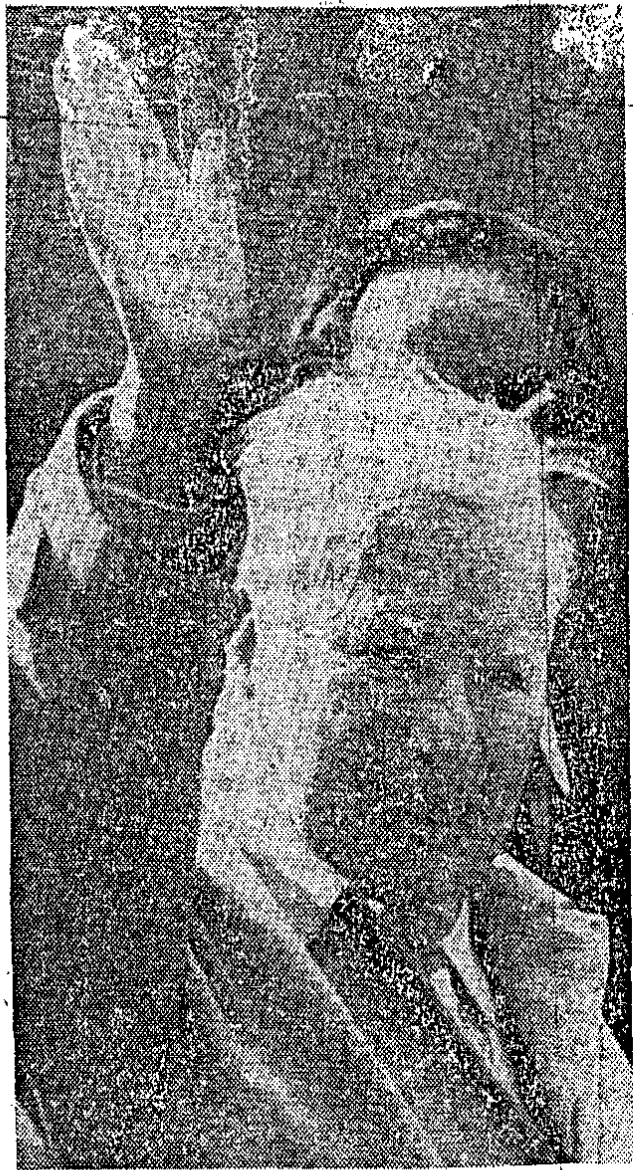
CC: W/F - Charles Spencer Chaplin

CC: A5 653 092 (CO)

TC: MJM:anb

NOTE: Mr. Spivak, ADD/TC NYC, advised Mr. Chaplin arrived NYC on  
EAL #810 on April 3, 1972. He was preinspected in Bermuda  
and admitted B-2 for three weeks. His I-94 was noted re-  
garding 212(a)(3)(A) authorization.

# Charlie Chaplin returns after 20-year absence



Charlie Chaplin waves to crowd at Kennedy airport

# Charlie Chaplin returns after 20-year absence

New York (AP)—Charlie Chaplin, hailed by many critics as the greatest comedian of the Twentieth Century, returned to the United States yesterday just 20 years after he left amid accusations of Communist associations and immorality.

"I am very happy to be in New York again," he said after flying here from Bermuda.

Although he walked slowly and unsteadily, Mr. Chaplin, who will be 83 April 16, waved and blew kisses to the throng of newsmen who greeted him at Kennedy Airport.

Walking behind him, her hand on his shoulder, was his wife, the former Gona O'Neill, daughter of the famous playwright Eugene O'Neill, and mother of eight of Mr. Chaplin's children.

David Rockefeller, Jr., chairman of a "Salute to Charlie Chaplin" scheduled tonight at Lincoln Center, led the couple to a waiting limousine.

Featured at the Chaplin gala will be one of his most famous films, "The Kid," which starred his character the "Little Tramp." The film also introduced the first of  
See CHAPLIN, A10, Col. 2

CHAPLIN, from Al Hollywood's famous child stars, Jackie Coogan.

Mr. Coogan, who got angry at Mr. Chaplin when the latter would not see his son in Switzerland four years ago, says he would like to meet the comedian again. "I haven't seen him since 1941," said Mr. Coogan, who lives in Palm Springs, Calif.

After four days in New York, Mr. Chaplin will go to Hollywood to receive a special Oscar from the Academy of Motion Pictures Arts and Sciences. It never gave him one during the days when he was winning critical plaudits.

### Hollywood and Vine honor

The Hollywood Chamber of Commerce also will include a bronze star honoring Mr. Chaplin among 1,500 others representing movie greats, at Hollywood boulevard and Vine street. The Chamber previously had refused because of what many members considered Mr. Chaplin's support of leftist causes.

Now, a member said, "There is a Chaplin thaw."

Mr. Chaplin, born in London, had been a resident of the United States for 40 years when he left in 1952. He had never become a U.S. citizen.

He explained he had not become naturalized "because I am not a nationalist."

### "Good paying guest"

But, he said he paid American taxes on his entire income no matter where earned it. "I'm a very good paying guest," he said.

As for the charges of fostering Communist ideology, he said: "I'm not touting for any ideology. I'm for the progress of the human race. I'm for the little man."

The Communist charges were brought to the attention of the Justice Department. It was also brought out that he had been found by a court to have been the father of a child born out of wedlock in 1943.

When he left for Europe, the then Attorney General James P. McGranery, ruled

he could not return without undergoing an inquiry into the Communist charges and those of moral turpitude.

Mr. Chaplin's re-entry visa was taken away and he refused to comply with the conditions.

"I have been the object of lies and vicious propaganda by powerful reactionary groups who by their influence and by the aid of America's yellow press have created an unhealthy atmosphere.

### "Impossible to continue"

"Under these circumstances, I find it virtually impossible to continue my motion picture work and I have therefore given up my residence in the United States," he said at the time.

Mr. Chaplin traveled here on a British passport, as did his wife who has renounced her American citizenship.

They plan to return to their home in Switzerland April 12.

### Chaplin film rights

London (Reuter)—The British Broadcasting Corporation announced today that it has bought the rights to the first television showings of some classic Charlie Chaplin films.

Included in the deal for showing over the next 10 years, are "City Lights," "Modern Times," "Limelight," "Monsieur Verdoux," "The Gold Rush," "The Great Dictator," "The Circus," "A King in New York," "Shoulder Arms" and "The Kid."

All but "The Gold Rush," shown on BBC several years ago, are new to television.

Asst. Commr., Adjudications

Masil J. Mason

711

All Regions  
XX All Districts  
XX

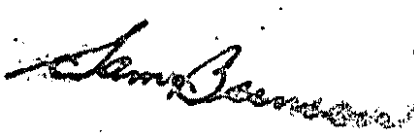
CO 212.23-C

10

MAR 24 1972

OFFICER IN CHARGE - JFK AIRPORT, NEW YORK

ALTHOUGH PASSPORT WILL NOT BE NOTED, TEMPORARY ADMISSION OF CHARLES SPENCER CHAPLIN, BORN 4/16/89 ENGLAND, A5 653 092 FOR PERIOD OF THREE WEEKS HAS BEEN AUTHORIZED UNDER SECTION 212(d)(3)(A) WAIVING SECTION 212(a)(28). CHAPLIN IS EXPECTED TO DEPART GENEVA, SWITZERLAND APRIL 3, 1972 VIA PAN AMERICAN AIRWAYS TO ENTER AT NEW YORK. THIS NOTICE IS FURNISHED ALL DISTRICTS FOR USE SHOULD CHAPLIN'S PLANE BE DIVERTED TO ANOTHER PORT OF ARRIVAL. BENED OIC JFK, AND ALL DIDIRS. BETIL ALL ROCOMS.



BERNSEN

CC: Richard W. Cull, Jr.  
Public Information Officer

CC: A5 653 092 (CO)

CC: W/F - Charles S. Chaplin

TC:MJM:anb

RECEIVED  
1972 MAR 27 AM 11:07  
18 N SERVICE  
ALIEN FILES

0329



Department of State

TELEGRAM

LIMITED OFFICIAL USE 842

PAGE: 01 BERN: 00764 211328Z

53  
ACTION: VO-03

INFO: OCT-01 INS-03 CIAE-00 FBI-01 NSAE-00 SCA-01 EUR-06

1015 W

109234

R: 211315Z MAR: 72  
FM AMEMBASSY BERN  
TO SECSTATE WASHDC 5777

LIMITED OFFICIAL USE BERN: 0764

SUBJECT: VISAS: CHARLES SPENCER CHAPLIN PLANS

REF: STATE 039789 AND BERN: 0740

1. DEPART GENEVA APRIL 3 VIA PAN AM TO ENTER NEW YORK FOR THREE WEEKS. EMBASSY UNABLE OBTAIN FURTHER

DETAILS DUE UNCOOPERATIVE NATURE CHAPLIN STAFF AND FURTHER EFFORTS APPEAR COUNTER PRODUCTIVE.

2. SINCE CHAPLIN WILL PROBABLY TRAVEL FIRST CLASS AND BE MET WITH COURTESY CHAIR PERHAPS NEW YORK PAN AM OFFICE MIGHT PROVIDE MORE PRECISE DETAILS.

DAVIS

*TC*  
*1/2*

*AB*

*13*

**COPY TO:  
COMMISSIONER  
ASSOCIATE COMM. MGMT.  
ASSOCIATE COMM. OPER.**

RECEIVED  
MAR 21 1972  
ASSOCIATE COMMISSIONER  
OPERATIONS

LIMITED OFFICIAL USE

CO 212.23-C

FILE

March 8, 1972

M. J. Mason  
Immigration Examiner  
Adjudications  
Charles Spencer Chaplin

On March 7, 1972 Mr. Balestrieri, Visa Office, extension 21994, advised that a telegram from the American Embassy in Switzerland stated the subject would depart from Geneva on April 3, 1972 for entry at New York City.

Mr. Balestrieri was requested to obtain additional information as to the subject's time of arrival and airline and flight number.

CC: W/F - Charles Chaplin

X CC: A5 693 092 *Comp Rec*

TC: MJM:hcm

# ROUTE SLIP

Date 1

To

*Confidential Records*

Room

*255*

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return      | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File        | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature          | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____ |   |

Remarks

*For filing in "A" file.*

From

*COTHA*

Room

*711*

FEB 28 1972

CO 893.2-C

Mr. Ralph Mucirino

(b)(6)

Stanton Island, New York 10301

Dear Mr. Mucirino:

Reference is made to your recent letter concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to concur.

Sincerely,

/s/ James F. Greene

by  
James F. Greene  
Associate Commissioner  
Operations

CC: Mr. George H. Owen  
Director, Visa Office  
Department of State  
Washington, D. C. 20520

Letter under acknowledgment is attached for your attention.

CC: A5 653 092

TC:MJM:lmg



FEB 29 1972

Mr. Harold A. Porter  
Local Anti-Communist Representative

(b)(6)

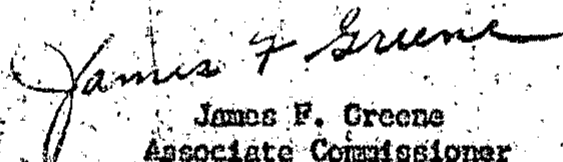
[REDACTED]  
Cornelia, Georgia 30531

Dear Mr. Porter:

Reference is made to your recent letter concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to concur.

Sincerely,



James F. Greene  
Associate Commissioner  
Operations

CC: Mr. George H. Owen  
Director, Visa Office  
Department of State  
Washington, D. C. 20520

Letter under acknowledgment is attached for your information.

~~CC: A5 653 092~~

TC:MJM:img

MAR 1 1972

CO 893.1-C

Thomas C. Synnott

(b)(6)

[REDACTED]  
Bound Brook, New Jersey 08805

Dear Mr. Synnott:

Reference is made to your recent letter concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to concur.

/s/ James F. Greens

by \_\_\_\_\_

James F. Greens  
Associate Commissioner  
Operations

CC: Mr. George H. Owen  
Director, Visa Office  
Department of State  
Washington, D. C. 20520

Letter under acknowledgment is attached for your attention.

CC: A5 653 092

TC: MJM: lmg

MAR 1 1972

CO 893-C

Albert E. Nyquist  
Box 117  
Pasadena, California 91102

Dear Mr. Nyquist:

Reference is made to your recent letter concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to concur.

Sincerely,

/s/ James F. Greene

by

James F. Greene  
Associate Commissioner  
Operations

CC: Mr. George H. Owen  
Director, Visa Office  
Department of State  
Washington, D. C. 20520

Letter under acknowledgment is attached for your attention.

~~CS: A5.653 092~~

TC: MJM: lmg

See also CO 893.1, CO 893.2, & 212.23-C

# ROUTE SLIP

Date

3 - 3

To

*Mr. Kelm...*

Room

255

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return                   | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input checked="" type="checkbox"/> <del>Note</del> File | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature                       | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____              |   |

## Remarks

From

*J. M. ... CONTRA*

Room

CO 212.23-C

Sam Bernsen  
Assistant Commissioner  
Adjudications  
M. J. Mason  
Immigration Examiner  
Adjudications  
Charles Spencer Chaplin

March 3, 1972

Mrs. Karaer, Visa Office advised that Mr. Chaplin was issued a B-2 visa at Bern on March 3, 1972 at which time he was informed that any extension of stay would need to come to the Central Office.

Mrs. Karaer will furnish the subject's date and port of arrival and itinerary at a later date. Also, a written request for a 212(d)(3)(A) order is being prepared.

~~CC: A5 653 092~~

CC: W/P - Chaplin, Charles Spencer

TC:MMH:hcm

# ROUTE SLIP

Date

9/15/72

To Confidential Records

Room 255

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return      | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File        | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature          | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____ |   |

### Remarks

Please file material in relating 'A' file.

From

COYKA

Room

711

Dear Sir,

I wish to protect the interests of the United States and Charles Chaplin.

CO-893.2-C

FEB 14 1972

Mr. Joseph Landon  
P. O. Box 1540  
Winston Salem, North Carolina 27102

Dear Mr. Landon:

Reference is made to your recent letter concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to concur.

Sincerely,

James F. Greene  
Special Agent in Charge

James F. Greene  
Associate Commissioner  
Operations

in your department only plan to tape.

CC: Mr. George H. Owen  
Director, Visa Office  
Department of State  
Washington, D. C. 20520

Letter under acknowledgment is attached for your attention.

✓ CC: A5 653 092

TC:MJM:anb

1972 FEB 15 AM 11:52

FEB 8 1972

CO 212.23-C

Mr. Jess F. Heard

(b)(6)

San Antonio, Texas 78228

Dear Mr. Heard:

Reference is made to your recent letter to the Director of the Federal Bureau of Investigation concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to do so.

Sincerely,

/s/ James F. Greene

by  
James F. Greene  
Associate Commissioner  
Operations

CC: DIRECTOR, VISA OFFICE, DEPARTMENT OF STATE, WASHINGTON, D. C.

Copy of correspondence under acknowledgment is attached for your attention.

~~CC: A5 653 092~~

TC:MJM:lmg



FEB 8 1972

CO 212.23-C

Mrs. Florence Masterson

(b)(6)

Hempstead, L. I., New York 11550

Dear Mrs. Masterson:

Reference is made to your recent letter to the Director of the Federal Bureau of Investigation concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to do so.

Sincerely,

/s/ James F. Greene

by

James F. Greene  
Associate Commissioner  
Operations

CC: DIRECTOR, VISA OFFICE, DEPARTMENT OF STATE, WASHINGTON, D. C.

Copy of correspondence under acknowledgment is attached for your attention.

~~CC: A5 653 092~~

TC:MJM:lmg

ROUTE SLIP

Date 7-11-72

To \_\_\_\_\_ Room \_\_\_\_\_

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return        | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File          | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input checked="" type="checkbox"/> Signature | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____   |   |

Remarks

The attached were  
 obtained from the  
 Department of Justice  
 files by Mr. Cell,  
 Johnson

From \_\_\_\_\_ Room \_\_\_\_\_

FOR IMMEDIATE RELEASE  
WEDNESDAY, APRIL 15, 1953

DEPARTMENT OF JUSTICE

Attorney General Herbert Brownell, Jr., announced today that the Department of State has informed the Department of Justice that Charles S. Chaplin has surrendered his re-entry permit.

There has been outstanding since last fall an order that Chaplin be held for hearing should he seek to re-enter the United States. The hearing would determine whether, as an alien, he is eligible for admission to this country.

The re-entry permit, which does not guarantee an alien the right to return to the United States but serves merely as an identification document, was voluntarily surrendered by Chaplin to State Department authorities in Geneva, Switzerland, April 10. He made no comment at the time.

The re-entry permit has been airmailed to the Department of State.

FOR RELEASE ON DELIVERY  
October 2, 1952

DEPARTMENT OF JUSTICE

Attorney General James P. McGranery today made the following statement:

I am happy to see you again and to have the opportunity to discuss with you the program of the Department.

My main purpose in inviting you today is to explain to you a program which has been formulated to answer a departmental need which I have recognized for some years. You already have glimpsed part of our purpose - but our ultimate goal has never been clearly stated.

Our final goal - which we approach with vigorous determination is to restore the dignity of citizenship and to realize the promise of a full life in accordance with American ideals for those who come to us from foreign lands.

In order to achieve this positive end it is necessary to thwart the criminal activities as pursued by those ungrateful recipients of American hospitality - the naturalized racketeers - who insult the Flag and the Nation by flagrant disrespect and disobedience to the laws of the land which has given them refuge and freedom. Hence there will be a series of individual petitions to the District Courts to revoke naturalization. We will pursue a similar course with respect to Communists who have reached their status as citizens through naturalization.

In addition, appropriate action for deportation will be taken against the unsavory characters who have continued to be aliens technically as well as in the broader sense. We will do our job with thoroughness so that we can be certain that every bit of evidence necessary to successful prosecution will be properly presented.

I may digress here to say that - it is and has been my earnest and considered opinion - the execution of this plan will do much to destroy the roots of organized crime in America.

There will, of course, be no relaxation in our continuing program of deporting Communist aliens.

We already have told you that we are moving for the denaturalization of Frank Costello. You also have been told of our order that Charles Chaplin be held for hearing when he seeks to reenter this country. He will be required to show, as does every alien seeking original entry, that he is admissible under our immigration laws.

This should be a salutary lesson for the youth of our land who are striving to determine for themselves what it means to be a citizen. It will give a new meaning to citizenship in that those who seek it, owe it to the nation to live good lives and contribute to its welfare.

FOR IMMEDIATE RELEASE  
Friday, September 19, 1952

## DEPARTMENT OF JUSTICE

Attorney General James P. McGranery announced today that he had issued orders to the Immigration and Naturalization Service to hold for hearing Charles Chaplin when he seeks to re-enter this country.

The hearing will determine whether he is admissible under the laws of the United States.

ROUTE SLIP

Date 1-31

To M. Kilmann Room 384

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return      | <input type="checkbox"/> See me               |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File        | <input type="checkbox"/> As requested         |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature          | <input type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____ |   |

Remarks

*Will you please  
file on  
A 5653092*

From *[Signature]* Room \_\_\_\_\_

JAN 31 1972

Mr. John J. Devlin

(b)(6)

West Roxbury, Massachusetts 02132

Dear Mr. Devlin:

Reference is made to your recent letter to the Director of the Federal Bureau of Investigation concerning Mr. Charles Chaplin.

Your letter should have been addressed to the Department of State, since the issuance of visas is solely a function of that Department. However, if Mr. Chaplin applies for a temporary visa and that Department should indicate its willingness to issue it and should seek the concurrence of this Service, the Service is prepared to do so.

Sincerely,

James F. Greene  
Associate Commissioner  
Operations

CC: Director, Visa Office, Department of State, Washington, D.C.

Copy of correspondence under acknowledgment is attached for your attention.

CC: A5 653 092

TC:MJM:RBL:hcm



From  
Director  
Federal Bureau of Investigation  
To

5653012 CO

January 21, 1972

- The Attorney General
- The Solicitor General
- The Deputy Attorney General
- Assistant Attorney General
  
- Director, Bureau of Prisons
- The Pardon Attorney
- Chairman, Parole Board
- Assistant Attorney General for Administration
- Immigration and Naturalization Service
- Bureau of Narcotics and Dangerous Drugs
- Law Enforcement Assistance Administration
- Director, Office of Budget and Accounts
- Director, Office of Administrative Services
- Director, Office of Personnel and Training
- General Litigation Section, Civil Division
- Office of Records Operations and Management

- Att.:  Antitrust Div.     Civil Div.     Civil Rights Div.  
 Criminal Div.     Internal Security Div.  
 Inter-Division Information Unit     Community Relations Service

- A. No further action will be taken in this case in the absence of a specific request from you.
- B. Please advise what further investigation, if any, is desired in this matter.
- C. For your information, I am enclosing a communication regarding the holder of a diplomatic or international organization visa.
- D. For your information.
- E. Please note change in caption of this case.

The writer has been notified of this referral.

John Edgar Hoover  
Director

- cc:  Attorney General     Deputy Attorney General     Civil Rights Div.  
 Antitrust Div.     Civil Div.     IDIU  
 Criminal Div.     Internal Security Div.

Enc.

(Upon removal of classified enclosures, if any, this transmittal form becomes UNCLASSIFIED)

West Roxbury, Mass. 02132  
January 16, 1972:

Mr. Edgar J. Hoover, Director  
Federal Bureau of Investigation  
Washington, D. C.

Dear Mr. Hoover:

I understand that Charles Chaplin, the movie actor, left this country, over thirty years ago, on moral grounds as well as for his active participation in the Communist Party. I also believe that Chaplin, not being an American citizen, was banished forever and could never re-enter our country.

I believe that he was expelled in line with our immigration policy of many years. The news media states that Chaplin is going to re-enter our country.

CORRESPONDENCE

If my understanding, as set forth in  
this letter is correct, then I hereby  
protect and respectfully request  
that you take affirmative action  
to prevent Chaplin being allowed,  
under any circumstances, to re-enter  
our country.

I expect to be home, Tuesday evening,  
January the eighteenth  
Waiting to hear from you.

I am.

Sincerely yours  
John J. Devlin

RECEIVED  
JAN 18 1954  
10 50 1

Federal Bureau of Investigation  
Director  
To

*AS 6530-92  
20*

January 24, 1972

- The Attorney General
- The Solicitor General
- The Deputy Attorney General
- Assistant Attorney General
  
- Director, Bureau of Prisons
- The Pardon Attorney
- Chairman, Parole Board
- Assistant Attorney General for Administration
- Immigration and Naturalization Service
- Bureau of Narcotics and Dangerous Drugs
- Law Enforcement Assistance Administration
- Director, Office of Budget and Accounts
- Director, Office of Administrative Services
- Director, Office of Personnel and Training
- General Litigation Section, Civil Division
- Office of Records Operations and Management

- Att.:  Antitrust Div.     Civil Div.     Civil Rights Div.  
 Criminal Div.     Internal Security Div.  
 Inter-Division Information Unit     Community Relations Service

- A. No further action will be taken in this case in the absence of a specific request from you.
- B. Please advise what further investigation, if any, is desired in this matter.
- C. For your information, I am enclosing a communication regarding the holder of a diplomatic or international organization visa.
- D. For your information.
- E. Please note change in caption of this case.

Correspondent has been notified of this referral. Copy sent to the Internal Revenue Service.

John Edgar Hoover  
Director

- cc:  Attorney General     Deputy Attorney General     Civil Rights Div.  
 Antitrust Div.     Civil Div.     IDIU  
 Criminal Div.     Internal Security Div.

*file on  
AS 653092*

(Upon removal of classified enclosures, if any, this transmittal form becomes UNCLASSIFIED)

ROBERT M. CRIDLAND



(b)(6)

Phila. 38, Pa.

WA 7-1574  
AVERLY

JAN. 14 1972

Mr J Edgar Hoover:

Charles Chapman plans to come to  
 U.S. Please greet him for his  
 Communist activities or ask Treasury  
 Dept to do so for his warning of Foxes  
 of any dissemination in any  
 case. Please keep him out of U.S.

Thompson  
 Family  
 for Cridland

ROBERT M. CRIDLAND



(b)(6)

PHILA 38, PA



Mr. J. Edgar Hoover  
Old P.O. Bldg  
Washington Dc  
20535



Department of State

TELEGRAM

LIMITED OFFICIAL USE 703:

PAGE 01 STATE 010164

88  
ORIGIN VO-03

INFO OCT-01 FBI-01 CIAE-00 INS-03 7008 RI

RECEIVED  
JAN 19 1972  
ASSOCIATE COMMISSIONER  
OPERATIONS

66633:  
DRAFTED BY ISCA/VO:AJKARAER  
APPROVED BY ISCA/VO:CHGROSS  
DESIRED DISTRIBUTION: FBI CIA INS

036707

P 190142Z JAN 72  
FM SECSTATE WASHDC  
TO USMISSION GENEVA PRIORITY  
AMCONSUL ZURICH PRIORITY

LIMITED OFFICIAL USE STATE 010164

FOLLOWING SENT ACTION SECSTATE PRIORITY FROM BERN JANUARY 17TH

QUOTE LIMITED OFFICIAL USE BERN 0129:

SUBJECT: VISAS: CHARLES SPENCER CHAPLIN

REF: STATE 044214 (MARCH 1971) AND PREVIOUS:

1. PRESS JAN 15, 1972, REPORTS CHAPLIN WILL TRAVEL TO US IN APRIL TO RECEIVE HONORARY OSCAR FROM MOTION PICTURE ACADEMY IN HOLLYWOOD. AGAIN REQUEST APPROVAL ON CONTINGENCY BASIS OF 212(D)(3)(A) WAIVER OF INADMISSIBILITY IN ADVANCE CHAPLIN'S POSSIBLE APPLICATION AND APPROVAL OMISSION ANY WAIVER NOTATION ON VISA.

2. EMBASSY HAS ALREADY BEGUN RECEIVE INQUIRIES AND WOULD APPRECIATE PROMPT RESPONSE.  
DAVIS UNQUOTE ROGERS:

COPY TO:  
COMMISSIONER  
ASSOCIATE COMM. MGNT.  
ASSOCIATE COMM. OPERS.

file on  
A 5653092  
WJH  
1-20-71

LIMITED OFFICIAL USE

FILE

January 18, 1972

Masil J. Mason  
Immigration Examiner

Charles Spencer Chaplin

On January 17, 1972 Miss Karaer, Visa Office, Dept. of State, requested that Mr. Chaplin's entry into the United States to attend the Academy Awards be authorized in the same manner as was his expected entry in 1971 to receive an Award. See memorandum of March 16, 1971 in Part V of AS 653 092.

Mr. Lindsey, after consultation with Messrs, Greene and Lehmann, decided that Mr. Chaplin's entry could be authorized pursuant to the same instructions as outlined in the above March 16, 1971 memorandum.

On January 18, 1972 Miss Karaer was advised that as requested by State and in accordance with State's wishes no notation need be made in Mr. Chaplin's passport as to this authorization. His entry would be unconditional. Miss Karaer was requested to furnish me with arrival data if he should come to the United States and also to insure that should Chaplin need to apply for an extension of stay, that he be informed that the application would need to come to the Central Office.

When information is received that Chaplin is coming to the United States, a written request for the 212(d)(3)(A) authorization will be sent to the Central Office by State.

CC: Richard W. Cull, Jr.  
Public Information Officer

EC: AS 653 092

CC: W/F - Charles S. Chaplin

TC: MJM:anb



CO 212.23-C  
March 16, 1971

FILE

M. J. Mason  
Immigration Examiner

Charles Spencer Chaplin

*A State*  
Messrs. Farrell and Greene met with the Attorney General on March 16, 1971 concerning Mr. Chaplin at which time it was decided that Mr. Chaplin's entry would be authorized under section 212(d)(3)(A) as requested by State and that in accordance with State's wishes no notation would need be made in his passport as to this authorization. His entry would be unconditional.

*State*  
Upon receiving the above information, I called Mr. Bill deGrace, Visa Office, and advised him of the above. He was requested to furnish me with Mr. Chaplin's arrival data in the event it develops that he does come to the United States and also, to insure that should Chaplin need to apply for an extension of stay that he be informed such application would need to come to the Central Office.

*State*  
Mr. deGrace stated he will send a wire to the Embassy in Bern furnishing the above information. If Chaplin decides to come then State will send us a written request for the 212(d)(3)(A) authorization.

CC: A 5 653 092

CC: W/E - Charlie Chaplin

TC:MJM:lmt



[REDACTED]

A 5 653 092  
March 11, 1971

MEMORANDUM OF INFORMATION ON CHARLIE CHAPLIN

Charles Spencer Chaplin was born in London, England on April 16, 1889. He was a permanent resident of the United States from October 12, 1912 to September 17, 1952, when he abandoned his residence here. He is now a resident of Switzerland. He has been married to his fourth wife Oona O'Neill, daughter of playwright Eugene O'Neill, since June 16, 1943.

Service investigation has disclosed that he engaged in promiscuous and immoral sexual activity in the United States prior to his present marriage. He was indicted on February 10, 1944 for transporting Miss Joan Berry from New York City to Los Angeles and from Los Angeles to New York in October 1942 with intent to engage in illicit sexual relations with her. He was tried for these offenses but was acquitted. In 1945, as a result of an action brought by Miss Berry, it was judicially found that Chaplin had sired a child born to her on October 2, 1943. In the absence of any conviction and of any admission on Mr. Chaplin's part of having committed any crime involving moral turpitude, he is not ineligible for a visa for this activity. However, if on application for admission, he should admit the commission of acts which would constitute the essential elements of a crime involving moral turpitude, he would be inadmissible under section 212(a)(9) of the Immigration and Nationality Act.

Mr. Chaplin is considered to be ineligible for a visa, however, under section 212(a)(28) of the Immigration and Nationality Act because of his association with numerous Communist front groups and his substantial financial contributions to Communist causes and organizations during his residence in the United States.

There are attached resumes of information developed by a Service investigation in 1952 concerning Chaplin's sexual and subversive activities.

[REDACTED]

(b)(7)(c)

5-29-81  
Date

Associate Commissioner, Enforcement

[REDACTED]

This document shall be declassified upon removal of classified enclosure

DECLASSIFIED

~~CONFIDENTIAL~~

In a Service investigation completed in 1952, the following was developed with respect to Chaplin's sexual activities:

- A(1) The lines of inquiry being pursued with respect to Chaplin's possible commission of adultery in California during 1941-1942 are: the securing of testimony of women who cohabited with Chaplin during periods when he was married to his several spouses, and the securing of such corroborative evidence as may be available.
- (2) Evidence which is currently available with respect to this crime consists of:
- (a) In connection with an earlier application for a reentry permit Chaplin made, but declined to sign, a sworn statement before an officer of this Service on April 17, 1948. Chaplin then testified that he married Paulette Goddard in 1936 or 1937 in China and was divorced by her in June 1942. Miss Goddard, when interviewed by an officer of this Service on October 17, 1952, stated that she married Chaplin in Canton, China in 1936 and divorced him in Juarez, Mexico in 1942 (certified copy of the divorce decree has been secured which reflects that the divorce was granted June 4, 1942). Miss Goddard subsequently claimed that documents purporting to constitute a marital agreement and which were signed and countersigned by Chaplin and herself are currently in the possession of Lloyd Wright, Chaplin's attorney in Los Angeles (Wright when interviewed by an officer of this Service denied that the document is in his possession. He declined to state whether he had ever seen any documentary evidence of the marriage in question). The possibility exists that there was no legally recognizable marriage and that the divorce was secured solely to remove any conceivable impediment to any future marital contracts by either or both parties.
- (b)(7)(c) (b) During the course of Chaplin's trial for violation of the White Slave Traffic Act.

[REDACTED]  
Associate Commissioner, Enforcement

5-29-81  
Date

**DECLASSIFIED**  
887

~~CONFIDENTIAL~~

-2-

and again in the paternity action instituted by Joan Berry, Chaplin admitted in his testimony that he had sexual relations with Miss Berry. He also admitted, during the White Slave Traffic Act trial, that Miss Berry stayed overnight at his home sporadically. (Transcript of the testimony in both of these actions against Chaplin has been made available to the Los Angeles office of this Service). Chaplin's testimony in these instances fixes the time of his sexual relations with Miss Berry as having occurred during the period which his testimony before this Service establishes was during his marriage to Miss Goddard.

- (c) Miss Berry nee Mary Louise Gribble, now Mrs. Mary Louise Seck, made a statement before officers of this Service on September 30, 1952, which she has consistently refused to sign. In her statement she admitted having sexual relations with Chaplin during 1941 and 1942.
- (b)(6) One [redacted] made a sworn statement before officers of this Service, which she subsequently signed, in which she testified that Chaplin admitted to her, in January 1942, that he had had sexual intercourse with Miss Berry (inferentially, during a period several months prior to the [redacted] conversation). (b)(6)
- (d) A Laurette McFarland made a sworn statement before officers of this Service on October 24, 1952, which she later signed. She admitted having had sexual relations with Chaplin at his home on two different occasions between February and May 1942.

B(1) The lines of inquiry being pursued with respect to Chaplin's possible participation in conspiracies to commit abortions in California during 1941-1942 are:

The testimony of the principals and accessories to three alleged abortions and corroboration thereof.

(b)(7)(c)

[redacted]

Associate Commissioner

enforcement

5-29-81  
Date

DECLASSIFIED

888

(2) Evidence which is currently available with respect to these crimes consists of:

(a) First Abortion - 1941

(1) Miss Berry's statement to officers of this Service (above referred to) reflects that an abortion was performed on her about September 1941 by a Dr. A. M. Tweedie (investigation discloses that he died in February 1952) after she became pregnant as a result of her sexual relations with Chaplin. She testified that she, Chaplin and a Thomas Welle Durant, alias Tim Durant, a confidante of Chaplin's, discussed her pregnancy and arrived at an agreement that an abortion was for her "own good." Arrangements were put in Durant's hands and he was handed an envelope with the money by Chaplin. All three then went to Dr. Tweedie's office in one of Chaplin's chauffeur driven cars. On arrival at the doctor's office, Chaplin was told by Dr. Tweedie that he need not worry. After the abortion was performed Berry was given a bed in an alcove and the next day was driven to her apartment by Chaplin's chauffeur.

(b)(6)

(2) [redacted] made statements to officers of this Service on October 2 and 24, 1952, both of which were later signed. She testified that she was employed as a nurse and receptionist by Dr. Tweedie from 1933 to October 1942 and first met Miss Berry late in 1941 at Dr. Tweedie's office at which time she recorded Berry's family history (investigation discloses that Dr. Tweedie's records were destroyed prior to his death). Miss

[redacted] gave Berry an appointment for an abortion. When Berry kept the appointment she was accompanied by a man who [redacted] later identified as "Tim" Durant and who used Tweedie's office telephone. [redacted] testified that an abortion was

(b)(7)(c)

5-29-81

(b)(6)

Substrate Commissioner, Enforcement

DECLASSIFIED

(b)(6)

performed by Dr. Tweedie on Berry in her presence and in the presence of a [REDACTED] [REDACTED] that Berry was packed with gauze and remained in Tweedie's office for seven or eight days during which time "Tim" Durant visited her.

- (3) [REDACTED] made a statement before an officer of this Service on October 15, 1952 which she later signed. She testified that she was employed by Dr. Tweedie from January 1941 to June 1941 as a receptionist and that in April 1941 a curettment type abortion was performed on Berry by Dr. Tweedie. Mrs. [REDACTED] did not assist, but did remain with Berry as night nurse after the operation. She testified that [REDACTED] assisted Dr. Tweedie.

(b) Second Abortion - January 1942

- (1) Miss Berry also testified that about two months after the first abortion she again became pregnant and that when she informed Chaplin of her condition and that he "went to" Durant who made arrangements for a second abortion. Chaplin instructed her to go to the same doctor (Tweedie) and Durant drove her to Tweedie's office. After the abortion was performed a nurse from Tweedie's office accompanied Berry to Chaplin's home, to which they were driven by Chaplin's chauffeur. Chaplin greeted her affectionately on arrival, remarking in effect "so help me, this will never happen again." Berry was put to bed in her room, adjoining Chaplin's, but heard the nurse and Chaplin laughing and came to the stair landing where she saw them talking.
- (2) [REDACTED] testified before Service officers that a short time after the first abortion Berry returned to Dr. Tweedie's office, she believes, in a chauffeur driven auto, that a curettment type abortion was performed upon Berry by Dr. Tweedie with [REDACTED] in attendance. [REDACTED] later told [REDACTED] that Berry went "home" against Tweedie's instructions and that [REDACTED] had accompanied her.

(b)(7)(c)

(b)(6)

~~CONFIDENTIAL~~

DECLASSIFIED

Associate Commissioner, Enforcement  
5-29-81

(b)(6)

(3) [redacted] also testified to Service officers that about three or four months after her first meeting with Berry, she again met Berry in Tweedie's office when [redacted] came on duty as a night nurse and found Berry a pre-abortion patient. Abortion was performed following morning in presence of [redacted]. Berry remained as post-operative patient for about two days, during which time [redacted] cared for her on the night shift. [redacted] thereafter accompanied Berry to Chaplin's home (in chauffeur driven car) on instructions of Dr. Tweedie. They were admitted to Chaplin's living room by a butler. Chaplin introduced himself, asked "how is she?" [redacted] took Berry to a bedroom and Chaplin went to adjoining bedroom. After Berry was in bed Chaplin came in, asked if Berry was going to be a good girl and kissed her goodnight. Chaplin and [redacted] went downstairs and Chaplin talked of his plans for Berry's career. In this conversation, which lasted about forty-five minutes, Chaplin asserted that others had also had sex relations with Berry and that Berry wouldn't behave. [redacted] was driven to her own home by Chaplin's chauffeur.

(b)(6)

C. Evidence with respect to Chaplin's possible commission of the below listed crimes has been secured:

Contributing to the delinquency of a minor in California, (1924)

Statutory rape, in California, 1924

This evidence consists solely of the signed statement of Chaplin's second wife Lillita Louise Gray made under oath before Service officers on October 20, 1952.

(1) She testified that she and Chaplin had sexual intercourse on numerous occasions at his Beverly Hills home during a time interval in excess of six months (but less than a year) prior to her marriage to Chaplin.

(2) Miss Grey was born April 15, 1908 in Hollywood and their marriage occurred November 25, 1924 in Mexico.

(b)(7)(c)

[redacted]

5-29-81

Associate Commissioner,

[redacted]

DECLASSIFIED



(3) Miss Grey also testified that she was with child by Chaplin prior to their marriage and that their son Charles Spencer Chaplin, Jr. was born June 28, 1925.

(4) In his statement of April 17, 1928 Chaplin admitted paternity of Charles Spencer Chaplin, Jr.

(5) Other Factors:

Miss Grey suffered a nervous breakdown in 1936 and has since taken a number of shock treatments. This may render the accuracy of her testimony open to question.

(b)(7)(c)

Associate Commissioner, Enforcement

5-29-81  
Date

CONFIDENTIAL

DECLASSIFIED

[REDACTED]

In a Service investigation completed in 1952, the following was developed with respect to Chaplin's possible subversive activity, affiliation with the Communist Party and its fronts:

- (a) Rudolph Kligler, alias Robert Arden, made a statement before an officer of this Service on October 6, 1952. He testified that during his past frequent discussions with Chaplin that Chaplin had said,

"that back in the days of the IWW he had made contributions and had been essential in helping to spirit some of the people involved out of the United States."

- (b) Louis Budenz, former Communist Party functionary who held the position of managing editor of the DAILY WORKER, a Communist Party organ, was interviewed under oath by an officer of this Service on November 4, 1952. Budenz testified, among other things, that Chaplin was repeatedly referred to by Politburo members Jack Stachel, William Schneiderman, Eugene Dennis (and others of similar prominence in the Communist Party) as a "friend" of the DAILY WORKER. Budenz defines the expression "friend of the Daily Worker" as Party language meaning that Chaplin was a financial contributor to that periodical.

- (c) In his book "A Dozen and One" (published in 1943) one Jim Tully, Chaplin's ex-private secretary since deceased, wrote: (p.19)

"When Diego Rivera told me that Chaplin had given \$50,000 to the Communist cause, I said, 'It must have been money of the Madera regime.'

Uncomprehending, Rivera did not smile."

This notation is from that portion of the book dealing with Chaplin's penuriousness. The above quotation also appears in an article written by Tully which was published in the June 1937 issue of "Esquire", under the title "The King of Laughter" (characterized in a sub-heading "Unflattering analysis of the great Charlie Chaplin by a guy who used to be his ghost writer and yes man").

(b)(7)(c)



Associate Comm

5-29-81  
Date  
**CONFIDENTIAL**

**DECLASSIFIED**  
893

~~CONFIDENTIAL~~

- (d) Max Eastman, admittedly a former member of the Workers Party, the Communist Party and the Socialist Party, made a statement under oath before an officer of this Service on October 22, 1952. Eastman was editor of the Communist weeklies THE MASSES and THE LIBERATOR, from 1913 to 1922. In 1919 he was unsuccessfully prosecuted by the Justice Department for seditious conspiracy. He is also the author of a book "Heroes I have Known" in which a chapter is devoted to Chaplin under the heading "Actor of One Hole." In this chapter, which Eastman has sworn contains testimony he would give if called as a witness, Eastman, who was a close personal friend of Chaplin's describes an occasion when Chaplin donated \$1,000 to make up a \$3,000 deficit caused by the embezzlement of the bookkeeper of THE LIBERATOR.
- (e) Louis Budenz testified before a Service officer that he had been "officially advised" that Chaplin had contributed substantially, in a financial way, to various Communist front organizations.
- (f) Maurice Malkin, former Communist Party functionary now employed as a consultant by this Service, made and signed a statement under oath before an officer of this Service on October 8, 1952. He testified that about 1932 at a Communist Party fraction (of International Labor Defense) meeting, Malkin's contemplated fund raising tour to California was discussed and Chaplin was suggested as one who could be seen "by some of our people in the California district" for contributions. Although Malkin did not approach Chaplin "because that was one of the things that was told to us by the Communist Party officialdom - that too many individuals should not approach Chaplin and other people in California direct, but they should be contacted through our usual contact people", he testified that Chaplin donated amounts "every once in a while" and "his name was mentioned in publications as a donator of quite a few years." Malkin recalls a \$500 donation by Chaplin in 1931 or 1932 to the Mooney-Scottsboro Committee and recalls remarks made in Party circles that Chaplin also donated to the League Against War and Fascism and the Friends of the Soviet Union.

(b)(7)(c)



Associate Comm

enforcement

~~CONFIDENTIAL~~

5-29-81

Date

DECLASSIFIED

- ~~CONFIDENTIAL~~
- (g) In Louis Budenz' statement of November 4, 1952 he testified that while managing editor of the DAILY WORKER he received numerous instructions that Chaplin was to be given the most careful consideration and friendly treatment because of his being a Communist under discipline and a very great asset to the Party. Budenz recounted V. J. Jerome's comment that Chaplin had sent his film "Modern Times" to the Moscow Film Board for review and amendment before its release. At the time of the Berry-Chaplin paternity suit Jack Stachel gave Budenz a "very sharp" instruction ordering an editorial defending Chaplin saying "we cannot permit such an outstanding Communist artist to be defamed or degraded," although it was unusual for the DAILY WORKER to defend the private morals of anyone.
- (h) Howard Rushmore testified before the House Un-American Activities Committee that Chaplin was "sacred cow" insofar as the editorial policy of the DAILY WORKER was concerned and that Party Cultural Director V. J. Jerome gave special instructions as to the handling of reviews of Chaplin's work. More detailed information is being sought from Rushmore in a question and answer statement under oath.
- (i) In his column "Film Front" published in the March 5, 1944 issue of the DAILY WORKER, David Platt wrote:

"Charles Chaplin has been a warm friend of the Soviet Union since 1917. He was the first Hollywood star to come out for American-Soviet friendship.... In 1922 when Chaplin announced that he was taking a trip to Europe he was besieged by reporters of the unkempt press: ... Finally the reporters came to the point. 'Mr. Chaplin, are you a Bolshevik?' Charlie took them all by surprise by answering 'I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it.'"

(b)(7)(c)



Associate Commissioner, Enforcement

5-29-81

Date

~~CONFIDENTIAL~~

DECLASSIFIED

**CONFIDENTIAL**

- (j) Max Eastman, in his book "Heroes I have Known" describes Chaplin's attitude towards Bolshevism:

"About the same time--1920-1--he made this remark:  
!Any perfectly free and profound intelligence  
would be Bolshevik today.  
...!"

- (k) Louis Budenz, as previously set forth, has testified that while he was managing editor of the DAILY WORKER he received numerous instructions that Chaplin was to be given the most careful consideration and friendly treatment because of Chaplin's being a Communist under discipline. Budenz also testified that Eugene Dennis instructed Budenz to arrange for a special interview in connection with Chaplin's "second front" speech, emphasizing Chaplin's devotion to the Communist cause. Budenz was told by Jack Stachel, V. J. Jerome and William Schneiderman that Chaplin had been specifically instructed not to attend Communist Party branch meetings. Budenz was also advised by Stachel in 1940 that the Politburo had instructed Chaplin, through Harry Bridges, not to apply for naturalization because it might raise the question of his Communist adherence. Budenz also testified that he was informed that Chaplin was a Communist Party member in "official communications for my guidance as managing editor of the DAILY WORKER. This occurred on several occasions." Budenz defines Chaplin's Party status as that of a member-at-large.

- (l) Maurice Malkin can testify that, during the period of his membership in the Communist Party (1919 to 1937), but particularly during the early 1930's, Chaplin was discussed in closed Party circles as one to whom the Communists could give every aid and support. It was the Party policy during that period to keep some members under cover and away from the general public's eye, if they would be more useful to the Party that way than if openly known as members. Malkin's opinion, gained from his service in the Party, is that Chaplin was very, very close to the American Communist Party and sympathized with its aims, if he was not a definite card-carrying member of the Party.

(b)(7)(c)

[Redacted]

Associate Commissioner, Enforcement

5-29-81  
Date

**CONFIDENTIAL**

**DECLASSIFIED**

~~CONFIDENTIAL~~

(m) Robert Arden, close personal friend of Chaplin between November 1941 and early 1944, can testify that Chaplin was "the only one who entertained Russian officials in their visits to Hollywood, when no one else bothered about the, while at the same time he never attended any of British, American or any of the Allied Nations' functions or meetings." Specifically, Arden recalls a dinner party given by Chaplin March 23, 1942, at his home, honoring Major P. Barayev, Military Attache of the Soviet Embassy in Washington; the Soviet Vice Consul in Los Angeles, "Kondratiev", was present during this dinner. Arden is able to fix the exact date of this dinner, because both Barayev and Kondratiev had been his guests on his radio program earlier in the day, having been introduced by David R. Fariees, lawyer, then Chairman of RUSSIAN WAR RELIEF.

Also, Arden can testify that the only reception given Madam Litvinov (wife of the Soviet diplomat) during her visit to Hollywood, was a dinner party at the Chaplin residence. Arden describes these dinner parties as rather intimate affairs, with not more than five or six persons in attendance.

(n) Robert Arden, close personal friend of Chaplin between November 1941, and early 1944, can testify that on November 21, 1942, he saw Philip M. Connelly, then head of the Los Angeles C.I.O. (Congress of Industrial Organization) (and since convicted in the United States District Court, Los Angeles, for conspiracy to overthrow the government of the United States by force and violence), and Harry Bridges in animated conversation with Chaplin in the library of the Chaplin residence; that he was able to overhear enough of this conversation to learn that it concerned Chaplin's next trip and speech; that Chaplin left the following day for Chicago and New York, returning on December 10, 1942; that on December 12, 1942, Chaplin was called away from his tennis court and when Arden left later, he saw Chaplin and Bridges conversing in the library of the Chaplin residence; that on the following day, when Arden asked Chaplin the reason for Bridges' visits, Chaplin replied that Bridges had come to discuss Chaplin's trip, and further personal appearances to be made on the West Coast.

(b)(7)(c)

~~CONFIDENTIAL~~

**DECLASSIFIED**

5-29-81

~~CONFIDENTIAL~~

This is corroborated in part by Edward Chaney, who was Chaplin's butler approximately from early 1942 to late June 1943 and who can testify that Harry Bridges visited Chaplin on two occasions; that Chaplin told him later that Bridges' purpose was to get Chaplin to stop defending him; that Bridges had said, "Chaplin, don't try to help me, I can take care of myself." Chaplin also told Chaney that Bridges had done a lot of good for the Government during the War, because through his control of shipping, he could place a man on every ship, and they could bring back information from abroad. The nature of this information or how it would benefit the Government was not disclosed.

Bridges' purpose in seeing Chaplin is confirmed by Mervyn Rathborne's memorandum to this Service which also covers two more occasions when he accompanied Bridges to Chaplin's home "at the instructions of the State leadership of the California Communist Party ... to try to get Chaplin as far out in front as possible during the Second Front Campaign."

In his sworn statement April 17, 1948, Chaplin admitted having entertained Bridges in his home once, claimed that his association with Bridges was purely social, and denied any knowledge of Bridges' membership in the Communist Party.

~~CONFIDENTIAL~~

(b)(7)(c)



5-29-81

**DECLASSIFIED**

Associate Commissioner, Enforcement

Date









December 4, 1970

CO 893.2-C

Miss Emily Sieger

(b)(6)

Chicago, Illinois 60637

Dear Miss Sieger:

Your letter to the Department of Justice concerning Mr. Charles Chaplin has been referred to our Service.

Mr. Chaplin departed the United States voluntarily and not under any proceedings brought against him by the government. No formal charges were made. At the time of his departure in 1952, he was in possession of a reentry permit valid to July 1953. As would have been the case with any such alien if he had sought readmission as a returning resident, he would have been inspected and a determination made as to whether he was eligible for readmission.

The issuance of visas for admission to the United States is a function of American consular officers who serve abroad under the jurisdiction of the Department of State. In the event Mr. Chaplin would want to apply for admission to the United States, it would be necessary for him to be in possession of documents which are required by the Immigration and Nationality Act and for which he would have to apply at a United States consular office abroad.

This Service is unable to advise you concerning any income tax disputes. In this regard, you may wish to contact the Internal Revenue Service.

Sincerely,

E. A. Loughran  
Associate Commissioner  
Management

CC: A5 653 092

# ROUTE SLIP

Date 2.70

To Mr Wach Room 462

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> Approval                   | <input type="checkbox"/> Note & Return      | <input type="checkbox"/> See me                          |
| <input type="checkbox"/> Comment                    | <input type="checkbox"/> Note & File        | <input type="checkbox"/> As requested                    |
| <input type="checkbox"/> Necessary action           | <input type="checkbox"/> Signature          | <input checked="" type="checkbox"/> For your information |
| <input type="checkbox"/> Per telephone conversation | <input type="checkbox"/> Call me Ext. _____ |  |

Remarks

I noted Chaplin's file number on the cover. It's held by ~~Confidential~~ Files Unit.

*[Handwritten signature]*

From T Jones RAIB Room 254

DEPARTMENT OF JUSTICE  
ROUTING SLIP

TO:	NAME	DIVISION	BUILDING	ROOM
1.	<i>Records Branch</i>			
2.				
3.				
4.				

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> SIGNATURE                                | <input type="checkbox"/> COMMENT          | <input type="checkbox"/> PER CONVERSATION |
| <input type="checkbox"/> APPROVAL                                 | <input type="checkbox"/> NECESSARY ACTION | <input type="checkbox"/> AS REQUESTED     |
| <input type="checkbox"/> SEE ME                                   | <input type="checkbox"/> NOTE AND RETURN  | <input type="checkbox"/> NOTE AND FILE    |
| <input type="checkbox"/> RECOMMENDATION                           | <input type="checkbox"/> CALL ME          | <input type="checkbox"/> YOUR INFORMATION |
| <input type="checkbox"/> ANSWER OR ACKNOWLEDGE ON OR BEFORE _____ |   |   |
| <input type="checkbox"/> PREPARE REPLY FOR THE SIGNATURE OF _____ |   |   |

REMARKS

*Taf aspects were missed - this person's main thrust is at deportation, etc. - Probably I & N. and maybe Internal Security.*

*[Signature]*

FROM:	NAME	BUILDING & ROOM	EXT.	DATE
	<i>T. [Signature]</i>			

TAX DIVISION  
From  
STATISTICAL AND DOCKET UNIT

ASST. ATTY. GENERAL

FIRST ASSISTANT

SECOND ASSISTANT

EXECUTIVE ASSISTANT

Chief,  
Appellate Section

Chief,  
General Litigation Sec.

Chief,  
Review Section

Chief,  
Criminal Section

Assistant for Civil Trials

Refund Trial No. 1

Mr. Wilson, Chief

Refund Trial No. 2

Mr. Baum, Chief

Refund Trial No. 3

Mr. Fink, Chief

Court of Claims Section

Mr. P. Miller, Chief

Mrs. Hoffman

Mr. Sellers - Rm. 3547

Mr. Frank

Procurement Section

Mrs. Bennett

Division of Records

Division of Accounts

Room 1129

*Is this yours?*

*11/18-1971*

*This is not Crim  
Section.*

A-5653092

(b)(6)

[Redacted]

Chicago, Illinois 60637  
November 4, 1970

RECEIVED  
9 55 AM '70  
VISION ROOM  
FBI

U.S. Department of Justice  
Washington, D.C.  
Dear Sir,

I have lately become interested in the career of Charles Chaplin, the film comedian, and have been somewhat confused over the accounts of his relations with the United States government. Could you help clarify this for me, especially during the investigations of the House Committee on Un-American Activities and the events of 1953. Exactly what was the government's position in that situation and the charges against Chaplin in 1953 that led to his refusing to return to the United States? What were the actual charges? Was he barred from re-entry? In literature on Chaplin, there is mention of income-tax disputes; can you describe those? What is the government's attitude now toward Chaplin and its past treatment of him? Would he be allowed to return to America if he wished or if he were invited?

I truly appreciate your time and consideration in providing any information you can in this matter.

Sincerely,  
*Emily Sieger*  
Emily Sieger

*chsl*  
*12-1-70*  
*RJ*

ROUTE TO  
IMMIG & NATZ  
~~5-5-70~~  
DEPARTMENT OF JUSTICE  
20 NOV 13 1970  
R.A.G.  
RECORDED

ROUTE TO  
IMMIG & NATZ

*DM*  
*31-12-1970*  
*146-1-12-1377*  
*449-67-9*  
*5-6-160*  
*Per*

  
Chicago, Ill. 60637

(b)(6)



U.S. Department of Justice  
Washington,  
D.C.

96





Assistant Comr., Inspections W.C. Nikstaitis

711

X

X

CO-235.40-C 10.0

February 23, 1967

ROOPR. DIDIR. BEJEK NOVEMBER 8, 1966 AND FEBRUARY 7, 1967

CANCEL TEMPORARY P-2 LOOKOUT FOR CHARLES SPENCER CHAPLIN,

A5 653 092 (LOS). RENEW ALL DISTRICTS EXCEPT OVERSEAS.

BETIL ALL REGIONS.

*[Handwritten signature]*  
HARDIN

CC: A5 653 092 (LOS)

Asst. Commr., Inspections W. C. Nikstaitis 711

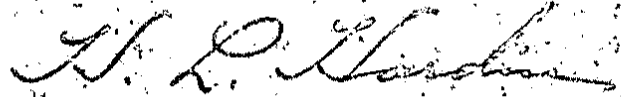
XX

XX

CO-235.40-C 10

11/8/66

ROOFR. DIDIR. BAKEX P-2 CHARLES SPENCER CHAPLIN, A5 653 092 (LOS)  
BORN APRIL 16, 1889, ENGLAND. BENEED ALL DISTRICTS EXCEPT OVERSEAS.  
BENEF ALL REGIONS.



HARDIN

CC: A5 653 092 (LOS)

W/F - Chaplin, Charles Spencer

NOTE: Lookout based on information that subject may travel to U.S.  
in connection with premiere of "A Countess From Hong Kong".

November 3, 1966

(b)(7)(c)

Mr.

I note Earl Wilson reported in his column of November 2, 1966 (attached) that on inquiry of Chaplin as to whether he would go to New York for the American premiere of "A Countess From Hong Kong", Chaplin replied "If the occasion were to arise..." Since there is no longer any outstanding lookout and since Chaplin could avoid consular scouting by applying for admission as a TRWOV for five days, you may wish to consider having the lookout reinstated in order to avoid any possibility of embarrassment to the Service which might result from his entry.

*Carl G. Burrows*  
Carl G. Burrows  
Assistant Commissioner  
Investigations

Attachment

*OK  
has  
but only to  
reapply the CO.*

**BROADWAY**

By EARL WILSON

LONDON—Charlie Chaplin left the door open for a return to America in an interview he gave me at Pinewood Studios.

His crutches were nearby. His broken left ankle was still in a cast, in a red sock to keep it warm.

But he was happy, laughing, mellow—and nostalgic—when I asked if he'd go to New York for the American premiere of "A Countess From Hong Kong" in February.

"If the occasion were to arise

He nodded, twinkled a look at me through his glasses, and fingered the Persian lamb collar of his overcoat.

"Yes, I might. One naturally has an affection for any place where he's had a success."

\* \* \* \*

It's almost certain that "the occasion" will arise for the genius of comedy who went into "voluntary exile" in 1952. Some groups want him to "do an Ingrid Bergman" and return in triumph.

The lusty, gusty 77-year-old is so anxious to get on to producing

another picture that he's goaded the comparative youngsters around him into a mid-January premiere of "Hong Kong" in one of the posh London West End theaters.

"Yes, I've got another idea germinating," he said. "I'm too much of an egotist to let anybody else write it!"

He was in the projection room editing "Hong Kong" and inserting the music. To my surprise, he showed me some of the film

As Sophia Loren and Marlon Brando played a tempestuous love scene in a stateroom, Chaplin was calling out to the sound editors, "Bring it down! Very intimate." Brando sneered to Sophia at one point, "You're just a common harlot." Chaplin said, "Bring his voice up! Swell up the music."

Sophia in this scene was wearing an extremely low-cut gown—the same one which, some months ago, caused Chaplin to sigh, "Oh, to be 60 again!"

"She's more beautiful than I've ever seen her," I said.

"And very funny, too!" Chaplin said.

In lighter moments in the interview Chaplin "knocked on wood" by tapping on the cast on

his leg. "My four-year-old likes to knock on this and hear the playback," he said. About his feverish working habits now, he said, "I have to do something and this is about all I can do."

And concerning the time it takes a movie idea to germinate:

"Have you noticed that it

takes about nine months for anything creative to materialize?"

"How's Syd in the picture?" I asked concerning Sydney Chaplin.

"Very good" . . . "Did you tell him so?" . . . Chaplin laughed.

"Well, no . . . He's the third lead, you know."

"Is Oona still your right hand?"

"Yes, and my left hand, and also my head."

"Where was she the day you broke your ankle?"

"She went to see Geraldine in a film. The whole damn family's working to take care of Papa."

(b)(7)(c)

CO 934-P  
October 28, 1966

**Associate Commissioner, Operations**

**Carl G. Burrows**  
**Assistant Commissioner, Investigations**

**A5 653 092; Charles Spencer Chaplin; Possible Applicant for Admission**

A lookout was posted in subject's case on September 19, 1952, when then Attorney General McGranery announced that Chaplin would be thoroughly examined upon his return to the United States. This lookout was renewed on September 27, 1957, and again on September 9, 1963, with cancellation date of May 1965. Form G-143, "Lookout Notice Worksheet", lists the ground of inadmissibility as "Reliable information contained in voluminous files indicates subject was a heavy financial contributor to front organizations of the Communist Party." This lookout has been purged from the lookout book.

Since there have been renewed indications that subject is seeking to revisit the United States, it may be desirable to reinstate the lookout and, for that purpose, the attached Form G-143 has been prepared.

Under date of July 26, 1962, the Los Angeles office furnished a memorandum covering results of Service investigation conducted subsequent to preparation of the comprehensive case summary which was furnished the Attorney General on December 11, 1952. A copy of each memorandum is attached. Since the summary report of confidential information compiled by the FBI, referred to on page 28 of the December 11, 1952, memorandum, consists of 118 pages, it has not been reproduced. The original is filed in relating A5 653 092.

*Carl G. Burrows*

**Attachments**

cc: A 5 653 092

CGB:lrb

- File
- Work Folder
- Special Log
- General Log
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- Filed by: \_\_\_\_\_

This document shall be declassified upon removal of classified enclosure.

NOV 23 1965

CO 211-C  
CO 212.1-C

Mr. George Friedman  
Managing Editor  
Radio - Television Daily  
1501 Broadway  
New York, New York 10036

Dear Mr. Friedman:

Attorney General Katzenbach has asked me to reply to your November 8, 1965 letter requesting advice about the current position of the Federal Government regarding the entry of Charles Chaplin into this country.

In the event Mr. Chaplin should apply for admission to the United States at a port of entry, this Service would examine him with respect to his eligibility therefor. At the outset, it would be necessary for him to be in possession of documents which are required by the Immigration and Nationality Act and for which he would have applied at a United States consular office abroad. Generally the requirements are set forth in Sections 212(a)(20) and 212(a)(26) of the Immigration and Nationality Act.

Assuming that Mr. Chaplin would have been issued the appropriate documents by a United States consular office abroad, his Immigration inspection would then be conducted at such time when he would present himself for inspection at a port of entry. What the results of such application would be is speculative, and determination can only be made at such time when application is made.

Sincerely,



Associate Commissioner  
Operations

(b)(7)(c)

CC: W/F - Charles Chaplin

MIN Log

MIN:hm

# RADIO TELEVISION DAILY

THE JOURNAL OF THE COMMUNICATIONS INDUSTRY

1501 BROADWAY, NEW YORK 10036  
WISCONSIN 7-6336

November 8, 1965

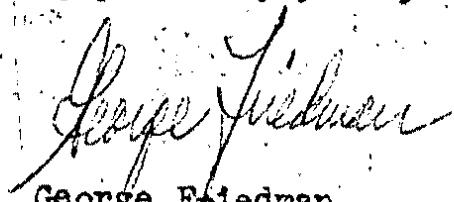
Attorney General Nicholas deB. Katzenbach  
Justice Department  
Constitution Avenue at Ninth Street  
Washington, D. C. 20530

Dear Mr. Attorney General:

Please advise us on the current position of the  
U. S. Government as regards the entry of Charles  
Chaplin into this country.

Your cooperation will be appreciated.

Respectfully yours,



George Friedman  
Managing Editor

GF/jb

RECEIVED  
NOV 12 1 29 PM '65  
POSTAL SERVICE  
CENTRAL OFFICE  
MAIL UNIT

ROUTE TO  
IMMIG & NAT  
DEPARTMENT OF JUSTICE  
31 NOV 9 1965  
R.A.O.



LONG DISTANCE TELEPHONE CALL REPORT		TELEPHONE NO. CHGD.	FILE NO.
FROM: (NAME) (OFFICE) Mr. Joe Cordero - KABC/TV Los Angeles, Calif.		DATE 10/29/65	CO 235.40-C
TO: (NAME) (OFFICE) [REDACTED] SII (b)(7)(c) Inspections, East - Travel Control		AMOUNT (DO NOT FILL IN THIS BLOCK WHEN CALL IS HANDLED THROUGH A SERVICE SWITCH BOARD OR WHEN FTS IS USED.)	
<b>CERTIFICATION:</b> I CERTIFY THAT THIS OFFICIAL TELEPHONE CALL WAS NECESSARY IN THE INTEREST OF THE GOVERNMENT.			
SIGNATURE _____			
IF PHONE CALL WAS MADE AT THE REQUEST OF THE CENTRAL OFFICE OR REGIONAL OFFICE, STATE THIS FACT IN THE FIRST SENTENCE.			
<b>SUBJECT MATTER:</b> Charlie Chaplin			
<p>At 5:05 PM, today, I received a telephone call from a man who identified himself as Joe Cordero of KABC/TV in Los Angeles. He stated he understood the re-entry permit of Charlie Chaplin was revoked by the Attorney General when Chaplin left the United States in 1952; that he has a report Chaplin is coming to the U.S. Mr. Cordero wanted to know if the re-entry permit has been reinstated, or how Chaplin would get into the U.S. I told Mr. Cordero I had no knowledge of the case and he requested me to ascertain the facts and call him back collect. (Los Angeles 663-3311 / Ext. 2111). (b)(7)(c)</p> <p>After a discussion with Messrs. [REDACTED] after ascertaining from Mr. Bernsen that no waiver application in favor of Charlie Chaplin had been received; and, from Mr. Burrows that he (Burrows) has no knowledge of any recent developments in the case; I was authorized to call Mr. Cordero and tell him we have no information on the reported visit of Mr. Chaplin to the U.S. I did so at 5:25 PM.</p> <p>In answer to his questions, I advised him no new re-entry permit has been issued to Mr. Chaplin; that, if he wished to visit the U.S., Chaplin would have to present a valid document and that application for such document would have to be made to an American Embassy or Consulate. At his request I furnished him the telephone number of the State Department and gave him my name and title.</p>			
CC: Mr. Cull ✓ CC: W/F - Charlie Chaplin			
FLC:lcm			
ORIGINAL TO CASE FILE, SUBJECT FILE OR WORK FOLDER; COPY TO FINANCE			

CO 235.40-C  
July 6, 1965

Assistant Commissioner, Inspections

Deputy Assistant Commissioner, Inspections-West

Admission of Charles Chaplin and family at John F. Kennedy International Airport on July 6, 1965 as transits without visa.

Mr. Adams, Northeast Regional Office, called to inform the Central Office that Charles Chaplin and his family arrived at the John F. Kennedy Airport from London on BOAC flight 683 today en route to Kingston, Jamaica. He and his family were admitted under the transit without visa privilege and they remained at the airport only as long as the plane was on the ground, reboarding the plane for the onward flight in approximately one hour.

CC: PUBLIC INFORMATION OFFICER

W/F - Charles Spencer Chaplin ✓

JWB:pk

APR 12 1965

Mr. Doug. Temple  
[REDACTED]

(b)(6)

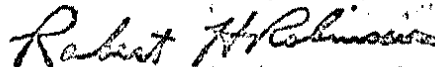
Huntington Station, New York

Dear Mr. Temple:

Your letter of April 3, 1965, addressed to the Attorney General concerning the item in Mr. Leonard Lyons' column of April 1, 1965 in the New York Post about Mr. Charles Chaplin, has been referred to this Service for reply.

Mr. Chaplin arrived at John F. Kennedy International Airport on March 18, 1965 on a BOAC plane en route from British West Indies to London, England. The plane merely stopped at the airport to refuel and board London-bound passengers. Mr. Chaplin made no application for admission into the United States, but was processed as a passenger in direct and continuous transit.

Sincerely yours,

Deputy Associate Commissioner  
Travel Control

CC: W/F - CHAPLIN, Charles Spencer

JWB:amb

(b)(6)

Doug. Temple  
Huntington Station, N.Y.

I + W

74

4-3-65

The Hon. Atty. Gen.

Dear Sir:

Included clipping.

How come, at this time,

Mr. Chapman, was let in?

This man owes taxes, I believe,

and he is anti American.

Please, reply.

Thank you.

RECEIVED  
APR 5 11 16 PM '65  
D. Temple

encl

ROUTE TO  
COMM & NATL  
DEPT OF JUSTICE  
APR 5 1965  
RECORDS DIVISION  
ROUTE TO  
COMM & NATL



## The Lyons Den

LEONARD LYONS

### BROADWAY GAZETTE

**TRAVEL NOTE:** Charles Chaplin and his wife were in N. Y. last Thursday. True, his stay was for only an hour, but it was the first time Chaplin had set foot on American soil since his return visa shamefully was canceled in 1952. The Chaplins were on a BOAC plane from Jamaica to London. During the stop-off at JFK Airport their documents were examined and stamped.

The Chaplins had been enjoying a winter holiday near Ocho Rios in Jamaica. They plan to be home tomorrow.

SURRENDER THIS FORM WHEN LEAVING THE UNITED STATES SEE REVERSE

Family Name (Capital Letters) CARRER	First Name CAROL	Middle Name D/145
Nationality (Citizenship) CANADIAN	Passport Number 75278	
United States Address 114th St New York	Passport Issued At New York	
Airline & Flight No. of Vessel of Arrival Pan Am 62	Passport Boarded At New York	
Permanent Address VENNY SWITZERLAND		
Birthdate 16 April 1889	Expiry Date MAR-18-65	
Birthplace LONDON	Transit to depart via BA506	
Visa Issued At NYC		
Date Visa Issued MAR-18-65		

IMPORTANT NOTICE

- Retain this permit in your possession.
  - You are permitted to remain in the U. S. for the time indicated.
  - To remain past this period, without permission from immigration authorities, is a violation of law.
- WHEN YOU LEAVE THE UNITED STATES
- By sea or air, surrender this permit to transportation line.
  - Over Canadian border, surrender this permit to Canadian Immigration Officer.
  - Over Mexican border, surrender this permit to United States Immigration Officer.

RECORD-OF-EXTENSIONS

To	Office
	Office
	Office
	Office

DEPARTURE RECORD

Port: \_\_\_\_\_

Date: \_\_\_\_\_

Carrier: *506*

To: *Car*

Stamp: *MAR 18 65*

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Form Approved Budget Bureau No. 43-2311.6  
ARRIVAL—DEPARTURE RECORD

FORM I-94 (Rev. 4-1-63)

CO 703.171

December 10, 1964

Memorandum for File

Joe F. Staley  
Deputy Assistant Commissioner, Inspections

Charles Spencer Chaplin, A5 653 092

Miss Lattin of Congressman Roosevelt's office inquired as to whether or not Charles Chaplin could be admitted to the United States and assured that he would not be subject to any prosecution. UCLA has made inquiry as they desire to bestow an honorary doctorate degree upon him. I referred her to the Visa Office should she desire to make inquiry as the issuance of any visa would be their function.

✓ CC: W/F - CHAPLIN, Charles Spencer  


Rose 10/20/60

Copy of this memo to State 8/6/62  
as result this name  
check request

7/10/53 last FBI report  
furnished to NS (filed in Part I)

7/2/59 memo (to FBI file)  
says State, AG FITNS  
have been given  
all data

July 14, 1962

10/24/60  
NR SLOB

CHARLES SPENCER CHAPLIN  
Also known as: Charlie Chaplin  
and Charley Chaplin

BIOGRAPHICAL DATA

Chaplin was born in London, England, on April 16, 1889. Both of his parents were in the theatrical profession. He was educated in public schools in London, England. He married Mildred Harris in London and was married the second time to Lita Grey. His third wife was Paulette Goddard, from whom he was divorced in 1942. He married his fourth and present wife Gena O'Neill in June, 1943. Chaplin has been identified with the theater since he was seven years of age at which time he was employed in Vaudeville and the legitimate playhouses. He came to the United States initially in 1910. His screen debut was made in 1914 with the Keystone Film Company. Shortly thereafter, he became a producer and constructed his own motion picture studios in Hollywood, California, starring in and directing productions of his own creation. He is one of the founders of the United Artists Corporation.

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

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

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

The "New York Herald Tribune" of October 16, 1942, quoted Chaplin as saying he was not concerned with the spread of communism after the war as he could live on \$25,000 a year.



CHARLES SPENCER CHAPLIN

An article in "The Daily Worker," an east coast communist newspaper which suspended publication in January, 1958, of December 31, 1942, by Sender Garlin, said the simplest way to compile the "Honor Roll of 1942" would be to list those individuals attacked by Westbrook Pegler for their support of the war against Hitler. On this list would be the name of Charlie Chaplin and others. The article then attacks Pegler for his attacks on Charlie Chaplin.

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

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

(b)(6)

Chaplin is reportedly a close contact of Herbert Joseph Biberian, [REDACTED] Hollywood, California, a motion picture director allegedly active in intellectual communist circles.

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

## CHARLES SPENCER CHAPLIN

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

The "Los Angeles Herald-Express" of December 10, 1948, shows a picture of Herbert Biberman, a film director and one of the "Unfriendly" witnesses before the House Un-American Activities Committee, holding a check for \$200 donated by Chaplin during a rally at which Reverend Hewlett Johnson, the "Red Dean" of Canterbury, spoke.

In December, 1952, the American Legion magazine contained an article concerning Chaplin. This article indicated that several years after Chaplin's arrival in the United States, he told an interviewer "I shall never forget the extraordinary emotion I felt...I realized intuitively that I was going to achieve my destiny in America....I had so profound an inward assurance of this that I had to tell the others, with all the over-emphasis and conceit of callow youth. Raising my arm in salute to New York, I yelled, 'I give you fair warning, America! I'm coming to conquer you!'" This article continues

## Charles Spencer Chaplin

that Chaplin not only conquered America, but in a sense, he conquered the world. Further, that his conquest has been tinged with more and more bitterness and he has made an inordinate number of enemies. This article continued that Chaplin once labeled himself a disciple of the French philosopher Anatole France, who, said Chaplin, "philosophically knows nothing of good or bad much the same as myself. As for ideals, they are dangerous things, barren of results, and for the most part, false." The article continued that had Chaplin stuck, even to this rather cynical view of himself, things would not have been so bad, because the public is accustomed to seeing its artistic geniuses misbehave and in Hollywood's weird climate of opinion and occasional moral lapse is often a help at the box office. The article stated as a result of Chaplin's disinterest in personal ethics, he became a fellow traveler of communism.

EVIDENCE OF FINANCIAL CONTRIBUTION TO THE COMMUNIST PARTY BY CHAPLIN

██████████ an alleged Communist Party member, in testifying before the Los Angeles County Grand Jury in 1938, said that during the agricultural strike in the San Joaquin Valley in California during 1934, ██████████ collected \$500 from Chaplin, which was turned into a Communist Party Strike Relief Committee.

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

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

On April 10, 1949, it was rumored in Hollywood, that Zina Voynow, over the signature of Charlie Chaplin, had sent telegrams giving Chaplin's permission to use some of his films for the Charles Chaplin Festival in Moscow, Russia. One telegram went to Ivan Bolshakov, Committee on Cinema, Moscow, Russia, and the other went to Averill Harriman, United States Ambassador to Russia. In the telegrams he urged the exchange of cultural achievements between the two countries. In the telegram to Harriman, he said, "...I consider it necessary to support every move which cements friendship of the two nations...."

It is alleged that on August 22, 1943, Mr. and Mrs. Mikhail Kolotozov were given a reception by the National Council of American-Soviet Friendship at the Mocambo Club in Hollywood. Mr. Kolotozov was the official representative of the Soviet Motion Picture Industry in the United States. Chaplin spoke and said, "There's a great deal of good in Communism. We can use the good and segregate the bad." He said that an understanding between "us" would be beneficial in the postwar period. One individual who attended this reception stated that in addition to what has been said before, Chaplin claimed that he was in favor of an exchange of artists between the United States and the Soviet Union. He said, "I am not a Communist. I am just a broken-down comedian."

In October, 1943, Mikhail Konstantin Kolotozov held a party at his home at 4744 Los Feliz Boulevard,

## Charles Spencer Chaplin

Los Angeles, California, which party Chaplin attended. At the party, the Kolotzov's interpreter, Zina Voynov, asked Mrs. Oona O'Neill Chaplin to have Chaplin authorize the use of some of his films at the Russian Festival called the "Moscow Chaplin Festival." Voynov sent a telegram signed by Chaplin to Ivan Bolshakov, Committee of Cinema, Moscow, Russia, stating that Chaplin was happy to hear that even the trying war conditions did not prevent the exchange of cultural achievements between the allied peoples of the United States and Russia. The telegram continued stating that Chaplin did not object to the private screening of his films.

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

A reception was held at the Soviet Vice Consulate in Los Angeles on November 7, 1944, in honor of the twenty-seventh anniversary of the Soviet government. Chaplin attended with his wife, according to one individual who was present.

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

### ASSISTANCE GIVEN BY CHAPLIN TO AMERICAN-SOVIET RELATIONS

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

"The Daily Worker" of September 29, 1943, lists Chaplin as one of the sponsors of the tenth anniversary of the United States Soviet Friendship Congress, November 6 and

Charles Spencer Chaplin

7, 1943.

According to "The Peoples World," west coast newspaper of the Communist Party, on October 23, 1943, Chaplin was on the motion picture committee of the National Council of American-Soviet Friendship.

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

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

ADDITIONAL EVIDENCE OF PROSOVIET ACTIVITIES ON THE PART OF CHAPLIN

On April 22, 1943, Chaplin was observed in attendance at the Filmarte Theater, 1228 North Vine Street, Los Angeles, California; at a showing of the Russian-made picture, "Baltic Deputy," sponsored by the American-Soviet Friendship, Incorporated.

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

Charles Spencer Chaplin

AFFILIATIONS WITH THE ARTISTS FRONT TO WIN THE WAR

It has been alleged that the Artists Front to Win the War was formed in September, 1942, for the reported purpose of holding one cultural meeting at Carnegie Hall in New York City on October 16, 1942, with Chaplin as the honorary chairman of this organization. On October 16, 1942, on the occasion of this meeting, Chaplin was the principal speaker of the evening. He began his speech by saying, "Dear Comrades. Yes, I mean comrades. When one sees the magnificent fight the Russian people are putting up, it is a pleasure and a privilege to use the word comrade." He added, "The columnists and fifth columnists don't want a second front but I and you do; Marshal Timoshenko, Joseph Stalin, and every self-respecting citizen in this country wants a second front." He continued, "I am not a citizen and I don't need American citizenship papers. Citizenship papers don't mean a thing. I am a patriot of humanity. I am a citizen of the world. I am not a Communist; not a Democrat, not a Republican. I am a paying guest here..." During his speech he praised Franklin Delano Roosevelt and said, "I am gratified because he is the man who released Earl Browder...and I hope and we all demand that he lift the stigma of persona non grata from Harry Bridges." Later on in his speech Chaplin said, "And then there is all of the nonsensical talk about Communism when one talks about the second front, but thank God Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves...They say Communists are Godless. What nonsense. A people who fight and die like the Russians approximate God." He concluded his speech by paying a tribute to the three million heroic dead of Soviet Russia who died while we were getting ready. This same information appeared in "The New York Times" of October 17, 1942, page 16, and "PM" on the same date.

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

## Charles Spencer Chaplin

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

### ASSOCIATIONS WITH MISCELLANEOUS ORGANIZATIONS

It has been alleged that Chaplin was listed among those who attended a dinner at Ciro's restaurant in Hollywood on November 10, 1941, given by a committee of sponsors under the auspices of the American Committee to Save Refugees, the Exiled Writers Committee, and the United States American-Spanish Aid Committee.

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

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



## Charles Spencer Chaplin

A small circular distributed by the American-Russian Cultural Association, Incorporated, reflects that in November, 1944, Chaplin was on the Board of Honorary Advisors.

"The Morning Freiheit" (a Jewish language paper reportedly Communist controlled) for August 25, 1945, reported that the Trade Union Committee for Jewish Unity would support a demonstration for jobs at Madison Square Garden on August 29, 1945, sponsored by the New York CIO and Chaplin, with others.

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

### CHAPLIN AND JOAN BERRY

Chaplin's activities with one Joan Berry in 1943 and 1944, was the subject of considerable talk in Hollywood. It was reported that Chaplin authorized his studio to obtain railroad tickets for the transportation of Joan Berry and her mother to New York, leaving Los Angeles, California, on October 2, 1942, via the Santa Fe Railway. He left for New York himself on October 12, 1942. Chaplin took Berry to dinner in New York several times following his appearance in New York on October 16, 1942, at the Artists Front to Win the War Rally.

Thereafter, Berry returned to the Waldorf Astoria apartment of Chaplin, where the alleged immoral acts took place. The following day Chaplin gave Berry \$330 to return to Los Angeles, California. She left for Los Angeles on October 28, 1942. Between the time she returned to Los Angeles and January, 1943, she allegedly had numerous trysts with Chaplin. On February 10, 1944, the Federal Grand Jury in Los Angeles returned a true bill of indictment against Chaplin, charging him with violation of the Mann Act in two counts. The first count charged him with transporting Berry to New York, and the second count charged him with transporting her from New York to Los Angeles. He was tried in Los Angeles, the trial commencing on March 21, 1944, and ending April 4, 1944, at which time he was acquitted.

On February 10, 1944, a Federal Grand Jury at Los Angeles returned three indictments against Chaplin charging him and others with violations of Title 18, Section 51, 52 and 53, United States Code, for conspiring to violate the

## Charles Spencer Chaplin

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

On May 15, 1944, Federal Judge J. F. T. O'Connor dismissed the charges against Chaplin.

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

Joseph Scott, a Los Angeles Attorney represented Joan Berry in her paternity suit against Chaplin.

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

Charles Spencer Chaplin

INFORMATION REGARDING CHAPLIN'S DEPARTURE FROM  
THE UNITED STATES AND HIS LIVING ABROAD

"Variety," a theatrical trade paper, in its issue of September 20, 1950, contained an article in which it was stated that Chaplin was planning to film the greater part of his picture "Limelight" in England, but that his plans hinged on his securing a United States State Department guarantee that he could return to this country. This permission was necessary inasmuch as Chaplin had never become a United States citizen. "Variety," for September 27, 1950, indicated that Chaplin was attempting to seek a re-entry permit before leaving the United States.

Chaplin left the United States September 17, 1952, on what was planned as a six-months world tour with his wife and children.

"The Daily Worker" of April 21, 1953, contained an article dated London, April 20, in which it mentioned that Chaplin had given up his residence in the United States and told a press conference that he had taken that step because the "yellow press" and "powerful reactionary groups" in the United States have singled out and persecuted liberal individuals there.

In February, 1954, Chaplin's wife announced in London that she had surrendered her American citizenship and had become a British subject. It is noted that two days following Chaplin's departure from the United States the Attorney General of the United States ordered Chaplin's re-entry barred pending a hearing as to whether he held political views inimical to the United States, and whether he was guilty of "grave moral charges" that would make him unfit to return to the United States.

The "Los Angeles Herald and Express" in its issue of April 15, 1953, mentioned in an article that Chaplin had forever abandoned the country that had made him famous and declared that he would never return to the United States.

Charles Spencer Chaplin.

The article also mentioned that it had been announced in Washington, D.C., that rather than merely ignore his re-entry permit, Chaplin made an appointment with the United States Consul in Geneva, Switzerland, and tossed the permit on the Vice-Consul's desk and stated "I have no further use for it. I'm never returning to America."

According to the "Daily Mail," a London, England, newspaper of January 22, 1953, Chaplin stated "I am afraid Hollywood is going to need me before I need Hollywood."

The "Daily Express," a London, England, newspaper of January 2, 1953, reported that Chaplin had purchased a home overlooking Lake Geneva, Switzerland.

Charles Spencer Chaplin

MOST RECENT INFORMATION CONCERNING CHAPLIN

The "New York Herald Tribune" of December 30, 1958, reported that Chaplin had paid the United States Government \$425,000 to settle the \$700,000 he owed in back taxes and interest. The article continued "that the out-of-court settlement ended a five-year-old struggle between the Federal tax collectors and the comedian who left the United States in 1952 after a forty-two-year Hollywood career."

The October 1, 1959, issue of "Firing Line," a publication of the American Legion, mentioned in part that Chaplin who for many years "has given consistent support to the communist cause" was ordered barred from this country by the Attorney General in 1952 because of his "unsavory character" and statements "indicating a leering, sneering attitude toward the country whose gracious hospitality has enriched him." The article continued that in a National Executive Committee resolution adopted in 1952 the Legion stated that Chaplin "has always manifested a contemptuous attitude toward American patriotism" and his "views of personal morality have resulted in public censure." The article continued that Chaplin's latest film, "A King in New York," has never been shown in the United States. The film is reportedly a "vicious attack on the American constitutional form of government, particularly in the savagery of its assault of Congress."

The "Los Angeles Mirror," in an article of August 31, 1960, entitled "Chaplin Is No Red, Says Clifford Odets," mentioned that Charles Chaplin has found another defendant in the playwright Clifford Odets who, according to the article, is one of the great individualists of our time. Odets, a long-time member of the Communist Party, stated: "Charlie is not a communist at all. He is an anarchist - the only real anarchist I've ever met - he believes in no government at all."

## Charles Spencer Chaplin

In an article appearing in a news letter entitled "Vagabonding with Vanderbilt" dated June 20, 1962, it was indicated that Cornelius Vanderbilt, Jr., had visited Chaplin in Switzerland and Chaplin had advised him that he had just sold his autobiography to an English publisher for over a quarter million dollars. The news letter mentioned that Simon & Schuster will bring it out in the United States and that it will not be syndicated first by any magazine.

"The New York Times" of June 28, 1962, contained an article which revealed that Chaplin on June 27, 1962, had been awarded an honorary degree of Doctor of Letters at Oxford University, England. The article also reported that Dean Rusk, Secretary of State, and Eugene R. Black, President, International Bank for Reconstruction and Development, received honorary Doctor of Law degrees at the same ceremony.

"The New York Times" in an editorial dated July 2, 1962, mentioned that it had been ten years since the United States Government decided that Chaplin could not be readmitted to the United States after a trip abroad until he had satisfied the Department of Justice that he was "fit." The article continues by briefly outlining Chaplin's career as an actor while in the United States and mentioned that they did not believe the Republic would be in danger "if the present administration lifted the ban that was imposed in 1952 and if yesterday's unforgotten little tramp were allowed to amble down the gangplank of a steamer or a plane in an American port."

August 10, 1964

AS 653-092

Mr. E. Reid Gilbert  
Department of Speech, Bascom Hall  
The University of Wisconsin  
Madison 6, Wisconsin

Dear Mr. Gilbert:

Your inquiry of July 27 addressed to the Immigration Service, Washington, D. C. concerning the exact status of Mr. Charlie Chaplin's relationship to the United States government, has been referred to me for appropriate attention and reply.

Since Mr. Chaplin is presently outside the United States, his admissibility to this country is required to be determined by the American Consul of the United States Department of State before whom Mr. Chaplin applies for the appropriate visa.

Since I do not know to which consulate Mr. Chaplin will make his visa application, I am unable to forward your letter to that office as suggested. It is recommended that if you are aware of the consulate, you forward your inquiry to that office.

Sincerely,

George K. Rosenberg  
District Director



A-5653092  
LOS

DEPARTMENT OF SPEECH  
ASIAN THEATRE PROGRAM

*Info*

July 27, 1964

The Immigration Office  
219 D Street, N.E.  
Washington, D. C.

Dear Sirs:

I would appreciate it if you could inform me of the exact status of Mr. Charlie Chaplin's relationship to the United States government. We would like to invite him to the University of Wisconsin for an International Conference on Mime, but before we extend the invitation we would like to know if the government would allow his return.

If you do not have the requested information in your office, I would appreciate your forwarding this letter to the office concerned with Mr. Chaplin's case.

Sincerely,

*E. Reid Gilbert*  
E. Reid Gilbert

ERG:rr

RECEIVED  
JUL 30 4 55 PM '64  
I & M SERVICE  
CENTRAL OFFICE  
MAIL UNIT



File  
Acc 61A 323  
Box 366-369

April 30, 1964

File  
↓  
A5 653 092

Mr. Hugh A. Sheehan  
c/o General Delivery  
Main Post Office  
Rochester, New York

Dear Mr. Sheehan:

Further reference is made to your letter to the Attorney General to which an interim reply dated April 23, 1964 was made by the Associate Commissioner, Management, of this Service.

Since Mr. Chaplin is presently outside the United States, his eligibility for returning to the United States must be determined by an American Consul if and when Mr. Chaplin applies for documents with which to enter this country.

Sincerely,

George K. Rosenberg  
District Director

File 5/18/64

Mr - 5-19-64-14

JH

DD

CO 893.2 C  
INF.

APR 23 1964

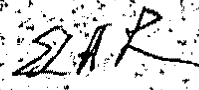
Mr. Hugh A. Sheehan  
c/o General Delivery  
Main Post Office  
Rochester, New York

Dear Mr. Sheehan:

Your letter addressed to the Attorney General has been referred to this Service as it pertains to an immigration matter.

The file relating to Charles Chaplin is in the office of this Service at Los Angeles, California. Your letter and its enclosure have been forwarded to that office for further response to you.

Sincerely,



E. A. Loughran  
Associate Commissioner  
Management

CC: LOS ANGELES, CALIFORNIA  
Your A5-653 092

Correspondence under acknowledgment is enclosed.

Enclosures

247

# Saeger's EDISON HOTEL

93 ELM STREET • ROCHESTER 4, N. Y.

"THE HOTEL WHERE YOU WILL ENJOY YOUR STAY"

Mr Robert F. Kennedy  
Attorney General of United States of America  
Thru your office. I would like  
you to reconsider the case of Mr  
Charles Chaplin.

Mr Chaplin made millions of kids  
laugh in America. Especially Charlie  
and the Kid - with Jackie Coogan. The  
Kid Broke windows with stones  
Charlie Chaplin would go around  
repair all the window panes the  
Kid Broke - Charlie Chaplin  
mad the kid - make all the panes  
in the morning - Charlie would give  
the little kid one Charlie would  
take eight for kissed over

RECEIVED  
JUN 12 1954  
FBI

247

647

# People:

## 'Where Is the Laughter?' Charlie Chaplin Asks

Charlie Chaplin says that the world is too serious.

"Where is all the fun, the gaiety, the laughter?"

Chaplin asked in an interview as he concluded a fishing vacation in County Kerry, Ireland.

"Everyone is much too serious these days. It looks as if we are losing the gift of laughter."

Chaplin will be 75 Thursday. He has been living in Switzerland since 1952 when the U.S. Justice Department said he would not be naturalized.



Chaplin

CO 235.40-P

Deputy Associate Commissioner  
Administrative Services

SEP 12 1968

Deputy Associate Commissioner  
Travel Control

Charles Spencer CHAPLIN, A5 653 092

Attention: Lookout Unit

Please reinstate lookout as described on attached G-143.

Attachment

✓  
CC: REGIONAL COMMISSIONER, SAN PEDRO, CALIFORNIA

Attention: Associate Deputy Regional Commissioner, Operations

For attachment to A5 653 092 maintained in Los Angeles.

REGIONAL COMMISSIONER

SEP 18 5 35 PM '68

INVESTIGATIONS

Source Code <b>C-145</b>	Preparation Date <b>September 9, 1963</b>	File No. <b>A5 653 092</b>
-----------------------------	--	-------------------------------

Last Name <b>CHAPLIN</b>	First <b>Charles</b>	Middle <b>Spencer</b>
-----------------------------	-------------------------	--------------------------

Address: No. and Street "	City "	State <b>Switzerland</b>
------------------------------	-----------	-----------------------------

Date of Birth	Country of Nationality	Code
Month <b>04</b>   Day <b>19</b>   Year <b>89</b>	<b>Great Britain</b>	<b>15</b>

Case Code <b>U-168</b>	Passport or Seaman's Book No. "	File Control Office Symbol <b>108</b>	Cancellation Date
			Month <b>05</b>   Year <b>65</b>

Justification: (Source and Nature):

Reliable information contained in voluminous files indicates subject was a heavy financial contributor to front organizations of the Communist Party.

(Please reinstate effective to May 1963)

(Use reverse side if more space is needed)

~~SECRET~~

A-5 653 092  
July 26, 1962

Commissioner, Central Office  
Washington, D. C.

George K. Rosenberg, District Director  
Los Angeles, California

Charles Spencer CHAPLIN, A-5 653 092

Attention: Robert H. Robinson, Deputy Associate Commissioner,  
Travel Control

Subject first entered the United States in approximately 1912. The only recorded reentry was at San Francisco on June 3, 1936 as a returning resident. He secured reentry permit No. 1713311 at Los Angeles on July 16, 1952. On April 10, 1953 he voluntarily surrendered this permit to the American Consulate in Switzerland.

A copy of a summary report prepared by the Central Office for the Attorney General contains all derogatory information developed until approximately December 10, 1952. The investigation continued into June of 1953 and was dropped when it appeared that subject had no intention of returning to the United States.

San Francisco on February 3, 1953 furnished a copy of a Communist Party financial report that was secured from their 1300-1-103. The original source was identified as B-31 and dated May 6, 1949. This source was identified as being in the employ of 1300-1-103. Contributions from movie industry people were listed for an approximate four-month period in 1943. Subject was one of those listed and had contributed \$2,300 to the Communist Party during this period. This source also advised that their records had listed dates and places of Communist Party meetings where subject had been in attendance. This also was to have been extracted from official Communist Party records. These records were not located although there were leads yet outstanding at the close of the investigation. This source has proved very reliable on other information in the past.

*Source  
1/26/53*

*not  
affair*

On February 24, 1953 the El Mirador Hotel records in Palm Springs were checked out and it was determined that they were not in existence for the winter of 1932. Subject and Paulette Goddard supposedly had been registered at this hotel in 1932. This instance was mentioned in the Central Office report as evidence which would have corroborated immoral charges against subject.

(b)(7)(c)

[Redacted] Associate Commissioner

.....  
ement

.....  
Date

~~SECRET~~

DECLASSIFIED  
946

[REDACTED]

A New York report of February 20, 1953 advised that Thad Mason, admittedly a Communist Party member from 1932 to 1945, while in the office of the American Slav Congress, sometime in 1942, overheard a telephone conversation in which it was stated that the organization was \$3,000 richer. After the call, George Pirinsky, a reported Communist Party member, advised Mason that the donation of \$3,000 was from subject.

New York report of January 16, 1953 advised that Max Eastman had been recontacted, but could add nothing to his previous statement that subject had given \$1,000 to the "Liberator." The "Liberator" mentioned in the Central Office report was a Communist Party publication.

Howard Rushmore, also mentioned, was recontacted on March 10, 1953 and stated substantially as before. He did advise that he had at no time been present when subject had paid Communist Party dues and had no knowledge that such had been done.

Carl Junghans, movie director and writer in Germany, 1932-1938, advised on March 30, 1952 that Sergei Eisenstein, Soviet motion picture producer, had visited subject in the United States and considered him a supporter who could be called upon to help the Communist cause when needed. Junghans is a Los Angeles source. Several leads were yet outstanding and were discontinued at the closing of the investigation in June of 1953.

CC: Regional Commissioner, Southwest Region, San Pedro, Calif.

(b)(7)(c)

[REDACTED]  
Associate Commissioner, Enforcement

INV/S/BRP/mla

Date

- 2 -

[REDACTED]

DECLASSIFIED





OFFICE OF  
CHIEF COUNSEL

U. S. TREASURY DEPARTMENT  
INTERNAL REVENUE SERVICE  
OFFICE OF THE REGIONAL COUNSEL  
LOS ANGELES, CALIFORNIA

1135 Subway Terminal Building  
417 South Hill Street

IN REPLY REFER TO

CC:SF:RC-A  
LA:DPC

January 16, 1959

Mr. Alfred J. Urbano  
Assistant District Director  
Immigration and Naturalization Service  
Los Angeles, California

Attn : A5 653 092 - S - JWW

In re: Charles Chaplin  
Docket No. 59247

Dear Sir:

This is to acknowledge receipt of your letter of January 14, 1959, and to further advise you the above-entitled case has now been settled.

Consequently the documents Mr. Chehock obtained from your office are no longer of use to this office and are therefore returned to you herewith.

The enclosures include:

- (1) Mr. Chaplin's application for reentry
- (2) The reentry permit itself
- (3) The following newspaper clippings about Mr. Chaplin appearing in newspapers by dates as follows:
  - (a) "Chaplin Must Take His Visa Problem To Justice Department", Hollywood Daily Variety, 9/27/50
  - (b) "Charlie Chaplin Barred From U. S. Pending Quiz", L. A. Times, 9/20/52
  - (c) "Government Hints New Facts In Chaplin Case", L. A. Times, 9/21/52
  - (d) "Chaplin Says He Intends To Return Despite Ban"
  - (e) "Charlie Chaplin Raps U. S.; Says Hollywood Needs Him", L. A. Mirror, 1/21/53
  - (f) Paul V. Coates, L. A. Mirror, 2/6/53

- (g) "Chaplin Home As Subdivision", L. A. Examiner, 2/10/53
- (h) "Van Backs Up To Residence Of Charlie Chaplin", L. A. Times, 2/11/53
- (i) "Chaplin May Buy Modest Villa On French Riviera", L. A. Times, 3/8/53
- (j) "Chaplin Gives Up Residence In U.S.", L. A. Times, 4/16/53
- (k) "Charlie Chaplin Tells Why He's Quitting U.S.", L. A. Times, 4/18/53
- (l) "Chaplin Says He'll Make Movies Near London", L. A. Times, 4/19/53
- (m) "Chaplin Sells Studio Here To N. Y. Firm", L. A. Times, 10/1/53
- (n) "Mrs. Chaplin Renounces American Citizenship", L. A. Times, 2/11/54
- (o) "Chaplin Ends His Ties With United Artists", L. A. Times, 3/1/55.

Very truly yours,

*Melvin L. Sears*  
Melvin L. Sears  
Regional Counsel *MS*

Enclosures:  
As listed above.

January 14, 1959

AS 653 092 - S - JFW

Melvin L. Sears, Regional Counsel  
Internal Revenue Service  
1125 Subway Terminal Building  
417 South Hill Street  
Los Angeles, California.

Dear Sir:

Reference is had to your letter of August 1, 1956 in the case of one Charles Chaplin, Docket No. 59247. Recent newspaper publicity indicates that your current case against Mr. Chaplin has been terminated by a settlement.

On August 2, 1956 documents from our file consisting of Mr. Chaplin's application for a reentry permit and the reentry permit itself were furnished to Mr. Donald Chehock for your use. In the event that these documents are no longer of value to you, will you please return them to us in order that we may consolidate our file material.

Very truly yours,

ALFRED J. URBANO  
Assistant District Director





Soundex Code  
915

File No.  
15 653 092

Last Name  
CHADY VI

First  
Charles

Middle  
Spencer

Address: No. and Street

City  
Great Britain

State  
England

Date of Birth  
Mo. Day Year  
01 19 39

Country of Nationality  
Great Britain

Case Code  
11-26

Passport or Seaman's Book No.

File Control Office Symbol  
100

Cancellation Date  
Mo. Year  
05 59

Justification: (Source and Nature):

Reliable information contained in voluminous files indicated subject was a heavy financial contributor to front organizations of the Communist Party.

*File*

*MD*  
CLD 9-27-57

(Use reverse side if more space is needed)



18-9-36

Soundex Code C-145			File No. A5 653 092		
Last Name CHAPLIN		First Charles	Middle Spencer		
Address: No. and Street		City	State Switzerland		
Date of Birth		Country of Nationality		Code	
Mo. 04	Day 19	Year 89	Great Britain		15
Case Code U 16	Passport or Seaman's Book No.	File Control Office Symbol LOS	Cancellation Date Mo. Year		

**Justification: (Source and Nature):**

Reliable Confidential information indicates SUBJECT was a heavy financial contributor to front organizations of the Communist Party.

(Use reverse side if more space is needed)

Form G-143  
(Rev. 7-10-57)

LOCKOUT NOTICE WORKSHEET

United States Department of Justice  
Immigration & Naturalization Service

(b)(7)(c)

[Redacted]

placement

5-29-81  
Date

Associate Commissioner

CONFIDENTIAL DECLASSIFIED 1955



Mr. Biggs

L. O.  
25495

Agent of J. O.  
not full

## Office Memorandum • UNITED STATES GOVERNMENT

AIR MAIL

A5 653 092/INV/REF

TO : Assistant Commissioner, Examinations Division  
Washington 25, D.C.

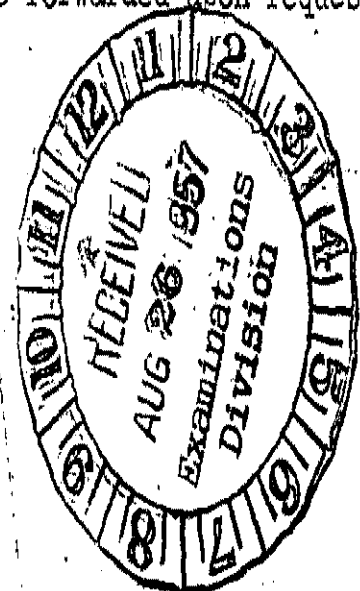
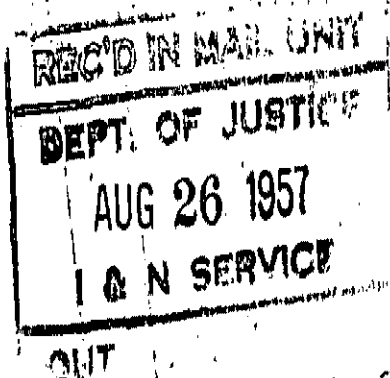
DATE: August 22, 1957

FROM :  Acting District Director, Los Angeles, California

SUBJECT: CHARLES SPENCER CHAPLIN

Attention: Mr. Biggs

The above-numbered secret file, which relates to the film personality CHARLES CHAPLIN, completely fills four file cabinet drawers. The file was transferred to this office from the Central Office under date of June 7, 1956 for use in connection with an Internal Revenue Service investigation of the SUBJECT, with instructions that the file be marked "Inactive" and retained in this office. The Internal Revenue Service investigation is still pending. In view of Central Office instructions of June 7, 1956, the file is not being forwarded at this time. For your information lookouts were posted after exhaustive investigation. However, if you still desire the file, it will be forwarded upon request.



212  
66

NAME

CHARLES SPENCER CHAPLIN

First

Middle

Last

ADDRESS

[Empty address box]

Street

City

State

DATE

4 16 89

Month

Day

Year

COUNTRY

England 15

Name

Code

IDENTIFYING MARKS

[Empty identifying marks box]

AUG 14 1957

FILE NUMBER

A-5653092

TYPE CASE

Q

SOUNDEX CODE

145

JUSTIFICATION:

Conf.

C. 2235, 400  
to P.O. for digest of LOS  
File - date 9/6/57  
yet

Reentry Permitted.  
Plans return to U.S.  
about May 1st 1958  
at San Francisco.

RETIREMENT DATE

[Empty retirement date box]





OFFICE OF  
CHIEF COUNSEL

U. S. TREASURY DEPARTMENT  
INTERNAL REVENUE SERVICE  
OFFICE OF THE REGIONAL COUNSEL  
LOS ANGELES, CALIFORNIA

AUG 1 - 1956

IN REPLY REFER TO  
CC:SF:RC-A  
LA:DPC

Mr.  (b)(7)(c)  
U. S. Department of Justice  
District Director  
Immigration and Naturalization Service  
458 South Spring Street  
Los Angeles 13, California

Attn:  (b)(7)(c)

In re: Charles Chaplin  
Manoir De Bon  
Corsier Sur Vevey, Switzerland  
Docket No. 59247

Dear Sir:

The civil income tax case of Mr. Charles Chaplin for the year 1953 is now pending before The Tax Court of the United States. The case has been assigned for trial to Mr. Donald P. Chehock, attorney in our Los Angeles office.

To assist this office in the preparation and trial of this case, we would appreciate your office furnishing to us the original application of Mr. Chaplin for a re-entry permit made on or about August 1952, as well as the original re-entry permit itself surrendered by Mr. Chaplin in April 1953, together with a certification over the signature of the District Director, certifying that said application and re-entry permit are the original documents extracted from your official files.

This is to further advise you that said original application and the re-entry permit will be returned to your office as soon as the same have served their purpose in the preparation and trial of this case, and that request will be made of the Court for the release of the documents, so that they may be returned to you, should such request be needed.

AUG 2 - 1956

*Melvin L. Sears*  
MELVIN L. SEARS,  
Regional Counsel

*Above documents received*

*this 2<sup>nd</sup> day of Aug. 1956.*

*R99-4711  
Ext. 1666*

*Donald P. Chehock  
Atty. - Regional Counsel  
Dist. Rev. Service  
1125 Subway Terminal Bldg  
417 So. Hill Street*

# United States of America

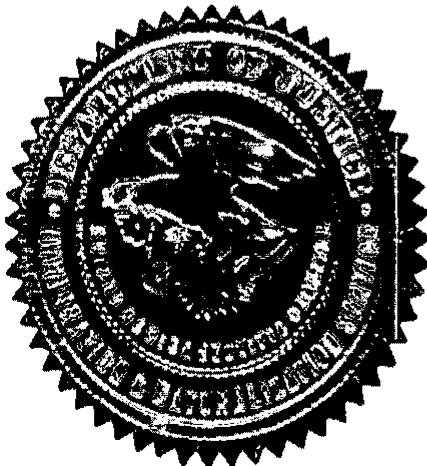
DEPARTMENT OF JUSTICE  
IMMIGRATION AND NATURALIZATION SERVICE

August 1, 1956

## CERTIFICATION

BY VIRTUE OF the authority vested in me by Title 8, Code of Federal Regulations, Section 2.1, a regulation issued by the Attorney General pursuant to Section 103 of the Immigration and Nationality Act,

I HEREBY CERTIFY that the annexed documents are originals, ~~uncopies of the same~~ from the records of the said Immigration and Naturalization Service, Department of Justice, relating to -----CHARLES SPENCER CHAPLIN-----, File No. A5 653 092, of which the Attorney General is the legal custodian by virtue of Section 103 of the Immigration and Nationality Act.



IN WITNESS WHEREOF I have hereunto set my hand and caused the seal of the Department of Justice, Immigration and Naturalization Service, to be affixed, on the day and year first above written.

*Albert Del Guercio*  
ALBERT DEL GUERCIO  
District Director  
Immigration and Naturalization Service  
Los Angeles, California

Receipt is acknowledged of

Receipt No. 1713311 issued 7-16-52

Robert Spencer Keffer

(Applicant's Signature)

Delivered by [Signature]

7/16/52 ✓

DOCKET  
CONTROL  
CARD.

CHARLES SPENCER CHAPLIN  
1085 Summit Dr.  
BEVERLY HILLS, CALIF.

FILE NO.

RECEIVED STATUS SECTION

A5 653 092

RECEIPT NO.

APPLICATION FOR

DATE RECEIVED

AMOUNT

REENTRY PERMIT I-131

5/16/52

\$ 3.00

1600-

DATE AND COUNTRY OF BIRTH

DATE & PLACE OF ENTRY IN U. S.

A. R. NO.

P. O. MONEY ORDER NO.

35059

-

-

-

12-31 915 463

TO	OUT	IN	TO	OUT	IN

FUND TO BE CREDITED

153260

153295

153296

153410

x 150731

HEARING NOTICE

COMPLETED CASE TO C. O.

DOCUMENTS DELIVERED  
APPLICANT

OUT

IN

FORM G-234

REMARKS:

UNITED STATES DEPARTMENT OF JUSTICE  
IMMIGRATION AND NATURALIZATION SERVICE  
(5-1-45)



UNITED STATES OF AMERICA  
DEPARTMENT OF JUSTICE

File No. 45-233-100  
Serial No. 1713311

# Permit to Reenter the United States

PURSUANT to provisions of section 10 of the Immigration Act of 1924, this permit is issued to bearer.



CHARLES SPENCER QUINN  
an alien previously lawfully admitted to the United States, to reenter the United States, if otherwise admissible, as a nonquota immigrant.

The validity of this permit expires

MONTH	DAY	YEAR
JULY	15TH	1933

PERSONAL DESCRIPTION OF BEARER

AGE	HEIGHT	WEIGHT	COMPLEXION	HAIR	EYES
33	5 6	142	FAIR	GREY	BUE
YEARS	FEET INCHES	POUNDS			
			ENGLAND		BRITISH

IDENTIFICATION MARKS

ISSUED AT

LOS ANGELES, CALIFORNIA

DATE

NOTE.—Any erasure or alteration shall render this permit null and void.

*Woodward Spencer Quinn*

MONTH	DAY	YEAR
JULY	15TH	1933

Approved:



EXTENSIONS	1.	Extended to and invalid after
		(Date)
EXTENSIONS	2.	Extended to and invalid after
		(Date)

The alien named in this permit

arrived in the U.S.

on the (steamship or other conveyance)

at the port of

and was legally admitted



## EFFECT, UNDER IMMIGRATION LAWS, OF PERMIT TO REENTER

A Reentry permit has no effect under the immigration laws except to show that the person to whom issued is returning from a temporary visit abroad and relieve him of the necessity of securing a visa from an American Consul before returning to the United States. It does not relieve him from meeting the other requirements of the immigration laws. **Persons who have been convicted of or admit having committed a felony or other crime or misdemeanor involving moral turpitude either before or after entering the United States; other criminals, immoral, insane, mentally or physically defective aliens, those afflicted with loathsome or contagious diseases, and others found to be inadmissible under the immigration laws are subject to exclusion if attempting to reenter, notwithstanding they may be in possession of reentry permits.**

## EFFECT OF ABSENCE FROM UNITED STATES UPON NATURALIZATION ELIGIBILITY

This permit does not relieve the person to whom issued from meeting the requirements of the naturalization laws. Notwithstanding the possession of a reentry permit, absence from the United States by an applicant for naturalization for a continuous period of one year or more during the period for which continuous residence in the United States is required for admission to citizenship will break the continuity of such residence, except where prior thereto, the Attorney General has approved an absence in the employment of, or under contract with, the United States Government or an American institution of research recognized as such by the Attorney General, or in the employment of an American firm or corporation engaged in whole or in part in the development of foreign trade and commerce of the United States or a subsidiary thereof. Such approval should be applied for on Form N-470, "Application for Benefits of Sec. 307 (b) or 308, Nationality Act of 1940," available at any immigration or naturalization office. Aliens absent in the capacity of a regularly ordained clergyman or nun are also eligible to make such application.

## PENALTY FOR FALSE STATEMENTS

Whoever knowingly makes under oath any false statement in any application, affidavit, or other document required by the immigration laws or regulations prescribed thereunder, shall, upon conviction thereof, be fined not more than \$10,000 or imprisoned for not more than five years, or both. (Sec. 22, Act of May 26, 1924, 43 Stat. 153; Sec. 220.)

## EXTENSIONS

The validity of a permit may, on good cause shown, be extended for a period or periods not exceeding 6 months each.

Application for extension should be made between 30 and 60 days prior to the expiration date shown on this permit.

The application must contain (a) the name of the applicant and his address in the United States; (b) when, where, and by what means he departed from the United States; (c) port of landing and date of arrival abroad; (d) countries visited in the order visited; (e) reason for requesting extension and period for which desired; and (f) applicant's foreign address to which permit is to be returned.

The application must be sworn to before a consular officer of the United States.

The application must be sent to the District Director of Immigration and Naturalization who issued the permit by the person to whom the permit was issued, accompanied by a fee of three dollars (\$3). Remittance should be by international money order drawn on Washington, D. C., or foreign exchange on a bank in the United States, payable to the Commissioner of Immigration and Naturalization, Washington, D. C. If extension is refused, the fee will be refunded. The permit, if extended, will be returned to the foreign address given in the application.

Where the validity of the permit or extension thereto has expired, the alien must obtain an immigration visa from an American Consul before embarking for the United States.

E X T E N S I O N S	3.	Extended to and invalid after
		(Date)
E X T E N S I O N S	4.	Extended to and invalid after
		(Date)

AIRMAIL*Office Memorandum* • UNITED STATES GOVERNMENT  
(b)(7)(c)

TO :  Acting District Director, DATE: 56364/76.5  
Los Angeles, California June 7, 1956

FROM : *Sam* A. Loughran, Assistant Commissioner

SUBJECT: File A-5 653 092, Relating to Charles Spencer CHAPLIN

We are forwarding to you today, under separate cover, via. Airmail, Special Delivery, secret file A-5 653 092, relating to Charles Spencer CHAPLIN. The file, consisting of Original and Part II and five attachments, is being forwarded to you in connection with the proposed appearance at your office of Mr. Donald P. Chehock of the Internal Revenue Service at Los Angeles who desires to review the file.

The Central Office has on file a Form G-360A, file transfer notice, copy of which is attached, indicating the transfer to your office from San Francisco, on April 12, 1956, of a file of the same number and relating to the same subject. The two files should be combined. The file should then be marked "Inactive" (as the subject is outside the United States) and retained in your office.

Att.



1. Name (Last in CAPS)

CHAPLIN

C-145

First

Charles

Middle

Spencer

2. File No.

5 653,092

3. Name under which admitted, Record created or Alias:

4. Country of Birth

England

5. Date of Birth

Month

4

Day

16

Year

1889

6. Place of Entry

7. Date of Entry

Month

Day

Year

8. Appl. Form No. or reason for request

9. Date Appl. Received

10. Date of Request

11. File Receiving Office No.

1600

12. File Forwarding Office No.

1300

13. Date of Transfer

4/22/56

14. REMARKS:

Sec.

Type

Transfer Code

967

LOS ANGELES

10-14-55

CENTRAL OFFICE, WASHINGTON, D. C.

(b)(7)(c)

ATTENTION  REKEB OCTOBER 14TH FILE A-5 653 092

CHARLES CHAPLIN. OUR FILE FAILS TO REFLECT THAT CONSIDERATION  
EVER GIVEN TO REVOCATION OF REENTRY PERMIT LAST ISSUED CHAPLIN  
JULY 16, 1952. CENTRAL OFFICE FILE A-5 653 092 RETURNED C.O.  
JANUARY 8, 1953.

ROBINSON

Hw/ct

ULAA SD 3 J-ISW

CHULA VISTA BORDER PATROL CALIF Q 10-14-55 .934A

OIC

JINS LA

BETOR 533 WASHINGTON. OBTAIN FILE A5 653 092 ON CHARLES CHAPLIN  
AND TELEPHONE ME TODAY WHETHER CONSIDERATION EVER GIVEN TO REVOCATION  
OF REENTRY PERMIT LAST ISSUED TO HIM

(b)(7)(c)



BETOR 533 A5 653 092

JAJ 938A

CORR... MAKE LAST WD LN ONE READ CHAPLIN RPT CHAPLIN

CONFIDENTIAL

Office Memorandum • UNITED STATES GOVERNMENT

A5 653 092 INV.A. (EJE)

TO : Officer in Charge  
Los Angeles, California

DATE: August 25, 1955

FROM : [Redacted] District Chief, Investigations Branch  
(b)(7)(c) San Francisco, California

SUBJECT: CHARLES SPENCER CHAPLIN

There are transmitted herewith for appropriate disposition  
the work folders relating to Charles Spencer CHAPLIN.

Attachments.

[Redacted]

(b)(7)(c)

[Redacted]

5-29-81

Forcement

Date

CONFIDENTIAL

DECLASSIFIED

# Office Memorandum • UNITED STATES GOVERNMENT

A-5 653 092

DATE: August 22, 1955

TO : District Director  
San Francisco, California

FROM : [Redacted] Regional Chief of Investigations  
Southwest Region

SUBJECT: CHARLES SPENCER CHAPLIN

Attention: Chief, Investigations Branch

There are transmitted herewith for appropriate disposition the work folders relating to CHARLES SPENCER CHAPLIN.

*Control Desk*

Attachments

*Forward to the Los Angeles  
Material to SAC  
meo*

[Redacted] (b)(7)(c)

[Redacted]

5-29-81

ment

Date

[Redacted]

DECLASSIFIED









~~CONFIDENTIAL~~

## Office Memorandum • UNITED STATES GOVERNMENT

1600-41933 - Inv/S(LMW)

DATE: May 3, 1954

TO : Commissioner, Washington, D. C.

FROM : District Director, Los Angeles, Calif.

SUBJECT: Your A5 653 092; CHARLES SPENCER CHAPLIN.

Attention: Assistant Commissioner, Investigations Division

On March 8, 1954 there were received from the Central Office, without letter of transmittal, three envelopes of documents relating to SUBJECT case, which have been examined and which appear to be the same as had been returned to the Central Office with our memorandum of June 10, 1953.

Per personal suggestion of LAWRENCE J. AUGUSTINE of the Central Office, when he was visiting this District March 31, 1954, these envelopes, including confidential file A5 653 092 are again forwarded the Central Office, inasmuch as SUBJECT case is closed and the alien is outside the United States.

(b)(7)(c)



Associate Commissioner, Enforcement

Date

~~CONFIDENTIAL~~

DECLASSIFIED

Witnesses to be interviewed:

Documents to be secured:

Foreign Investigation:

- ✓ ARDEN
- ✓ BERKLEY
- BRIGHT *unavailable*
- ✓ BUDENZ
- ✓ COLLINS
- ~~GRUGH~~
- ✓ CUTLER
- ✓ DOBRICH
- ✓ EASTMAN
- ✓ GODDARD
- ✓ HOPPER
- ✓ HUGHES
- ✓ HUNTER
- ✓ IRWIN
- ✓ JOHNSON
- ✓ KEECH
- ✓ WALKIN
- ~~ROBINSON~~
- ✓ RUSHMORE
- ✓ SILVER
- ✓ SILVER, Mrs.
- ✓ TITTLE
- ✓ VONULM

KIMPLE

- Daily Worker - 12/21/42 ✓
- Daily Worker - 3/5/44 ✓
- Pravda - 1/12/23
- Old CHAPLIN letter
- Joan BERRY Statement *see SA Dodge report 10/14/52*

- British Intelligence
- French Intelligence
- Review of surrendered passports

FBI Informants requested (10/1/52)

[Redacted]

*unavailable* (T-34) 8/10/48 at L.A.  
*unavailable* (T-38) (b)(7)(c)

[Redacted] 4/5/51

(b)(7)(c)

[Redacted] report 10/11/52  
 T-2, 11, 12, 14, 17, 20, 26, 31  
*unavailable*  
 T-3, 4  
 T-5, 6, 38, 4  
 T-16, 19  
 T-28 *will not agree to testify*  
 T-39 *Dw. W. Kaiser 10/5*  
 T-23 *Blanche Christensen*  
 T-13 *out of country*  
 T-27 *Edward Cheney*  
 T-10 *Budenz*

- Para. 5) *unavailable*
- 7) *H. Peatman*
- unavailable* (8) FBI memo to
- unavailable* (11) Commissioner
- Budenz (20) dated 10/2/47
- 27) *unavailable*
- 29) *Wm F. To Blanche*
- 34) *unavailable*
- 47) *unavailable*
- 52) *unavailable*

*FBI reports requested re:  
 Maj Eastman  
 Torachi Kono*

T-1 SA Johnson 11/12/52 *unavailable*

T-7 *unavailable* 11/13/52  
 T-9 [Redacted] 4/5/51  
 T-12 *unavailable* 11/3/52

Source B *unavailable* (b)(7)(c)  
 C [Redacted]  
 D [Redacted]  
 F *Blanche* 3/13/49

Investigation requested at: N.Y. by C.O. memo 12/5/52

Interviewed:

See report dated:

Background: Soviet defector - may know of Chaplin's CP membership

Can testify:

Investigation requested at: New York by CO memo of 10-2-52

Interviewed: 10-6-52

See report dated: 10-8-52

*re- " 10/20/52*

*10/24/52*

Background: News broadcaster, fixer and confidante of CHAPLIN's

Can testify: Re CHAPLIN's radio speeches re Second Front - has recordings. Was told by CHAPLIN (p.7) that he had made IWW contributions and had been essential in helping to spirit some of those involved out of the U.S.

*10/20/52 Can add nothing to previous testimony. transcripts of round table discussions filed in Part IV of temp file.*

Investigation requested at: N.Y. by C.O. memo 12/2/52

Interviewed:

See Report dated:

Background:

Can testify:



Investigation requested at: L.A. by C.O. memo of 10/1/52

Interviewed: 10/3/52

See report dated: 10/14/52

Background: CP member in Hollywood January 1937-1943. Member of the Motion Picture Fraction of CP

Can testify: In about 1938 was told by John Howard Lawson that CHAPLIN had become a little tight and unreliable, blaming it on Trotskyite influence of Diego Rivera through Paulette Goddard. Lawson said CHAPLIN was not contributing as regularly as he had been. Also had conversations in 1937 with V. J. Jerome.

Questioning inadequate. No details as to how conversation came about, who else was present, exactly what was said.

Investigation requested at: L.A. by C.O. memo dated 10/1/52

Interviewed: No

See report dated: 10/8/52 from L.A.

Background: Page 6, LEECH statement of 6/22/50 reflects that BRIGHT allegedly reported to LEECH that he had collected CP contributions from Charles Chaplin.

Can testify: Apparently unavailable. William Wheeler, House Un-American Activities Committee investigator, advises is residing in Cuernavaca, Mexico where he is evading subpoena by HUAAC.

naturalization. Chaplin's "2nd Front" speech was cleared by the Politburo before it was made. Budenz was officially advised that Chaplin had contributed substantially, in a financial way, to various Communist front organizations. Chaplin was repeatedly referred to by Schneiderman, Stachel, Dennis and others as a "friend" of the Daily Worker which indicated to Budenz that Chaplin supported the Daily Worker financially.

*should be re-interviewed at length  
+ full details secured. Copies of pertinent  
Daily Worker issues should be gone over  
with Budenz as an aid to his recollection.*

Investigation requested at: N.Y. by C.O. memo of 10/2/52 + 10/23/52

Interviewed: 11/4/52 See <sup>N.Y.</sup>report dated: 11/14/52

Background: As CP functionary was told on three occasions that CHAPLIN was important to the Party; once was told CHAPLIN was the equivalent of a Party member, first occasion was "perhaps in 1936"

Can testify: While managing editor of Daily Worker received numerous instructions that Chaplin was to be given the most careful consideration and friendly treatment because of his being a Communist under discipline and a very great asset to the Party 1st occasion re "Modern Times" - Chaplin sent it to Moscow Cinema Board for review and amendment before its release. Incident was reported to Budenz by V. J. Jerome. 2nd occasion Eugene Dennis instructed Budenz to arrange for special interview in connection with "2nd Front" speech. Dennis emphasized Chaplin's devotion to Communist cause. 3rd instance Jack Stachel gave "very sharp" instruction ordering editorial defending Chaplin at time of paternity suit. Stachel said we cannot permit such an outstanding Communist artist to be defamed or degraded. It was unusual for the Daily Worker to defend the private morals of anyone. Was told "on several occasions" that Chaplin was Communist Party member. Stachel, Jerome and Schneiderman all told Budenz that Chaplin had been specifically instructed not to attend Communist Party branch meetings. In 1940 Stachel said the Politburo had advised Chaplin, through Harry Bridges, that he was not to apply for

Investigation requested at: Los Angeles by Noto phone call

Interviewed: 10/9/52; 12/3/52

See report dated: 10/14/52; 12/4/52

Background:

Can testify: CHAPLIN pledged \$2,000 to Second Front campaign in speech at New York on 10/16/42. Had much correspondence from "Second Front" organization - not further identified - asking for check and the Studio kept asking to get the check signed.

Chaplin held press conference prior to Carnegie Hall speech, one of which may have been for DAILY WORKER staff. Chaplin was contacted by DAILY WORKER representative either before or after his Chicago "Second Front" speech. Ex-Ambassador Bullitt asked Chaplin, in 1942, whether Chaplin would consider an invitation, if offered, to go to Russia for the purpose of making a film there.

Investigation requested at: N.Y. by L.A. memo 10/28/52

Interviewed: . See report dated:

Background: Wrote article in November 1935 issue of "New Theater" that "general rumors are that CHARLIE CHAPLIN has donated several hundred dollars to the Communist Party and is very sympathetic to Party activities." John R. Chaplin not related to Charles Chaplin.

Can testify:

Investigation requested at: L.A. by C.O. memo of 10/1/52

Interviewed: 10/3/52

See report dated: 10/14/52

Background: Allegedly recalls CHAPLIN as a contributor to the Party on the basis that the Communists "fumed" frequently about his stinginess and that it was only after much persuasion they were able to get contributions from him and then only to front activities and not to the Party itself.

Can testify: Was among guests at Mocambo Restaurant during World War II when CHAPLIN made a speech. In general discussion in Party circles afterward CP members were unhappy about it because it was too radical for their purposes at the time. Knew CP members who knew CHAPLIN and who described him as a great artist but unreliable. John Howard Lawson told to persuade CHAPLIN to change dialogue. Gregor Irsky, USSR motion picture representative was highly incensed because CHAPLIN insisted to be paid for rights to "Modern Times."

Questioning inadequate - who, specifically was unhappy re Mocambo speech - what was said, under what circumstances, etc. ditto for details re CP members who knew CHAPLIN, especially John Howard Lawson; ditto for Gregory Irsky, especially why would Irsky have reason to expect CHAPLIN to give rights for nothing if CHAPLIN was not CP member.

Can testify:  
(cont'd)

contributors to the Party. (p.20). WELLMAN had previously worked with John Howard Lawson and therefore had first hand information.



Can testify:  
(cont'd)

from the Central Committee to contact CHAPLIN and other members-at-large which was promptly vetoed by William Schneiderman (pp. 12,13).

- (4) After numerous consecutive discussions at a plenum of the Central Committee held at CP Hqs in N.Y. in May 1939 CROUCH was given a list of 300 regular Party contributions, among whom were listed Charles CHAPLIN. (pp. 13,14) List was given by V.J. Jerome with instructions to use JEROME's name, and, in contacting CHAPLIN, to use the utmost caution and discretion. (p.15). List was to be used in securing financial contributions to "New South" of which CROUCH was editor. CROUCH never contacted CHAPLIN because of the outbreak of war in Europe and the discontinuance of publication of "New South." CROUCH first learned of the existence of such a list through conversations with George Pershing, a Party functionary, who was then acting as National Field Secretary of the Spanish Relief Committee, and who had been successful in raising funds for that Committee through use of the list. PERSHING exhibited the list to CROUCH at CP headquarters in Birmingham, Alabama. (p. 18) PERSHING's list also listed CHAPLIN. (p.19)
- (5) In conversations with Ted Wellman @ Sid Benson at CP Hqs in Chattanooga, Tenn. about 1936, WELLMAN commented on the way the Party was functioning in Hollywood and said that CHAPLIN and Clifford Odets were particularly heavy

Interviewed: 10/2/52 at C.O. - sworn testimony secured

Background: Former CP functionary now employed as Service consultant. Gave statement to John P. Boyd re CHAPLIN on 6/23/50

- Can testify: (1) At a meeting of Central Committee of CP at Party Hq. in New York in 1935 to which Jack Johnstone reported on the results of his trip to Hollywood, Johnstone said of CHAPLIN that C. was a devoted and loyal member of the Party, but that to protect the best interest of the Party he should remain a member at large and not be affiliated with Party units being set up in Hollywood, <sup>which was</sup> agreed to by V.J. Jerome - see page 4. *Not in Cultural Director.*
- (2) In <sup>his</sup> various conversations with V.J. Jerome in the Spring of 1937 at Chapel Hill, North Carolina (Jerome had then just returned from a trip to Hollywood on Party business), JEROME described CHAPLIN as a member at large directly responsible to the Central Committee and said that CHAPLIN had no organizational connections with the local Party group in Hollywood (p. 7), Jerome referred to Party defections among Hollywood people and spoke of CHAPLIN's absolute loyalty and devotion, describing him as remaining a true and loyal comrade (p.8). Jerome said CHAPLIN was pained by desertions from the Party of people he (CHAPLIN) had believed to be loyal Communists. (p.10)
- (3) At a district buro meeting at CP hqs in San Francisco in July 1941 a discussion of the difficulties encountered re raising \$30,000 Los Angeles quota brought forth a proposal by Pettus Perry that permission be sought

Investigation requested at: L.A. by C.O. memo dated 10/1/52

Interviewed:

See report dated:

Background: Page 6, LEECH statement of 6/22/50 reflects that she allegedly reported to LEECH that she had collected CP contributions from CHAPLIN.

Can testify:

Investigation requested at: L.A. by C.O. memo 11/19/52

Interviewed:

See report dated:

Background: Wrote Attorney General that one Victor Moll (CP functionary?) and other Communists often told him of large sums of money that Chaplin gave to Communism in the early '20's and late '30's.

Can testify:

Investigation requested at: L.A. by C.O. memo 10/16/52

Interviewed: Unsuccessful

See report dated: From L.A. 10/27/52, p. 2  
11/3/52 p. 3

Background: FBI report 10/2/47 alleges subject said CHAPLIN was CP member in presence of First Lt. Peatman, AAFI Officer (FBI report, 10/23/52). Case reports reflect DOBRICH was CP member and probably still is. Has apparently been indiscreet in making statements re his and other persons' CP membership. DOBRICH allegedly a CP member since 1933. Although born 7/4/05 in Yugoslavia is US citizen by reason of 1993 R.S.

Can testify: *Dobrich's attorney indicates D. will not be available*

Can testify: According to Nita Naldi, CHAPLIN had a notorious affair with one Florence Deschon whom he traded back and forth with Max Eastman. See report of Investigator [redacted] dated October 31, 1952 at New York, N.Y.

EASTMAN, Max  
(cont'd)

(b)(7)(c)

*FBI memo rec'd 11/19/52 shows Eastman much more active in CP than he has admitted. Forwarded to L.A. for consideration as to whether he should be re-interviewed.*

Investigation requested at: L.A. by C.O. memo 10/1/52; referred to N.Y. by L.A. memo 10/7/52

Interviewed: 10/22/52

See report dated: 10/24/52

Background: Alleged by Rupert Hughes to be now anti-Stalinist and anti-Communist, but to have come to Hollywood to live with CHAPLIN at an undisclosed period, (probably on Party business).

Can testify: Reluctantly testified was member "for a few months" of The Worker's Party "until I went to Europe"; was Editor of the "Liberator"; wrote "Heroes I have Known", portion of which deals with CHAPLIN and is set forth in sworn statement. First met CHAPLIN in 1919. Admits CHAPLIN gave \$25.00 donation to him after a speech in L.A. in 1919 (see p. 163). Also that CHAPLIN donated \$1,000 to him to help make up \$3,000 embezzled by bookkeeper of the "Liberator". (see p. 164) About 1920-21 <sup>Chaplin</sup> made this remark, 'Any perfectly free and profound intelligence would be Bolshevik today...' (see p. 163)

NOTE: DD, San Francisco memo of 10/21/52, p. 2, reflects that "Professor Carlson (said) that Max Eastman ... went to Russia in 1930 or 1921 (and) had been a member of the CP until 1924."

By \$1,000 contribution, is this the one mentioned in par. 7, FBI memo 10/2/47?

Investigation requested at: San Antonio by L.A. memo 11/18/52

Interviewed:

See report dated:

Background: Was U.S. Military Attache at Mexico City and may have information regarding Chaplin's CP membership, visits to Mexico, etc.

Can testify:



Investigation requested at:

Interviewed: 10/9/52 at N.Y.

See reports dated: 10/24/52; 11/28/52

Background: Columnist by N.Y. Herald Tribune, currently being sued for \$3,000,000 in a libel action by **CHAPLIN**

Can Testify: Furnished photostat copy of "L'Ecran Francaise" containing what appears to be Hollywood datelined article by **CHAPLIN** which severely criticized the U.S. Original is in Gardner's possession. Has no personal knowledge of **CHAPLIN**.

*furnished copies of documents on file in libel suit*

Investigation requested at: L.A. by C.O. memo 10/16/52

Interviewed: 10/17/52 at N.Y. See report dated: 10/24/52 - p. 3

Background: Allegedly married CHAPLIN in 1936 or 1937 in China and divorced him in Juarez, Mexico 6/4/42. John Howard Lawson allegedly was concerned over her friendly relations with Diego Rivera, a Mexican Trotskyite and was afraid CHAPLIN also falling under Trotskyite influence.

Can testify: Claims proof of CHAPLIN marriage is in the form of three documents which were drawn and signed and countersigned by CHAPLIN at time of her marriage. This proof allegedly in hands of CHAPLIN attorneys. Would not identify CHAPLIN politically, although did admit being present when Harry Bridges attended small dinner parties on two occasions. Claims no interest in Bridges or conversation.

NOTE: Goddard is releasing a new movie in early 1953 and probably desires to avoid unfavorable publicity.

Investigation requested at: El Paso by L.A. memo 11/20/52

Interviewed:

See report dated:

Background: Supervisor of censorship for telephone and telegraph communications between  
U.S. and Mexico, 1940-1942

Can testify:

Investigation requested at: L.A. by C.O. memo 10/1/52; referred to N.Y. by Noto phone call  
10/8/52.

Interviewed: 10/15/52 at N.Y. See report dated: 10/24/52

Background: Alleged to have written in her column that CHAPLIN gave \$25,000 to the  
Communists.

Can testify: Her statement that CHAPLIN donated \$25,000 to CP is a quotation from a book  
by JIM TULLY, since deceased, called "Twelve and One Stories." Book got  
limited distribution, but Miss Hopper has copy and will loan it to N.Y.  
office.

Investigation requested at: N.Y. by L.A. memo 11/12/52

Interviewed:

See report dated:

Background: Testified re Chaplin before House Un-American Activities Committee

Can testify:

Investigation requested at: L.A. to interview - see L.A. memo of 10/8/52

Interviewed: 10/8/52

See report dated: 10/14/52

Background: Former press representative of Charles CHAPLIN, and secretary to take story dictation Summer of 1934 until 1948; employed by CHAPLIN June 1932, for one year.

Can testify: CHAPLIN received NEW MASSES "practically all the time I was with him. Has no knowledge whether by subscription or gratis. Sent, at CHAPLIN's insistence; a telegram to the DAILY WORKER regarding the opening of a Second Front. Was twice introduced to John Howard Lawson by CHAPLIN - when Lawson came to CHAPLIN's home.

Should be reinterviewed to ascertain full details of meeting with John Howard Lawson.

KIMPLE, W. FBI being asked to identify this Source.

(b)(7)(c)

Can testify: Arden's statement (p. 7) of 10/6/52 before Investigator [REDACTED] that CHAPLIN told  
(cont'd) him he had made IWW contributions, confirms Kimple testimony in this regard.

Interviewed: 10/7/52

See report dated: 10/10/52

Background: As undercover Los Angeles Police Officer joined CP 1928-1939 and became unit organizer, Los Angeles County Assistant membership director. Also IWW member 1925-1928.

Can testify: At IWW meeting in 1925 and 1926 heard official reports that CHAPLIN had donated funds for political prisoners of the IWW in amounts of \$50 to \$100. In 1935 or 1936 Nora Helgren, local CP contact for Moscow, described CHAPLIN as being sympathetic and always good for a financial touch. Transported Jim THORM and Mrs. Kimple to CHAPLIN estate to solicit a donation in 1937 after they had been given CHAPLIN's name, among others, to contact. Mrs. Kimple now deceased. CHAPLIN was not at home and Mrs. Kimple never went back because it was THORM's job. THORM had said Chaplin was always good for financial contributions to CP. Also in 1938 at a CP meeting called to organize visiting groups to call on known liberal donators. CHAPLIN's and Melvin Douglas' names were assigned to a Party Worker for solicitation.

(b)(7)(c)

P. 10, report of SA [REDACTED] dated 3/13/47 at L.A. reflects

"Source C advised that on 12/18/40 he attended a United American Spanish Aid Committee meeting at 83 McAllister Street in San Francisco at which time Steve Nelson, prominent CP functionary, told Winterford Bates 'to raise money on orders from the CP' and to contact Charlie Chaplin and Melvin Douglas."



Investigation requested at: L.A. by C.O. memo dated 10/1/52

Interviewed: 10/6/52

See report dated: 10/8/52

Background: Had testified before House Un-American Activities Committee that he has known  
CHAPLIN as CP member since 1922

Can testify: CHAPLIN defened Communism consistently since 1922

NOTE: Testimony on pages 3 and 5 of statement requires elaboration

# Little Old NEW YORK

By ED SULLIVAN

## The Passing Show

*N.Y. Daily News 10/15/52*

Immigration Dept. investigators are calling on Broadwayites and interviewing performers who knew Charlie Chaplin in the old days. They are trying to put together a portrait that will aid Attorney General McGranery when Chaplin is examined at Ellis Island.

I'd suggest that they get a copy of Samuel Goldwyn's 1923 "Behind the Screen" published by Doran almost thirty years ago. Goldwyn analyzed Chaplin with amazing insight.

"Chaplin is a maze of contradictions," wrote Goldwyn in 1923. "No sooner have you given him one attribute, than he sweeps it away. Chaplin loves power; as no one else I've ever met he loves power. Money contributes to this sense. Therefore, he sticks out for his large contract and therefore he saves a great deal of his earnings. But it affords him just as much consciousness of power to think that he, Chaplin, can afford to walk away from actors, and stagehands assembled on a set. He does that, too. His reaction to life is intensely personal, intensely emotional. He loves to talk about government, economics and religion. Mention of a new 'ism' or 'ology' brings him loping from the farthest corner of a room to debate it with Rupert Hughes."

*Corroborates Hughes' testimony on re arguments with Chaplin*  
Goldwyn adds: "While Hughes conducted his side of the discussion dispassionately, the less scientifically trained mind of Chaplin struck out with a poet's frenzy at anything which he did not like, sustaining the theory which most successfully represented his own prejudice. His prejudice is against anything which interferes with his own personal freedom. The censor, the income tax; any supposed obstruction—are hateful to him in the degree to which they infringe upon that coveted sense of power, in turn based upon his poverty."

A-3950389  
L.A. {15942/674  
[7006/532

Investigation requested at:

Interviewed: 10/17/52 at L.A.  
(under subpoena)

See report dated: 10/17/52

Background: Chauffeur and confidential secretary to CHAPLIN 1915-1934. Was involved in espionage investment in 1941.

Can testify: Disclaims any knowledge of CHAPLIN's political opinions, memberships or affiliation. Unable to remember check which Gerith Von Ulm claims KONO showed her which was payable to CP go-between.

NOTE: Should be reinterviewed after all FBI information is received and confronted with Von Ulm in person.

Investigation requested at: N.Y. by C.O. memo 12/2/52

Interviewed:

See report dated:

Background:

Can testify:

Investigation requested at: N.Y. by C.O. memo 12/2/52

Interviewed: See report dated:

Background:

Can testify:

Investigation requested at: L.A. by C.O. memo 11/21/52

Interviewed: 12/10/52 See report dated: 12/12/52 <sup>Frisco</sup>

Background: Gave information to FBI in 1939 that Chaplin had contributed liberally to "A Soviet America to come"

Can testify:

nothing re Chaplin

Investigation requested at: L.A. by C.O. memo of 10/2/52; further at Portland, Ore. by L.A.  
10/7/52

Interviewed:

See report dated: 11/6/52

Background: Former executive secretary of CP in L.A. area. Has said in 1935 received special instructions from Earl Browder to refrain from contacting CHAPLIN who was being handled direct by national Hq. In 1936 V.J. Jerome and Jack Johnstone also advised him that CHAPLIN was doing Party work.

Can testify:

*No further details secured*  
*12/4/52 Re interview suggested in view of Frank Tuttle's denial of any meeting with Chaplin + Johnstone*

LEECH, John

*see Col. Hafferton's memo dated 10/21/52 re: prospective* Pending  
*use of such*

1010

Investigation requested at: Seattle by C.O. memo 12/2/52

Interviewed: See report dated:

Background: Soviet defector - may have knowledge of Chaplin's CP membership

Can testify:



Investigation requested at: N.Y. by L.A. memo 10/30/52

Interviewed: See report dated:

Background: Feature Page editor of DAILY WORKER. About May 1944 returned to New York from Los Angeles where he had been doing CP work in branch to which Cagney was assigned.

Can testify:

Investigation requested at: Chicago by L.A. memo 11/20/52

Interviewed: 11/26/52

See report dated: 11/28/52

Background: Was Air Force Intelligence agent re Dobrich statement

Can testify: Must rely on transcript of his conversation with Vincent Dobrich (available thru G-2)

Investigation requested at: N.Y. by L.A. memo 12/2/52

Interviewed: See report dated:

Background: Known associate of Chaplin re Russian War Relief

Can testify:

Investigation requested at: N.Y. by C.O. memo 10/2/52

Interviewed: 10/8/52 at N.Y.

See report dated: 10/24/52

Background:

Can testify: In 1931 or 1933 (date not established) at CP fraction (of International Labor Defense) meeting in connection with financial problems of ILD and of the National Committee for the Defense of Political Prisoners, Malkin's forthcoming tour to California was considered and CHAPLIN was suggested as one who could be seen "by some of our people" for contributions. Malkin never met CHAPLIN as "that was one of the things told to us by CP officialdom." CHAPLIN allegedly made contributions to the organization (how MALKIN knows of it not developed), and in 1931 or 1932 donated \$500.00 to the Mooney-Scottsboro Committee. Malkin remembers remarks at some of these meetings held in Party circles that CHAPLIN "was a donator to the League Against War and Fascism and other fronts" (where remarks were made and under what circumstances is not developed.) CHAPLIN's name always mentioned in secretive manner in CP circles.

NOTE: Should be reinterviewed and at length.

Investigation requested at: N.Y. in Germany by C.O. memo dated 12/8/52

Interviewed: See report dated:

Background: Allegedly told Adolph Menjou that Chaplin turned over thousands of dollars to her ex-husband, Gerhardt Eisler.

Can testify:

Investigation requested at:

Interviewed:

11/24/52

See <sup>h. A.</sup> report dated: 11/25/52

Background: Suggested as a contact by Robert Arden, since MENJOU is one of the anti-Communist leaders in Hollywood. See Investigator [REDACTED] report 10/24/52.

(b)(7)(c)

Can testify:

has hearsay evidence of CP donations origin of which is Hede Massing & Am. Consul Thayer

Investigation requested at: L.A. by C.O. memo dated 10/31/52

San Francisco by L.A. memo 11/7/52  
Honolulu by Frisco "

Interviewed: 11/7/52

See report dated: 11/7/52 from Honolulu - in SA portion

Background: In 1942 while a First Lieutenant in Army Air Force Intelligence overheard Vincent Dobrich say CHAPLIN was CP member. See reference card on "DOBRICH".

Can testify: In connection with his duties as intelligence officer at Merced Army Flying School, in 1942, investigated an Communist Party cell. Microphone was placed in room where cell was meeting and transcription of what was said made. Part of the conversation was in the Russian language, and Russian interpreter was used. Records believed available at Presidio of San Francisco. An [redacted] (b)(7)(c) [redacted] of CIC, and a [redacted] also of CIC, may be able to furnish further testimony. (b)(7)(c)

c)

Investigation requested at:

Interviewed: 10/16/52 at N.Y.

See report dated: 10/24/52.

Background: Has attacked CHAPLIN in his column as CP fronter and immoral.

Can testify: Wrote two columns denouncing CHAPLIN for lack of support of American effort in World War II. Will furnish copy when he goes to Arizona in early 1953. Will endeavor to locate letter allegedly sent to him by CHAPLIN, etc. referred to by Gerald L. K. Smith. Can furnish no other first-hand information



Investigation requested at:

Interviewed: *4/26/52* (b)(7)(c) See <sup>*F. memo*</sup> report dated: *11/28/52*

Background: Memo to [redacted] dated 5/3/50 reflects he called on CHAPLIN twice, in company with Harry Bridges. BRIDGES and CHAPLIN called each other by given names. CHAPLIN's butler knew BRIDGES. First meeting was at time of filming of "Great Dictator" and CHAPLIN asked BRIDGES' views on the handling of the labor angles of the picture. Second meeting was a few months prior to Second Front rally which CHAPLIN addressed by transcontinental telephone. This meeting was on instruction of California leadership of CP to get CHAPLIN as far out in front in Second Front campaign as possible. CHAPLIN declined to make an entertainment tour, pointing out he was already helping "in other ways."

Can testify: *declined to make sworn statement; has no further info*

Investigation requested at: N.Y. asked permission to interview.

Interviewed: See report dated: 11/21/52

Background: Claims to have seen Chaplin's Carnegie Hall speech being edited by several known CP members

Can testify: Interview postponed to near future - see N.Y. report 12/5/52

Investigation requested at: N.Y. by L.A. memo 10/13/52

Interviewed:

See report dated:

Background: Allegedly heard CHAPLIN speak over radio saying in effect "If Joe Stalin considers that (the North African invasion) to be a second front it is okey with me."

Investigation requested at: Miami by L.A. memo-10/31/52

Interviewed: 11/25/52

See report dated: Memphis report 12/2/52

Background: Former CP functionary in Los Angeles area - may have known Chaplin

Can testify: Has no knowledge except from press reports

Investigation requested at: N.Y. by C.O. memo of 10/2/52; also L.A. memo 10/13/52

Interviewed: 11/18/52

See report dated: 12/5/52

Background: Testified before House Un-American Activities Committee that CHAPLIN was "sacred cow" insofar as editorial policy of DAILY WORKER was concerned. V.J. Jerome gave special instructions as to handling of reviews of CHAPLIN's work. Allegedly present when CHAPLIN paid CP dues on one occasion.

Can testify: He re-interviewed

Investigation requested at: L.A. by C.O. memo 10/1/52

Interviewed: 10/3/52

See report dated: 10/14/52

Background: Former full-time Los Angeles County CP functionary. Allegedly has heard that CHAPLIN could be successfully approached on rare occasions for donations to front activities.

Can testify: Was present at "Second Front" rally held in 1942 at Shrine auditorium in Los Angeles when CHAPLIN addressed audience as "Comrades". Questioning inadequate - did not cover alleged knowledge that CHAPLIN could be approached for donations, etc.

Investigation requested at: N.Y. by L.A. investigation report 10/28/52

Interviewed:

See report dated:

Background: Allegedly able to identify Frederick March as CP member and presumably also able to identify CHARLIE CHAPLIN.

Can testify:

Investigation requested at: State Dept investigation requested in Germany by C.O. memo  
12/8/52

Interviewed: See report dated:

Background: Allegedly told Adolph Menjou that he had seen several of Chaplin's checks,  
payable to a Bulgarian Communist.

Can testify:



Investigation requested at: N.Y. by L.A. memo 11/19/52

Interviewed: See report dated:

Background: Allegedly can furnish information that Chaplin donated \$2,300 to CP in four-month period between 12/42 and 8/43

Can testify:

Investigation requested at:

Interviewed:

See report dated:

Background:

Can testify: Received \$500 check payable to Los Angeles Council, National Council for American-Soviet Friendship. Arranged for Chaplin's attendance at Mocambo party (mentioned by Max Silver), honoring 1943 anniversary of Russian Revolution. Miss Townsend was criticized by John Howard Lawson for the way the Party was run. Chaplin "went overboard" in extemporaneous introduction of Mikhail KALOTOZOV (who told her that Chaplin was "revered" in the Soviet Union.

Investigation requested at: Vienna, Austria thru State Department by C.O. letter dated  
10/2/52

Interviewed: 10/31/52

See report dated: State Dept report 12/1/52

Background: According to LEECH's testimony, TUTTLE's home was used as a meeting place  
between CHAPLIN and Jack JOHNSTON

Can testify: Claims no such meeting took place

Investigation requested at: L.A. by C.O. memo 10/8/52

Interviewed: 10/10/52

See report dated: 10/14/52

Background: Wrote A.G. stating she had knowledge of large CP contributions by CHAPLIN  
Wrote the book "Charlie Chaplin, King of Tragedy"

Can testify: Once held \$100,000 check made to J. R. Brown, (a CP functionary), which  
was a CP contribution (photostat available) dated about 1935. J. R. Brown  
believed to be alias of Alpi J. Peters, etc., see L.A. report 10/28/52

Investigation requested at:

Interviewed: 11/12/52

See report dated: 11/25/52

Statement with report of 12/1/52

Background: In 1941, as Executive Secretary of the Harry Bridges Defense Committee, met Bonnie Claire, a CP member, previously identified as such by BRIDGES. Miss Claire professed to be CP contact with CHAPLIN and told Wilson in detail of her experience in securing CHAPLIN's contributions, either financial or personal participation. Bridges also told Wilson that Bonnie saw CHAPLIN on instructions of the CP. from his memo to [REDACTED] 6/23/50

(b)(7)(c)

Can testify:

WILL NOT TESTIFY

Investigation requested at: Los Angeles 10/23/52

Interviewed: 10/29/52 See report dated: 11/3/52

Background: Gerith Von Ulm statement, p. 8, reflects he had often made the statement to her that "Communism was the only thing CHAPLIN contributed to and he was a Communist at heart, whether or not he carried membership."

Can testify: *denied ever having made such a statement*

Investigation requested at: Chicago by L.A. memo 10/30/52

Interviewed: <sup>Chi</sup> See report dated: 12/8/52

Background: Roseland Branch, CP, organizer who on 10/6/42 said James Cagney was one of prominent persons regularly contributing to and supporting CP

Can testify: *still active in CP. born in Italy nr of AR or naty. Chi investigating*

Unproductive leads - make cards

Evelyn Keyes LA report 11/12/52 pg 3  
Louella O Parsons " " " 3  
Jimmy Fidler " " " 3  
Myrna Kennedy (died 12/24/44) " " " 3  
Mildred Harris (died 7/20/44) " " " 3  
~~Peggy Hopkins Joyce~~  
Peggy Hopkins Joyce (NY report 12/5/52 pg 2)



Investigation requested at:

Interviewed: 10/20/52

See report dated: From L.A. 10/27/52

Background: Upstairs maid for CHAPLIN 10/42-10/44

Can testify: Contributed no information of value.

Investigation requested at:

Interviewed: 10-30-52

See report dated: 11-3-52, p.5

Background: Tim Durant's personal physician - may have performed abortions on Joan Berry

Can testify: Recalls Berry as patient. Claims any information he possesses is covered by Professional Communication rule and declined to testify without her consent.

Investigation requested at:

Interviewed: 10/22/52

See report dated: From L.A. 10/27/52

Background: Is registered nurse. Operates Cedar Lodge Convalescent Hospital where Joan Berry was a patient about 1943.

Can testify: Statement taken 10/22/52, copy in Central Office file. Contributed no information of value.

*check with California State Board of Medical Examiners was negative re Buckland - L.A. report 11/3/52 p94*

Investigation requested at:

Interviewed:

10/30/52

See report dated:

11/3/52 p93

Background: Allegedly was CP member-at-large on same plane as CHAPLIN. Had denied past CP membership, but may be approachable through Robert Montgomery. Max Eastman's book "Heroes I have Known", p. 174, reflects that Cagney was a guest in CHAPLIN's home (about 1934 or 1935) - see p. 8, Eastman's statement before Investigator  of N.Y. office, taken on 10/22/52.

(b)(7)(c)

Can testify:

*no information of value*

Investigation requested at:

Interviewed:

See report dated: 10/27/52 from L.A. (p. 3)

Background: Review of CHAPLIN Mann Act trial (March 1944), Vol. 7, pp. 1034-1040 and 1064, reflects that CHAPLIN testifies to a promise given Carter of Russian War Relief that his first personal speaking appearance in New York would be under the auspices of RWR and that this understanding must be fulfilled.

Can testify:

Investigation requested at:

Interviewed: 10/20/52

See report dated: From LA 10/27/52

Background: Employed by CHAPLIN as second Butler December 1942 - October 1943.

Can testify: Contributed no information of value.

Investigation requested at:

Interviewed: 10/24/52

See report dated: From L.A. 10/27/52, p. 5

Background: Girl friend of Joan Berry

Can testify: Contributed no information of value.

Investigation requested at:

Interviewed:

<sup>L.A.</sup>  
See/report dated: 11/12/52 p 2

Background: Made statement to  in Long Beach, California (see San Francisco memo 10/21/52)

(b)(7)(c)

Can testify:

died 7/8/49 in Los Angeles county



Investigation requested at: L.A.

Interviewed: 10/3/52

See report dated: 10/8/52

Background: Confidante of CHAPLIN, has been employed by Chaplin as an assistant and representative of United Artists Studio

Can testify: Denies any knowledge of, or participation in conspiracy to perform abortions on Joan Berry. Denies: knowledge that Berry was pregnant, that he suggested to Chaplin that he knew a doctor who performed abortions; that he drove Berry to Dr. Immerman's; that he arranged with Dr. Tweedie to perform Berry abortion; that he drove Berry to Tweedie's office; that he paid Tweedie money; that this money was furnished by Chaplin, etc, etc.

Investigation requested at:

Interviewed:

See report dated: From L.A. 10/27/52, p. 6

Background: Former prominent female impersonator and allegedly a close associate of CHAPLIN in CHAPLIN's early career.

Can testify: Died 1934, according to Marshall NEILAN

Investigation requested at: Washington Field Office 10/24/52.

Interviewed:

See report dated: 10/29/52

Background: Named by Chaney as consort of CHAPLIN's who was frequently called and who engaged in oral copulation.

Can testify:

Investigation discloses subject married YMCA employee Fred Delos Thompson 12/14/51 at sea; that subject was issued US passport # 134-FS-73841 at Palestine, Jerusalem on 2/26/52 + expects to remain abroad indefinitely - husband doing YMCA work there

Investigation requested at:

Interviewed: 10/20/52

See report dated: L.A. 10/27/52

Background: Upstairs maid for CHAPLIN, July 1943-July 1944

Can testify: Contributed no information of value.

Investigation requested at:

Interviewed: 11/4/52      See <sup>LA</sup> report dated: 11/12/52 ✓

Background: CHAPLINS leading lady in "Gold Rush" to be interviewed "in near future" -  
see Los Angeles report 10/27/52, p. 5.

Can testify: *no information of value.*

Investigation requested at:

Interviewed:

See report dated:

Background: Employed by CHAPLIN as houseboy early 1940 to August 1940; March 1941 to March 1942

Can testify:

Investigation requested at: L.A. on 10/8/52 by Noto phone call

Interviewed: -10/10/52

See report dated: 10/17/52

Background: Attorney for Joan Berry in paternity proceedings

Can testify: Furnished lead material

Investigation requested at: N.Y. by C.O. memo of 10/2/52

(b)(7)(c)

Interviewed: 10/3/52

See report dated:  memo for file dated  
10/3/52

Background: Former CP functionary

Can testify: Unable to identify



Investigation requested at:

Interviewed: 10/30/52

See report dated: from New York 10/31/52, p. 3

Background: Writer and playwright

Can testify: Can give no pertinent testimony. Suggested interviews with Peggy Fears in Mexico City; Evelyn Keyes in Hollywood; and Diego Rivera in Mexico City.

Investigation requested at:

Interviewed: 10/15/52 and 10/29/52 See report dated: From New York 10/31/52, p. 2

Background: Motion-picture star of silent screen

Can testify: Declined to make statement because testimony would be hearsay.

Investigation requested at: N.Y. by L.A. memo-10/28/52

Interviewed: 11/10/52 See <sup>N.Y.</sup> report dated: 11/14/52 pg 3

Background: Former intimate of CHAPLIN.

Can testify: *no information of value*

Investigation requested at:

Interviewed: 10/24/52

See report dated: From Los Angeles 10/27/52

Background: Close associate of CHAPLIN until approximately 1934

Can testify: He and CHAPLIN had political differences in that CHAPLIN was very un-American.  
No specific details contributed. No statement taken.

Investigation requested at:

Interviewed: 10/17/52

See report dated: 10/17/52

Background: Employed in CHAPLIN home September to November 1942.

Can Testify: No information of value.

Investigation requested at:

Interviewed: 10/14/52 at L.A.

See report dated: 10/17/52

Background: Employed by CHAPLIN 1915-1923, and still on CHAPLIN studio payroll.

Can testify: No information of value

Investigation requested at: L.A. by C.O. memo 10/1/52

Interviewed: 10/3/52

See report dated: 10/6/52

Background: Alleged to have been CP member at large, under direct control of Cultural Commission of CP and V.J. Jerome in particular. As such believed to have been in similar status to that of CHAPLIN

Can testify: Denies own CP membership and knowledge of any such membership by CHAPLIN

Investigation requested at: L.A. by C.O. memo 10/1/52

Interviewed: 10/3/52

See report dated: 10/14/52

Background:

Can testify: No knowledge

SILVER, Mrs. Max (Dr. Louise E. LIGHT)

Result: Negative

Pending

1059



Investigation requested at:-

Interviewed: 10/13/52 at N.Y.

See report dated: 10/24/52

Background:

Can testify: Nil. His attacks on CHAPLIN based upon newspaper accounts of CHAPLIN's October 1942 speech in Carnegie Hall and of CHAPLIN's later speech (Nov. 1942) in Chicago, both re second front. Will furnish copies of two columns in which he specifically attacked CHAPLIN.

Investigation requested at: L.A.

Interviewed:

See  memo for file: 10/6/52

Background:

(b)(7)(c)

Can testify: Records unavailable - destroyed before death.

Investigation requested at:

Interviewed: 11/5/52

See/report dated: 11/12/52  
<sup>h.A.</sup>

Background: Hollywood Columnist. Suggested as a contact by Robert Arden. See Investigator  memo 10/24/52.

(b)(7)(c)

Can testify: *no personal knowledge - no lead information*

Investigation requested at:

Interviewed: 10/6/52

Re-interviewed 10/24/52

See report dated: 10/8/52

10/27/52

Background: Was CHAPLIN's butler 1930 to beginning of 1942

Can testify: Says has no knowledge that Berry ever stayed at Chaplin home; or ever kept a wardrobe there; ever was ill and stayed in bed there.

NOTE: Still receives honorarium from Chaplin (\$20.00 per week)

*on re-interview contributed nothing of value to the investigation*





Office Memorandum • UNITED STATES GOVERNMENT

1600-41933

TO : District Director, Los Angeles, California

DATE: June 11, 1953

FROM :  Investigator

(b)(7)(c)

SUBJECT: CHARLES SPENCER CHAPLIN

The material in this folder was compiled during the investigation of SUBJECT, for use if and when it became necessary to interrogate SUBJECT regarding his subversive activities and associations.

The compilation is based on material scattered throughout the official file, and is arranged as nearly as possible in chronological order, but if a certain activity or association extended over a period of time, all material regarding such is together, according to the first date encountered.



(b)(7)(c)

**DECLASSIFIED**



Associate Commissioner, Enforcement

Date



(Page 8 FBI memo 12/1/47  
Env #1. 32 bit file on CC)  
Photostat in Env 4

1917-  
1942

Item 95 DDLA file on CHAPLIN  
(CO memo to DDLA 10/1/52):

DAILY WORKER of 12/21/42 and 3/5/44 contain references to CHAPLIN  
as a member (presumably of the Party's) "Honor Roll of 1942" and as  
a "warm friend of the Soviet Union since 1917."

(Question regarding significance of these references)

*Should we obtain this copy?  
Should we get this copy?*

SECRET Envelope One, DDLA file on CHAPLIN:

Sender Garlin's column, "Constant Reader", in PW 1/4/43  
said best way to compile  
an honor role for 1942 would be to list individuals assailed by Westbrook  
Pegler. Article goes on to defend CHAPLIN and to ridicule Pegler. Says  
nothing about "warm friend of the Soviet Union since 1917."

1917-1944

Photostatic copy of DAVID PLATT's column in The Worker 3/5/44  
(Envelope Four, DDIA file on CHAPLIN):

*(Also Envelope Sullivan)*

"CHARLES CHAPLIN ~~has~~ has been a warm friend of the Soviet Union since 1917. He was the first Hollywood star to come out for American-Soviet friendship. The red-baiting press has never forgiven him for this. They have been hounding him for more than twenty-five years. In 1922 when CHAPLIN announced that he was taking a trip to Europe, he was besieged by reporters of the unkempt press:

"Mr. Chaplin, are you a Bolshevik?"

Answer: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it."

*Same article in PW 3-13-44  
(P. 113 LA FBI rpt 10-14-52. Envelope Six)*

Item 486 ~~SECRET~~ portion of DDIA file on CHAPLIN:

Former Soviet official says CHAPLIN was in very high esteem in Communist circles in the Soviet Union, as a friend of the Soviet Union.



1917

Item 269 - Article from Daily Peoples World of 3/13/44.

"Charles Chaplin has been a warm friend of the Soviet Union since 1917. He was the first Hollywood star to come out for American-Soviet friendship." In this same article, it is stated ~~is~~ relevant to an interview accorded the press by Chaplin before an European trip in 1922, "Mr. Chaplin, are you a Bolshevik?" Chaplin answered, "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore, I must be interested in it."

1917 to  
11-23-52

Envelope Eleven DDLA file on CHAPLIN  
(Daily Worker 11/21/52):

DAVID PLATT of the Daily Worker was to conduct an illustrated discussion of CHAPLIN the next Sunday night (Nov. 23) at the JEFFERSON SCHOOL OF SOCIAL SCIENCE. Films to be shown: "The Adventurer", "The Floorwalker" and "The Immigrant."

Envelope Twelve DDLA file on CHAPLIN  
(Daily Worker 11/27/52)

Report on DAVID PLATT's talk (above). Praised CHAPLIN's work "pointing out the impact of labor's struggles after World War One on his work."

1918

Item 117 DDLA file on CHAPLIN  
(Photographs furnished by CARLYLE ROBINSON)

Photograph of CHAPLIN, flanked by ROB WAGNER and UPTON SINCLAIR,  
taken in 1918. Described by ROBINSON as "rabid Socialist".

(Question re association with these men)

1919

Photostatic copy Daily Worker 9/24/52  
(Envelope Five, DDIA file on CHAPLIN):

A year or two after 1917, "CHAPLIN joined the ranks of artists and  
professionals who hailed the world-shaking Russian Revolution."

1919?

Item 419 DDLA file on CHAPLIN  
(DDNY rpt 1/16/53):

MAX EASTMAN says all persons contributing to the "Liberator" were given stock certificates as a form of receipt; no hope of paying dividends. CHAPLIN gave \$1000, and may have been given stock in return.

Report of the Joint Legislative Committee investigating seditious activities filed April 24, 1920 in the Senate of the State of New York, entitled "Revolutionary Radicalism, Its History, Purpose and Tactics", listed CHAPLIN as a stock holder in the "Liberator."

1920

Page 48 AMERICAN LEGION MAGAZINE Dec. 1952

in 1920,

After her divorce from CHAPLIN, MILDRED HARRIS complained

that his socialistic theories had done much to wreck their marriage.

"He brought his radical friends to the house and I didn't like them.

I wouldn't eat with them. The trouble with Charlie's socialism was

that he wanted to do the preaching and let me do the practicing. He

talked a lot about how wrong it was to spend money on luxuries. That

was why he wouldn't let me have a car. But he had a big machine himself;

I had to take taxis, and then he found fault with the bill."

1921 to Oct 1942

Item 380 DDLA file on CHAPLIN:  
and Envelope 13:

*Original available through  
National Republic  
(See Item 390)*

NEW MASSES of 2/1/44 was a memorial issue for ART YOUNG. CHAPLIN contributed an article, telling of his three meetings with YOUNG:

- (a) 1921, when a group composed of BOARDMAN ROBINSON, MAX EASTMAN, CARL SANDBURG, CLAUDE Mc KAY would meet at the house of DUDLEY FIELD MALONE to play charades
- (b) The night of the "Carnegie Hall" speech (10/16/42), when YOUNG button-holed CHAPLIN coming off the stage after his speech.
- (c) A few days later, CHAPLIN spent an evening with YOUNG.

"Several other friends were there" and "we talked of the 'good old days'." CHAPLIN drove YOUNG home that night.

Item 354 DDLA file on CHAPLIN:

FBI summary of information on ART YOUNG.

Item 117, DDLA file on CHAPLIN  
(Article by CARLYLE ROBINSON in Liberty 7/29/33):

Soon after CHAPLIN moved into his Beverly Hills home, his guests included MAX EASTMAN ("student of socialism") and UPTON SINCLAIR, author.

Photo in article shows CHAPLIN, EASTMAN, SINCLAIR and ROB WAGNER.

(Question about association with these men)

American Communism, by O'Neal and Warner, Pages 123-124:

"But even as the call for the organization of the (Workers) party was being considered by Communist organizations (1921), defection came from an unexpected quarter. MAX EASTMAN, editor of The Liberator, had been a spectator at the conventions of the Socialist Party and the two Left Wings in 1919 and had allied his publication with the general Communist movement. In October, 1921, he expressed marked dissatisfaction with the American movement. 'Two years have passed since the triple convention at Chicato, when the revolutionists in the American Socialist Party split from the political and social reformers. Two years have passed, and except for the deepening and confirming of that split nothing of appreciable value to the cause of Communism has been done by the revolutionists. A good deal has been done to the detriment of the cause. In spite of an 'increasing misery' that surpasses the demands of any theory, the workers in America seem to be less friendly to Communism than they were two years ago.' EASTMAN revolted against the policy of distributing 'circulars advocating methods of terrorism' while Communists appear in court and plead that 'the propaganda they are conducting is not in violation of the laws.'



SECRET  
NO FORN DISSEM  
NO UNCLASSIFIED

American Communism by Oneal and Werner (continued):

~~EASTMAN, however, represented~~

The whole ~~trend~~ trend of the article was based upon the conviction that the policies of the American Communists ignored reality and could make no impression on American workmen. (See the Liberator, October, 1921).

'EASTMAN, however, represented only a small intellectual element which hovered around the Communist movement and who attempted to give the movement a certain literary tone."

SECRET  
NO FORN DISSEM  
NO UNCLASSIFIED

SECRET

SECRET

SECRET

SECRET

(S/S/ES)  
10/10/49  
100-10785

SECRET  
NO FORN DISSEM  
NO UNCLASSIFIED

Opposite Page 190 in "Reds in America" by R. M. WHITNEY is a photo of  
MAX EASTMAN and the Negro poet, CLAUDE MC KAY, taken at the Fourth  
Congress of the Third International at Moscow, February 1923.

1920-21

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

MAX EASTMAN <sup>can</sup> testify~~es~~ that on one occasion about 1920 or 1921, Chaplin said to him, "Any perfectly free and profound intelligence would be Bolshevik today". (See Eastman's ~~STATEMENT~~ book, "Heroes I Have Known" pg. 164)

1922-1930

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

RUPERT HUGHES, testifies that he was a close personal acquaintance of Chaplin for 8 or 10 years beginning about 1922; that in the frequent conversations he had with Chaplin, Chaplin always upheld Communism and hundreds of time said that he favored the Communist form of government. (See Hughes statement of 10/6/52.)

Early 1922

Page 152-153 "Reds in America" by R. M. WHITNEY:

CHAPLIN's name used by AMERICAN COMMITTEE FOR RELIEF OF RUSSIAN CHILDREN early in 1922. This organization allegedly used its funds for perpetuation, through force of the Red Army, of the present regime in Russia before any thought was given to the starving children.

REPORT OF ALIEN UNDER IMMIGRATION PROCEEDINGS

FILE NUMBERS A	ALIASES Page <sup>o</sup> 5 FBI memo 10/2/47 (Envelope One DDLA file on CHAPlinO;	SEX	BIRTH DATE AND PLACE
AT EXPENSE OF		RACE	NATIONALITY

Reported 2/5/22 that CHAPLIN had always been a good contributor

to the "cause"; information from members of the new WORKERS PARTY.

*(Info furnished F.B.I. used by unknown informant)*

American Communism, by Oneal and Werner, Page 116-117.

Early in December, a call was issued for a convention to meet in

New York City December 23-26, 1921, to organize the WORKERS' PARTY OF

AMERICA (there were no less than twelve Communist organizations at the

time); among the statements of principles were these:

"To lead the working masses in the struggle for the abolition of capitalism through the establishment of a government by the working class--a Workers' Republic of America.

'It shall be a party of militant, class-conscious workers, bound by discipline and organized on the basis of democratic centralization, with full power in the hands of the Central Executive Committee between Conventions.

TO BE COMPLETED AT PORT OF DEPARTURE PORT AND DATE OF DEPARTURE TO VESSEL	DATE OFFICE DISTRIBUTION <input type="checkbox"/> CENTRAL OFFICE <input type="checkbox"/> STATE DEPARTMENT <input type="checkbox"/> (List of office) <input type="checkbox"/> <input type="checkbox"/>
FINAL ACTION	DEPORTED <input type="checkbox"/> REMOVED <input type="checkbox"/> DEPARTED VOLUNTARILY <input type="checkbox"/> RESHIPED <input type="checkbox"/>

3/24/22 - 6/15/22

Pages 81-84 "Reds in America" by R. M. WHITNEY:

BRUCE ROGERS, a leading Communist of Seattle, arrived in LA 3/24/22 to raise money for the FEDERATED PRESS LEAGUE and to spread Communist propaganda. On 3/26/22 he met with WILLIAM THURSTON BROWN, ELLA REEVE BLOOR and ALFRED BUSH, explaining the purpose of his trip. He stayed at the Van Winkle Hotel, 349 So. Olive St. On 4/6/22 a secret mtg was held at home of Mr. and Mrs. KASHUB, attended by ELLA REEVE BLOOR, ARTHUR COTTER, A Miss MORAN (school teacher), BRUCE ROGERS, Mrs. MELLENTINE (of the SEVERANCE CLUB) and others; plans were made for CP work on the Pacific Coast, including a chain of papers in the Southwest controlled by FEDERATED PRESS. He was guest at the WRITERS CLUB in Hollywood, where he said he met a number of men with radical ideas. Recognizing that support of these papers would ~~not~~ not come entirely from labor, ~~BRUCE~~ the policy was to go after the wealthy liberals and get life members for the FEDERATED PRESS LEAGUE at \$1000 each.

While in Hollywood, ROGERS received a letter from ROBERT MORSS LOVETT (dated 4/29/22) urging him to canvass the movie colony, and saying that he had personally written about fifteen big producers and prominent actors, including WILLIAM C. DE MILLE, ALLAN HOLLABAR, VON STROHEIM, PERCIVAL T. GERSON, WILL ROGERS, CHARLES RAY AND CHARLIE CHAPLIN, and that "These men are with us; they helped us before and will do it again. Present the situation strong and don't let them get off easy; for we need the money and need it badly. Work through the SEVERANCE CLUB and it will be easy for you."

On 6/11/22 ROGERS met a group of wealthy radicals in the Pasadena home of MRS. ELLSWORTH (KATE CRANE GARTZ, MRS. GAYLORD WILSHIRE, MRS. VAN

TOLL, PRINCE HOPKINS and others), telling them frankly that the FEDERATED PRESS was the only avenue through which the Communists, the WORKERS' PARTY and the TRADE UNION EDUCATIONAL LEAGUE could reach the working class and all those interested in the working class struggle.

ROGERS left for San Francisco 6/15/22.



4/2 or 5/22

Pages 151-152 "Reds in America" by R. M. WHITNEY: .

CHAPLIN, LILA LEE and RAYMOND GRIFFITH were among guests of KATE CRANE GARTZ and PRINCE HOPKINS at a dinner given in honor of UPTON SINCLAIR 4/5/22. CHAPLIN spoke "with great gusto of his pride in having given District Attorney Woolwine, of Los Angeles, what he called 'a good lesson regarding the real meaning of syndicalist ideas.' CHAPLIN said that he had visited WOODWINE in his office and discussed with him the subject of criminal syndicalism. He asked WOOLWINE to show him one of 'those terrible, cut-throat murderous I.W.W.'s, whereupon one of the I.W.W. prisoners was brought from the jail for his edification. CHAPLIN said that he and the district attorney questioned the prisoner and 'were much impressed by the intelligence and enthusiasm of the clean cut young radical.'"

Page 1 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

4/2/22 dinner in honor of UPTON SINCLAIR given at the "Rose Tree" in Pasadena. CHAPLIN was present "as one of the representatives of the radical movement in Southern California", according to informant.

Page 80 "Reds In America" by R. M. WHITNEY:

WILLIAM Z. FOSTER (about 1922) allegedly told CHARLIE CHAPLIN, KATE CRANE GARTZ and others that the GARLAND FOUNDATION (of which FOSTER was a member of the Board of Trustees) was about to turn over \$100,000 to the FEDERATED PRESS. FOSTER also told these people that the GARLAND FOUNDATION could be depended upon whenever anyone got into trouble because of radical political opinions.

*Handwritten:*  
This was  
8-22-22  
↑

Page 150 "Reds in America" by R. M. WHITNEY:

"When WILLIAM Z. FOSTER, the salaried industrial director (CPUSA) was in Los Angeles shortly before the party convention at Bridgman, Mich., (1922), which he attended as a delegate, he was the guest of honor at a reception given by CHARLIE CHAPLIN...at which were present many radical members of the "movie" colony at Hollywood and a number of parlor bolsheviks. Among them were WILLIAM C. DE MILLE and ROB WAGNER. On this occasion CHAPLIN is said to have told FOSTER that neither he nor any of the stars associated with him had any use for WILL HAYS. 'We are against any kind of censorship, particularly Presbyterian censorship.' At this reception the great importance of motion pictures with their educational and propagandist appeal for the cause of the labor movement and the Communist revolution was openly discussed and several instances were cited of the introduction of radical ideas into motion pictures and on the legitimate stage. Mrs. KATE CRANE GARTZ,....., told those present at the reception that she had recently been approached by a scenario writer named 'HOCHEIMER' and asked for a large sum of money to put radical Communist propaganda into scenarios 'to do the great possible good to the cause.' MRS. GARTZ was one of those who gave letters of introduction to CHARLIE CHAPLIN appealing for funds to aid the strikes, to Comrade PLOTKIN, an organizer for the Garment Workers' Union in the East, when he was sent by the Communists to agitate among the railroad strikers in Southern California."

\* \* \* \* \*

'FOSTER, who is one of the Trustees of the GARLAND FOUNDATION, told CHARLIE CHAPLIN and Mrs. GARTZ on his visit to Los Angeles, that the

GARLAND FUND could be depended upon to be used in aiding any of the radicals who got into trouble with the authorities."

Page 1-2 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

At this reception, the importance of motion pictures, with their education and propaganda appeal, for the labor movement and for the revolution was discussed. Several instances were cited in which radical ideas had been or were to be insinuated into motion pictures as well as legitimate plays.

9/6/47

REPORT OF ALIEN UNDER IMMIGRATION PROCEEDINGS

NAME		ALIAS		FILE NUMBERS	
BIRTH DATE AND PLACE		SEX		A	
NATIONALITY		RACE		Page <sup>o</sup> 5 FBI memo 10/2/47 (Envelope One, DDLA file on CHAPLIN):	
DETAINED SINCE		RELEASED ON (Date) <input type="checkbox"/> BOND OR <input type="checkbox"/> PAROLE		AT EXPENSE OF	
ORDER		ISSUED AT		DATED	
CHARGES		DIRECTING DEPARTURE TO		AT EXPENSE OF	
YEARS IN U.S.		MARRIAGE STATUS		DEPENDENTS IN U.S. (Indicate which to accompany)	
LAST ENTERED U.S. AT		ON (Date)		FROM (Country)	
PASSPORT OR CONSENT STATUS		UNDER STATUS OF		DESTINATION IN COUNTRY NEXT ABOVE	

Sometime before 9/6/22, A. PLOTKIN, CI representative, had spoken at Meadow Brook Park, San Bernardino, California. ~~Re~~ This probably was

in connection with the railroad strike situation. Reportedly financed by CHAPLIN and KATE CRANE GARTZ.

ALLEN WILL REQUIRE FOLLOWING SPECIAL HANDLING  EN ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  MENTAL CONDITION SHOWING

HEIGHT	EYES	HAIR	COMPLEXION	VISIBLE MARKS
--------	------	------	------------	---------------

OFFICE	DATE	TIME
TO BE COMPLETED AT PORT OF DEPARTURE		
PORT AND DATE OF DEPARTURE		
TO	ASSESS	
FINAL ACTION		
<input type="checkbox"/> DEPORTED <input type="checkbox"/> REMOVED <input type="checkbox"/> VOLUNTARILY DEPARTED <input type="checkbox"/> RESHIPED	<input type="checkbox"/> CENTRAL OFFICE <input type="checkbox"/> STATE DEPARTMENT <input type="checkbox"/> (Specify office)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

*Item 87 DDLA file on Chaplin*

NAME: \_\_\_\_\_  
 (Copy memo to FBI 10/2/47 - 52)

Page 5 FBI memo 10/2/47  
 (Envelope One DDLA file on CHAPLIN):

BIRTH DATE AND PLACE: \_\_\_\_\_  
 SEX: \_\_\_\_\_

NATIONALITY: \_\_\_\_\_  
 RACE: \_\_\_\_\_  
 RELEASED ON (Date):  HONOR OF  PAROLE

DETAINED SINCE: \_\_\_\_\_  
 AT: \_\_\_\_\_  
 Just before Christmas 192<sup>2</sup>, a \$1000 donation was made to the

ORDER ISSUED AT: \_\_\_\_\_ DATED: \_\_\_\_\_  
 COMMUNIST PARTY. It was generally understood the contribution was

CHARGES: \_\_\_\_\_  
 from CHAPLIN, but that he did not want it to be known.

ALL OFFICIAL ACTION PREPARATORY TO EXECUTION OF ORDER:  COMPLETED  
 WILL BE COMPLETED BY: \_\_\_\_\_  
 (Info furnished F.B.I. by informant)

YEARS IN U.S.: \_\_\_\_\_ MARITAL STATUS: \_\_\_\_\_  
 DEPENDENTS IN U.S. (Indicate name & relationship): \_\_\_\_\_

LAST ENTERED U.S. AT: \_\_\_\_\_ ON (Date): \_\_\_\_\_  
 FROM (Country): \_\_\_\_\_ UNDER STATUS OF: \_\_\_\_\_

PASSPORT OR CONSENT STATUS: \_\_\_\_\_

OTHER WILL REQUIRE FOLLOWING SPECIAL HANDLING:  EN ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  MENTAL CONDITION SHOWS:

HEIGHT: \_\_\_\_\_ EYES: \_\_\_\_\_ HAIR: \_\_\_\_\_ COMPLEXION: \_\_\_\_\_  
 SIGNS AND MARKS: \_\_\_\_\_

OFFICE: \_\_\_\_\_ DATE: \_\_\_\_\_

TO BE COMPLETED AT PORT OF DEPARTURE	DISTRIBUTION
PORT AND DATE OF DEPARTURE	<input type="checkbox"/> CENTRAL OFFICE
TO: _____	<input type="checkbox"/> STATE DEPARTMENT
VESSEL: _____	<input type="checkbox"/> (Indicate if origin)
	<input type="checkbox"/> REPORTED
	<input type="checkbox"/> REMOVED
	<input type="checkbox"/> DEPARTED VOLUNTARILY
	<input type="checkbox"/> RESHIPPED

1917

Item 493 DOLA file on CHAPLIN:

ELIEN  
GEORGE/ANDREITCHIN or ANDREYTCHEINE tentatively identified as this Soviet Agent. Claims CHAPLIN & MURIEL DRAPER posted his bond when released from Leavenworth Penitentiary in 1919. Became Trotsky's secretary, and lost favor of Soviets when Trotsky exiled in 1926. During World War II, ANDREYTCHEINE contacted American Consular employees, told them of his plight, and WILLIAM C. BULLITT called CHAPLIN by telephone, as a result of which CHAPLIN ~~xxxx~~ promised either \$500 or \$1000 for ANDREYTCHEINE's relief.

Records ~~of~~ show bond for ANDREYTCHEINE posted by Attorney HARRY WEINBERGER of New York City in ~~1921~~ (1919?). When ordered to surrender, 1921, he failed to, and soon thereafter was reported in Moscow.

1947 was considered by Bulgarian Government as spokesman at United Nations, but was not chosen, because he had once been "deported from the U.S."

BULLITT believes CHAPLIN may have met ANDREYTCHEINE at home of LABEL DODGE, NYC, who frequently held open house for poets, writers, etc.

P. 108-109 LA FBI rpt 10-14-52  
(Envelope One)

1920's 1942

IA FBI rpt 8/10/48 (Envelope One):

1920's ?

ROBERT ARDEN told FBI 4/24/43 that CHAPLIN had once assisted a Soviet Agent to leave the United States, by supplying him with funds. Agent's name unknown, but said to have become later the "Number One Communist in Bulgaria." CHAPLIN ~~later~~ met this Agent in Berlin a number of years later, when he was in ill health and living in an luxurious suite. When WENDELL WILLKIE visited the Soviet Union (~~1937~~), this Agent was in ~~Moscow~~ Russia, fearful of Stalin's animosity, and gave one of WILLKIE's party a letter for CHAPLIN. ARDEN has seen this letter.

1931?

Page 3-4 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

WENDELL WILLKIE's book "One World" said he was accompanied to Russia in 1942 by Captain PAUL PHIL, U.S. Navy; Major Grant Mason, U.S. Army; RICHARD KIGHT (KNIGHT), pilot; GARDNER COWLES, Publisher of the Des Moines Register; and JOSEPH BARNES, "a veteran Moscow correspondent". COWLES & BARNES were then with OWI. ~~BARNES~~

WALTER GRABNER's book, "Round Trip to Russia," says WILLKIE's party was in Russia during September 1942, and while in Moscow BARNES and COWLES were introduced to JOSEPH STALIN.

BARNES is logical man to have handled above-mentioned letter, because he has been linked in Congressional ~~invest~~ and other investigations with OWEN LATTIMORE and Soviet espionage. In 1942, he was with the New York Herald-Tribune and had many contacts in Moscow and enjoyed privileges throughout Russia.



Item 319 DDLA file on CHAPLIN:

CHAPLIN has given several checks to a Bulgarian Communist, who was described as "very tall and handsome, and used by the Kremlin for many duties outside his own country." The name of this Bulgarian is similar to "Andrayvich."

*(Source - American Consul Thayer stationed Munich, Germany)*

Item 454 DDLA file on CHAPLIN:

THAYER recalls a GEORGE ANDREITCHIN at one time had been a high Soviet official, but had been purged in the 1930's and sent to prison above the ~~Arctic~~ Arctic Circle for 7 years. Returned to Moscow and settled in Kuibyshev, USSR, 1941, where he was destitute and jobless. CHAPLIN contributed financially to his support. Subsequently permitted to go to Bulgaria in a minor capacity, and disappeared. ANDREITCHIN was in disfavor with Soviets when CHAPLIN was helping him in 1941.

Item 87 DDLA file on CHAPLIN  
(CO memo to FBI 10/1/52).

Item 95 DDLA file on CHAPLIN  
(CO memo to DDLA 10/1/52):

A 1923 issue of PRAVDA has an enthusiastic tribute to CHAPLIN as a  
Communist and a statement that he had joined the Communist Party.

Page 2 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

12/14/23 it was rptd that CHAPLIN was a member of the SEVERANCE CLUB, approximately 200 whose membership consisted of/wealthy radicals of the "Parlor Bolsheviki" type. At meetings, extremely radical statements were made and Russia and the Red Flag were applauded.

Page 5 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

SEVERANCE CLUB and the WOMAN'S SHELLY CLUB were described as organizations of so-called "Pinks" and "Parlor Bolsheviki". These clubs were described as the financial backers of the Communist, Socialist and anarchist propaganda in LA.

Item 87 DDIA file on CHAPLIN  
(CO memo to FBI 10/1/52):

CHAPLIN was member of the SEVERANCE CLUB, "whose membership consisted of wealthy radicals of the Parlor Bolseviki type."



(b)(7)(e)

Since 1924

Item 319 DDLA file on CHAPLIN:

CHAPLIN has given GERHARDT EISLER thousands of dollars over an extended period of time (during the period of his marriage to HEDE MASSING).

Item 454 DDLA file on CHAPLIN:

HEDE MASSING claims was divorced from EISLER in 1924; apparently contributions to GERHARDT EISLER occurred later (she heard about these from Mrs. HANNS EISLER, who said CHAPLIN was most generous with contributions to GERHARDT EISLER when he came to Hollywood to organize the Hollywood Communist Party unit.)

Item 491 DDLA file on CHAPLIN:

CHAPLIN and GERHARDT EISLER were fellow guests at home of LION FEUCHTWANGER approximately four times between 1941 and 1945.

4-28-74  
6 1926

Page 15 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

"General Industrial Bulletin #106" dated at Fresno, Calif.,  
11/28/24, described CHAPLIN as being sympathetic to the INTERNATIONAL  
(INDUSTRIAL ?) WORKERS OF THE WORLD, and hiring many of them to  
work on his movie sets.

Item 286. - Report of Inv. dated ~~by~~ 11/5/52 by Inv. Ward.

ROBERT ARDEN can testify that he was told by Chaplin that he had made contributions to Industrial Workers of the World and had been essential in helping to spirit some of the people involved in that movement out of the U.S. (See Arden's statement of 10/6/52.)

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

WILLIAM WARD KIMPLE was told about 1925 or 1926 in several closed business meetings of the IWW that Chaplin had donated funds for IWW members who were political prisoners. The contributions were said to be about \$50 or \$100. (See Kimple's statement of 10/7/52.)

Kimple further testifies that he was told by NORA HELLGREN, Local CP functionary and alleged contact with Moscow, that Chaplin was sympathetic and always good for a financial touch in any money drive conducted by the party.



only 1920's  
- 1938

Item 117 DDLA file on CHAPLIN  
(Photographs loaned by CARLYLE ROBINSON):

Photograph of CHAPLIN with KONRAD BERCOVICI, described as "then  
friend of Bolshevist Russia," who "later sued CHAPLIN for \$1,000,000  
for stealing the story, "Great Dictator."

(b)(7)(e)



Item 484 and Envelope Fifteen, DDLA file on CHAPLIN:

PM of 4/20/47 has story on trial, when BERCOVICI told of his  
conversations with CHAPLIN (MELVYN DOUGLAS was present) at CHAPLIN's  
home at Pebble Beach, California (Monterey Peninsula) in March 1938.  
Said CHAPLIN objected to the idea of making a picture on this theme,  
claiming "You can't just make fun of these people. They are doing things.  
Hitler made the trains run on time. Look at what the Versailles Treaty  
did to Germany." (CHAPLIN whispered to his attorney, "Monday I was a  
Communist; today I'm a Fascist.")

Page 17 FBI memo 10/2/47

(Envelope One, DDLA file on CHAPLIN):

Washington Post 5/3/47 said KONRAD BERCOVICI had sued CHAPLIN for \$1,000,000 and got \$95,000 in a suit charging CHAPLIN with plagiarism and breach of contract involving the motion picture, "The Great Dictator."

Item 339 and 364 DDLA file on CHAPLIN:

VICTOR PAUL MALAKHOFF alias VICTOR MALL, alleged machine-gunner in the Lenin Revolution, told during the late 1920's and early 1930's of CHAPLIN's connection with and contributions to the Communist cause. (MALAKHOFF apparently was connected with an outing club or nature club; he denies any connection with CP when interviewed 12/10/52).

10-5-29

Page 9 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 10/5/29 said CHAPLIN was named a director of the newly organized RUSSIAN EAGLE SUPPER CLUB, purpose of which was to promote sociability and friendship among its members and to advance interest in the arts, sciences and professions. Other directors were: ROBERT MILTON; A. TOLUBOFF, Culver City; HARRY CROCKER, newspaper columnist; THEODORE LODIGAENSKY, West Hollywood.

1931-1933

Item 286

REPORT OF INV. DATED 11/5/52 by INV.

(b)(7)(c)

MAURICE MALKIN can testify that between 1931 and 1933 Chaplin was a contributor to the International Labor Defense. Malkin specifically recalls one donation of \$500 to the Mooney-Scottsboro Defense Committee during 1931 or 1932.

(See Malkin's statement of 10/8/52)

1930's

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. [REDACTED] (b)(7)(c)

Maurice Malkin testifies that during the early 1930's Chaplin was discussed in closed Party circles as one to whom the Communists could give every aid and support. Malkin's opinion was that Chaplin was very close to the CP and if not a definite card-carrying member was in sympathy with its aims. (See Malkin's statement of 10/8/52)

Jan 1931

RECORDED  
INDEXED

Photostatic copy of The World 2/8/31  
(Envelope ~~5-8~~ DDLA file on CHAPLIN):

Interview with CHAPLIN by FLORA MERRILL, presenting his views on  
the depression, world conditions, etc. Only statements of possible  
interest are:

"If America is to have sustained prosperity, the American people  
must have sustained ability to spend. If we continue to view the present  
conditions as inevitable, the whole structure of our civilization may  
crumble....Machinery should benefit mankind. It should not spell tragedy  
and throw it out of work. Labor saving devices and other modern inventions  
were not really made for profit, but to help humanity in the pursuit of  
happiness. If there is to be any hope for the future, it seems to me that  
there must be some radical change to cope with these conditions. Some  
people who are sitting comfortably don't want the present state of affairs  
changed. This is hardly the way to stave off any bolshevistic or communistic  
ideas which may become prevalent....The world at present is in such a turmoil

~~of change that there are no definite signs of stability anywhere upon which~~

to speculate sensibly concerning the future, but I am sure it will be a

good enough world to want to live in for awhile. I want to live forever.

I find that life is very interesting, not from the point of view of success,  
but from the changing conditions. If only people will meet them and accept

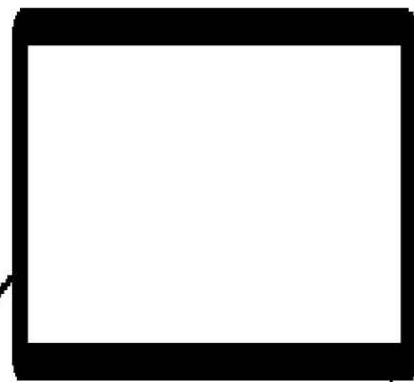
them and go along with them. It is so much better to go with the change,

I think, than to go against it. As I grow older I find it is better to go  
with the tide."

(1-11-31)  
L...

RECORDED  
INDEXED

Get photo from



(b)(7)(c)

who has Malakhoff file

246/P/40523



Item 113 DDLA file on CHAPLIN  
(LA Times 1/11/39:

Hedda Hopper claimed Professor ALBERT EINSTEIN was a friend of CHAPLIN's since they met on a boat in 1931; CHAPLIN took EINSTEIN to the premiere of the picture, "City Lights". EINSTEIN supposedly was responsible for CHAPLIN's producing the picture, "The Great Dictator".

(Develop CHAPLIN's acquaintance with EINSTEIN.)

(CHAPLIN received Reentry Permit 1/6/31. At the U.S. Consulate London 12/15/31, requested an extension. Reentered 6/14/32 ~~on the West Coast~~ at Seattle, Washington)

(Reentry Permit application in CO file A5 653 092 shows intended to be absent six months, traveling around the world for business and pleasure.

Page 7 FBI Summary Rpt 10/14/52 (Envelope Six DDLA file on CHAPLIN):

Page 9-10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 5/11/31 reflected CHAPLIN refused to appear before the King of England at a Royal charity performance in London, and stated:

"They say I have a duty to England, but I wonder. Nobody ever cared for me or wanted me in England 17 years ago. I had to go to America for my chance and I got it, there." He also stated he believed patriotism is "the greatest form of insanity the world has ever suffered", that he believed patriotism would eventually cause a war and that he hoped they send all the old men to the front because they are the real criminals.

Item 139 - L A FBI 3/13/47

In 1932, Chaplin and brother, Sydney, made trip to Japan. Upon return in Seattle, Chaplin on boat dictated to secretary for several hours on his ideas of World economics. Toraichi Kono tore up papers because in them Chaplin found fault with U.S. government comparing it unfavorably with U.S. and Kono feared scrutiny by U.S. government officials.

LA FBI rpt 8/10/48 (Envelope One):

CHAPLIN reportedly visited the Soviet Union in 1933 or 1934.

(Was absent from U.S. on reentry permit about 1/15/31 to 6/14/32,  
and again about 2/15/36 to 6/3/36)

*Kono - accompanied CC on the 1931 trip to  
Europe + he stated CC did not go to Russia.*

Item 367, DDLA file on CHAPLIN:

KONO believes CHAPLIN~~x~~, who was always desirous of visiting Russia,  
succeeded during the trip he made with PAULETTE GODDARD and her mother.

(This would have been in 1936)

Item 395 DDLA file on CHAPLIN:

Foreign sources of FBI do not disclose that CHAPLIN ever traveled to  
Soviet Union. British passport issued NY 6/16/20 for travel to "France,  
Belgium, etc."; British Passport issued NY 2/10/31 endorsed for British  
Empire, USA and Europe. Current passport issued LA 2/16/48, endorsed for  
British Empire, Europe and USA.

1934  
- 1936

Item 406 DDLA file on CHAPLIN  
(DDSF rpt 1/9/53):

11/12/34 rptd that announcement was made at local meeting of NATIONAL COMMITTEE FOR THE DEFENSE OF POLISH PRISONERS that LINCOLN ~~skofza~~ STEFFENS had written CHAPLIN, thanking him in the name of the JOHN REED CLUBS of California for efforts in behalf of campaign of UPTON SINCLAIR for Governorship of California. CHAPLIN described as a "progressive" and a follower of the JOHN REED CLUB. (Informant not too reliable).

Same source reported 2/9/36 that CHAPLIN is a "supporting member" of the JOHN REED CLUB of Hollywood.

Item 95 DDLA file on CHAPLIN  
(CO memo to DDLA 10/1/52):

1940?

JOHN LEECH testified before LA County Grand Jury in 1938 that during the agricultural strike in the San Joaquin Vally in California during 1934, ELIA WINTER collected \$500 from CHAPLIN, which was turned in to a CP STRIKE RELIEF COMMITTEE.

REPORT OF ALIEN UNDER IMMIGRATION PROCEEDINGS

NAME \_\_\_\_\_ DISTRICT \_\_\_\_\_

FILE NUMBER \_\_\_\_\_ CLASS \_\_\_\_\_ BIRTH DATE AND PLACE \_\_\_\_\_

Page 5 FBI memo 10/2/47  
 (Envelope One DDLA file on CHAPLIN)

NATIONALITY \_\_\_\_\_ RELEASED ON \_\_\_\_\_ PAROLE  DETAINED SINCE \_\_\_\_\_

CHARGES \_\_\_\_\_ JOHN LEECH testified to L.A. County Grand Jury in 1938 that during

the agricultural strike in the San Joaquin Valley in California in

1934, ELLA WINTER collected \$500 from CHAPLIN, which was turned in to

a CP Strike Relief Committee.

ALL OFFICIAL ACTION PREPARATORY TO EXCLUSION OR ORDER OF DEPORTATION  COMPLETED ON \_\_\_\_\_

YEARS IN U.S. \_\_\_\_\_ MARITAL STATUS \_\_\_\_\_ DEPENDENTS IN U.S. (Indicate age of dependent) \_\_\_\_\_

LAST ENTERED U.S. AT \_\_\_\_\_ ON (Date) \_\_\_\_\_ FROM (Country) \_\_\_\_\_ UNDER STATUS OF \_\_\_\_\_

ALIEN WILL \_\_\_\_\_ REQUIRE FOLLOWING SPECIAL HANDLING  EN ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  MENTAL CONDITION SHOWN \_\_\_\_\_

REMARKS \_\_\_\_\_ HEIGHT \_\_\_\_\_ EYES \_\_\_\_\_ HAIR \_\_\_\_\_ COMPLEXION \_\_\_\_\_ VISIBLE MARKS \_\_\_\_\_

OFFICE \_\_\_\_\_ DATE \_\_\_\_\_

FINAL ACTION		TO BE COMPLETED AT PORT OF DEPARTURE		DISTRIBUTION	
PORT AND DATE OF DEPARTURE	TO	DEPORTED	REMOVED	CENTRAL OFFICE	STATE DEPARTMENT
_____	VESSEL _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. [REDACTED] (b)(7)(c)

CATHERINE HUNTER, who was Chaplin's secretary, between 1934 and 1948 can testify that she saw the publication, "New Masses"; in Chaplin's collection of reading matter during almost the entire period of her employment by Chaplin.

She testifies further that Chaplin's library included Karl Marx's books and a collection of that type of reading matter. (See Hunter's statement of 10/8/52)

Hunter further testifies that daily she would go to Chaplin's residence to take his dictation, and that it would take her an hour or two to get him down to business instead of talking about world events, extolling the virtues of Russia and the Russian people and opining that the Russian form of government was an excellent one, as everyone had a fair chance and as "it was wonderful for the common man".

Hunter heard Chaplin say on one occasion that "religion is the opiate of the people". (which is traceable to Lenin)



Item 51 DDLA file on CHAPLIN  
(Inv Ward's rpt of 7/14/52):

During winter of 1935-36, STANLEY LAWRENCE arranged for the home of FRANK TUTTLE in Hollywood to be available for a private and secret meeting between CHAPLIN and JACK JOHNSTONE, then a member of the Central Committee CPUSA.

Item 349 DDLA file on CHAPLIN  
(Statement of FRANK TUTTLE 10/31/52):

TUTTLE denies any knowledge of such a meeting.

Item 387 DDLA file on CHAPLIN  
(JOHN LEECH's statement of 12/17/52):

Reiterates meeting was arranged as stated above, as JOHNSTON wanted to discuss Party affairs with CHAPLIN. Was told later by JOHNSTON that the meeting was "very successful."

*mid 1930's to  
1945*

Item 39 DDLA file on CHAPLIN  
Page 2, LAFBI rpt 4/5/51)

ROBERT WILLIAM WEINER, LEM HARRIS and other prominent CP members,  
told LOUIS BUDENZ of CHAPLIN's financial aid to the CP, up to time  
of BUDENZ' leaving the CP (1945).

(b)(7)(e)



Item 467 DDLA file on CHAPLIN:

About 1937, JANE WALLACE was collecting sizable donations for the  
CP from important Hollywood people (presumably including CHAPLIN).

Item 127 - Letter of 10/4/52 from Gerith Von Ulm, authress to Att. General.

According to letter dated Oct. 4, 1952 from Gerith Von Ulm, biographer of Chaplin, to Attorney General, Chaplin made large contributions to the Communist Party. Later, in her sworn statement, Von Ulm claims to have been shown by Toraichi Kono, Chaplin's servant in years past, a \$100,000.00 check drawn by Chaplin with one J.R. Brown as payee, the check being a contribution to the C.P. The check was cancelled. The check was dated sometime in 1935. The identity of J.R. Brown is unknown.

Item 367 DDLA file on CHAPLIN:

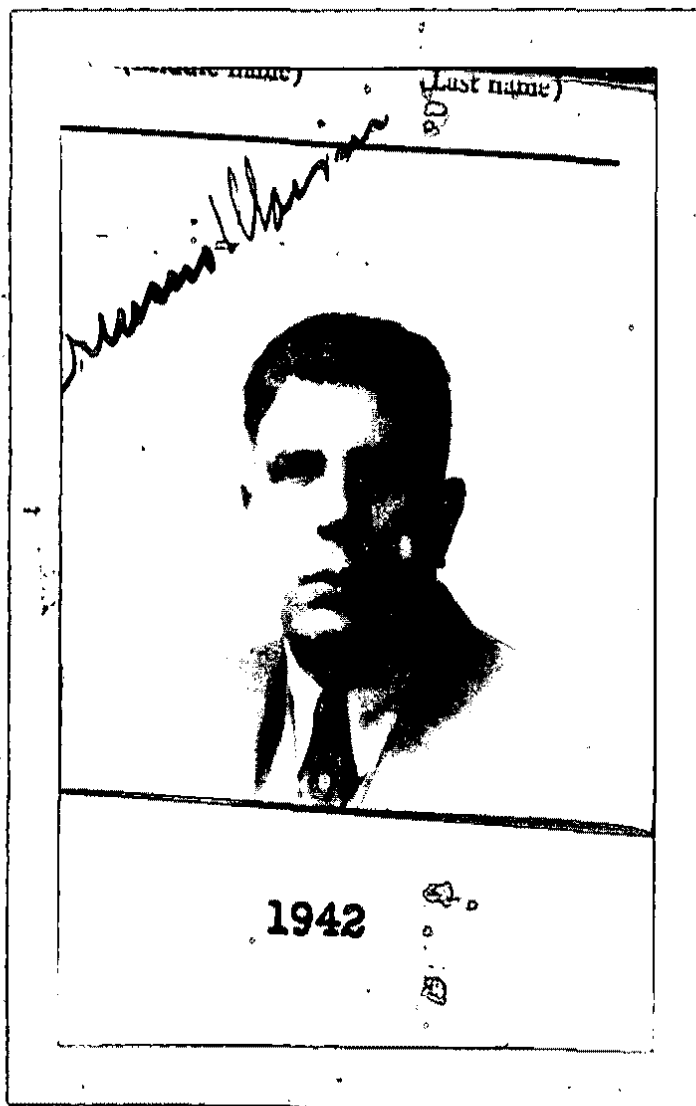
KONO denies any knowledge of such a check. Claims never told

GERITH VON ULM any such thing.

Item 388 DDLA file on CHAPLIN:

Possibly identical with FERRUCCIO MORINI alias ALPI alias FRED BROWN,

see photo attached.



Item 286 - REPORT OF INV. DATED 11/5/52 BY INV.  (b)(7)(c)

PAUL CROUCH testifies that in about 1935, Jack Johnstone, a Central Committee member, reported that Chaplin was a devoted and loyal member of the Party but as a protection to him, he should remain a "member at large". That V.J. Jerome, then head of the Cultural Commission of the Central Committee of the CP, agreed with Johnstone's statements that Chaplin should remain a "member at large". (See Crouch's statement of 10/2/52)

Crouch further testifies in the same statement that in the Spring of 1937, He was advised by Jerome that Chaplin continued to be a "member at large" even though other assertedly loyal Communists in the Cultural groups had dropped out.

Crouch stated that JOHN HOWARD LAWSON was the top contact man with Hollywood big names for the CP.

Crouch can further testify that during a meeting of the District Buro, Dist. 13, San Francisco during July, 1941, the proposed quota of \$30,000 to be raised in LA was discussed and PETTIS PERRY stated that the amount would be difficult to raise unless permission was given to contact members at large including Charles Chaplin.

2/15-6/3/36

Item 114 DDLA file on CHAPLIN  
(LA Times during 1936):

CHAPLIN and PAULETTE GODDARD toured the Orient (Singapore, China,  
Japan, etc.).

(b)(7)(e)

(Was absent on Reentry Permit from about 2/15/36 to 6/3/36 on  
trip to Orient)

*Did he go to Russia on this trip. How is of the  
opinion Paulettes' mother + Frank Yonemori  
were along on this trip.*

1936

Item 387 DDLA file on CHAPLIN  
(JOHN LEECH statement 12/17/52):

CHAPLIN's film, "Modern Times" considered by CP 1936 to set forth  
CP policy on class struggle. Communists were told to see it.

Envelope One "SECRET", DDLA file on CHAPLIN:

Photoprint of Page 5, PW 4/19/39, prints Soviet congratulations  
to CHAPLIN on his 50th birthday. Specifically praises "Modern Times".

Photoprint of Page 5, PW 4/20/39 prints tribute of Soviet motion  
picture producer, <sup>L.</sup> ~~Ex~~ Trauberg, specifically praising "Modern Times";  
describes it as "protest against capitalism expressed through the medium  
of real art."

Envelope Fourteen, DDLA file on CHAPLIN:

Photostat of editorial page DW 4/19/39, praising CHAPLIN.

Photostat of article from Moscow in DW 4/19/39, printing tribute of  
L. Trauberg; same as in PW 4/20/39 referred to above.

Item 453, DDLA file on CHAPLIN:

Article in I. V. SOKOLOV's pamphlet, published in Moscow 1938 about  
"Charlie Chaplin" says "New Times (Modern Times) is like a complete  
encyclopedia of vices of the capitalistic system....New Times is beginning  
of a new and important period in Chaplin's creation."

Article by T. Sorokin entitled, "Charlie Chaplin" in "Literary  
Contemporary", published 1936 (Russia) praises "New Times", and concludes,  
"What is more valuable to us, as we see, that the social views of CHAPLIN

have undergone considerable changes."

Article by ALEXANDER MICHAILOVICH LEYTES in "Novy Mir", 1948,  
says that "New Times"...is the most powerful and progressing product of  
CHAPLIN....The producer maliciously derides the capitalistic civilization."

Item 499 DDLA file on CHAPLIN:

LELAH H. STOKER of Chicago, can testify that in 1936 CHAPLIN's  
life-size picture stood at door of every cinema in Russia; that people  
were told there that CHAPLIN was the Soviet's strongest agent in U.S.,  
that every native in Russia was given tickets and required to see his  
movies.

Envelope. Seventeen DDLA file on CHAPLIN:

Photostatic copy of SUNDAY WORKER 1/12/36, with favorable review of  
"Modern Times" by JOSEPH GOLLOMB.

Item 297 DDLA file on CHAPLIN:

1936 DIEGO RIVERA, Mexican Communist-Artist, reportedly bragged that CHAPLIN had contributed \$500,000 to the CP.

*See Jim Jolly Book*

Item 406 DDLA file on CHAPLIN:  
(DDSF rpt 1/9/53):

Unreliable report that CHAPLIN helps Southern District of CP financially.

2803 110

*[Faint, mostly illegible handwritten notes and stamps]*

1936

*[Faint, mostly illegible handwritten notes]*

2803 110

*[Faint, mostly illegible handwritten notes]*



1936

Item 39 DDLA file on CHAPLIN  
(IAFBI rpt 4/5/51, page 2):

LOUIS F. BUDENZ was told by CLARENCE HATHAWAY and JACK STACHEL in 1936  
that "CHAPLIN was the equivalent of a member of the Party."

(b)(7)(e)



~~1937~~  
June 1937

Item 293 DDLA file on CHAPLIN:

In "Twelve and One Stories," written by CHAPLIN's former secretary, JIM TULLY, ~~about 1940~~ it is stated that CHAPLIN donated \$25,000 to the Communist Party.

~~This~~ An assertion was also credited to TULLY in ESQUIRE Magazine, about 1940, to the effect that CHAPLIN had contributed \$50,000 to the Communist Party of Mexico.

Item 307 DDLA file on CHAPLIN:

"Dozen and One Stories" is correct name of TULLY's book.

June, 1937 issue of ESQUIRE contains TULLY's article referred to.

Both stated, "When DIEGO RIVERA told me that CHAPLIN had given \$50,000 to the Communist cause I said it must have been money on the Madera regime."

10/26/37

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

CATHERINE HUNTER can testify (see statement of 10/8/52) that for Chaplin she sent a letter to the Daily Worker, in response to a question from them, and that Chaplin knew this was a communist periodical. The letter was to the effect that Chaplin was not intending to retire from the screen. The article concerning this communication appeared in the Daily Worker issue of 10/26/37.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED  
DATE 08-14-2001 BY 60322 UCBAW/STP/STP

60322 UCBAW/STP/STP

107 CHAMBERS STREET, NEW YORK  
IPPING FROM

Wally Markes (N.Y.C.)

# GOOD NEWS!

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter, Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engrossed in the writing and preparations of a picture to star Miss Paulette Goddard. I might say, however, that there is no authenticity to the report of his contemplated retirement, either as a producer or star."

Thanking you on Mr. Chaplin's behalf for your interest.  
(Signed) Catherine Hunter.

11-11-37

Item 297 DDLA file on CHAPLIN:

Western Worker 11/11/37 listed CHAPLIN as among those greeting the USSR on 20th anniversary of Russian Revolution.

Should we obtain this issue?

Item 424:

DDSF got microfilm copy.

Item 426:

Co told DDSF to get photostats

Photoprint of WW 11/11/37 in SECRET Envelope One.

12/8/37

Item 114 DDLA file on CHAPLIN  
(LA Times 12/8/37):

CHAPLIN was visited by MURIEL LESTER, "British peace leader", who explained that she had entertained CHAPLIN previously at her London home and had introduced him there to MAHATMA GHANDI. She says "I wish to see CHARLIE CHAPLIN and induce him to do a picture on peace."



(b)(7)(e)

1938

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

MARTIN BERKELEY testifies that in about 1938 he was told by John Howard Lawson that Chaplin had become a little tight and unreliable and was not contributing as regularly as he had been. (See Berkeley's statement of 10/3/52)

Item 298 DDLA file on CHAPLIN:

About 1938 or 1939 CHAPLIN produced, JOE STEIN alias JOE VON STUREMBERG directed and EDNA PURVIANCE played the leading feminine part in a picture entitled "Potiemkin or Nichevo", with a Los Angeles waterfront locale, which was so anti-American and pro-Communist that it was never released to the public.

*Should - Purviance & Von Sturemberg be questioned?*



Item 51 DDLA File on CHAPLIN  
(Inv Ward's rpt of 7/14/52):

MARTIN BERKELEY can testify that about 1938 JOHN HOWARD LAWSON said CHAPLIN had previously been a regular contributor, but was becoming unreliable, possibly because of PAULETTE GODDARD's friendship with DIEGO RIVERA, Mexican Trotzkyite.

(b)(7)(e)



~~Acquaintance with and~~


Item 358 and 241, DDLA file on CHAPLIN:

One MARIO MANZARDO, member of Steel Workers Union CIO, Chicago, bragged in 1942 about the prominent movie people who contributed to the CP; he mentioned JAMES CAGNEY, ~~and~~ as an example, and it is possible he knew CHAPLIN in this connection also. Investigation thus far does not indicate local activity on MANZARDO's part.

Item 114 DDLA file on CHAPLIN  
(LA Times ~~ex~~ 4/30/38):

DOROTHY COMINGORE, former LA school girl who attracted attention of  
CHAPLIN at a Carmel society show 3 weeks ago, was on her way home  
yesterday after four days in Hollywood. Was all ready for her  
first screen role, if she wishes it.

(b)(7)(e)



Page 62 "Red Treason in Hollywood" by MYRON C. FAGAN  
(Envelope Two, DDLA file on CHAPLIN):

?  
1  
Attended mtg, at CHAPLIN home August 1944 and signed a telegram to  
Stalin, concocted at that meeting.

Item 114 DDLA file on CHAPLIN  
(LA Times 4/18/39):

Soviet newspapers stressed the social significance of CHAPLIN's art in connection with the celebration in Moscow of his 50th birthday. Street posters in Moscow advertised a lecture on CHAPLIN and his art, illustrated by excerpts from some of his motion pictures.

(b)(7)(e)



In view of the claim made in his statement of 4/17/48, that his reputation for being pro-Russian arose during World War II, when he was impressed by the Russian Army's fight, how does he explain this adulation on Russia's part before World War II began? Did he ever hear of such a celebration in Russia, honoring any anti-Communists?

SECRET Envelope One, DDLA file on CHAPLIN:

Photoprint of Page 5, PW 4/19/39, printing congratulations sent CHAPLIN by various Soviet motion picture personalities. Praises his art, and specifically mentions "Modern Times" and "City Lights".

SECRET Envelope One, DDEA file on CHAPLIN:

Page 5 PW 4/20/39 has article, "Soviet Praise for Charlie Chaplin", reprinting tribute of Soviet motion picture producer, El Trauberg; specifically praises "Modern Times".

Article hints that CHAPLIN realizes the "insanity of capitalism". Says, "We know how closely CHARLIE CHAPLIN follows the life of the Soviet Union and with what admiration he has greeted the appearance of Soviet films in the United States. We know of his meeting with EISENSTEIN, ALEXANDROV, TISSE and ERMLER, Soviet film producers and directors.... We know that time is working for us, and for communism, and we know that the best artists of our time, an honorable place among whom belongs to CHAPLIN, are also working for this end."

Item 87 DDIA file on CHAPLIN  
(CO memo to FBI 10/1/52):

Information of 12/19/39 was that RAPHAEL RUSH, 11218 Victory Blvd.,  
North Hollywood, was an International Comrade and had been placed in  
contact with the movie colony for purpose of raising funds for "A  
Soviet America to come." CHAPLIN allegedly contributed liberally.



(b)(7)(e)

1939

Item 139 - LA FBI 3/13/47

Source D advised that Chaplin, together with James Cagney and Frederick March, has contributed money to the CP through one Raphael Rush. Rush was subsequently indicted in December, 1939, for violation of the Registration Act.

Item 382 DDLA file on CHAPLIN:

(b)(6)

Source D referred to above is [redacted] Pinkerton undercover agent in LA 1922-1934 and SF 1934-39. Interviewed 12/10/52; knew nothing of CHAPLIN's membership or contributions. Unreliable source.

1939 to 11/10/41

Item 297 DDLA file on CHAPLIN:

People's World 8/29/39 said monies accruing from all continental royalties on CHAPLIN's films are turned over to a fund which finances the waiting and transportation costs to bring refugees to new havens abroad.

*Do we want this copy?*

SECRET Envelope One, DDLA file on CHAPLIN:

Photoprint of Page 5, PW 8/29/39. Quotes dispatch from Vienna, Austria. The fund amounts to several millions of dollars.

1940

6-11-10-41

Page 10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

1940 CHAPLIN donated \$10 to the HOLLYWOOD COMMITTEE FOR WRITERS  
IN EXILE.

Page 106, LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

Organization cited in 1949 Tenney Report as EXILED WRITERS  
COMMITTEE, which was established by the (communist) LEAGUE OF AMERICAN  
WRITERS to bolster the communist front, AMERICAN COMMITTEE TO SAVE  
REFUGEES. The EXILED WRITERS COMMITTEE worked with other communist  
fronts in the Spanish-Communist refugee agitation, and merged into the  
JOINT ANTI-FASCIST REFUGEE COMMITTEE in 1942.



11/10/41

Page 15 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

11/10/41 CHAPLIN attended a dinner at Ciro's Restaurant,  
Hollywood, given by a committee of sponsors under auspices of

AMERICAN COMMITTEE TO SAVE REFUGEES

EXILED WRITERS COMMITTEE

UNITED STATES AMERICAN-SPANISH AID COMMITTEE.

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

1939  
- 1940  
- 1943

Item 208 - Letter dated 10/21/52 from DD San Francisco to CO.

During investigation of Bridges case, Mrs. Agnes Bridges advised that Harry Bridges had been invited by Chaplin to collaborate at Chaplin's home in connection with production of "The Great Dictator" which Bridges did. (about 1939) Chaney, Chaplin's butler, advised that to his personal knowledge Bridges called on Chaplin at his home in Beverly Hills on two occasions. Chaney further advised that Chaplin had made speech in Chicago in which referred to Bridges in defensive and favorable manner.

Photostatic copy Daily Worker 10/1/52  
(Envelope Five DDLA file on CHAPLIN):

When newspapers called CHAPLIN's picture, "The Great Dictator", "communistic propoganda," CHAPLIN said: "I am no Communist. I don't know anything about those things. I'm just a human being who wants to see this country a country of real democracy and freedom from this infernal regimentation which is crawling over the rest of the world."

In response to the ~~critic~~ criticism for not including Stalin as one of the dictators in the film, CHAPLIN said: "There was no reason to include him from the standpoint I was taking. He may be a dictator, but he's not persecuting helpless people because they are Jewish or Chinese or Mohammedan or because he doesn't like the shape of their eyebrows. Had Stalin been doing such things he would have been included."

When criticized for the unhappy ending of that picture, CHAPLIN said; "I could have had him (the little Jewish barber) kick the stormtroopers out of his way and escape, then showed him with Paulette Goddard in the setting sun approaching America, land of freedom and hope. But if you want to get on the subject of credulity then they'd have the immigration authorities to deal with before they got into America."

LOANSTOCK

11/20/47

11/20/47

Photostatic copy of "The Worker 8/24/47"  
(Envelope Nine, DDLA file on CHAPLIN):

DAVID PLATT's article, "Four Great Film Speeches", quotes CHAPLIN's  
speech from "The Great Dictator", including the statement:

"Now let us fight to free the world--to do away with national  
barriers--...."

PLATT considered the speech to be a classic.

SEARCHED

INDEXED

CLASSIFICATION

REPORT NO.

DATE

DATE BY REPORT

DATE

DATE

SEARCHED

INDEXED

FILED

NO.

(11/20/47)

FOR WHATEVER OFFICIALS  
REASONED THAT THE NEEDS OF SERVICE  
ILL ILLUSTRATE THE NECESSITY FOR CHANGE

Item 51 DDIA File on CHAPLIN  
(Inv Ward's rpt of 7/14/52):

HARRY BRIDGES has visited CHAPLIN's home. Said on one occasion, when CHAPLIN tried to give him some advice, "You take care of yourself; I'm able to take care of myself." (Source Ed Chaney (Butler))

11/21 - 12/12/42

(b)(7)(c)

Item 286 \* REPORT OF INV. DATED 11/5/52 BY INV.

ROBERT ARDEN can testify that on 11/21/42, he saw Philip M Connelly, then head of the LA CIO, and Harry Bridges in conversation with Chaplin in the library of the Chaplin residence. That he, Arden, was able to overhear enough to learn that the conversation concerned Chaplin's next trip and speech; that Chaplin left following day for Chicago and NY, returning on 12/10/42. On 12/12/42, Chaplin was called away from his tennis court and when Arden left later, he saw Chaplin and Bridges conversing in the library of the Chaplin residence. On the following when Arden asked Chaplin the reason for Bridges' visits, Chaplin replied that Bridges had come to discuss Chaplin's trip and further personal appearances to be made on the West Coast. (See Arden's statement of 10/6/52)

Item 208 - Letter dated 10/21/52 from DD San Francisco to CG.

Mervyn Rathborne allegedly informed Barber that he had accompanied Bridges to home of Chaplin on 3 occasions. One visit Bridges had warned Chaplin not to try to protect Bridges in his public utterances.

(b)(7)(c)

Item 235 - Report of Inv. dated 10/24/52 by Inv.  New York.

In interview with Paulette Goddard in New York on 10/17/52, she stated that she remembered two occasions when Harry Bridges had been entertained at the Chaplin home at small dinner parties .



1940's

Item 419 DDLA file on CHAPLIN  
(DDNY rpt 1/16/53):

Mrs. PILIPENCO, wife of Soviet Consul in LA in 1940's reportedly  
said she and husband visited CHAPLIN at his home.

1940

to 1952

Page 3 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

1940

G. ALLISON PHELPS spoke at a Gerald L. K. Smith meeting 7/20/45 and read a letter he had written Rep. John Rankin of HCUA, saying that CHAPLIN had a fund set aside to be used to bring aliens into the US, and that CHAPLIN had sponsored LION FEUCHTWANGER, Stalin's friend.

Page 93 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

FEUCHTWANGER has told informants of his friendship for CHAPLIN; that he had been told by CHAPLIN shortly before his departure from the U.S. (Sept 1952) that he really did not want to return to the U.S. permanently, but just to clear up his business affairs.

FEUCHTWANGER has boasted that he had a long talk with Stalin, on a visit to Russia (period not shown).

Item 491 DDLA file on CHAPLIN:

FEUCHTWANGER had CHAPLIN as dinner guest at least four times between 1941 and 1945.

1941-45  
to 1948

Item 491 DDLA file on CHAPLIN:

Dr. GUSTAVE O. ARLT has testified (in FEUCHTWANGER case) that between 1941 and 1945 he attended at least four social gatherings at home of LION FEUCHTWANGER, Pacific Palisades, and others in attendance were: HANS & GERHARDT EISLER, BERTHOLD BRECHT, HEINRICH MANN, CHAPLIN, MRS. ALMA WERFEL, THOMAS MANN, DR. ADORNO and others.

10/14/42  
to Jan 1948

~~REXX~~  
Page 26 1A FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

CHAPLIN's secretary on 10/14/42 wrote HANNS EISLER that an appointment with EISLER could not be made inasmuch as CHAPLIN was in New York.

CHAPLIN, among others, had been contacted as a consultant concerning a music project being conducted by HANNS EISLER for the Rockefeller Foundation through the NEW SCHOOL OF SOCIAL RESEARCH.

As of the same time (October 1942), CHAPLIN's name appeared in HANNS EISLER's address book.

July 46 to Jan 48

Item 39 DDLA file on CHAPLIN  
Page 6 LAFBI rpt 4/5/51:

Reported in Aug 1950 that "several years ago" meeting was held in Malibux Beach home of HANNS EISLER, attended by CHAPLIN and EDWARD (Balace?) BENES, Czechoslovak Consul of San Francisco, at which BENES promised asylum for Mr & Mrs EISLER if they could get out of the United States, and at which CHAPLIN agreed to do what he could to assist.

(b)(7)(e)



4B1 Summary 10/14/52 (Encl. Sig. DDLA file) say  
LA Herald-Express 4-10-47  
PW 4-18-47

~~Item~~ LA FBI rpt 6/9/48:  
(Envelope One)

LA Herald-Express 4/14/47 had article re press interview in New York. CHAPLIN said then he was a very warm friend of HANNS EISLER, but did not know he was a brother of GERHARDT EISLER, the Soviet agent.

DAILY WORKER of 4/18/47 quoted CHAPLIN as saying he was very proud of the fact that he was HANNS EISLER's friend, that EISLER is a fine artist and a great musician, and that it would have made no difference to him if he had known that HANNS EISLER was a Communist, but that it probably would have made a difference had he known that EISLER was a spy and traitor to this country.

Should we attempt to obtain copies?

11/21/47

Item 73 DDLA file on CHAPLIN  
(Westbrook Pegler column of 9/22/52):

On 11/21/47, following message sent from CHAPLIN's home to PABLO  
PICASSO, "notorious Spanish communist and exile from Spain, living  
in Paris":

"CAN YOU HEAD COMMITTEE OF FRENCH ARTISTS TO PROTEST TO  
AMERICAN EMBASSY IN PARIS, THE OUTRAGEOUS DEPORTATION  
PROCEEDINGS AGAINST HANS EISLER AND SIMULTANEOUSLY SEND  
ME COPY OF PROTEST FOR USE HERE. GREETINGS."



(b)(7)(e)

Item 114 DDLA file on CHAPLIN  
(LA Times 12/10/47):

Paris dispatch 12/9/47, quoted Communist paper, L'Humanite" which  
quoted CHAPLIN's letter.

LA FBI rpt 10/14/52 (Encl. 2)

LA FBI rpt 6/9/48 (Envelope One):

Information received by FBI indicates message may actually have been  
sent to French Communist Party, and in publishing it the French CP  
may have concocted the story that it was transmitted to PICASSO.

Photostatic copy of THE WORKER 1/18/48  
(Envelope Nine, DDLA file on CHAPLIN):

Article by JOE KISSEL, says PABLO PICASSO showed him the telegram  
he had just received from CHAPLIN, asking him and his friends to protest  
the deportation of HANNS EISLER. (Date of this visit not determined)

Page 91

LA FBI rpt 10/14/52

(Envelope Six DDLA file on CHAPLIN):

HANNS EISLER confided to an informant that he and his wife feared arrest after his brother's (GERHARDT EISLER's) activities were publicized; that CHAPLIN knew of his desire to get out of the United States and had given or was to give him financial assistance, either in the form of liquidation of taxes or cost of transportation or both. Doubtful whether CHAPLIN did give financial aid, because cost of EISLER's air transportation was paid by others.



P. 111-112 LAFBI <sup>apt 10-14-52</sup>  
(Envelope size)

Inv Kaiser's rpt 1/22/48 in HANNS EISLER file 1600-16707:

EISLER had applied for a Czech passport, but the Foreign Minister, JAN MASARYK, ordered that no passport be issued. BOHUS BENES, Czech Consul at SF and <sup>nephew</sup> ~~brother~~ of Czech President EDUARD BENES, was in LA at least January ~~to~~ 15 to 20, 1948, and was telling friends that he would issue the passport, regardless of instructions. BENES described as a movie-struck opportunist, with ambitions as a writer. BENES interviewed by KAISER 1/20/48 admitted issuing the passports for Mr. and Mrs. EISLER, claiming that MASARYK's opposition had been withdrawn after BENES cabled to Prague that CHAPLIN, THOMAS MANN, WILLIAM SHIRER and other prominent persons, had made strong recommendations that the EISLER's be given passports.

NY Journal-American 2/8/47 contained article by HOWARD RUSHMORE concerning HANNS EISLER. Stated that EISLER attended meetings of Cultural Commission CPUSA at 35 East 12th Street NYC, and supervised Party policy in field of propaganda and communication, including movies, plays, etc. At one meeting, EISLER outlined policy the Hollywood CP was to follow in recruiting film stars and raising money from the movie colony. RUSHMORE said V. J. JEROME took orders from EISLER. (Source of info was RALPH DE SOLA, former editor of "Young Pioneer").

1 cc - E C - 10-14-52

Inv KAISER's rpt of 12/19/47 in HANNS EISLER file, 1600-16707:

EMANUELE FILBERTO RIBOLLA, Italian Vice Consulate, LA, advised 12/19/47 that on 12/16/47 ROD E. GEIGER, MILDRED VIDOR, J. EDWARD BROMBERG, and BERYL WEINER applied for visas to Italy in connection with a proposed movie to be made in Italy. HANNS & LUISA EISLER also applied for visas in connection with this movie, but were refused because they claimed to have valid Austrian passports but did not produce them. CHAPLIN contacted the Vice Consulate in behalf of the EISLER's, and stated he was interested in their obtaining visas, and intimated the Soviet Consulate likewise was interested. EISLER withdrew his application.

(b)(7)(c)

Inv [redacted] rpt 10/16/47 in HANNS EISLER file, 1600-16707:

~~Mrsczk200x200ELEK200zz424~~ Between July and Sept 1946, while residing

(b)(6)

at [redacted] the EISLER's had as guests THOMAS MANN & wife and daughter, CHAPLIN, IRVING SHAW, CHARLES LAUGHTON. GERHARDT EISLER stayed there about two weeks the first part of July. Not indicated whether CHAPLIN saw any of these other people there. Moscow News and Daily Worker were there during this period.

JOHANNES or HANS EISLER and LUISE EISLER

1600-16707  
1-22-48

TELEGRAMS

NLT CHARLOTTE EISLER  
VIENNA GUSSHAUSSTRASSE 24 AUSTRIA

PLEASE SEND IMMEDIATELY HEIMATSCHINE FOR JOHANNES AND LUISE ANNA EISLER  
BORN JOSZTONY NUMBER E3 EN 926 VOM THIRD FEBRUARY 1926 STOP VERY HAPPY  
HOLIDAYS

HANS EISLER

T.NB380 PD-NEW YORK NY 14 534P  
HANNS EISLER

1938 Jan 14 PM 2 47

(b)(6)

[REDACTED] MALIBU BEACH CALIF

PHONE SCHUYLER 46513 COLLECT TONIGHT ELEVEN OCLOCK NEW YORK TIME IMPORTANT  
FREYDA

46513 FREYDA

S30 PD NON-SUB- NEW YORK NY 7 1220R

1948 Jan 7 AM 9 38

MR. HANNS EISLER

(b)(6)

[REDACTED] MALIBU VIA  
MALIBU BEACH CALIF

INVESTIGATING POSSIBILITIES CHAMBER ENSEMBLE. WILL PHONE YOU AT BETTES AND  
WIRE PHONE TIME LOVE

FREYDA

SA 85 NL PD - NEW YORK NY 2

1948 Jan 8 PM 6 32

HANNS EISLER

(b)(6)

[REDACTED] HIGHWAY MALIBU BEACH CALIF

GEORGE NEIKRUG EXCELLENT CELLIST WANTS TO PLAY ANY OF YOUR CELLO SONATA ETC  
SEND WITH OTHER SCORES IMMEDIATELY TRYING TO GET HAS HEINZ FOR SONGS  
FREYDA

844 PD SAN FRANCISCO CALIF

1948 Jan 5 AM 10 43

HANNS EISLER

(b)(6)

[REDACTED] PACIFIC PALISADES CALIF

TELEPHONE TO GARFIELD 1-330 BEFORE THREE PM TODAY  
BENES

1-3390 PM BENES

S101 PD-TDS BEVERLY HILLS CALIF  
188 MALIBU MALIBU BEACH CALIF HANNS EISLER

1947 Dec 6 PM 6 05

THE CONCERT WAS WONDERFUL AND A GREAT SUCCESS WITH EVERYONE WE HAVE TALKED  
TO. CHARLIE HAPPY AND EXCITED WITH CIRCUS MUSIC CALL ME LOVE.

OONA

Page 4-5 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

Challenge - The Voice of Youth" 7/5/47 reported on press conference held by CHAPLIN on occasion of release of "Monsieur Verdoux".

Q. Are you a Communist sympathizer?

A. ~~No~~ I am not a Communist.

Q. Are you a Communist sympathizer?

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

Q. Are you a personal friend of HANNS EISLER?

A. Yes, and I am very proud of that fact.

Q. Are you aware that his brother, GERHARDT EISLER, is a Communist agent?

A. I know nothing about his brother; I know nothing about whether he is a Communist agent. I do know that HANNS EISLER is a fine artist and a great musician and I am proud to be his friend.

Q. Would it make any difference if HANNS EISLER were a Communist?

A. No.

Q. Would it make any difference if he were a Soviet agent?

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

*Should we attempt to obtain copy?*

Page 11 LA FBI rpt 7/5/49  
(Envelope One, DDLA file on CHAPLIN):

BOHUS BENES, Czech Consul in SF, was in LA staying with PETER LORRE shortly before 1/22/48, and boasted of his activity in behalf of HANNS EISLER. Said EISLER's passport was issued only after numerous individuals, including THOMAS MANN, WILLIAM L. SHIRER and CHAPLIN had interceded with the Czech Ambassador to the U.S., who cabled JAN MASARYK, Foreign Minister of Czechoslovakia, who in turn reversed his former position and authorized the issuance of the passport. CHAPLIN assured BENES that, in case he were relieved of his duties as Czech Consul in SF, he would see that BENES was employed and had a career in the motion picture industry.

Page 89 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN)

Information recd 2/15/44 that GREGORI KHEIFETS had told informant  
that HANNS EISLER and LION FEUCHTWANGER were " good friends, and  
that there was much secret work to be done with them.

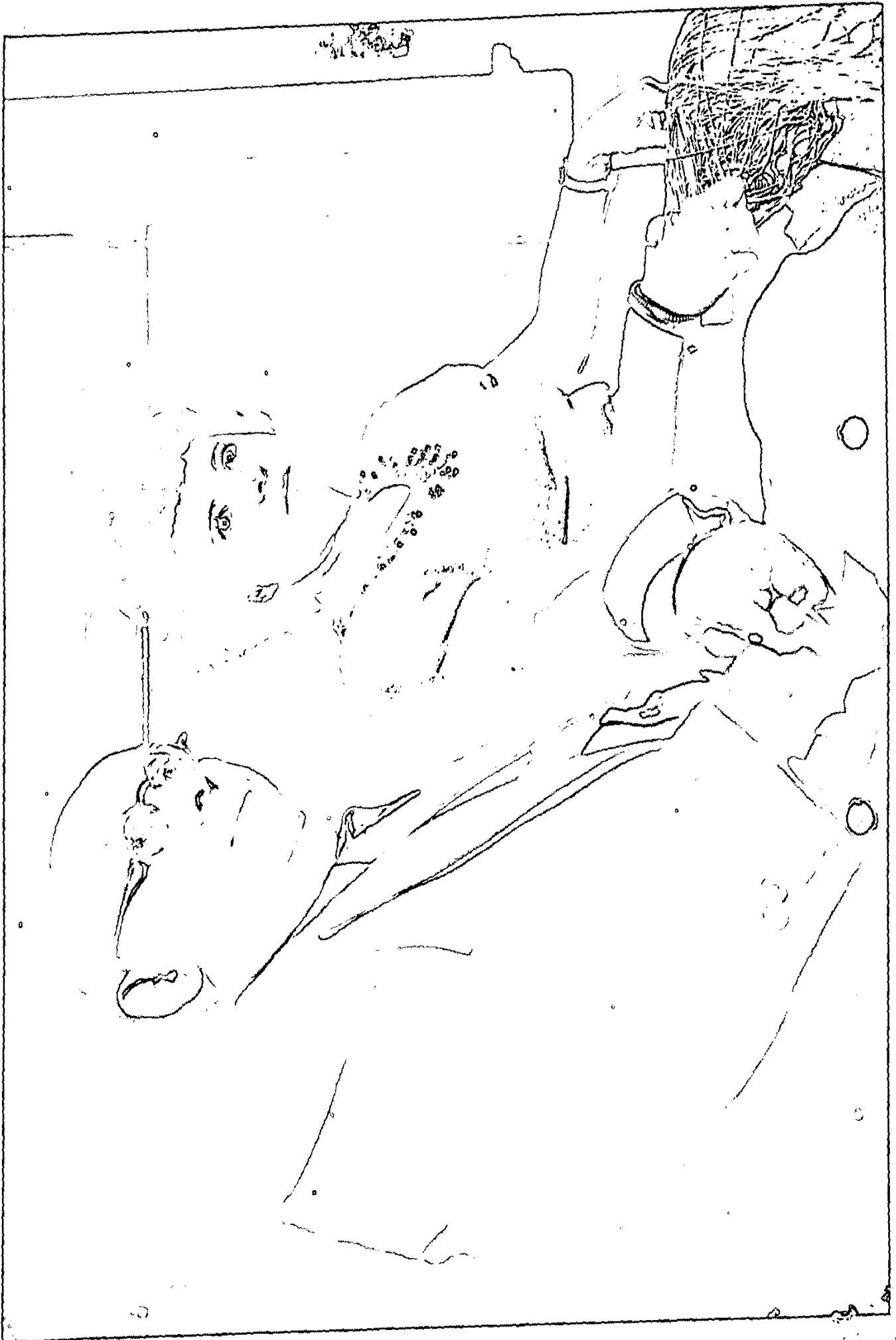
KHEIFETS was then a known Soviet espionage agent and also Vice-  
Consul of the USSR Consulate in SF.

SECRET

SECRET

SECRET

SECRET





12/18/40

Page 19 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 12/18/40 STEVE NELSON, Secy 13th District CPUSA (SF) ~~told~~  
conferred with WINIFRED EADES BATES in her office (UNITED ~~AMERICAN~~  
she was Executive Secretary,  
-AMERICAN (b)(6)  
SPANISH/AID COMMITTEE [redacted] SF) and ~~ordered~~ told her  
that the CP wanted her to go to LA and contact the movie colony in order  
~~to~~ to obtain money for the CP. NELSON told her that CHARLES CHAPLIN and  
DOROTHY PARKER should be contacted, and that MELVYN DOUGLAS might still  
be sympathetic.



Item 139 - LA FBI 3/13/47

(b)(6)

Source C advised FBI that on 12/18/40, at meeting of United American Spanish Aid Committee ~~xxxx~~ at [redacted] in San Francisco, Steve Nelson, prominent CP functionary, told Winifred Bates to raise money on orders from the CP, and to contact Chaplin and Melvin Douglas.

1948

Item 454, DDL<sup>A</sup> file on CHAPLIN:

HEDE MASSING (ex-wife of GERHARDT EISLER) met CHAPLIN at party at home of DR. FELIX WEYL, Santa Monica, winter 1948. Others in attendance: THOMAS MANN, LION FEUCHTWANGER, etc. CHAPLIN didn't know she was separated from GERHARDT EISLER many years before, and told her he had met EISLER. From MRS. HANS EISLER, HEDE MASSING learned that CHAPLIN had been most generous with GERHARDT EISLER when he came to Hollywood

to organize the Hollywood CP unit.

6/20/40

Page 10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 6/21/40 reported that CHAPLIN and MELVYN DOUGLAS were in the audience previous night at the meeting of the Southern California Chapter, William Allen White's COMMITTEE TO DEFEND AMERICA BY AIDING THE ALLIES, held at the California Club. The Chairman, JOHN PERRY said the Committee's aim was to stop HITLER while the front line is still in Europe by sending all material aid.



(b)(7)(e)

1940's

Item 39 DDLA file on CHAPLIN  
Page 2 LAFBI rpt 4/5/51):

In early 1940's, it was discussed in a Politburo meeting of CPUSA whether CHAPLIN should apply for naturalization, but it was decided he should not, since it would raise the question of his long ~~citizenship~~ alienage, his morals, and might lead to deportation. Decision was passed down through WILLIAM SCHNEIDERMAN.



(b)(7)(e)

1941-1944

Page 12 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

People's World 9/25/41 named CHAPLIN as an original sponsor of  
RUSSIAN WAR RELIEF, INC.

New York Times 10/10/41 had an advertisement re RUSSIAN WAR  
RELIEF, INC., saying "These eminent Americans ask your help on  
behalf of the Russian people." CHAPLIN's name appeared in the ad.

New York Times 10/10/41 had an advertisement of the  
national fund-raising campaign launched 10/27/41 by RUSSIAN WAR  
RELIEF. Ad was headed, "Russia's Scorched Earth Calls to American  
Green Fields." CHAPLIN listed as a sponsor.

People's World 5/16/42 said CHAPLIN scheduled to be leading speaker  
at RUSSIAN WAR RELIEF rally at Civic Auditorium SF 5/15/42.

Daily Worker 5/27/42 referred to Shrine Auditorium rally of RUSSIAN  
WAR RELIEF 5/25/42 and said in his speech CHAPLIN demanded (1) a second  
front, (2) suggested a national victory front of Republicans, Democrats  
and Communists, and (3) hailed President Roosevelt and EARL BROWDER.

News Letter of 8/1/42, published by Calif. Div. RUSSIAN WAR RELIEF,  
said CHAPLIN was present at a Shostakovich concert at home of NAT  
FINSTON 7/9/42, given by Music Committee of the Hollywood Committee of  
RUSSIAN WAR RELIEF.

Daily Worker 12/5/42 reported on dinner given CHAPLIN by RUSSIAN  
WAR RELIEF at Hotel Pennsylvania, to which ILYA EHRENBURG (Soviet writer)  
SERGEI EISENSTEIN (actor) and DMITRI SHOSTAKOVICH had sent greetings  
for CHAPLIN. *Given \$1000.*

*Photostat  
in  
Envelope  
A-1 file*

*P. 103 LAFCB 1074-52  
and 2nd copy  
DW 5-18-42*

*Photostat  
in  
Envelope  
A-1*

*Photostat  
in  
Envelope  
A-1*

5/15/42  
- 1944

Page 21 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

LOUISE ROSENBERG BERMAN alias LOUISE BRANSTEN had CHAPLIN's  
address and telephone number in her address book.

On 10/21/45 she wrote an autobiography for MIKHAIL VAVILOV,  
Soviet Consul General in San Francisco, including the statement:

"From 1942 on I had been working for the opening of  
the second front with a number of organizations  
among them 'Citizens for Victory.' I had also done  
a good deal of work with RUSSIAN WAR RELIEF and helped  
to put over the mass meeting at which CHARLES CHAPLIN  
spoke."

(Apparently she is referred to the San Francisco rally for  
RUSSIAN WAR RELIEF at which CHAPLIN spoke in May <sup>#15</sup> 1942)

5/16/42-  
1944

Page 25 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

9/7/43 THOMAS L. HARRIS, National Secy NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, had lunch with HERB RESNER. RESNER recalled how CHAPLIN had substituted for JOSEPH E. DAVIES on a previous occasion, with 3 or 4 days' notice; RESNER suggested that perhaps CHAPLIN should be obtained for another meeting at SF.

PEOPLE'S DAILY WORLD 5/16/42 announced that CHAPLIN would speak in SF the following Monday for RUSSIAN WAR RELIEF; that he had agreed to appear at the request of JOSEPH DAVIES, former Ambassador to the Soviet Union, who was unable to speak because of illness.

~~Spring 1944, CHAPLIN contributed \$750 to NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP.~~

Page ~~104~~ 103 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

People's World 5/18/42 stated CHAPLIN would head an all-star rally to be held in SF for purpose of raising money for RUSSIAN WAR RELIEF.

*Do not want this copy?*

Item 297 DDLA file on CHAPLIN:

In his speech 5/18/42, CHAPLIN indicated thorough sympathy with the Communist cause, and almost stated that he sanctioned Communism. "I am for the small people, for the humble people of the world, and I am convinced that Russia is for the small people."



Item 297 DDLA file on CHAPLIN:

3/24/42 CHAPLIN was called to microphone by GREGORY RATOFF at RUSSIAN WAR RELIEF meeting Shrine Auditorium LA; his donation was then received, and he ~~was~~ greeted the Captain of a Soviet Relief Ship, commenting that he was glad at last to find understanding of the Russian situation.

Item 297 DDLA file on CHAPLIN:

*PW 5-2542*  
5/23/42 spoke at a "Replant the Scorched Earth of Russia" mtg at Shrine Auditorium, LA, pleading for a national front of Republicans, Democrats and Communists, describing himself as a humanitarian who belonged to the fraternity of humble people. Also praised Roosevelt for freeing EARL BROWDER.

*Should we obtain this copy?*

*Photoprint in Secret Envelope One*

RECEIVED

APR 21 1942

APR 21 1942

APR 21 1942

*fifteen*  
Envelope ~~fourteen~~ DDLA file on CHAPLIN:

Photostat of article in DW 12/7/42 regarding dinner in CHAPLIN's honor at Hotel Pennsylvania "last Thursday night" (which would have been December 3, 1942), sponsored by "Arts to Russia Week" committee of

ILYA EHRENBURG;  
RUSSIAN WAR RELIEF. Cablegrams from DMITRI SHOSTAKOVICH, /SERGEI EISENSTEIN and ALEXEI TOLSTOY lauded CHAPLIN. CHAPLIN made speech calling on American

people to abandon all prejudices toward the political and economic ideas

of our ~~enemies~~ ALLIES. (REINHARDT, see below, says word was "ally", meaning the Soviet Union)

Item 437 DDLA file on CHAPLIN:

GUNTHER REINHARDT's affidavit sets forth details of this dinner.

Refers to New York Times of 12/4/42 for quotes from speech, and asserts additional pertinent statements were made by CHAPLIN, which he quotes.

10/5/42

Page 1034, Vol. 7, U.S. Attorney's file Mann Act Trial. Testimony of Charles Chaplin.

Chaplin's testimony at this point related to arrangements for the speech which he later made at Carnegie Hall on the opening of a second front. The speech was made under ~~the~~ the auspices of "Artists Front to Win the War". In a telegram dated 10/5/42 addressed to Mr. Sam Jaffee, chairman of the Artists Front to Win the War, Chaplin stated as follows: "Many weeks ago I gave a promise to Mr. Edward Carter of the Russian War Relief that my first personal speaking appearance in New York would be given under the auspices of the Russian War Relief....."

In another telegram to the same addressee dated 10/7/42, Chaplin stated as follows: "The expense for the two round trip tickets which you offered to pay I would like to donate specifically to Mr. Carter's Russian Relief....."

5/19/42

Item 259 - Article from Daily Peoples World of 5/16/42

The article stated that Chaplin would pinch hit for Joseph Davies, former Ambassador to the Soviet Union, as leading speaker at a gigantic Russian War Relief Rally at Civic Auditorium in San Francisco. The program also included John Garfield and Dudley Field Malone, liberal lawyer and one of the earliest advocates of American recognition of the Soviet Union.

1942

LA FBI report dated 2/25/44, Page 40.

This report relates to the Mann Act Case and page 40 in particular relates to the Income tax reports for Chaplin and Chaplin Studios. The report relating to Chaplin's personal report shows a deduction for 1942 of \$1,250.00 which he donated to the Russian War Relief Association.

10/16/42

Item 286

REPORT OF INV. DATED 11/5/52 BY INV. [REDACTED] (b)(7)(c)

In his Carnegie Hall Speech on 10/16/42, Chaplin stated , "And then there is all of the nonsensical talk about Communism when one talks about the second front, but Thank God that Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves. They say Communists are Godless. What nonsense. A people who fight and die like the Russians approximate God."

5/23/42

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. [REDACTED] (b)(7)(c)

MAX SILVER can testify (he was organizational Sec. LACCP between 1938 and 1945) that he was present in the audience at the Shrine Auditorium, LA on May 23, 1942, when Chaplin made a speech, addressing the audience as "Comrades" and calling for a second front. Silver states that at that time the CP line was to urge the opening of a second front and Chaplin's speech followed that line.

1942

Item 210 - Letter dated 10/23/52 from CO to DD, New York.

According to Chaplin's former press representative <sup>Catherine Hunter</sup> ~~(name not shown)~~ Chaplin sent wire to "Daily Worker" about 1942 ~~urging~~ concerning the opening of second front.



Item 139 - LA FBI 3/13/47

Chaplin prominently identified with movement to open second front. On 5/23/42 principal speaker at meeting sponsored by Russian War Relief at Shrine Auditorium, Los Angeles. Source B reported Chaplin's entire address was on opening second front which at time was main objective of CP in U.S. Chaplin stated, "Who are these Russian Communists. They are human beings, they have ideals and they love beauty. The Russians are a Godly people"

Again on 7/24/42, Chaplin spoke in behalf of immediately opening second front at Madison Square Garden rally and on 8/4/42 spoke by long distance telephone to meeting of the Greater New York Industrial Union and asked for immediate second front.

Chaplin was <sup>made</sup> ~~made~~ honorary chairman of the Artists Front to Win the War which had for main purpose opening of second front.

On 10/22/43, Chaplin spoke at Carnegie Hall in New York on behalf opening second front and was quoted in "Peoples World" as stating: "Ladies and Gentlemen and you in the gallery. Comrades, I said I wanted a second front and so does Stalin. Stalin knows what he is talking about and would not ask for it if he did not think it possible. They say Communism may spread all over the world and I say so what."

5-18-42

Item 139 - LA FBI 3/13/47

9/25/41 issue of "Peoples World" named Chaplin as one of the original sponsors of Russian War Relief. Chaplin, according to article, served on national committee. On 5/18/42, in article in "Peoples World" stated Chaplin would head all star rally in San Francisco to raise money for Russian War Relief.

Item 406 DDLA file on CHAPLIN (DDSF rpt 1/9/53):

San Francisco Examiner article after CHAPLIN's speech at Civic Auditorium SF 5/18/42 for RUSSIAN WAR RELIEF says CHAPLIN addressed audience as "Comrades."

*PW 5-20-42 in Secret Envelope One*

12/3/42

Page 6 FBI memo 10/2/47  
(Envelope One DILA file on CHAPLIN):

About 11/20/42 BERNARD SADLER (phonetic) of RUSSIAN WAR RELIEF contacted someone in the Soviet Consulate General, NYC, asking that the Russians send a telegram of appreciation to CHAPLIN, who was to be a speaker at a dinner 12/3/42.

SECRET Envelope One, DDLA file on CHAPLIN:

PW 12/12/42 prints ILYA EHRENBURG's telegram to CHAPLIN at the "Arts to Russia Week" dinner given CHAPLIN in NY recently.

Page 16 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

12/3/42 dinner in CHAPLIN's honor given at Hotel Pennsylvania NYC  
by "Arts to Russia Week" committee of RUSSIAN WAR RELIEF. CHAPLIN  
made many pro-Communist remarks: "We must be tolerant of the Russian  
system. Let's stop all this nonsense and evasion and call it what it  
is-the Communist system, and that Communist system is a very convenient  
ally...They did the real fighting for us. Why should anyone object to  
HARRY BRIDGES speaking at Harvard because BRIDGES was a Communist."  
He advocated "a united front" of "tolerance and understanding for  
Russia and the Communist system from THOMAS LAMONT of Wall Street  
to HARRY BRIDGES of the CIO." He said that it was high time we abandoned  
political and economic prejudices against our best ally, the Soviet  
Union, since our ally does not object to our own ideals and form of  
government.

Page 25 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

California Eagle 12/18/42 told of a dinner in honor of CHAPLIN  
12/3/42 at Hotel Pennsylvania NYC, sponsored by ARTS COMMITTEE FOR RUSSIAN  
WAR RELIEF. Dinner was also in honor of ARTS TO RUSSIA WEEK.

Page 16 FBI memo 10/2/47

(Envelope One, DDLA file on CHAPLIN):

At the dinner in his honor at the Hotel Pennsylvania NYC 12/3/42, CHAPLIN, ~~we~~ may have spoken to a Miss Goldsborough who was there and who told someone else that the RUSSIAN WAR RELIEF was then "pulling strings" in Washington, D.C. to have CHAPLIN go on a tour of Russia. She intimated that "Our friends in the State Department will fix it so he gets the same cooperation WILLKIE got."

Item 437 DDLA file on CHAPLIN:

GUNTHER REINHARDT's affidavit shows he witnessed this conversation. Identifies her as ANNA GOLDSBOROUGH, former editorial employee of TIME magazine, member of CP cell in TIME magazine offices, wife of MILTON KAUFMAN, Exec Secy NEW YORK NEWSPAPER GUILD.

Also indicates Miss GOLDSBOROUGH knew of efforts of RUSSIAN WAR RELIEF people to get CHAPLIN to write his speech down, so it could be edited and avoid "bad breaks".

Item 484 and Envelope 15, DDLA file on CHAPLIN:

NEW YORK TIMES 12/4/42 reported briefly on this speech of CHAPLIN's. Shows was given by "Arts to Russia Week" committee of RUSSIAN WAR RELIEF, in the Hotel Pennsylvania.

Item 453, DDLA file on CHAPLIN:

1943 NEONILA MAGIDOFF visited LA on a speaking tour for RUSSIAN WAR RELIEF. Was house guest of WILLIAM DIETERLE. Reception given at DIETERLE's home, attended by CHAPLIN. Talked to CHAPLIN for 3/4 hour; CHAPLIN asked her how his films were received in Russia, sought her opinion on Russian art. After she returned to Russia 1945, she wrote CHAPLIN for an autographed picture. (MAGIDOFF claims to be anti-Communist, and claims that CHAPLIN knew it; he did not impress her as being a Communist or sympathizer).

Item 437 DDLA file on CHAPLIN:

Newspaper correspondent GUNTHER REINHARDT's affidavit sets forth in detail the occurrences at Carnegie Hall, 10/16/42 when CHAPLIN made his "second front" speech. Was accompanied to the Hall by two women and three men (including his male secretary or assistant, ORSON WELLES, and WELLES' female assistant. WELLES introduced CHAPLIN. Verbatim excerpts of CHAPLIN's speech set forth.

CHAPLIN was followed by SHEPARD TRAUBE. (Mrs. TRAUBE was the JANE MEAD who arranged the Shrine Auditorium rally May 23, 1942).



3-12-41

Envelope Eleven, DDLA file on CHAPLIN  
(Daily Worker 3/13/41)

CHAPLIN sent telegram of congratulation to DR. (Professor) FRANZ  
BOAS, anthropologist, who was given a testimonial dinner evening of  
3/12/41 at Essex House, NYC.

P.107 LA FBI 44-10-14-52  
(Envelope sent)

1941

LA FBI rpt 8/10/48 (Envelope One):

Information recd. 10/30/41 that AMTORG TRADING CORPORATION had been negotiating with CHAPLIN for ~~xxxx~~ lease of his picture, "The Great Dictator". CHAPLIN wanted \$250,000, which would include a duplicate negative, finally came down to \$50,000. AMTORG finally didn't want it at any price, because they became involved in the World War II. GREGORY IRSKY, a representative of the Soviet motion picture industry, telegraphed CHAPLIN sometime before 8/22/41, saying he wanted to see CHAPLIN and discuss a matter of utmost importance; that the Soviet people hold CHAPLIN in great esteem and that he, CHAPLIN, realizes how much it would mean to the Russian people to see CHAPLIN's motion picture "The Great Dictator." IRSKY furnished his telephone number and requested that CHAPLIN permit IRSKY to visit him.

Page 10 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

Date not determined; GREGORY IRSKY, representative of the Soviet film industry, telegraphed CHAPLIN that he was held in the highest esteem by the people of the Soviet Union.

Item 139 - LA FBI 3/13/47

Source F advised that Chaplin received telegram from Gregory Irsky,  
representative of the Soviet motion Picture industry, telling Chaplin  
he was held in highest esteem by people of Soviet Union.

Page 11 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

New York Journal-American 1/15/42 had LOUELLA PARSON's column  
stating that CHAPLIN had been invited by the OSSIP PERNIKOFFS to a  
Russian New Year's Party.

1942

Item 468 DDIA file on CHAPLIN:

Sometime in 1942, treasury of AMERICAN SLAV CONGRESS was enriched by \$3,000 donation by CHAPLIN. Information was received by GEORGE PIRINSKY by telephone; others present included JOHN ZANEMBA, STANLEY NOWAK, BILL GEEHEEN and THAD MASON.

1942

(b)(7)(c)

Item 236. - Report of Inv. dated 10/29/52 by Inv [redacted] LA.

George Wilson, former head of the Bridges Defense Committee, according to the file gave information that one Bonnie Claire, local CP functionary, had told him she visited Chaplin's home alone in about 1942; that she had been assigned to collect Chaplin's contributions to the CP. It was indicated that Claire was attached to a Hollywood unit of the CP composed of women highly placed in the motion picture industry. [redacted]

[redacted]

(b)(7)(e)

q 31722



Annie Claire Laskovit  
1950



1942

Page 10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

1942 CHAPLIN donated \$1250 to RUSSIAN WAR RELIEF ASSOCIATION.  
*(noted on CC's 1942 Income Tax Returns)*

3/24/42

Page 7 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

Prior to RUSSIAN WAR RELIEF rally 3/24/42 at the Shrine Auditorium  
LA, CHAPLIN gave a private reception was tendered Major Barayev of  
the USSR Embassy.

Page 48 LA FBI rpt 10/14/52 (Envelope Six DDLA file on CHAPLIN):

Major PAUL BARAYEV was Military Attache at the Soviet Embassy,  
Washington, D.C.

People's World 3/25 and 3/26/42 carried articles concerning the  
RUSSIAN WAR RELIEF rally and said that CHAPLIN was present in the  
audience and was called on for a few words.

Item 350, DDLA file on CHAPLIN  
(Interview with CHANEY):

Above probably was a small dinner.

3-24-42

Envelope One, Secret DDLA file on CHAPLIN:

Page 1 & 4 PW 3/26/42 reported on rally at Shrine Auditorium 3/24/42 (probably sponsored by RUSSIAN WAR RELIEF, although article does not say) at which guests of honor were captain and crew of a Russian vessel in LA harbor. CHAPLIN donated \$250, in response to collection talk of Chairman, TOMMY MITCHELL.

Major BARAYEV was speaker.

June 1942

Photostatic copy of Page 7, SOVIET RUSSIA TODAY, June 1942  
(Envelope ~~Seven~~ DDLA file on CHAPLIN):

This is a two-page spread of statements by various people,  
including CHAPLIN, under the heading, "For Aid to the USSR"; CHAPLIN's  
remarks urged the opening of a second front.

1920-  
~~1942~~ - 43

Item 51 DDLA File on CHAPLIN  
(Inv Ward's rpt of 7/14/52)?

WILLIAM C. BULLITT was a frequent guest at CHAPLIN's home for breakfast, during either the summer of 1942 or 1943. BULLITT was formerly Ambassador to the Soviet Union. *(Source Ed Chaney, butler)*

(Conversation undoubtedly included CHAPLIN's views on Russia and Communism)

Item 351 DDLA file on CHAPLIN

CHANEY says purpose of BULLITT's visit was to determine if CHAPLIN would accept an invitation, if proferred, to go to Russia to make a motion picture.

Item 493 DDLA file on CHAPLIN:

WILLIAM C. BULLITT admits meeting CHAPLIN in NYC 1920 or thereabouts, had dinner in CHAPLIN's home 1920-21, and again about 1942 at some other location where he and CHAPLIN were both guests. Denies incident described above.

10/16/42

Page 398, vol. 3, US Attorney's file Mann Act trial. Testimony of Joan Barry.

Conversation between Chaplin and Joan Barry at the Waldorf Astoria Hotel in New York on about October 7<sup>th</sup> 1942. 16

A. (Barry) He went over to a table that was in the living room and he showed me some telegrams that he had received on "The Second Front". He showed me some letters or something regarding his speeches and then we sat down. We talked about this speech of his, and jokingly I said, "Commissar". And he said, "Well", he said, "Joan, as a matter of fact, as soon as I finish this picture", he said, "I hope to go to Russia."

Item 139

LA FBI - 3/13/47 - Taken from statement of Joan Barry.

Barry stated that, on 10/3/42 there was a talk at Barry's hotel in New York about Chaplin's interest in the Russian Government. Chaplin said he had been offered a position of Russian Commissar. She addressed him as "Commissar". He said he had been giving some thought to going back to Russia and kidded Barry by saying he was actually going to leave for Russia.

P. 109-110 LA FBI Rpt 1074 32  
(Envelope One)

Summer 1942

LA FBI rpt 6/9/48 (Envelope One):

Summer 1942, VASSILI M. ZUBILIN, known Soviet espionage agent,  
and Vice Consul KONDRASHEV of the USSR Vice Consulate in LA proceeded  
to CHAPLIN's home and played tennis with CHAPLIN.



Item 297 DDLA file on Chaplin

Page 25 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

PEOPLES DAILY WORLD 7/24/42 reported that CHAPLIN made a second front speech which was relayed by special NBC wire from Hollywood to a war rally in Madison Square Garden NYC; among other things, CHAPLIN said: "We cannot afford to lose Russia for that front line of democracy; when our civilization is crumbling around our feet, we have got to take a chance; what are we waiting for when the situation is so desparate in Russia."

~~Should be DDLA copy~~  
Photoprint in Secret Envelope One

Item 269 - Article from Daily Peoples World of 7/24/42

The following statements are attributed to Chaplin at a special address relayed by a special wire to a war rally in New York City's Madison Square Garden:

"What are we waiting for when the situation is so desperate in Russia?"

"Russia is fighting with her back to the wall and that wall is the allies' strongest defense."

"We cannot afford to lose Russia, for that is the front line of Democracy when our civilization is crumbling around our feet, we've got to take a chance."

"When tens of thousands are dying and millions are about to die, we must speak honestly what's on our minds. The people are asking themselves questions."

"We hear of great expeditionary forces landing in Ireland. Two million Englishmen, fully equipped, are raring to go. What are we waiting for when the situation is so desperate in Russia?"

Page 14 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

On or shortly before 7/30/42 CHAPLIN advocated a second front in Europe and volunteered to contribute \$100 toward an advertisement to be placed in trade papers urging a second front. Circumstances under which these remarks were made are undeveloped. (Our I-84 should be able to tell.)

Daily Worker 7/23/42 told of a "Second Front Rally" at Madison Square Garden during which a speech of CHAPLIN's was telephoned from Hollywood, urging the opening of a second front and saying, "The fate of the Allied Nations is in the hands of the Communists."

Report on this rally appeared in Hollywood Citizens News 7/23/42, which quoted CHAPLIN as saying that the Communists were then engaged in a defense of Western civilization.

Copy of CHAPLIN's telephone speech was circulated in pamphlet, "Democracy Will Live or Die," circulated by ROBERT TRAVIS TRAVIS, Vice President Illinois State Industrial Union Council to all affiliated unions.

Page 113 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

Same mtg reported in People's World 7/24/42.

*Should we attempt to obtain copies?*

Item 370 DDLA File on CHAPLIN:

DD Chicago unable to locate any such pamphlet.

Oct 1942

Item 406 DDLA file on CHAPLIN  
(DDSF rpt 1/9/53):

*In Secret Envelope one  
ODIA file*

PEOPLE'S WORLD 1/23/43 quotes Lt. LIUDMILA PAVLICHENKO, Russian woman sniper, as saying she had a long conversation with CHAPLIN during which he told her art had taken a secondary role in his life and that he was devoting a major part of his time to the war effort.

Other office records show she was a Junior Lieutenant at Odessa and Sevastopol, entered US September 1942 as delegate to INTERNATIONAL STUDENT ASSEMBLY, and was in Hollywood October 1942 to meet a group of movie stars, including CHAPLIN. Photo attached.



10-6-42  
To  
1-9-47

Page 107. LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

10/6/42 CHAPLIN entertained Russian Ambassador MAXIM LITVINOW and  
Mrs. LITVINOW at his home.  (Informant)

(b)(6)

Item 350, DDLA file on CHAPLIN:

CHANEY, CHAPLIN's butler, recalls a dinner for about 8 people  
given by CHAPLIN, attended by Mr. & Mrs. LITVINOW, the local USSR Consul  
and wife, and others.

1/9/47

Item 100 DDLA file on CHAPLIN  
(LA Herald-Express article 9/22/52):

CHAPLIN entertained wife of Soviet Diplomat MAXIM LITVINOV when she visited Hollywood. She returned to Russia with ~~autographed~~ pictures of CHAPLIN, "autographed by him and praising the glories of that land."

(b)(7)(e)



LA FBI rpt 8/10/48 (Envelope One):

1/9/47 CHAPLIN entertained Russian Ambassador MAXIM LITVINOV and wife, at his Beverly Hills home. LITVINOV & wife were ~~close~~ friends of Mr. and Mrs. VASSILI M. ZUBILIN, with whom CHAPLIN had been in contact in the summer 1942.

Item 286 - REPORT OF INV. DATED 11/5/52 BR INV.

(b)(7)(c)

ROBERT ABERN can testify that mMadam Litvinov(wife of a soviet diplomat) during her visit to Hollywood was guest at a dinner party in her honor at Chaplin's residence.

10/6/42 - 11/7/43

LA FBI 3/13/47

Source B stated that Chaplin always in close contact with Russian Vice Consulate and on 10/6/42 was host to the Russian Ambassador Maxim Litvinoff in his Hollywood home. Chaplin particularly friendly with V. V. Pastoev, formerly Russian Vice Consulate in L.A. and invited him and Joseph North, editor of "New Masses" to his home for dinner on 8/20/42. On 5/24/43, Pastoev presented Chaplin with a Russian bear cub which was gift from people of Soviet to Chaplin. On 10/17/43 Chaplin invited Pastoev and the playwright, Clifford Odets to his home for dinner. Source E advised that on 11/7/43, Chaplin attended party in Russian Vice Consulate and celebrated revolution and source G advised Chaplin attended similar affair on 11/7/43 at Russian Vice Consulate.



10-14-42

Photostatic copy of Daily Worker 10/16/42.  
(Envelope Nine, DDLA file on CHAPLIN):

Interview in New York ~~Friday, October 16~~ before his Carnegie  
Hall speech, showed CHAPLIN had spoken at Chicago on Wednesday (which  
would be 10/14/42), calling for a second front.

1942?

Question regarding knowledge of or acquaintance with GREGORY KASPARAAM  
alias GEORGE KASPROV, photo attached, known Soviet agent who was in  
contact with HANNS EISLER.



10/15/42

Photostatic copy of Daily Worker 10/16/42  
(Envelope Five, DDLA file on CHAPLIN):

Reports on interview with CHAPLIN the day before his speech at  
Carnegie Hall. Called himself a "citizen of the world."

In calling for a second front, he said, "I know little about  
politics. I am just going on the recommendations of Stalin and the  
magnificent Russian people. It is our obligation to open a second  
front, as we promised."

*Continuation of excerpt  
in Envelope Five*

10/16/42

Page 13 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

ARTISTS FRONT TO WIN THE WAR was formed Sept 1942 for purpose of holding one cultural meeting at Carnegie Hall NYC 10/16/42. CHAPLIN was honorary chairman of the organization, which was 100% Communist controlled. CHAPLIN began his speech: "Dear Comrades. Yes, I mean comrades. When one sees the magnificent fight the Russian people are putting up, it is a pleasure and a privilege to use the word 'comrade'.....The columnists and fifth columnists don't want a second front but I and you do. Marshal Timoshenko, Joseph Stalin, and every self-respecting citizen in this country wants a second front.....I am not a citizen and I don't need American citizenship papers. ~~Six~~ Citizenship papers don't mean a thing. I am a patriot of humanity. I am a citizen of the world. I am not a Communist, not a Democrat, not a Republican. I am a paying guest here....I am gratified because (ROOSEVELT) is the man who released EARL BROWDER... and I hope and we all demand that ~~he~~ he lift the stigma of persona non grata from HARRY BRIDGES.....And then there is all of the nonsensical talk about Communism when one talks about the second front, but thank God Communism is no longer the bugaboo it used to be. Who are these Communists? Thank God we are beginning and the American people are beginning to understand them. The Communists are ordinary people like ourselves...They say Communists are Godless... What nonsense. A people who fight and die like the Russians approximate God." Concluded by paying tribute to the three million ~~Exasia~~ heroic dead of Soviet Russia who died while we were getting ready.

See also New York Times of 10/27/42 and PM same date.

Item 51 DDLA File on CHAPLIN  
(Inv Ward's rpt of 7/14/52):

EDWARD CHANEY, butler, accompanied CHAPLIN on trip to NYC to make speech at Carnegie Hall 10/16/42 on second front. CHAPLIN was scared by demonstration in front of Carnegie Hall, and may not have used prepared script.

Item 323 DDLA file on CHAPLIN:

GUNTHER REINHARDT was one of two newspaper reporters in CHAPLIN's dressing room at Carnegie Hall prior to his speech, and saw it being edited by several known members of the CP. The speech was given was much more radical than as printed in the Daily Worker.

New York Times 10/17/42  
(Envelope ~~Three~~, DDLA file on CHAPLIN):

Speech referred to as "extemporaneous talk". Introduced by ORSON WELLES. Other speakers included NORMAN CORWIN, ROCKWELL KENT, SAM JAFFRE (Chairman ARTISTS FRONT); MAX YERGAN, chairman NATIONAL NEGRO CONGRESS; JAN STRUTHER, novelist; CARL VAN DOREN, biographer; LILLIAN HELLMAN, playwright; I. F. STONE, journalist; JORIS IVENS, Dutch maker of documentary films.

Photostatic copy of Daily Worker 10/16/42  
(Envelope Nine, DDLA file on CHAPLIN):

Interviewed before Carnegie Hall speech. Said "I have not prepared a speech. I never read a speech. I talk as the spirit moves me." Had called for a second front in Chicago preceding Wednesday. When asked whether he was a Communist, CHAPLIN said: "Because I speak for the little man, people say I am a Communist... I belong to no political party. But I say this--thank God for Communism. Where would we be today if the magnificent Russian people and their government hadn't held firm?"

Photostatic copy of "The Worker 10/25/42  
(Envelope Five, DDLA file on CHAPLIN):

*Same in Envelope Sixteen*

Full-page photo of CHAPLIN, and another full-page reprint of his speech at Carnegie Hall, with a picture of him at the rostrum, under the banner, "ARTISTS FRONT TO WIN THE WAR."

Photostatic copy of Daily Worker 10/19/42  
(Envelope Nine, DDLA file on CHAPLIN):

Report on Carnegie Hall speech. Pertinent quotes, different from others so far available and different from text printed in The Worker of 10/25/42:

"I want to clarify the air. Communism used to be a big bugaboo. Who, what are the Communists? We are beginning to understand that they are ordinary people like ourselves, who love beauty, who love life-- mothers who take pride in their sons. They're not wild people, they don't eat their young. They are mothers who kiss their sons goodbye;

perhaps never to see them again, as American mothers are doing...

They say Communism may spread out all over the world. And I say--so

what? Yes--who knows what's going to happen after the war? We do

know that you can't stop human progress. We don't know yet whether we'll

win or lose, but you cannot destroy the progress of the little people.

I think of something Robert Ingersoll once said--a great old man--'To

teach the alphabet is to inaugurate a revolution.' Think it over. We

are not going back to the rugged days of individualism, rugged for the

few and ragged for the many."

Item 73 DDLA file on CHAPLIN  
(Westbrook Pegler's column 9/22/52):

CHAPLIN's speech at Carnegie Hall 10/16/42, demanding a second front,  
was begun "Comrades". ~~States~~ Praised FRANKLIN D. ROOSEVELT for re-  
leasing EARL BROWDER from prison; on the subject of Communism said:

"They say Communism may spread all over the world. And  
I saw, 'So what'? The Communists are ordinary people  
like ourselves who love duty and love life."

(b)(7)(e)



SECRET envelope One, DDLA file on CHAPLIN:

PW 10/22/42 quoted excerpts from CHAPLIN's speech.

Envelope Seventeen DDLA file on CHAPLIN:

Photostatic copy of PM for 10/16/42 prints interview with HYMAN  
GOLDBERG.

10-18-42

Page 3 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

New York Herald-Tribune 10/18/42 quoted CHAPLIN as saying that he not concerned about the spread of Communism after the war, as he could live on \$25,000 a year

*Should we obtain copy?*



10-27-42

Page 15 FBI memo 10/2/47  
(Envelope One, DDIA file on CHAPLIN):

Daily Worker 10/19/42, announced CHAPLIN was a sponsor of a dinner to be given at the Hotel Astor NYC 10/27/42 by the JOINT ANTI-FASCIST REFUGEE COMMITTEE, as the first major public function based on HENRY WALLACE's speech, "The Century of the Common Man." Purpose was to raise funds for rescue from Vichy concentration camps, of the "anti-fascist unionists" and political refugees.

*Should we obtain copy?*

10/ /42

Page 2 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

The week of 10/24/42 "Stalingrad Week" was to be climaxed in Baltimore by a mass rally at the Fifth Regiment Armory, with CHAPLIN as principal speaker.

10/30/42

Page 15 FBI memo 10/2/47

(Envelope One DDLA file on CHAPLIN):

CHAPLIN was scheduled to speak at a second front rally at the Academy of Music, Philadelphia, Pa., October 30, 1942.

Item 297 DDLA file on CHAPLIN:

People's World 11/7/42 lists CHAPLIN as a patron for a mass celebration held at Shrine Auditorium 11/8/42 in honor of 25th anniversary of ~~1917~~ founding of the Soviet regime.

*Should we obtain copy?*

SECRET Envelope One, DDLA file on CHAPLIN:

Photoprint of PW 11/7/42 lists CHAPLIN and JAMES CAGNEY as new additions to the list of patrons.

11/25/42

(b)(7)(c)

Item 51 DDLA File on CHAPLIN  
(Inv [redacted] rpt of 7/14/52):

CHAPLIN made a speech at Chicago, Illinois November 25, 1942 in support of "Second Front" agitation. Spent ~~most of his afternoon~~ <sup>some time</sup> with a representative of the Daily Worker.

Item 87 DDLA file on CHAPLIN  
(CO memo to FBI 10/1/52):

CHAPLIN was in Chicago on or before 12/7/42, and while in Chicago he contacted HOWARD LAWRENCE, Midwest representative of the DAILY WORKER. CHAPLIN had worked closely with LAWRENCE in connection with the "Salute to Our Russian Allies Rally" on 11/25/42.

Item 114 DDLA file on CHAPLIN  
(LA Times 11/26/42):

CHAPLIN spoke at Orchestra Hall, Chicago 11/25/42; said, "If we want to win this war, if we want to have the full cooperation of Russia, let us stop this anti-Communist propoganda". He saluted Russia "for the magnificent fight you are making for freedom, for your courage and spirit of enterprise."

*P. 113 LAFBI. Apt 10-14-52  
(See Serf)  
Harvey Wolf  
Informant*

Item 297 DDLA file on CHAPLIN:

CHAPLIN was quoted over Radio Station KNX as saying that the USSR would be in a position at the close of the war to dominate the Peace Agreement; also that the attacks on the CPUSA (should) be stopped at once.

San Diego Tribune 11/26/42 referred to his speech the previous night at Orchestra Hall, Chicago, celebrating the 9th anniversary of establishing diplomatic relations with USSR; CHAPLIN urged, among other things, that we stop anti-Communist propoganda in the U.S.

*Should we obtain copy?*

Page 16 FBI memo 10/2/47

(Envelope One DDLA file on CHAPLIN):

11/25/42 the "All-Chicago Committee to Salute Our Russian Ally," staged a tribute to the Soviet people on 9th anniversary of American-Soviet relations, at 220 South Michigan Avenue, Chicago. CHAPLIN spoke, criticized anti-Communist propoganda, and said: "We are no longer shocked by Russian purges. They liquidated the Quislings and Laval, and it was too bad that Norway, Hungary and other countries didn't do the same. The stigma against Russia is being dissolved like mist in the sun. They say they are Godless people. I think they must have eternity in their souls to fight as they are fighting. Anyone who dies for an ideal must have a little religion....Russia is fighting for Communism and let's face it. They like the system." With reference to his own politics, he said, "They ask me what I want. I want a change and don't want the old rugged individualism...rugged for a few, ragged for many."

Page 10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 11/25/42 had a Chicago dispatch reporting on  
CHAPLIN's speech at Orchestra Hall, saluting Russia for "the magnificent  
fight you are making for freedom and for your courage and spirit of  
enterprise. . . . If we want to win this war, if we want to have the full  
cooperation of Russia let us stop this anti-Communist propaganda."  
Meeting was a "Salute to Our Russian Ally" rally on 9th anniversary of  
establishment of American-Soviet relations.

11/25/42

Item 286 - REPORT OF INV. dated 11/5/52 BY INV. [redacted] (b)(7)(c)

EDWARD CHANEY can testify that in New York, in October, 1942, shortly after Chaplin's speech on the second front which he made at Carnegie Hall, Chaplin attended at a hotel a banquet about the second front at which time Chaplin made a talk and pledged \$2,000 toward the cause.

Chaney can testify that another trip was made, either before or after the incident mentioned above, at which time Chaplin made another speech in Chicago on the second front. At this time, a young man claiming to represent the "Daily Worker" called for an appointment with Chaplin and spent most of one afternoon with him at a place and for a purpose unknown to Chaney.

(See Chaney's statement of 10/9/52)



Dec 1942 - Aug 43

Item 297 DDLA file on CHAPLIN:

Between December 1942 and August 1943, there was a four-month period when CHAPLIN donated \$2,300 to the California District Committee of the Communist Party.

*(Source CIC from V R Tompkins New Jersey)*

REPORT OF ALIEN UNDER IMMIGRATION PROCEEDINGS

FILE NUMBER	ALIAS	SEX	BIRTH DATE AND PLACE	NAME	DISTRICT
A					
C O					
Page 6 FBI memo 10/2/47 (Envelope One DDLA file on CHAPLIN)					
	<input type="checkbox"/> PAROLE RELEASED ON (Date)		RACE		
					DETAINED SINCE

ORDER: hand-painted  
 Shortly before 12/1/47 CHAPLIN bought 400 Christmas cards, which  
 were sold by the RUSSIAN-AMERICAN SOCIETY FOR MEDICAL AID TO RUSSIA in

collaboration with RUSSIAN WAR RELIEF.

CAN LEAVE U.S. ON (Date)  
 APPEAR ARRANGED SO THAT HE  
 ALIEN WILL HAVE ALL PERSONAL

COMPLETED BY  
 WILL BE COMPLETED BY  
 ALL OFFICIAL ACTION NECESSARY TO EXECUTION OF ORDER

YEARS IN U.S. MARITAL STATUS DEPENDENTS IN U.S. (Indicate which to accompany)

LAST ENTERED U.S. AT ON (Date) FROM (Country) UNDER STATUS OF

PASSPORT OR CONSUL STATUS

ALIEN WILL REQUIRE FOLLOWING SPECIAL HANDLING  EN ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  MENTAL CONDITION SPECIAL

HEIGHT EYES HAIR COMPLEXION VISIBLE MARKS

REMARKS

OFFICE

DATE

TIME

FINAL ACTION

TO BE COMPLETED AT PORT OF DEPARTURE

PORT AND DATE OF DEPARTURE

- DEPORTED
- REMOVED
- DEPARTED VOLUNTARILY
- RESHIPED

DISTRIBUTION

- CENTRAL OFFICE
- STATE DEPARTMENT
- (District Office)

VESSEL

TO

12/7/42

Page 3 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

CHAPLIN was in Chicago 12/7/42, and contacted HOWARD LAWRENCE,  
Midwest representative of the DAILY WORKER. CHAPLIN had worked closely  
with LAWRENCE in connection with the "Salute to Russian Ally Rally" held  
in Chicago 11/25/42.

12-12-42 on  
12-14-42

Item 297 DDLA file on CHAPLIN: ---

In newspaper interview in New York 12/14/42, CHAPLIN said:

"People tell me I'm a Communist, and I speak from my heart. I have talked to several Communists and they are 100%...The magnificent

experiment (Communism) has achieved glorious results...It is useful

to have an exchange of culture between America and Russia, but political

unity must come first." (O.N.I. L.A)

Item 406 DDLA file on CHAPLIN  
(DDSF rpt 1/9/53):

PEOPLE'S WORLD 12/12/42 refers to press conference in CHAPLIN 's suite at

Waldorf-Astoria, NY, in which he said: "People tell me I'm a Communist.

Well, I speak from the heart. I've talked to several Communists and they

are one hundred per cent. They want all countries to be free to determine

their own economic policies and I think that's pretty fair. Nobody has a

blueprint. The Communists know that. They know it's a question of cause

and effect, trial and error. The magnificent experiment has achieved

glorious results."

11/11/50  
10/28/50

RECEIVED  
COMMUNICATIONS SECTION  
NOV 28 1950

12/16/42

Item 286 - REPORT OF INV. DATED 11/5/52 by INV. [redacted] (b)(7)(c)

ROBERT ARDEN can testify that he was a commentator on Radio Station KFVB during 1941 to 1944. On <sup>12</sup>12/16/41, Chaplin appeared on his program for a round table discussion. Chaplin strongly urged support of the Soviet Union "until the Russians reach Berlin". "We cannot afford to have a snobbish attitude about Russia. We should try to understand the Russians".

Later in the program, Chaplin defended Marshal Petain of France. Chaplin made a third appearance on Arden's program ~~xx~~ later in December, 1942. Arden questioned Chaplin about his second front speeches and about his two meetings with Harry Bridges. Chaplin said, "We have a great deal of prejudice.... You find all your scare stories and columnists... accusing and laying everything and all the fear of disunity to Communism. The communists outline a program for... to orientate the world afterwards... every Communist in this country has subordinated his interest for the purpose of victory." Later in the program Chaplin said, "...if your democracy is so frail that you cannot be criticized then I do not think it's worth fighting for. I just gave a speech in Chicago and I happened to say that while people are anti-communist, I am going to be communistic. I am going to be pro-communist in other words."

(N. African Invas.)

In reply to a question from the audience, Chaplin said, "If it's (2nd front) not helping Mr. Stalin, I mean if he is dissatisfied, then I say it is not a second front. On the other hand, if he is satisfied, then I think that we here in America should be satisfied and hope that it is a second front." Arden stated in his statement that Chaplin never missed a party or function sponsored by the Soviet Consulate in L.A.

(See Arden's statement of 10/6/52)

12/17/42

LA FBI rpt. 8/10/48 (Envelope One):

Sometime prior to 12/17/42, VLADIMIR I. BAZYKIN, First Secretary of the Soviet Embassy, attended what was known as the "Chaplin dinner."

LA Examiner of 9/3/41 said he was one of the members of a Russian military mission which visited March Field, California on the previous day.

Item 450 DDLA file on CHAPLIN:

1943 Income Tax return claimed contribution of \$50 to

GRAND ORDER OF WATER RATS.

(Is this the "White Rats of London" referred to by ex-Secy

CATHERINE HUNTER?)

Item 485 DDLA file on CHAPLIN:

Organization known as WATER RATS OF ENGLAND is described by former member. Similar to and predecessor of ACTORS EQUITY, a legitimate labor union among actors. Name changed about 1946 to WHITE RATS ACTORS UNION, and organized in U.S. about 43000 members.

However, there was also an organization called WHITE RATS organized among Communists in Hollywood about 1937, which had no connection with WATER RATS OF ENGLAND. Unknown whether CHAPLIN affiliated with this organization.

4-17-43 10/26/49

Item 297 DDLA file on CHAPLIN:

10-23-43  
People's World of ~~1943~~ says CHAPLIN was among those in LA

planning a mass mtg for 11/16/43 in LA by CONGRESS OF AMERICAN-SOVIET  
FRIENDSHIP to commemorate ten years of diplomatic relations with USSR.

Item 484 and Envelope Fifteen, DDLA file on CHAPLIN:

SOVIET RUSSIA TODAY for December 1942 listed CHAPLIN among the  
sponsors of the CONGRESS OF AMERICAN-SOVIET FRIENDSHIP. Director of the  
CONGRESS was a Miss ALICIA BARROWS.

*Should we obtain this copy?*



Photostatic copy of Daily Worker 9/29/43  
(Envelope Nine, DDLA file on CHAPLIN):

Announcement made by CORLISS LAMONT, Chairman, NATIONAL COUNCIL  
OF AMERICAN-SOVIET FRIENDSHIP, of a CONGRESS OF AMERICAN-SOVIET FRIENDSHIP  
and November 8, 1943 at  
to be held November 6 and 7, 1943 at the Hotel New Yorker, ~~xx xxx~~ Madison  
Square Garden, celebrating 10th anniversary of American-Soviet diplomatic  
relations. CHARLES CHAPLIN listed as a sponsor.

(W. J.)  
1000 2-11-43

FOR THE BOARD OF DIRECTORS  
INTERNATIONAL WORKERS ORDER OF AMERICA  
UNITED STATES DEPARTMENT OF LABOR

Page 11 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

*PW 4/15/43* Daily Worker 4/6/43 announced formation of NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, INC; CHAPLIN was listed as a <sup>one of orig</sup> sponsor,

*Photostat on Envelope from* Daily Worker 9/29/43 listed CHAPLIN as a sponsor of 10th anniversary of the UNITED STATES SOVIET FRIENDSHIP CONGRESS, 11/6-7/43.

~~People's World~~ People's World 10/23/43 said CHAPLIN was ~~member of~~ <sup>on</sup> Motion Picture Committee, NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP.

California Jewish Voice 11/16/43 said CHAPLIN made a \$250

*P. 96 LA FBI  
Apt 10-14-52  
(Encl. 2)* contribution at the Shrine Auditorium rally 11/16/43 of the

LOS ANGELES COUNCIL OF AMERICAN-SOVIET FRIENDSHIP. *(Arrangement of donations at Rally witnessed by FBI agents)*

Daily Worker 11/21/44 had CHAPLIN's photo and said he, along with other movie people, had signed a telegram sending greetings to the AMERICAN-SOVIET FRIENDSHIP RALLY at Madison Square Garden the previous Thursday. In substance, the telegram urged close American-Soviet friendship.

4/22/43 CHAPLIN was seen in audience at showing of Russian-made picture, "Baltic Deputy," at Filmarte Theater, 1228 No. Vine St., sponsored by AMERICAN-SOVIET FRIENDSHIP, INC.

P 96 LA FBI Rpt 10-14-52  
(Env. Ser.)

Page 10 LA FBI rpt 7/5/49  
(Envelope One, DDLA file on CHAPLIN):

1943 CHAPLIN donated \$500 to NATIONAL COUNCIL OF AMERICAN-SOVIET  
FRIENDSHIP and \$250 to the Los Angeles Council of that organization.

1943 Income Tax Returns (See Item 450 DDLA file)

Page 25 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

Spring 1944, CHAPLIN contributed \$750 to NATIONAL COUNCIL OF  
AMERICAN-SOVIET FRIENDSHIP. (Possibly the same as donations referred  
to above)

Envelope Five, DDLA file on CHAPLIN:

Photostatic copy of letter of 10/26/49 on letterhead of

NEW YORK CITY DIVISION of the NATIONAL COUNCIL OF AMERICAN-SOVIET

FRIENDSHIP, INC., lists CHARLES CHAPLIN as a sponsor.

DEPT. OF JUSTICE

(100-100000)

UNITED STATES DEPARTMENT OF JUSTICE  
FEDERAL BUREAU OF INVESTIGATION

Item 286 - REPORT OF INV. DATED 5/11/52 BY INV. [REDACTED] (b)(7)(c)

In his sworn statement of 4/17/48, Chaplin admitted having belonged to the National Council of American-Soviet Friendship for an undetermined period during World War II. He admitted possibly having contributed \$250 to that organization on 11/16/43. (This org. was cited by the 3/29/44 report of Special Committee on Un-American activities. It was also cited by the Attorney General as subversive and communist)

(b)(7)(c)

Item 51 DDLA File on CHAPLIN  
(Inv   rpt of 7/14/52):

Photo in file shows CHAPLIN being presented with a Russian bearcub  
by the Soviet Vice-Consul for Los Angeles, V. V. PASTOEV, with crewmembers of a  
Russian freighter in the background. Bearcub was a present brought  
over from Russia, apparently in appreciation for CHAPLIN's support of  
Russia during the War. This was <sup>May 28</sup> ~~during 1942~~ 1943. Ship's Captain  
was MICHAEL KATZEL. At this meeting, the group discussed the national  
"Write to Russia" campaign then in progress.

4/15/43 - 1/16/43

Item 139 - LA FBI 3/13/47

Chaplin has been identified in the affairs of the National Council of American-Soviet Friendship and according to the "Peoples World" of 4/15/43, Chaplin one of original sponsors of organization. Chaplin also named to motion picture committee of organization and at rally held 11/16/43 at Shrine Auditorium donated \$250.00 to the organization and was listed as a patron to this affair.

*Photoprint in Secret Envelope one  
of set for Mrs. Chaplin*

5/11/43

Item 1, ~~Part 1~~, DDLA file on CHAPLIN:

(LADO lookout 5/18/43 quoting San Diego ONI memo of 5/11/43):

PAULETTE GODDARD making frequent trips to Mexico, carrying large sums of money in \$1000 bills, secreted in a money belt on her person; possibly acting as agent for unknown refugees in LA area in purchase of jewels and other valuables. Accompanied on some trips by MRS. LEWIS MILESTONE. Still on friendly terms with ex-husband, CHARLIE CHAPLIN.

(b)(7)(e)



(CHAPLIN has talked to GODDARD by international telephone, while she was in MEXICO)

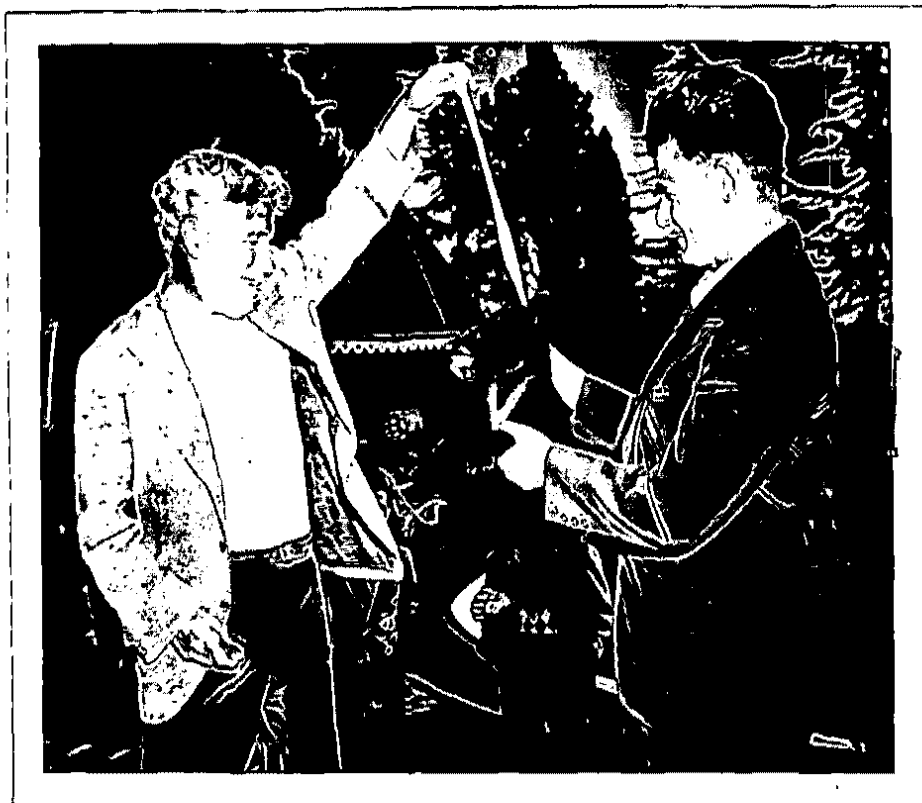


5/21-24/43

LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

5/21/43 and 5/24/43 V. V. PASTOEV, USSR Vice Consul in LA, met CHAPLIN, advising that the sailors from the Russian ships desired to present him with a Russian bear cub at his home. The cub was presented at 5 P.M.

5/24/43.



6-12-43

SECRET Envelope One DDLA file on CHAPLIN:

PW 6/12/43 has editorial, "Why the Smear Against CHAPLIN?"

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

LINE 10

(1943)

28

SECRET Envelope One DDLA file on CHAPLIN

[Faint text at bottom left]

7/29/43

Page 17 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

*Photostat in Envelope One*

Daily Worker 7/30/43 said CHAPLIN was one of 800 labor, religious and civic leaders who sent a letter to Pres. Roosevelt 7/29/43 urging him to prevent racial outbreaks and lauding his stand against discrimination. Announced by VITO MARCANTONIO, President of INTERNATIONAL LABOR DEFENSE

Item 297 DDLA file on CHAPLIN:

Daily People's World 8/4/43 reflects CHAPLIN was a signer of an INTERNATIONAL LABOR DEFENSE letter to Roosevelt, expressing appreciation of his position against discrimination and urging him to further action.

*Should we obtain copy?*

SECRET Envelope One, DDLA file on CHAPLIN:

PW 8/4/43, Page 3, photoprint

8/18/43

LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 8/18/43 V. V. PASTOEV, USSR Vice Consul at Los Angeles, met CHAPLIN and informed him that KALATOZOV was now in LA, and he wanted to arrange a meeting of KALATOZOV and CHAPLIN. (KALATOZOV was a representative of the Russian motion picture industry and was also a contact of GREGORI KHEIFETS.) CHAPLIN suggested that KALATOZOV and PASTOEV have dinner at his home 8/20/43, and that they should bring their wives with them. On 8/20/43, CHAPLIN informed PASTOEV that he should show his last picture, "The Great Dictator," following the dinner.

Item 350, DDLA file on CHAPLIN):  
(Interview with EDWARD CHANEY)

CHAPLIN never showed movies at his home, but took his guests to the CHAPLIN Studios.

*1944-2 to Kalatozov USSR*

8-23-43 -  
10-18-44

Item 139 - LA FBI 3/13/47

On 8/23/43, reception given for Mikhail Kalatozov, Soviet film commissar at Ciro's (Sunset Strip) at which Chaplin gave welcoming speech. Subsequently, Kalatozov was guest in Chaplin home on 10/18/44, for dinner. According to source E, this affair was also attended by Hanns Eisler, brother of Gerhart Eisler, alleged Comintern head.

8/22/43

Item 114 DDLA file on CHAPLIN  
(LA Times 8/23/43).

CHAPLIN spoke at social gathering in honor of MIKHAIL KALATOZOV,  
visithgg enjoy from Soviet film industry. Urged sending an American  
delegation to Moscow to study not only films but politics as well.

What could we learn about politics in Moscow?

8/21/43 - 3/5/44

Page 12 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

MIKHAIL KALATOZOV, handling Russian films in the US as a representative of the ARTKINO FILM CORPORATION, came to LA in August 1943 and was in close contact with the Russian Vice Consulate and members of the LACCP. On 8/21/43, he wanted the address and phone number of CHAPLIN; he was told by V. V. PASTOEV to prepare his autobiography, a copy of which was to be given to CHAPLIN.

Sometime before 11/4/43, Mrs. KALATOZOV had met CHAPLIN.

On 12/26/43 she attempted without success to contact Mrs. CHAPLIN.

About 1/17/44, KALATOZOV's secretary, ZINA VOYNOW, told of the possibility of getting a "cutting room" at CHAPLIN's place, for cutting film on a "guerilla picture."

~~On 3/5/44 KALATOZOV's secretary~~

On 3/5/44 KALATOZOV's secretary arranged an appointment with the CHAPLINS for Saturday at 6:30 P.M.



8/22/43

Page 7 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

8/22/43 reception given for Mr. and Mrs. MIKHAIL KALATOZOV,  
official representative-in-the-U.S.-of-the Soviet-Union-Motion-Picture

Industry, by the NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP at the  
Mocambo Club, Hollywood. CHAPLIN said; "There's a great deal of good  
in Communism. We can use the good and segregate the bad." Said that  
an understanding between "us" would be beneficial in the postwar period.

CHAPLIN favored an exchange of artists between the US and USSR.

Page 88 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

Article from Los Angeles Times 8/23/43 summarized. Shows 500

guests attended; CHAPLIN was introduced by DR. THOMAS L. HARRIS of the  
NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP; CHAPLIN was supposed to  
introduce KALATOZOV, but made a speech himself first.

8/23/43 -  
8/29/43

LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 8/23/43 V. V. PASTOEV, USSR Vice Consul in LA, discussed with DR. THOMAS L. HARRIS, Chairman of the NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, the arrival in LA of Prof. SOLOMON MICHOELS and Lt. Col. ITZIK FEFFER, representatives of the JEWISH ANTI-FASCIST COMMITTEE OF THE U.S.S.R. HARRIS told PASTOEV that a reception was planned by Hollywood people at Warner Bros. Studios for MICHOELS & FEFFER, and PASTOEV said it was very important for MICHOELS & FEFFER to meet CHAPLIN, inasmuch as "he is quite a figure." On 8/26/43 PASTOEV informed MICHOELS that he would visit Paramount Studios on 8/27, then CHAPLIN, and thereafter would meet Mrs. THOMAS MANN at a dinner at the Consulate.

On 8/29/43 it was learned that MICHOELS had left his glasses at CHAPLIN's home, and they were subsequently returned to him.

8/29/43

LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 8/29/43, CHAPLIN's butler met with V. V. PASTOEV, Soviet Vice Consul in LA, and said he had asked CHAPLIN for some clothes for RUSSIAN WAR RELIEF, and that CHARLIE was going to donate his hunting suit and some woolen underwear. When the butler asked, "Shall I send them to the RUSSIAN WAR RELIEF or do you want them at the Consulate for a souvenir?", PASTOEV informed the butler to send them to the Consulate.

REPORT OF ALIEN UNDER IMMIGRATION PROCEEDINGS

FILE NUMBER	A	ALIAS	
Page 6 FBI memo 10/2/47 (Envelope One DDLA file on CHAPLIN):		SEX	BIRTH DATE AND PLACE
AT EXPIRES ON		RELEASED ON (Date) <input type="checkbox"/> BOND OF <input type="checkbox"/> PAROLE <input type="checkbox"/>	NATIONALITY
DETAINED SINCE AT Between 9/20-26/43 DAVID HYMAN JENKINS, A Communist in the Marine,			
AT EXPIRES ON	DIRECTING DEPARTMENT TO	DATED	ISSUED AT
Cooks and Stewards Union CIO returned to SF from LA and jokingly said			
DESTINATION IN COUNTRY BEING VISITED		CHARGES	
that CHAPLIN had given "us" \$1,000.			
ALLIEN WILL HAVE ALL PERSONAL AFFAIRS ARRANGED SO THAT HE CAN LEAVE U.S. ON (Date)		ALL OFFICIAL ACTION PREPARATORY TO EXECUTION OF ORDER <input type="checkbox"/> COMPLETED ON	
		WILL BE COMPLETED BY <input type="checkbox"/>	
		DEPENDENTS IN U.S. (Indicate which to accompany)	MARITAL STATUS
LAST ENTERED U.S. AT	ON (Date)	FROM (Country)	UNDER STATUS OF

PASTORY OR CONSENT STATUS

ALIEN WILL REQUIRE FOLLOWING SPECIAL HANDLING  EN ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  MENTAL CONDITION SHOWN

HEIGHT	EYES	HAIR	COMPLEXION	VISIBLE MARKS	
--------	------	------	------------	---------------	--

OFFICE	DATE	TYPE							
FINAL ACTION			TO BE COMPLETED AT PORT OF DEPARTURE						
PORT AND DATE OF DEPARTURE			DISTRIBUTION						
TO			<input type="checkbox"/> CENTRAL OFFICE <input type="checkbox"/> STATE DEPARTMENT <input type="checkbox"/> (District of origin) <input type="checkbox"/>						
VESSEL			<input type="checkbox"/> DEPORTED <input type="checkbox"/> REMOVED <input type="checkbox"/> DEPARTED VOLUNTARILY <input type="checkbox"/> RESHIPED						

9/26/43

Page 7 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

9/26/43 CHAPLIN attended a dinner party at Soviet Consulate LA  
in honor of V. V. PASTOEV, Vice Consul.

10/143

Page 25 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

In personal effects of JOSEPH NORTH, of the magazine "New Masses", sometime prior to 10/23/43, was a list of names, apparently of contributors to that publication. Under the heading, "Hollywood Suggestions," appeared a number of names, including that of CHAPLIN.

10/20/43

Page 7 FBI memo 10/2/47.  
(Envelope One, DDLA file on CHAPLIN):

About 10/20/43 Soviet Vice Consul V.V. PASTOEV and wife, and  
JOSEPH NORTH, editor of "New Masses", were invited to the CHAPLIN  
home for dinner.

P. 110-111, LAFBI Rpt 10-10-52  
(Envelope Six)

10/24/43 - 4/26/44

Page 14-15 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

GREGORI KHEIFETS was a known Soviet espionage agent who operated on the West Coast in 1943 and 1944. He used the alias "Mr. Brown" on occasions in LA.

10/24/43 KHEIFETS said he would visit CHAPLIN's home in Beverly Hills that evening, for the third time. Actually he went to the home of MIKHAIL KALATOZOV, 4744 Los Feliz Blvd., and MR and Mrs. CHAPLIN came to that address. KHEIFETS got very drunk that night, and doesn't remember how he got back to his own home.

When KHEIFETS was in LA 11/28/43 and 1/14/44, he said he would not see CHAPLIN on those trips, <sup>explaining on</sup> the latter occasion ~~explaining~~ that CHAPLIN was under investigation in an effort to deport him, because of CHAPLIN's helping the USSR "in speeches and in many other ways." However on 1/9/44 KHEIFETS told an Informant ~~that~~ who had expressed a desire to meet CHAPLIN that he would try to see CHAPLIN on this visit and arrange a future meeting between this Informant and CHAPLIN, which meeting "would not be a social affair." Then on 2/15/44 KHEIFETS remarked that he had seen CHAPLIN for two months; and on 3/15/44 KHEIFETS told the informant that, because CHAPLIN was "really in deep water in connection with his case", it would not be possible to arrange a meeting. On 4/26/44, KHEIFETS told this informant it might be better for him not to meet CHAPLIN through KHEIFETS.



10/24/43

Page 8 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

At party Oct 43 at residence of MIKHAIL KONSTANTIN KOLOTOZOV,  
4744 Los Feliz Blvd., his interpreter, ZINA VOYNOW, asked DONA  
CHAPLIN to get CHAPLIN to authorize use of some of his films at a  
forthcoming "Moscow Chaplin Festival." (This resulted in telegrams  
referred to on another sheet)

What sheet?

10/24/43 - 2/15/44

Item 87 DDLA file on CHAPLIN  
(CO memo to FBI 10/1/52):

GREGORI KHEIFETS, alleged Soviet espionage agent, arrived LA from SF 10/24/43 and met CHAPLIN at a dinner party given by MIKHAIL KOLOTOZOV. KHEIFETS has said, "CHAPLIN was doing a great work." Sometime prior to 2/15/44, KHEIFETS told someone, that CHAPLIN had done much for the Party and on account of his efforts they were attempting to deport him at that time.

Oct 43

Page 7 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

October 1943, preparations were being made for party at the Russian Consulate LA in ~~honor~~ celebration of anniversary of the October Revolution. CHAPLIN was among 150 persons invited to attend.

11/22/43

LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 11/22/43 Mr. & Mrs. CHAPLIN were invited to dinner at the  
USSR Vice Consulate at 7 P.M. Invitation extended by Mrs. V. V. PASTOEV  
(wife of Vice Consul)

11/2/43

Page 8 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

TIM DURANT reportedly said about 11/2/43 that CHAPLIN might be asked to leave the U.S. (by whom was not indicated); and that he had heard the Russian Consul in LA say that there was a plane waiting for CHAPLIN whenever he wanted it and no visa or anything else would be necessary for him.

Page 9 FBI memo 10/2/47 (Envelope One DDLA file on CHAPLIN):

Same statement made by ED SULLIVAN in Washington Times-Herald of 4/6/44, indicating that this offer had been made during course of CHAPLIN's trial on the White Slave charge, and was made in the possibility that, if CHAPLIN lost that trial, he might be deported. SULLIVAN also indicated that Mr. and Mrs. CHAPLIN were studying Russian.

Item 486 DDLA file on CHAPLIN:

SECRET source has some knowledge of official invitation given CHAPLIN to come to the USSR, at the time he was in some kind of trouble in the U.S.

10/25/43

LA FBI rpt 8/10/48

(Envelope One DDLA file on CHAPLIN):

On 10/25/43 MRS. V. V. PASTOEV (wife of USSR Vice Consul in LA)  
reminded Mrs. CHAPLIN to attend a party to be held at the Consulate  
11/7/43.

12/27/43

Item 95 DDLA file on CHAPLIN  
(CO memo to DDLA 10/1/52):

Hedda Hopper's column 12/27/43 said that CHAPLIN had contributed \$25,000 to the Communist cause and \$100 to the RED CROSS.

(CO suggested that it be ascertained whether CHAPLIN ever demanded a retraction or whether he instituted slander suit)

*According to Hopper he did not demand a retraction or institute any legal action*

Page 6 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

HEDDA HOPPER's column of 12/27/43 said: "From things I have  
learned, CHARLES CHAPLIN (has) contributed \$25,000 to the Communist  
cause and \$100 to the Red Cross...."

RECEIVED  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

NOV 10 1947  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

RECEIVED  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

RECEIVED  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

RECEIVED  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

DATE	OFFICE	DISTRIBUTION
		<input type="checkbox"/> GENERAL OFFICE
		<input type="checkbox"/> STATE DEPARTMENT
		<input type="checkbox"/> (other to be specified)
		<input type="checkbox"/> (other to be specified)
		<input type="checkbox"/> (other to be specified)
		<input type="checkbox"/> (other to be specified)

TO BE COMPLETED AT POINT OF DEPARTURE  
PORT AND DATE OF DEPARTURE

TO

APPROVED

INITIAL ACTION



1/4 - 3/1/44

Page 14 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

1/4/44 OONA CHAPLIN confirmed an engagement with ~~the~~ Mr. and Mrs. MIKHAIL KALATOZOV at the CHAPLIN's home the following Friday night. Mrs. KALATOZOV was to bring a Russian actor as a guest.

1/13/44 KALATOZOV was at the CHAPLINS for dinner. Either at this dinner or the next day, CHAPLIN asked KALATOZOV not to publicize his statements regarding the Hearst press, as he intended to use them in his case.

3/1/44 the KALATOZOVS arranged for the CHAPLINS to come to the KALATOZOV home to see a picture.

1/10/44

Page 7 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

Highly confidential source obtained a letter written to "Comrade VETROV" 1/10/44 by JULIA (probably JULIA KHLOPKOVA, employee at USSR Vice Consulate) saying she went along on business trips with V. V. PASTOEV and to visit actors and authors, and to the harbor and to known operators and the like. She referred to PASTOEV as a "neighbor", which term has been shown by Canadian spy-ring investigation to refer to a member of the NKVD. *(Pastoev - Russian Vice-Consul in LA was frequent visitor to CC's home - see previous info)*

1/17/44

Item 3, DDLA file on CHAPLIN

(Inspector in Charge, San Ysidro, Cal. letter 1/17/44):

San Diego FBI requested lookout be maintained for CHAPLIN's departure from US, indicating FBI thought he might be planning to depart about that time.



(b)(7)(e)

2/3/47

Page 6 FBI memo 10/2/47  
 (Envelope One DDLA file on CHAPLIN):

Passing Caravan of 2/3/44, published at 326 E. 56th St. NYC,

pointed out that investigation had revealed that CHAPLIN had contributed

\$50,000 to the CP.

*(Should we attempt to obtain this publication?)*

WHEN WILL REPORT BE FOLLOWING SPECIAL HANDLING  BY ROUTE  AT DESTINATION ACCOUNT  PHYSICAL  SPECIAL CONTAINER

REMARKS  
 HAIR  
 EYES  
 COMPLEXION  
 USABLE MARKS

FINAL ACTION

DATE

TO  EXECUTIVE  
 STATE DEPARTMENT  
 CONTINGENTLY  
 RETURNED

2/15/44

LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

On 2/15/44, V. V. PASTOEV (USSR Vice Consul in LA) expressed his sympathy to CHAPLIN (undoubtedly referring to CHAPLIN's indictment 2/10/44 for violation of the White Slave Traffic Act); CHAPLIN ~~invited~~ accepted PASTOEV's invitation to dinner the following Friday night.

3/25 - 4/10/44

Page 13 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 3/25/44 MIKHAIL KALATOZOV received following telegtam from Russia signed ANDREW ANDRIESKI: "AMERICAN EMBASSY RECEIVED PRINT GOLD RUSH IN CONNECTION WITH CONTEMPLATED FESTIVAL DEVOTED ACTIVITY OF CHARLES CHAPLIN. PLEASE SECURE CHAPLIN'S PERMISSION TO USE THIS PRINT FOR PRIVATE SHOW AT FESTIVAL."

On 4/10/44 KALATOZOV's secretary, ZINA VOYNOW, sent following telegram to IVAN BOLSHAKOV, Committee on Cinema, Moscow USSR: MR. KALATOZOV INFORMED ME OF SCHEDULE MOSCOW CHARLIE CHAPLIN FESTIVAL. I AM HAPPY TO HEAR EVEN TRYING WAR CONDITIONS UNABLE TO PREVENT YOUR STARTING ACTUAL EXCHANGE OF CULTURAL ACHIEVEMENTS BETWEEN TWO ALLIED PEOPLES OF UNITED STATES - SOVIET UNION. IF THOSE CINEMA WORKERS UNABLE TO ATTEND FESTIVAL DESIRE TO SEE GOLD RUSH I DON'T OBJECT TO EXHIBITION OF FILM AT PRIVATE SCREENINGS. PLEASE EXTEND MY GREETINGS TO PARTICIPANTS OF FESTIVAL AND WISHES FOR A SPEED TRIUMPHANT VICTORY." This telegram was sent over the name of CHARLES CHAPLIN.

Also on 4/10/44 VOYNOW sent over CHAPLIN's name ~~following~~ a telegram to AVERILL HARRIMAN, U. S. Ambassador to Russia, requesting ~~xx~~ HARRIMAN to permit the Soviet Cinema Committee to exhibit CHAPLIN's film, "Gold Rush," at private showings for Soviet cinema workers.

Both telegrams were charged to KALATOZOV.

4/5/44

IA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 4/5/44 V. V. PASTOEV (USSR Vice Consul in LA) congratulated  
CHAPLIN on his acquittal the previous day on the White Slave charges.

5/1/44

Page 12 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

People's World 4/15/44 reported a press conference with MIKHAIL KOLOTOZOV, Soviet film representative in US, pointing out that Russia has a plan for a series of programs to be given at the House of Cinema Workers, Moscow; the April, 1944 program had to do with the "production of CHAPLIN's ~~films~~ films."

News release of the Overseas News Agency 5/1/44 from Moscow told of a meeting that day sponsored by VOKS, a society to promote cultural relations between USSR and other countries, at which CHAPLIN was hailed as a "militant humanist" who "worships love and puts up a one-man fight against life." Feature of the meeting was a speech by SOLOMON MICHOELS, Russian actor, who met CHAPLIN while in the US, and who praised CHAPLIN's great courage in taking an open anti-Fascist stand in his picture, "The Great Dictator."



9/13/44

LA FBI rpt 8/10/48, page 7  
(Envelope One, DDLA file on CHAPLIN):

On 9/13/44, MRS. V. V. PASTOEV was to have lunch at CHAPLIN's  
at 1 P.M. SONORA BABB may also have been invited.

10/1 - 24/44

Page 14 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

10/1/44 Mrs. CHAPLIN invited Mrs. KALATOZOV to bring the latter's guest, Professor KASMOTOFF, when the KALATOZOV's visited the CHAPLINS.

10/17/44 CHAPLIN invited the KALATOZOVS, the VOYNOWS and the VAVILOVS to dinner at the CHAPLIN home.

About 10/24/44, the KALATOZOVS desired to obtain some pictures, apparently at the CHAPLIN studio.

10/17/44

Page 7 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

MIKHAIL VAVILOV, USSR Vice Consul in LA, accepted invitation  
to have dinner at CHAPLIN's residence 10/17/44.

10/21/44 - 10/31/45

Page 23 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

10/21/44 CHARLES CHAPLIN, Jr., attempted to locate his father  
at the RUSSIAN AMERICAN CLUB.

10/31/45 WALTER TAYLOR, of the RUSSIAN AMERICAN CLUB, stated  
that CHAPLIN and other Hollywood personalities would attend the benefit  
party the next week.

10/25 44- 6/10/47

Pages 17-19 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

VLADIMIR POSENER, writer and member of the French CP, was in LA 1944-1947, was a contact of GREGORI KHEIFETS, known Soviet espionage agent, was suspected of espionage himself, and was quite friendly with CHAPLIN.

10/25/44 POSENER obtained CHAPLIN's residence address.

12/31/44 POSENER sent a night letter to CHAPLIN: "WE ARE TERRIBLY SORRY FOR LAST NIGHT AND HOPE YOU RECOVER SOON. BEST REGARDS TO THE THREE OF YOU," signed IDA and VLADIMIR POSENER. On 1/1/45 POSENER explained that CHAPLIN had given a party the previous night and had cut his leg.

4/15/45 CHAPLIN and the POSENERs were to be at the residence of a Mrs. VIERTTEL (probably SALKA VIERTTEL).

About 7/12/45 POSENER received a cable from PIERRE BLANCHARD in Paris, indicating that Newspapers had reported CHAPLIN planned a trip to Europe, and stating that the French movies and trade unions desired to hold a reception for CHAPLIN upon his arrival in Paris. 7/13/45 Mrs. CHAPLIN told POSENER they were not going to Europe right away.

The Thursday after 9/14/45 CHAPLIN attended a dinner party at 8 P.M. ~~at~~ given by Mrs. POSENER.

9/28/45 CHAPLIN told POSENER he would write something before the latter left the next day, and would send this material to POSENER.

9/5/46 CHAPLIN invited Mrs. POSENER to the CHAPLIN STUDIO to watch the shooting of a movie.

9/7/46 CHAPLIN invited the POSENERs to dinner at the CHAPLIN home.

2/11/47 POSENER received a telegram from Paris requesting him to get CHAPLIN's permission for the first presentation in Paris of his film to be given for the benefit of the FRENCH TECHNICIANS AND WORKERS UNION.

The Saturday after 3/5/47 POSENER was to attend an affair at the "CHARLIE CHAPLINS".

6/10/47 CHAPLIN attended a farewell party for POSENER.

Nov Dec 1943

Pages 19-20 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

NEONILA MAGIDOFF ~~was in Los Angeles in July 1943~~ who was repatriated to the US from Russia in 1941, in exchange for the departure of GAIK OVAKIMIAN, known espionage agent, was in Los Angeles in June and July 1943 on tour for RUSSIAN WAR RELIEF, and was a house guest of CHARLOTTE DIETERLE <sup>(wife of William Dieterle - C.P. suspects)</sup> for about four months in 1944. (b)(6)

In November or December 1944, NEONILA and ROBERT MAGIDOFF, [redacted]

[redacted] NYC received mail from the CHARLES CHAPLIN STUDIOS in Hollywood. (b)(6)

Early in 1945 NEONILA MAGIDOFF's mother-in-law exhibited to informants pictures of NEONILA in the company of CHARLES CHAPLIN, KAY FRANCIS and MARY PICKFORD.

Nov 1944

Page 16 FBI memo 10/2/47

(Envelope One, DDLA file on CHAPLIN):

November 1944 circular of AMERICAN-RUSSIAN CULTURAL ASSOCIATION,

INC., listed CHAPLIN as member of Board of Honorary Advisors.



Item 73 DDIA file on CHAPLIN  
(Westbrook Pegler column of 9/22/52):

CHAPLIN was sponsor of PEOPLE'S RADIO FOUNDATION.

(Develop knowledge of and connection with this organization)

Page 15 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

On or shortly before 11/1/44 JOSEPH R. BRODSKY (Atty, official in IWO) told ALEXANDER TRACHTENBERG (Director of Publications CPUSA) that he had completed the Board of Directors of the PEOPLE'S RADIO FOUNDATION, purpose of which was to establish a radio station; CHAPLIN was a member of the Board.

New York World Telegram 12/11/45 (Frederick Woltman's column) said CHAPLIN was a financial backer of PEOPLE'S RADIO FOUNDATION, and was instrumental in having the corporation established in order for the CP to get in on the ground floor of FM radio broadcasts.

Brochure of PEOPLES RADIO FOUNDATION is in Envelope Five DDIA file on CHAPLIN.

Item 323 DDIA file on CHAPLIN:

PEOPLES RADIO FOUNDATION, INC., was incorporated December 1944.  
Directors: JOSEPH R. BRODSKY, LEVERETT S. GLEASON, ROCKWELL KENT, CORLISS LAMONT, SAMUEL NOVICK. Stock subscribers were JOSEPH R. BRODSKY, DANIEL LAPIDUS, FAY SIEGARTEL. Corporation dissolved 11/5/47. No record of CHAPLIN's name in official New York County records, either as director, stock holder or sponsor.

Photostatic copy of Daily Worker 7/1/46  
(Envelope Nine, DDLA file on CHAPLIN):

Article regarding agitation by PEOPLES RADIO FOUNDATION mentioned  
organizations and individuals connected therewith, including CHAPLIN,  
who was listed as "sponsor".

Photostatic copy of ~~Daily~~ The Worker 12/17/44  
(Envelope Nine, DDLA file on CHAPLIN):

CHAPLIN listed as charter member of PEOPLE'S RADIO FOUNDATION, INC.

U. S. DEPT. OF JUSTICE

RECEIVED

APR 15 1946

DEPT. OF JUSTICE

CHICAGO, ILL.

DIRECTOR OF INVESTIGATION

CHICAGO, ILL.  
APR 15 1946

(11-41-46)  
APR 15 1946

FOR THE DIRECTOR OF INVESTIGATION  
UNITED STATES DEPARTMENT OF JUSTICE  
WASHINGTON, D. C.

12-20-47

ITEM 139 - LA FBI 3/13/47

According to "Peoples World" of 12/20/44 Chaplin, together with Leo Gallagher and Earl Robinson, both of whom identified as CP members, are charter members Peoples Radio Foundation, Inc., which has purpose of setting up a F.M. station in New York. Upon hearing of this, Source H reported that Carl Winter, then head of the LA county CP stated, "This clipping is significant especially since the list of names are about 99% sure".

11/8/47

Page 9 FBI memo 10/2/47 (Envelope One DDLA file on CHAPLIN):

\* On 11/8/44 CHAPLIN attended a reception at the Russian Embassy, Washington, D.C.

P.110 LA FBI rpt 8/10/48  
(Encl. to rpt)

11/16/44

Page 14 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 11/16/44, there was found in luggage being taken back to  
Russia by Mr. and Mrs. Kalatozov a picture of CHARLES CHAPLIN, autographed,  
"To Mischa with love, Charlie."

11-16-44

CO file A5 653 092 contains photostat of Page 11, Daily Worker of Tuesday 11/21/44, indicating following telegram was sent to the AMERICAN-SOVIET FRIENDSHIP RALLY at Madison Square Garden "last Thursday" (which would be 11/16/44):

"IN TIME TO COME THE RECOGNITION OF THE SOVIET UNION BY THE UNITED STATES WILL BE REMEMBERED AS THE BEGINNING OF AN ERA WHICH BROUGHT SAVAGERY, IGNORANCE AND HUNGER TO AN END. IT WILL BE REMEMBERED AS THE FIRST STEP TAKEN TOWARD NEW HORIZONS OF A WORLD ~~where~~ WHERE SECURITY AND CULTURE ARE MEANT FOR THE HAPPINESS OF ALL PEOPLE ~~everywhere on this occasion hollywood wishes to add it~~ ~~is~~ EVERYWHERE. ON THIS OCCASION HOLLYWOOD WISHES TO ADD ITS VOICE TO THE VOICE OF ALL AMERICANS HAILING THE MUTUAL BOND WHICH EXISTS AND WHICH WILL CONTINUE TO GROW BETWEEN OUR GREAT COUNTRY AND OUR GREAT ALLIES. IN THIS FRIENDSHIP LIES NOT ONLY THE HOPE BUT THE FUTURE OF THE WORLD."

- |                        |                              |
|------------------------|------------------------------|
| LARRY ADLER            | KATHARINE HEPBURN            |
| JAMES CAGNEY           | GENE KELLEY                  |
| EDDIE CANTOR           | ALEXANDER <del>is</del> KNOX |
| <u>CHARLES CHAPLIN</u> | GROUCHO MARX                 |
| DOROTHY COMINGORE      | HARPO MARX                   |
| GEORGE COLOURIS        | EDWARD G. ROBINSON           |
| OLIVIA DE HAVILLAND    | SYLVIA SIDNEY                |
| JOHN GARFIELD          | GAIL SONDERGAARD             |
| IRA GERSHWIN           | ORSON WELLES                 |
| RITA HAYWORTH          |                              |

(Note a slight change in wording of this message from that allegedly prepared at CHAPLIN's home 11/16/44, for sending to Stalin)

11/16/44

Page 62

"Red Treason in Hollywood", by MYRON C. FAGAN.  
(Envelope Two, DDLA file on CHAPLIN):

1944

Following telegram prepared at mtg CHAPLIN's home :

"TO THE SECRETARY GENERAL OF U.S.S.R.  
THE KREMLIN MOSCOW, RUSSIA

"IN TIME TO COME THE RECOGNITION OF THE U.S.S.R.  
BY THE UNITED STATES WILL BE REMEMBERED AS THE BEGINNING  
OF AN ERA WHICH BROUGHT SAVAGERY IGNORANCE AND HUNGER  
TO AN END. IT WILL BE REMEMBERED AS THE FIRST STEP  
TOWARD NEW HORIZONS OF A WORLD WHERE SECURITY AND  
CULTURE ARE MEANT FOR THE HAPPINESS OF ALL PEOPLE  
EVERYWHERE. ON THIS OCCASION HOLLYWOOD WISHES TO ADD  
ITS VOICE TO THE VOICES OF ALL AMERICANS HAILING THE  
MUTUAL BOND WHICH EXISTS AND WHICH WILL CONTINUE TO  
EXIST AND GROW BETWEEN OUR GREAT COUNTRY AND OUR GREAT  
ALLY. IN THIS FRIENDSHIP LIES NOT ONLY THE HOPE BUT  
THE FUTURE OF THE WORLD."

CHARLES CHAPLIN  
EDDIE CANTOR  
GEORGE COULOURIS  
OLIVIA DEHAVILLAND  
LARRY ADLER  
JOHN GARFIELD  
JAMES CAGNEY  
IRA GERSHWIN  
KATHERINE HEPBURN

GENE KELLY  
RITA HAYWORTH  
ORSON WELLES  
DOROTHY COMINGORE  
ALEXANDER KNOX  
GROUCHO and HARPO MARX  
EDWARD G. ROBINSON  
GAIL SONDERGAARD  
SYLVIA SIDNEY

11/24/47

Page 9 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

**XX ZINA VOYNOW (KOLOTOZOV's secretary-interpreter) accompanied  
six or eight alleged Soviet engineers on a visit to CHAPLIN's home**

~~11/24/47~~ 11/24/47.



12/15/44

Page 16 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

About 12/15/44, a Communist intellectual magazine named "Salute"  
was being planned by LEVERETT GLEASON and others at 114 East 32nd St  
NYC, and CHAPLIN was the chief financial backer.

12/31/44

Page 9 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

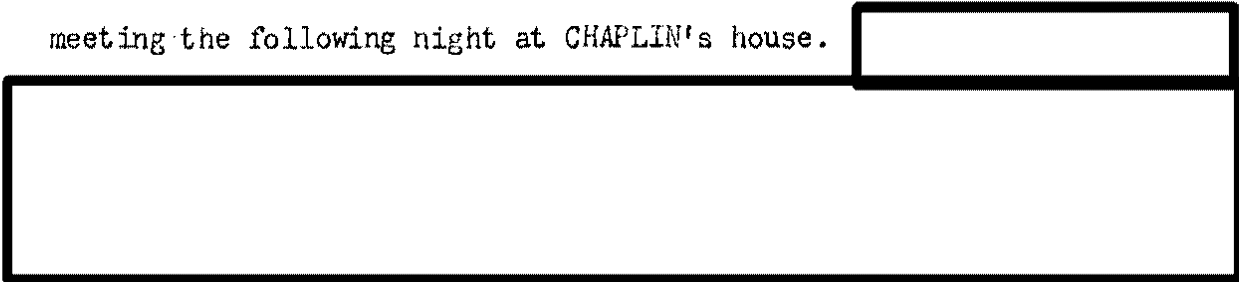
VLADIMIR POSENER, Soviet Vice Consul at LA, attended a party  
at CHAPLIN's home 12/31/44.

1/11/45

Page 22 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

1/11/45 RUTH GOLDEN, who was in LA to reorganize the HARRY  
BRIDGES DEFENSE COMMITTEE, told JOHN HOWARD LAWSON there would be a  
meeting the following night at CHAPLIN's house.

(b)(7)(e)



1/22/45

Page 16 FBI memo 10/2/47

(Envelope One DDLA file on CHAPLIN):

1/22/45. CHAPLIN was to be given an award at a "New Masses"

banquet at Hotel Commodore NYC.

2/11/45

Page 7 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

Mr. and Mrs. MIKHAIL VAVILOV (USSR Vice Consul in LA) and their children had visited the home of CHAPLIN 2/11/45, and found CHAPLIN to be a "wonderful man."

2/15/45

Page 8 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

MIKHAIL VAVILOV (USSR Vice Consul in LA) told Mrs. CHAPLIN about 2/15/45, that he and EFREMOV (probably KONSTANTIN ALEXEYEVICH EFREMOV, Consul General at San Francisco) would be at the CHAPLIN home 3:30 P.M. the following Sunday and would like to have her teach them the American technique of tennis, as they played the game poorly.

2/25. 4/13/45

Page 24 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

2/25/45 CHAPLIN was to attend dinner at home of MRS. BERTHOLD  
VIERTEL.

3/10/45 Mrs. VIERTEL was scheduled to attend dinner at the  
CHAPLIN's home.

4/13/45 invitation extended to the CHAPLINS by MRS. VIERTEL  
to have dinner with her the following Saturday night; invitation accepted.

(BERTHOLD VIERTEL was a writer, active in the Free Germany movement  
in the LA area).

3-5-45

Item 297 DDLA file on CHAPLIN:

In a statement to the press 3/5/45, CHAPLIN said efforts of Senator LANGER to have him deported on moral grounds was political persecution by pro-fascists and reactionaries.



3/24/45

Page 3 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 3/23/45 reported that HARRY BRIDGES was to be guest of honor at a dinner 3/24/45 at home of DALTON TRUMBO, Beverly Hills, California.

Los Angeles Daily News (date not shown) said CHAPLIN had been invited to attend.

5/14/45

Page 8 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On or about 5/14/45 ~~VAVILOV~~ MIKHAIL VAVILOV (USSR Vice Consul in LA) told EUGENE TUMANTSEV (also described as Soviet Vice Consul in LA) about the desire of certain "delegates" (probably UN delegates to founding convention in SF),/ ~~E~~ VAVILOV, either by himself or through MICHAEL WALDEN, to visit movie studios. was to make arrangements with CHAPLIN.

5/18/45

Page 12 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

Sometime before 5/18/45, ANDRE BOLTIANSKY, USSR cameraman, and a Professor GORON of Russia were at CHAPLIN's home when two Russian films ("Ivan the Terrible" and "Person #127") were shown. CHAPLIN was very much impressed with these films.

5

Page 8 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

Shortly before 5/24/45 a private showing of SERGEI EISENSTEIN's movie, "Ivan The Terrible" was shown at CHAPLIN's home. LION FEUCHTWANGER was there. WILLIAM DIETERLE wasn't there. The motion picture operator was a BOLTYANSKY, from Russia.

5/22 - 10/1/45

Item 485 (DDLA file on CHAPLIN):

(b)(6)

Probably between 5/22/45 and 10/1/45, CHAPLIN was allegedly was seen entering the home of ABRAHAM LINCOLN POLONSKY, [REDACTED] Hollywood. It was a Saturday afternoon. ~~Others attending~~ These were periodic meetings; others attending included JOHN HOWARD LAWSON, HERBERG BIBERMAN, HOWARD DIMSDALE. CHAPLIN went in with KAREN MORLEY.

6/25/45

Page 3 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

Information of 6/25/45 was that EGON ERWIN KISCH<sup>x</sup> was a Czech national and member of Czech and German Communist Parties, and that CHAPLIN had solicited his release from France.

7/13/45

P. 110 LA FBI Rpt 8-10-48  
(Envelope List)

Page 8 LA FBI rpt 8/10/48  
(Envelope One DD LA file on CHAPLIN):

On 7/13/45 STEPAN ZAKHAROVICH APRESIAN, Soviet Vice Consul  
from SF, and EUGENE TUMANTSEV, Soviet Vice Consul for LA, arrived by  
auto at the CHAPLIN home 8 P.M., and were still there at 11 P.M.

Aug - Oct 1945

Page 26 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

LION FEUCHTWANGER called CHAPLIN's residence three times in August 1945 and twice on October 30, 1945. FEUCHTWANGER was then extremely active in the FREE GERMANY MOVEMENT.

Page 89 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

GREGORI KHEIFETS, Soviet Vice Consul in SF and known Soviet espionage agent, said about 2/15/44 that LION FEUCHTWANGER and HANNS EISLER were good friends of his and there was much secret work to be done with them. FEUCHTWANGER had written many things for the Party and is one of the leaders in LA.



8/23-24/45

Page 10 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN);

About 8/23/45 CHAPLIN had an appointment in LA with STEPHEN  
ZAKHAROVICH APRESIAN, Soviet Vice Consul from SF.

Either in connection with this meeting or otherwise, about 8/24/45  
CHAPLIN was contacted by EUGENE TUMANTSEV, Soviet Vice Consul for LA.

8/24 to Oct 1945

Page 8 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 8/24/45 EUGENE TUMANTSEV and CHAPLIN were in contact with each other concerning a later engagement between them. They were in contact on several occasions between August and October 1945.

8/29/45

Page 17 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

Morning Freiheit 8/25/45 announced a demonstration for jobs 8/29/45

at Madison Square Garden, sponsored by NY CIO, CHAPLIN and others.

The Trade Union Committee for Jewish Unity would support this.

9-7-45

Page 10 FBI memo 10/2/47.  
(Envelope One DDLA file on CHAPLIN):

On or about 9/7/45, VLADIMIR POSENER was invited to dinner at CHAPLIN's home. CHAPLIN promised he would write something before the "dead line" and would give it to POSENER that night.

10-12-45

Page 8 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 10/12/45 a conversation took place between EUGENE TUMANTSEV and Mrs. SLATER (CHAPLIN's secretary) regarding a letter she claimed to have sent him, which was to have been forwarded to Moscow.

During this conversation, TUMANTSEV also said he wanted to have lunch with CHAPLIN to talk about a book written in Russia about CHAPLIN by a Mr. Lieder or Lieden, which book has a notation inside it by the author. Mrs. SLATER promised to have CHAPLIN call TUMANTSEV.

Oct 1945

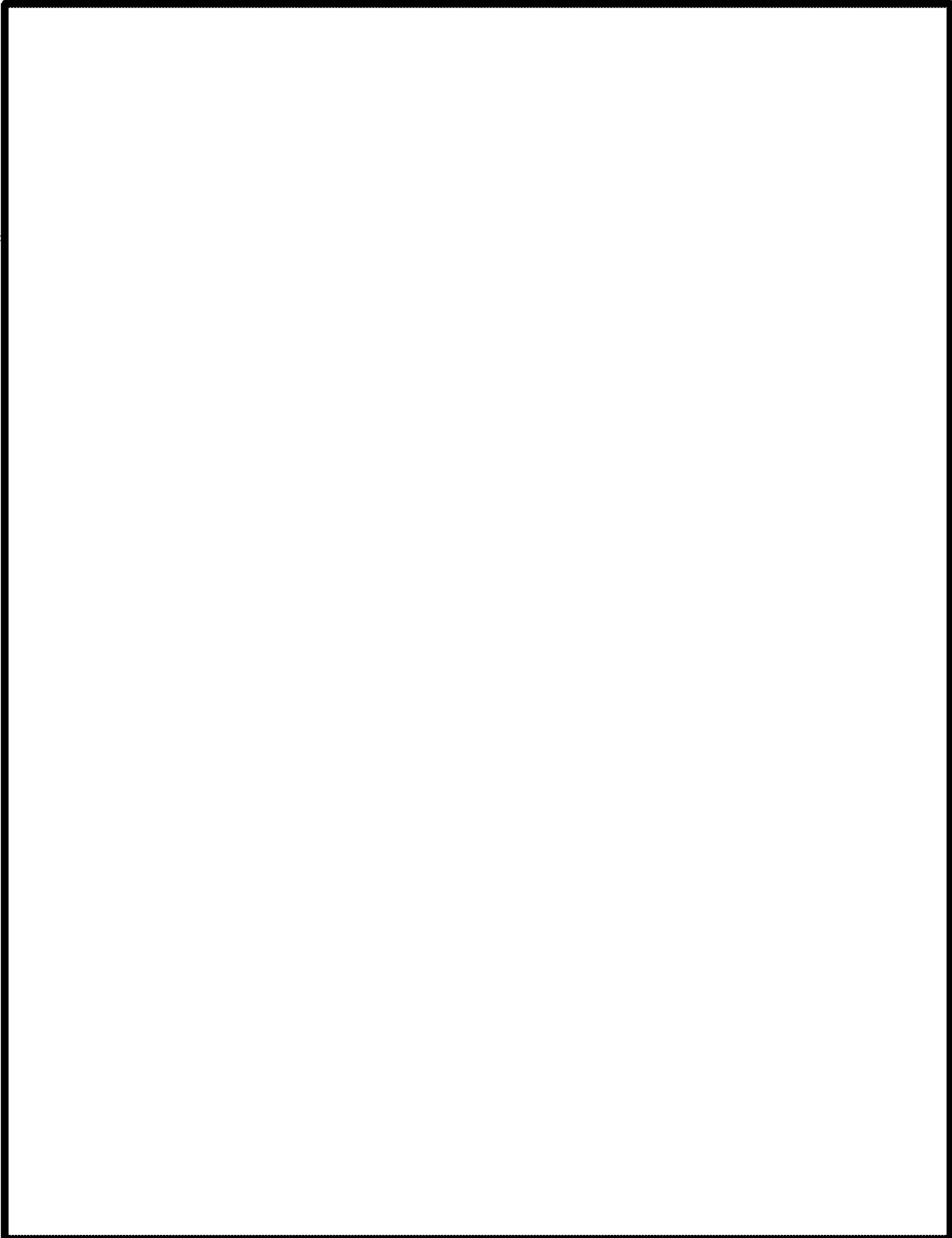
Page 28 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

Los Angeles Examiner 10/23/45 carried picture of CHAPLIN and two other individuals, observing tactics used in the picket line during the mass picketing at Paramount Studios during the film strike in 1945.

Item 7 DDIA file on CHAPLIN:  
(Westbrook Pegler column 10/31/45):

CHAPLIN rptd:seen in vicinity of picket line at Paramount Studios  
during Hollywood film strike "a few days ago," observing the strike.

(b)(7)(e)



Photostatic copy of the Daily Worker 7/18/47  
(Envelope Nine; BDLA file on CHAPLIN):

CHAPLIN issued a formal statement denying any plan to move  
abroad, or to transfer his picture-making to Mexico or to France.  
Claimed at that time to be planning two productions immediately after  
the release of "Monsieur Verdoux" in October.

1005019

1005019

OFFICE OF THE DIRECTOR

DEPARTMENT OF JUSTICE

ON THIS DATE

DATE OF REPORT

NAME OF SUBJECT

SECTION

NAME OF THE ORGANIZATION

ADDRESS OF THE ORGANIZATION

ADDRESS OF THE INDIVIDUAL

OTHER INFO

DATE OF INFO

SOURCE

CLASSIFICATION

REMARKS

FOR OFFICIAL USE ONLY

FEDERAL BUREAU OF INVESTIGATION

DEPARTMENT OF JUSTICE

WASHINGTON, D. C. 20535

TELEPHONE (202) 452-2000

(11/1/75)

100-100000

(11/1/75)

100-100000



12/15/45

Page 9 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

Some time prior to 12/15/45 CHAPLIN met EUGENE TUMANTSEV (Soviet Vice Consul in LA) and told him that a Mr. KORPINI (~~KORPINI~~ phonetic) was here concerning the Jewish question and "told me about the movement and the fact that they wanted a meeting and wanted me to speak." CHAPLIN said KORPINI thought he was a Jew, but that he is not, and that he did not think it would be a good idea for him, a Christian, to speak at an all-Jewish movement, especially when the man said he didn't want any Christians in it. CHAPLIN also told TUMANTSEV that he is not in favor of segregating any people because of race, etc., and requested TUMANTSEV to explain this to KORPINI. TUMANTSEV promised to do so.

(AMERICAN LEGION MAGAZINE, Dec. 1952 has article by VICTOR LASKY, in which mention is made of someone appearing at a small meeting to appeal for help to the Israel revolutionists, and CHAPLIN vehemently refused to have anything to do with it. Possibly the same incident?)

(As for CHAPLIN being a Christian, see Form I-404 in CC file A5 653 092, covering entry 10/17/1921, when CHAPLIN is listed as of the Hebrew race.)

12-31-45

Page 9 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 12/31/45 CHAPLIN contacted the Soviet Vice Consulate in LA regarding the sending of a New Year's telegram of greeting to three individuals in Russia: SERGEI ~~KIKI~~ EISENSTEIN, GREGORY PODOUKIN and VSEFEVOLOV ALEXANDROFF. During the day, EUGENE TUMANTSEV (Soviet Vice Consul for LA) told CHAPLIN that the address of these three individuals was: Volshaja Gruzinfkazo Voks, Moscow, USSR.

12/31/45 - 1/3/46

Pages 21-22 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

~~Excerpt~~ 12/31/45, JOHN HOWARD LAWSON ~~know~~ <sup>said</sup> that arrangements had been made for CHAPLIN to read a speech at the funeral of THEODORE DREISER.

LA Times ~~2/4/36~~ 1/4/46 told of the funeral the previous day, at the Church of the Recessional, Forest Lawn Cemetery, the feature of which was CHAPLIN's reading of DREISER's poem, "The Road I Came," taken from a little known book of free verse which DREISER penned.

On 1/15/46 LAWSON stated that he also had spoken at the funeral, and "brought out some political idea".

Page 93 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

LA Times 1/4/46 said DREISER died 12/28/45, and told (as above) of CHAPLIN's reading at the funeral 1/3/46.

Daily Worker 7/30/45 said THEODORE DREISER, one of the outstanding novelists in the world, had applied for membership in the newly reconstituted CP and was admitted unanimously by the delegates to the convention in NYC over the weekend.

PW 8/9/45 (Envelope Fourteen) prints DREISER's letter to WILLIAM Z. FOSTER, applying for membership.

Photostatic copy of Daily Worker 1/14/46  
(Envelope Nine, DDLA file on CHAPLIN):

CHAPLIN was quoted as follows regarding the late THEODORE DREISER:

"In the passing of THEODORE DREISER the world has lost one of its most distinguished men of letters and one of its outstanding liberals. His influence will be missed among all freedom loving people. He was a great American, a fearless fighter in the cause of the justice and in the cause of the underprivileged--a magnificent spirit, yet with it all a sweet, gentle person of whom America can be proud."

Elsewhere in this issue is an obituary on DREISER by ESTHER MC COY, a personal friend. ~~WAK~~ When she asked him why he joined the Communist Party, DREISER told MC COY: " I've always been a Communist. Joining was a mere formality. What I saw in the Soviet Union in 1928 was enough to convince me that the only answer is a people's government. I've never wavered in my belief in the Soviet Union."

U.S. DEPARTMENT OF JUSTICE  
FEDERAL BUREAU OF INVESTIGATION  
WASHINGTON, D.C.  
JAN 15 1946  
RECORDED  
INDEXED  
COMMUNICATIONS SECTION  
U.S. DEPARTMENT OF JUSTICE  
FEDERAL BUREAU OF INVESTIGATION  
WASHINGTON, D.C.  
JAN 15 1946  
RECORDED  
INDEXED  
COMMUNICATIONS SECTION

Photostatic copy of Daily Worker 1/5/46:  
(Envelope Nine, DDLA file on CHAPLIN):

CHAPLIN was a pall bearer at DREISER's funeral. Other pall bearers were WILL DURANT, DUDLEY NICHOLS, LEO GALLAGHER, LT. GEO. SMITH, USN, MARK GOODMAN, DAN JAMES and B. TOBEY.

Remarks made by JOHN HOWARD LAWSON set forth. Said DREISER died a proud and open Communist.

Item 342 DDLA file on CHAPLIN:

(LA FBI rpt 11/12/52):

JOHN HOWARD LAWSON lectured at CALIFORNIA LABOR SCHOOL 10/19/52

on "THEODORE DREISER and His Influence on American Thought." ~~Quotexx~~

"The last years of Mr. DREISER's life were spent in Hollywood where Mr. LAWSON and CHARLIE CHAPLIN were regular visitors and confidants of his and where, according to Mr. LAWSON, the two of them helped to clarify Mr. DREISER's thoughts and bring him to a complete resolution that the Communists offered a program that would enable the working class to end poverty, oppression and cruelty and to obtain social justice and economic well being. Mr. DREISER finally reached a firm conclusion that the Communist Party was the party of the future and wrote his famous letter to WILLIAM Z. FOSTER, asking for membership in the Communist Party and saying, 'The logic of my life compels me to ask for membership in the Communist Party.'

Item 356 DDLA file on CHAPLIN:

Lecture to be repeated by LAWSON 12/10/52 at the ARTS, SCIENCES and PROFESSIONS COUNCIL, 7410 Sunset Blvd.,

3-25-46

Page 9 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 3/25/46 CHAPLIN arranged with a representative of the Soviet  
Vice Consulate in LA to meet some Russian engineers at CHAPLIN's studio  
at a subsequent time.

Page 17 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

About 4/22/46, CLARA WALDEN of the AMERICAN-RUSSIAN INSTITUTE  
OF SOUTHERN CALIFORNIA sent a telegram to CHAPLIN and others, inviting  
them to join with other celebrities in inviting JOSEPH DAVIES (former  
Ambassador to Russia), ILYA EHRENBURG and KONSTANTINE SIMONOV to  
honor Los Angeles with an "American-Russian good-will visit."



4/26 to 5/29/46

Page 9 LA FBI rpt 8/10/48  
(Envelope One DDIA file on CHAPLIN):

About 4/26/46 EUGENE TUMANTSEV (Soviet Vice Consul for CA) began arranging entertainment for the forthcoming visit of KONSTANTIN MIKHAILOVICH SIMONOV, and would have him visit writers and studio men, including CHAPLIN. On 5/11/46 he assured SIMONOV that he would arrange for him to meet CHAPLIN. On 5/14/46 CHAPLIN told TUMANTSEV that SIMONOV would visit the CHAPLIN Studios at 2:30 P.M. 5/15/46.

On 5/16/46 an inauguration banquet for the AMERICAN RUSSIAN INSTITUTE was held at the Beverly-Wilshire Hotel with SIMONOV as guest of honor; ~~and~~ CHAPLIN was present. That afternoon SIMONOV had been with CHAPLIN, having been with BETTE DAVIS in the morning.

On 5/18/46 SIMONOV had dinner at CHAPLIN's home.

~~CHAPLIN apparently attended a party at the Soviet Vice Consulate~~

5/29/46  
P. 110 LA FBI  
(Encl 2)

(LA Times 5/31/46 carried an article stating: "KONSTANTIN SIMONOV, a Russian journalist, reported from New York today that BETTE DAVIS, CHARLES CHAPLIN and Hollywood writers speak in deep contempt of the slanderous campaign raised by the reactionary press against the Soviet Union.")

On 5/24/46 SIMONOV told TUMANTSEV that he had gathered a nice group, including LEWIS MILESTONE and CHAPLIN, and that the group intended to visit a Russian ship the following Sunday about 5 P.M. This must have been before 5/27/46, for on that date ~~ALEXANDER~~ ALEXANDER P. GRACHEV told of the insistent reporters, how CHAPLIN had had a "run-in" with one

4/28 - 6/24/48

Page 115 LA FBI rpt 10/14/52  
(Envelope Six, DDL<sup>a</sup> file on CHAPLIN):

LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

ARTHUR W. KELLY, Vice President, United Artists Corporation, arrived in England 4/28/48 for an indefinite period; reportedly sent there by CHAPLIN to get a considerable portion of CHAPLIN's frozen money out of England, with instructions to turn it over to left wing groups in England and France. Suddenly returned to New York 6/24/48.

5/19/48

Item 17 DDLA file on CHAPLIN  
(INS Officer Kidder's report of 5/21/48):

When INS called CHAPLIN's home 5/19/48, a "secretary" reported that  
CHAPLIN was then on a cruise off Catalina Island.



(b)(7)(e)

5/20/48

Page 10 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

CHAPLIN was invited to and indicated an intention of attending  
a party at the Soviet Vice Consulate 5/20/48.

P.112 LA FBI Rpt 10-14-62  
(Envelope One)

6/2-4/48

Page 2 SF FBI rpt 8/12/48  
(Envelope One, DDIA file on CHAPLIN):

6/2/48 JOSEPH WINIEWICZ, Polish Ambassador to the US, telegraphed Mrs. XENIA ZYTOMIRSKA GRZEBIENIOWSKA GASIOROWSKA, Cultural Representative of the ~~ZYMIRSKA GRZEBIENIOWSKA GASIOROWSKA~~ Polish Embassy, who was then in San Francisco under the name of XENIA ZYTOMIRSKA GRZEBIENIOWSKA: "MILOSZ VISITING CHAPLIN, INVITING IN AUGUST OR

INSTRUCTED TO SECURE TELEGRAM."

"MILOSZ" referred to CZESLAW MILOSZ, Second Secretary at the Polish Embassy, Washington, D.C., who was in San Francisco in early June 1948. ~~for the purpose of contacting museums and art galleries.~~ MILOSZ explained to informants that he was interested in contacting CHAPLIN to invite him to attend the CONFERENCE OF INTELLECTUALS in Wroclaw, Poland August 1948, or to secure a letter or telegram from CHAPLIN which could be read before the conference.

(b)(6)

GASIOROWSKA obtained CHAPLIN's addresses and telephone numbers from HENRY BLANKFORT, [redacted] Hollywood in June 1948, and on 6/4/48 ~~and~~ MILOSZ suggested to MILOSZ that he call CHAPLIN at the studio. MILOSZ failed to establish contact, being informed by the CHAPLIN studio that CHAPLIN was on a cruise and was therefore unavailable.

Page 11 LA FBI rpt 7/5/49  
(Envelope One, DDLA file on CHAPLIN):

XENIA ZYTOMIRSKA GASIOROWSKA was West Coast Cultural Attache to the Polish Embassy from Dec. 1945 to Nov. 1948, when she resigned for purpose of remaining in the U.S.

Page 1-2 SF FBI rpt 8/12/48  
(Envelope One, DDLA file on CHAPLIN):

HENRYK ALTMAN, Chairman, Polish Delegation to INTERNATIONAL LABOR ORGANIZATION conference at SF 6/17-7/10/48, attempted to contact CHAPLIN, apparently to invite CHAPLIN to attend the CONFERENCE OF INTELLECTUALS to be held in Poland in August, 1948.

ALTMAN was described in 6/28/48 and 7/10/48 issues of PEOPLE'S DAILY WORLD as Director of the Ministry of Labor and Social Welfare in the Polish Government.

ALTMAN was believed to be a member of the POLAND WORKERS PARTY (POLSKA PARTJA RABOTNICZA), the Communist Party of Poland.

10/25/48 - 2/15/49

Item 36 DDLA file on CHAPLIN  
(I-37 record check 12/10/51):

Was member of the LOS ANGELES COMMITTEE TO WELCOME THE DEAN OF  
CANTERBURY.

Page 5 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

LA Herald-Express 12/10/48 shows picture of HERBERT BIBERMAN  
holding a check for \$200, donated by CHAPLIN during a rally at the  
Embassy Auditorium, LA at which the Very Reverend HEWEETT JOHNSON,  
Dean of Canterbury, spoke.

About 10/25/48 the ARTS, SCIENCES AND PROFESSIONS COUNCIL  
submitted to the AMERICAN RUSSIAN INSTITUTE a list of 31 sponsors of  
above new organization, including CHAPLIN.

*cc's Head  
Watson?*

About 2/15/49 REVA MUCHA (Secy ARI) asked a Mr. WATSON how she  
should approach CHAPLIN for a donation, to pay for a full-page ad in  
the LA Times, publicizing a new statement just received from the Dean.

Item 297 DDLA file on CHAPLIN:

Letterhead of COMMITTEE TO WELCOME THE DEAN OF CANTERBURY, dated  
11/16/48, listed CHAPLIN as a sponsor, and announced the Dean's appearance  
at the Embassy Auditorium 12/9/48.

Page 97 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

10/28/47 STANLEY MOFFAT sent out a mimeographed letter announcing that Reverend HEWLETT JOHNSON, Dean of Canterbury, would speak as guest of the AMERICAN RUSSIAN INSTITUTE 11/21/47 at Philharmonic Auditorium, LA.

LA Herald-Express 12/10/48 has picture of HERBERT BIBERMAN holding a \$200 check donated by CHAPLIN during a rally at which the Red Dean spoke.

(Original appearance of Red Dean 11/21/47 was canceled, when State Dept objected to his ARI sponsorship. A separate organization, "COMMITTEE TO WELCOME THE DEAN OF CANTERBURY," was set up, and State Dept then authorized his ~~admission~~ travel to U.S.; however membership of that new committee was almost indistinguishable from that of the ARI in its makeup and political complexion)

FBI rpt also indicates several photos were taken of CHAPLIN with the Red Dean and REVA MUCHA, Executive Director ARI and Secretary COMMITTEE TO WELCOME THE DEAN OF CANTERBURY.



11-26-48

Item 208 - Letter dated 10/21/52 from DD San Francisco to CO.

LA Times in issue of 11/26/48, several prominent persons/<sup>including prom. CP members</sup> honoring

Dean Hewlett Johnson (Red Dean of Canterbury) were listed, including Chaplin.

11/1/48

Page 3 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

11/1/48 CHAPLIN wrote Soviet Ambassador ALEXANDER S. PANYUSHKIN,  
expressing regrets that he was unable to attend celebration of 31st  
Anniversary of the great October revolution. Wished to take this  
opportunity to convey his heartiest congratulations to the USSR.

March - April 49

Item 43 DDLA file on CHAPLIN  
(CO memo 5/5/52):

HCUA Report on the Communist Party Peace Offensive, pages 104 and 110, list CHAPLIN as sponsor of the CULTURAL AND SCIENTIFIC CONFERENCE FOR WORLD PEACE, held at NYC March 1949, and as sponsor of WORLD PEACE CONGRESS held in Paris, France April 1949.

(b)(7)(e)



Item 114 DDLA file on CHAPLIN  
(LA Times 4/10/49):

Paris dispatch 4/9/49 said Communist Parties all over Europe centered their propaganda today on a World Peace Congress to be held here April 20 to 23. Among other Americans listed as those who will attend was CHARLES CHAPLIN.

Item 297 DDLA file on CHAPLIN:

LIFE Magazine 4/4/49 had CHAPLIN's photograph under the heading, "Dupes and Fellow Travelers Dress Up Communist Fronts."

New York Herald-Tribune 4/9/49  
(Envelope ~~Seven~~ DDLA file on CHAPLIN):

Article re Paris WORLD PEACE CONGRESS says: "Congress officials released a letter from an American writer, ALBERT KAHN, indicating that thirty-eight United States delegates, including CHARLES CHAPLIN, expect to fly here by special plane for the congress."

P. 99 LA FBI rpt 10-14-52  
(Envelope Six)

Page 6-7 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Motion Picture Herald 4/2/49 contains an article by GEORGE SPIRES re the CULTURAL AND SCIENTIFIC CONFERENCE FOR WORLD PEACE of the NATIONAL COUNCIL OF ARTS, SCIENCES AND PROFESSIONS, held in New York City in March 1949. It was reported that SERGEI GERASIMOV, Russian film writer-producer-critic-director and instructor of film production at the State Institute of Cinematography in Moscow, praised the creative film artists throughout the world, and included "the Americans MILESTONE, WYLER, LAWSON, TRUMBO, DMYTRYK, KAZAN and CHAPLIN." CHAPLIN's name was among those of the 500-odd sponsors.

P. 99-100 LA FBI Rpt 10-19-52  
(Envelope 34)

Page 6 LA FBU rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

LA Mirror 4/4/49 carried CHAPLIN's picture and stated:

"Movie actor CHARLIE CHAPLIN has joined the Communist organized WORLD PEACE CONGRESS to be held in Paris this month sponsors revealed today.

CHAPLIN's cable read 'I am only too happy to join legion which seeks peace and good sense throughout the world.'"

LA Times 4/10/49 stated that officials of WORLD PEACE CONGRESS to be held at Paris 4/20-23/49 had said CHAPLIN would be among the delegates and that he had confirmed the fact that he would attend.

(CHAPLIN had applied for a Reentry permit in 1948 but changed his plans about a European trip and did not pick up the Permit).

Page 7 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

HCUA rpt on CULTURAL AND SCIENTIFIC CONFERENCE FOR WORLD PEACE quoted JOLIOT CURIE as stating that CHAPLIN was among the American delegates to the Conference to be held in Paris.

Photostatic copy of New York Herald-Tribune 4/13/49  
(Envelope Seven, DDLA file on CHAPLIN):

Paris dispatch 4/12/49 described communique from the WORLD PEACE CONGRESS officials, listing these Americans who have indicated support for the aims of ~~the~~ the Congress: CLIFFORD ODETS, WALTER BERNSTEIN, JOX DAVIDSON, ROCKWELL KENT, ARTIE SHAW, ARTUR SCHNABEL and CHAPLIN.

Item 114 DDLA file on CHAPLIN  
(LA Times 4/5/49)

Paris dispatch 4/4/49: "Movie actor, CHARLIE CHAPLIN, has joined with the Communist organized WORLD PEACE CONGRESS to be held here later this month, it was announced today. CHAPLIN is quoted as saying, "I am never suspicious of anybody who is working for world peace" when asked for comment on report that he had joined with the Communist-organized WORLD PEACE CONGRESS to be held later this month."

Photostatic copy of New York Times 4/16/49  
(Envelope Seven, DDLA file on CHAPLIN):

Paris dispatch 4/15/49 says announcement made by LOUIS ARAGON, poet-GP member, of 104 American sponsors of the CONGRESS OF PARTISANS OF PEACE, to open in Paris Wednesday (4/20), including CHAPLIN, HARRY BRIDGES, LION FEUCHTWANGER.

Page 98-99 LA-FBI rpt-10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

1949 Tenney Report says the SCIENTIFIC AND CULTURAL CONFERENCE FOR WORLD PEACE ~~xxxxxx~~ was held at the Waldorf-Astoria Hotel NYC March 25; 26 1949. New York Times 3/24/49 ~~xxxxxx~~ published the list of sponsors released by the NATIONAL COUNCIL OF THE ARTS, SCIENCES AND PROFESSIONS (sponsoring organization); CHAPLIN was listed.

This was a fore-runner of a WORLD PEACE CONGRESS to be held in Paris April 20-23, 1949, headed by FREDERIC JOLIOT-CURIE, avowed French Communist. JOLIOT-CURIE had announced that CHAPLIN would be among the American delegates.

*Envelope Six*

4/20/49

Item 391 - Article in New York Times dated April 4, (1949)

Article is datelined Paris and states "Organizers of the communist sponsored World Peace Congress to be held here April 20 announced today receipt of a cable from Charlie Chaplin saying:

I am only too happy to join the legion which seeks peace and good sense throughout the world. Please add my name to the International Liaison Committee of Intellectuals for Peace."



5-15-49

<sup>Fifteen</sup>  
Envelope ~~Fourteen~~, DIA file on CHAPLIN:

Photostatic copy of THE WORKER for 5/15/49, full-page article by  
DAVID PLATT, "On Charlie Chaplin's 60th Birthday". Reviews his films.

P.102, LA FBI Rpt 8/10-14-52  
(Envelope Serif)

3/29/48  
to 1950

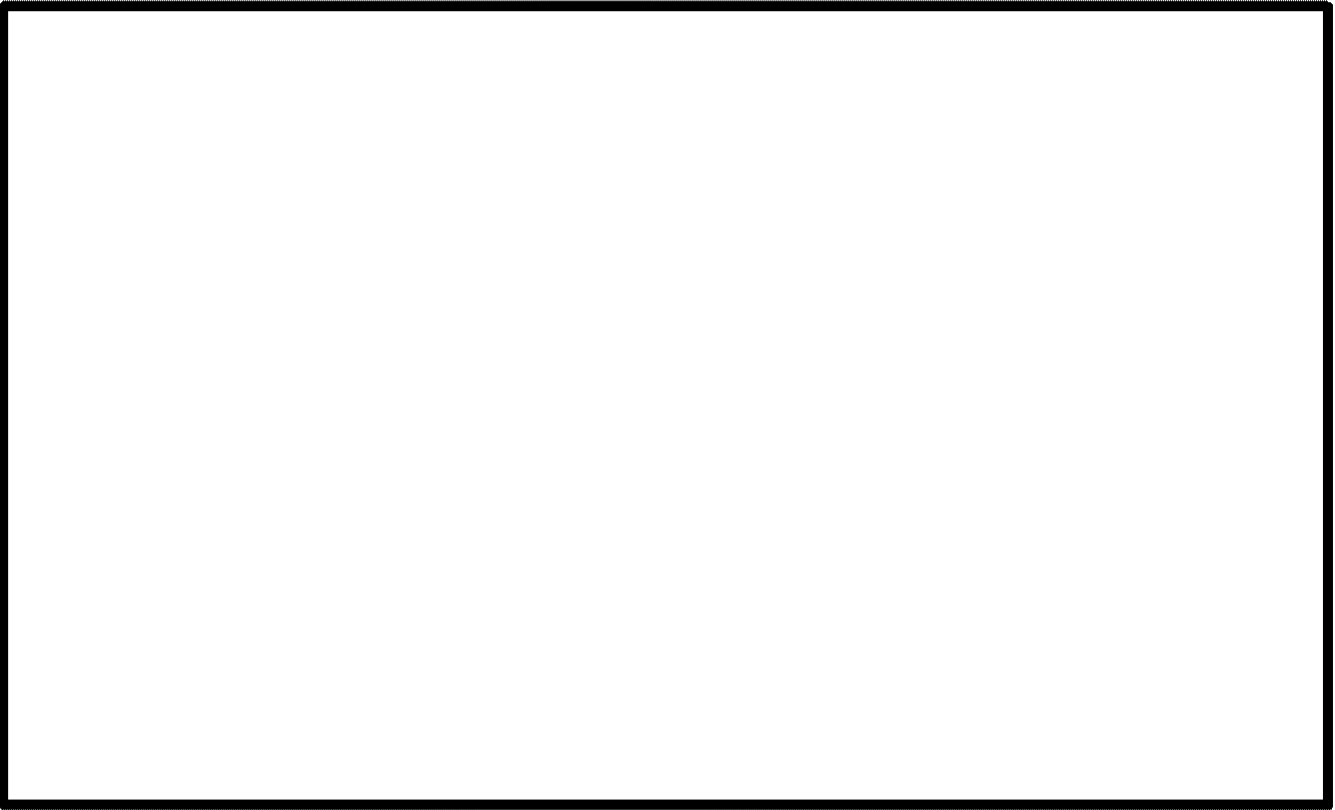
Page 27 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

LA Times 3/30/48 told of "Rally for Peace 3/29/48 at Gilmore Stadium, sponsored by PROGRESSIVE CITIZENS OF AMERICA, INDEPENDENT PROGRESSIVE PARTY OF CALIFORNIA and other organizations. Senator GLEN TAYLOR spoke. HARPER POULSON, Southern California Director IPP appealed for contributions and as they were brought to the platform announced the names of contributors; he announced a contribution of \$500 from CHAPLIN.

Item 36 DDLA file on CHAPLIN  
(I-37 record check 12/10/51):

Reported contributed \$100 and \$500 and more to HENRY WALLACE campaign  
fund, 1948. This was the "PROGRESSIVE PARTY".

(b)(7)(e)



P.102 LA FBI Rpt 10-14-52  
(Envelope One)  
Page 28 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

5/16/48  
(b)(6)

LA Times 5/17/48 told of HENRY A. WALLACE attending a campaign meeting at home of WILLIAM WYLER, [REDACTED] Beverly Hills; about 1 A.M. Mr. and Mrs. CHAPLIN were seen leaving the WYLER home and strolling down the hill to their residence. Also present were EDWARD G. ROBINSON, PAUL HENREID, BURT LANCASTER, LARRY ADLER, FRITZ LANG, and CHARLES VIDOR.

P. 102 LA FBI Rpt 10-14-52  
(Envelope Six)  
also Item 297 Sub A file

10/2/48

Page 6 LA FBI rpt 7/5/49  
(Envelope One DDIA file on CHAPLIN):

10/2/48 CHAPLIN donated \$1000 to campaign fund of HENRY WALLACE,  
it was announced at a HENRY WALLACE meeting in Gilmore Stadium.

*Henry Wallace was main speaker*

~~Page 102, LA FBI rpt 10/14/52  
(Envelope Six, DDIA file on CHAPLIN):~~

1950

P. 101-102 LAFBI Rpt 10/14/52  
(Envelope list)

Item 39 DDLA file on CHAPLIN  
Page 4 LAFBI rpt 4/5/51):

Reportedly attending meetings of INDEPENDENT PROGRESSIVE PARTY in 1950.

~~xxx~~

Item 368, DDLA file on CHAPLIN:  
(<sup>original</sup> Ultimate source of this information was MRS. LUDWIG DONATH (HANNAH SCHWARTZ),  
a CP functionary in Hollywood and an unfriendly witness before HCUA 9/10/51.)

Item 297 DDLA file on CHAPLIN:

HENRY WALLACE meeting:  
At a ~~Relay for Peace~~ sponsored by INDEPENDENT PROGRESSIVE PARTY  
and PROGRESSIVE CITIZENS OF AMERICA at Gilmore Stadium, LA ~~3/16/48~~ <sup>5-16-48</sup>,  
CHAPLIN donated ~~\$500~~ \$1000. WALLACE was the main speaker.

Envelope Sixteen DDLA file on CHAPLIN:

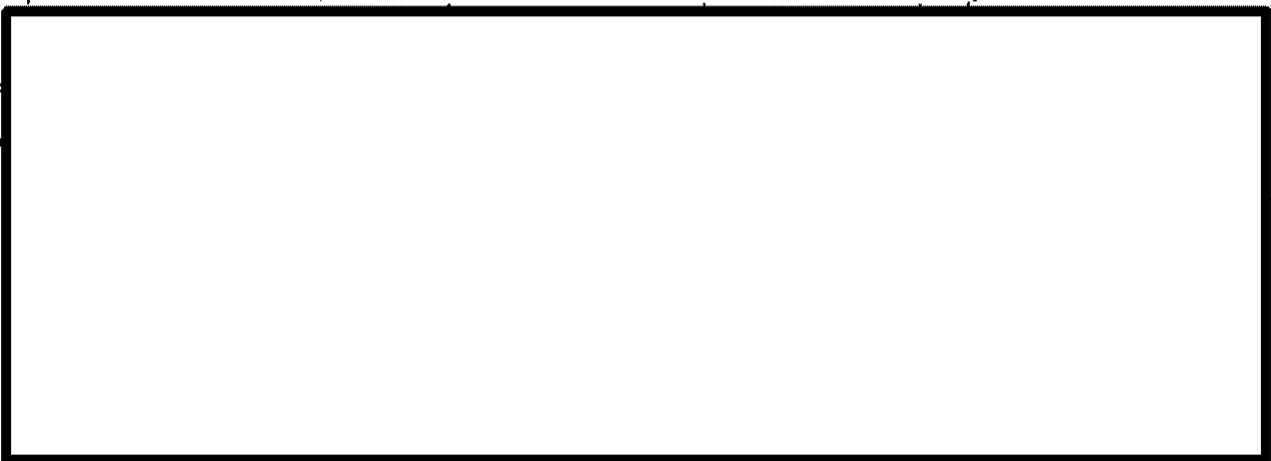
NY TIMES of 5/17/48 (photostatic copy in) shows OONA CHAPLIN writing  
a check while CHARLES CHAPLIN looks on.

March 1948 - Fall 49

Item 39 DDLA file on CHAPLIN  
(Pages 6-7 LAFBI rpt 4/5/51):

During summer 1949, SIDNEY BERNSTEIN alias SIDNEY BENSON, was on several occasions in contact with Mr. and Mrs. CHAPLIN, was guest at their home for dinner engagements, and had use of their home/for (swimming pool) entertaining his own friends. BERNSTEIN was sent to Hollywood at request of several CP writers in Hollywood to act as liaison between the Cultural Group and the Hollywood Cultural Section of the LACCP. Remained in Hollywood about 16 mos, returning to NY Fall 1949.

(b)(7)(e)



Page 7 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

BENSON's right name is SIDNEY BERNSTEIN; he came to LA during March 1948; well received by Hollywood communists, particularly WALDO SALT, ABRAHAM POLONSKY, ALBERT MALTZ, JOHN STAPP, JOHN HOWARD LAWSON, HERBERT BIBERMAN. On 8/31/48 BENSON told WALDO SALT he had run into OONA & CHARLIE the other day and they treated him like a long-lost brother, and invited him to a lawn party Sunday.

On 9/1/48 it was learned that BENSON was invited to a barbecue on



Sunday 9/12/48 at 1:30 P.M. (not clear whether this was at CHAPLIN's).

10/27/48 BENSON endeavored to change his date with CHAPLIN from Wednesday to Tuesday night. On 10/30/48 Mr. WATSON (CHAPLIN's watchman) told BENSON that Tuesday night was no good for CHAPLIN, and the date was set for Friday.

11/5/48 BENSON reportedly took a script to CHAPLIN for him to look over.

11/9/48 BENSON attempted to contact Mrs. CHAPLIN, but she was not at home.

12/1/48 Mrs. CHAPLIN secured from BENSON the NY address of CLIFFORD ODETS (██████████) (b)(6)

4/18/49 BENSON had just returned from NY and wanted to talk to Mr. and Mrs. CHAPLIN on a personal matter.

4/24/49 Mrs. CHAPLIN invited BENSON to dinner any night that week except Friday.

Sunday following 8/31/48 BENSON got back from Balboa in time to attend OONA CHAPLIN's garden party; he had seen her at the Actors' Laboratory (on or before 8/31/48) and he had said he thought she had forgotten him, and she had replied that she doesn't forget people like him.

9/17/48 BENSON took CHARLIE & OONA to see "GREG", who "thinks its a wonderful play." BENSON said he showed them a good night, but gave CHAPLIN a hard night "about that other thing." CHAPLIN was furious and livid. BENSON remarked, "Maybe I shouldn't have done it."

Just prior to leaving to attend the CULTURAL AND SCIENTIFIC CONFERENCE FOR WORLD PEACE in NYC, BENSON told CHAPLIN he was leaving for NYC and would

1941-1942

be gone about 4 weeks. BENSON reminded CHAPLIN that DMITRI SHOSTAKOVICH and other members of the Soviet delegation would be coming to Hollywood after the Conference. While agreeing that the Conference was a big thing, CHAPLIN felt very strongly that its effectiveness would be limited by the small number of people who could actually attend, and that it needed a national radio hookup to allow widespread publicity of the proceedings and what the delegates had to say. CHAPLIN recalled his own appearance before 3000 people at Carnegie Hall, when plans for a national radio hookup fell through; and remarked that it was a waste of time to talk to just an audience of 3000 people. CHAPLIN told BENSON, "Tell CLIFFORD (ODETS) we have heard good things despite the press."

Item 450 DDLA file on CHAPLIN:

1948 Income Tax return shows \$50 contribution to  
INTERFAITH COMMITTEE OF WESTERN CALIFORNIA.

/ Item 454, DDLA file on CHAPLIN:

During Winter 1948, attended a dinner party at Santa Monica home

of DR. FELIX WEYL, also attended by THOMAS MANN, LION FEUCHTWANGER.

HEDE MASSING, ex-wife of GERHARDT EISLER, was there, but was then

opposed to Communism.

10/18/47

Item 114 DDLA file on CHAPLIN  
(LA Times 10/19/47):

Bucharest dispatch 10/18/47. CHAPLIN & PAUL ROBESON were elected to honorary presidium of annual CONGRESS OF ARTISTS, WRITERS AND PRINTING WORKERS, opening that day in Bucharest.

Page 10 LA FBI rpt 7/5/49  
(Envelope One DDLA file on CHAPLIN):

Los Angeles Times 10/18/47 has a dispatch from Bucharest reporting that CHARLES CHAPLIN and PAUL ROBESON were elected to honorary presidium of the Annual Congress of Artists, Writers and Printing Workers, which opened in the Rumanian capitol today.

11/4/47

Page 12 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 11/4/47 CHAPLIN sent his compliments to the Soviet Vice Consul  
and accepted an invitation which had been extended to him.

12/11/47

LA FBI rpt 6/9/48 (Envelope One):

Hollywood Reporter 12/11/47 quoted CHAPLIN as saying, "I shall perhaps leave the United States.....I Have made up my mind to declare war, once and for all, on Hollywood and its inhabitants."



12/22/47

LA FBI rpt 6/9/48 (Envelope One):

Hollywood Report of 12/22/47 rptd CHAPLIN has been conferring with British Government and Treasury representatives concerning a possible move to Britain. If that falls through, he planned to take up residence in Argentina.

5-19-47

Item 297 DDLA file on CHAPLIN:

At PROGRESSIVE CITIZENS OF AMERICA meeting, Gilmore Stadium,  
5/19/47, CHAPLIN donated \$500

Photostatic copy of "Newsweek" of 6/9/47  
(Envelope ~~Seven~~ <sup>Eight</sup>, DDLA file on CHAPLIN):

Photo of CHARLES & OONA CHAPLIN at Henry Wallace meeting, Gilmore  
Stadium; indicates he contributed \$500.

OFFICE OF THE DIRECTOR

APR 20 1947  
U.S. DEPARTMENT OF JUSTICE  
FEDERAL BUREAU OF INVESTIGATION

(11/25/47)  
U.S. DEPARTMENT OF JUSTICE

RECEIVED  
MAY 10 1947  
U.S. DEPARTMENT OF JUSTICE  
FEDERAL BUREAU OF INVESTIGATION

5/26/47

Page 11 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

~~TUMANTSEV~~ EUGENE TUMANTSEV (Soviet Vice Consul for LA) had an  
appointment to see CHAPLIN on 5/26/47.

6/3/47

Page 11 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

Some time before 6/3/47, VASILII ZUBILIN, Second Secretary of the Soviet Embassy and known espionage agent, and alleged head of the NKVD in the US, came to CHAPLIN's home by automobile several times and played tennis with CHAPLIN.

6/4/47

Page 4 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

*Photostats in Envelope name*

The Worker 6/8/47 and Daily Worker 6/4/47 carried articles that

CHAPLIN ~~was~~ had urged postponement of trials of EUGENE DENNIS, LEON JOSEPHSON and GERHARDT EISLER, "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent."

Item 297 DDLA file on CHAPLIN:

People's World 6/11/47 mentioned CHAPLIN as one of the signers of a statement issued by the CIVIL RIGHTS CONGRESS, asking Atty Gen Clark to postpone the contempt trial of EUGENE DENNIS and LEON JOSEPHSON.

P. 97 LA FBI rpt 10-14-52  
(Envelope Six)

Page 27 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

California Eagle 6/12/47 announced that during that week CHAPLIN and many others had appealed to Attorney General TOM CLARK to postpone the trials of EUGENE DENNIS, LEON JOSEPHSON, GERHARDT EISLER, GEORGE MARSHALL and many others for contempt of Congress (they had been witnesses before the House Committee on Un-American Activities). The reason was "to give these individuals time to prepare their cases to avoid undue prejudice against them at a time when red-baiting history was so violent."

6/12/47

Page 11 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On the Thursday following 6/12/47, a dinner was held at the home of RUTH BERLAU, 21 Uplifters Ranch, Santa Monica, attended by CHAPLIN and TED ALLEN, a young Canadian writer who had been in the CP and in the U. S. Army. BERLAU was former mistress of BERTHOLD BRECHT, German Communist.

7/9-13/47

Item 36 DDLA file on CHAPLIN  
(I-37 record check 12/10/51):

Connected with "Thought Control Conference" of the PROGRESSIVE  
CITIZENS OF AMERICAN in 1947.



(b)(7)(e)



8-10-47

Photostatic copy of "The Worker 8/10/47  
(Envelope Nine, DDLA file on CHAPLIN):

DAVID PLATT referred to CHAPLIN as a "forward-looking democrat".

PLATT

RECEIVED

RECEIVED

NOV 10 1947

DEPT. OF JUSTICE

NOV 10 1947

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

9/7-11/8/47

Page 23 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

Hollywood Citizens News of 9/8/47 reported a rally of the JOINT ANTI-FASCIST REFUGEE COMMITTEE held in Shrine Auditorium LA 9/7/47 at which PAUL LUSTIG and JAMES LUSTIG (latter was one of eleven directors of JAFRC convicted of contempt of Congress) spoke. Mr. and Mrs. CHARLES CHAPLIN were among the sponsors.

Mrs. PAUL HENREID was to influence CHAPLIN to attend a cocktail party of the KA JAFRC held 11/8/47. 10/29/47 HELEN FISHER, Exec Secy JAFRC, indicated that the "CHAPLINS" and others were coming.

The cocktail party undoubtedly was that held for O. JOHN ROGGE, who was making speeches on the West Coast under sponsorship of JAFRC.

10/2/47

Page 26 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

10/2/47 meeting held at home of EDWARD G. ROBINSON, to discuss forthcoming hearings in Washington, D.C. of the House Committee on Un-American Activities. CHAPLIN was to have been there. Meeting apparently arranged by WALDO SALT and GEORGE PEPPER, both members of CP.

3/3/47

Page 11 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On the Friday after 3/1/47, CHAPLIN apparently attended a showing of the Russian film, "Stone Flower," at the Laurel Theater.

P. 111 LA FBI rpt 10-14-52  
(Envelope One)

3/19 - 4/18/47

Page 16-17 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

Photostat  
in Encl. Eight

New York Daily News of 3/19/47 reported that MILES M. SHEROVER, ELLIOTT ROOSEVELT and CHARLES CHAPLIN were to form an enterprise to promote the sale and exhibition in the U.S. of motion pictures produced in the Soviet Union.

About 4/7/47 JACOB LOMAKIN, Soviet Consul General, expressed a desire to see CHAPLIN, who was then staying at the Waldorf-Astoria Hotel, NYC. SHEROVER expressed a desire to participate in this meeting.

About 4/15/47 SHEROVER and PAVEL FEDOSIMOV (Soviet Vice Consul in NYC) discussed a meeting with CHAPLIN. About 4/18/47 SHEROVER told FEDOSIMOV that CHAPLIN was then staying at the Gotham Hotel.

In March 1947 New York Daily News reported that Mrs. ALICE SHEROVER had instituted a separation suit against her husband, MILES, and that she had said publicly that MILES was then interested in a projected film combine, in association with ELLIOTT ROOSEVELT and CHARLES CHAPLIN, the purpose of which was to promote an enterprise for the sale and exhibition in the U.S. of motion pictures produced in Soviet Russia.

LA Times 3/22/47 carried a denial by CHAPLIN that he was mixed up with ELLIOTT ROOSEVELT in business.

Item 113 DDIA file on CHAPLIN  
(LA Times 3/22/47):

Hedda Hopper reported that CHAPLIN and ELLIOTT ROOSEVELT had contemplated distributing Russian films in America. ROOSEVELT had recently been to Moscow. CHAPLIN denied he is mixed up with ROOSEVELT in the business.

4/13/47

LAFBI rpt 6/9/48, Envelope One:

LA Herald-Express 4/11/47 referred to press interview when the question was asked why CHAPLIN was not interested in becoming an American citizen and why he was not ~~interested in becoming~~ patriotic to any country, CHAPLIN answered that he was not a nationalist of any country, that it might be said that he is a citizen of the world. He added that he had never voted in his life because voting for people and separating them into groups leads to Fascism.

(b)(7)(e)



LA FBI Summary rpt 10/14/52 (Envelope Six DDLA file on CHAPLIN):

Referred to in LA Herald-Express 4/10/47.


Envelope <sup>15</sup>~~14~~ DDLA file on CHAPLIN:

PM 4/15/47 (photostat) reports on press conference of CHAPLIN, at my Hotel Gotham, NY. Quotes CHAPLIN as saying "two of ~~his~~ sons were on the beach-heads. I am the one-fifth that isn't a citizen. I've done my share."

LA FBI rpt 6/9/48 (Envelope One):

Daily Worker 4/18/47 quoted CHAPLIN as saying in recent press interview that ~~he~~ four of his sons, who are citizens, were with Patton's Third Army and that although he himself is not a citizen, he did his share to further the victory of our cause (in World War II).

(b)(7)(e)





4/5-7/46

Page 10 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

About 11/5/46, EUGENE PAUL TUMANTSEV, Soviet Vice Consul for LA, contacted CHAPLIN and asked if he was coming to the Consulate's reception 11/7/46 in honor of the 29th anniversary of the October Revolution.

1947

Page 1 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

CHAPLIN is member of SOCIETE DES BEAUX ARTS in Paris, France.

1947

Page 4 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

(b)(6) CHAPLIN reportedly is a close contact of HERBERT JOSEPH BIBERMAN,  
 Hollywood. (BIBERMAN since has been identified as  
a CP member).

1947?  
Page 28 LA FBI rpt 8/10/48  
(Envelope One, DDIA file on CHAPLIN):

Unidentified girl member of AMERICAN YOUTH FOR DEMOCRACY  
was to contact CHARLIN for money for that organization, and was told to  
stress that the AYD was very much in favor of the Soviet Union. Date  
not given.

2/2/47  
to 4-18-47

Page 22 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

About 2/2/47 JOHN HOWARD LAWSON and LES RIVER had a meeting,  
with CHAPLIN present. Nature of meeting and other details not determined.

P.113 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN)

Page 29 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

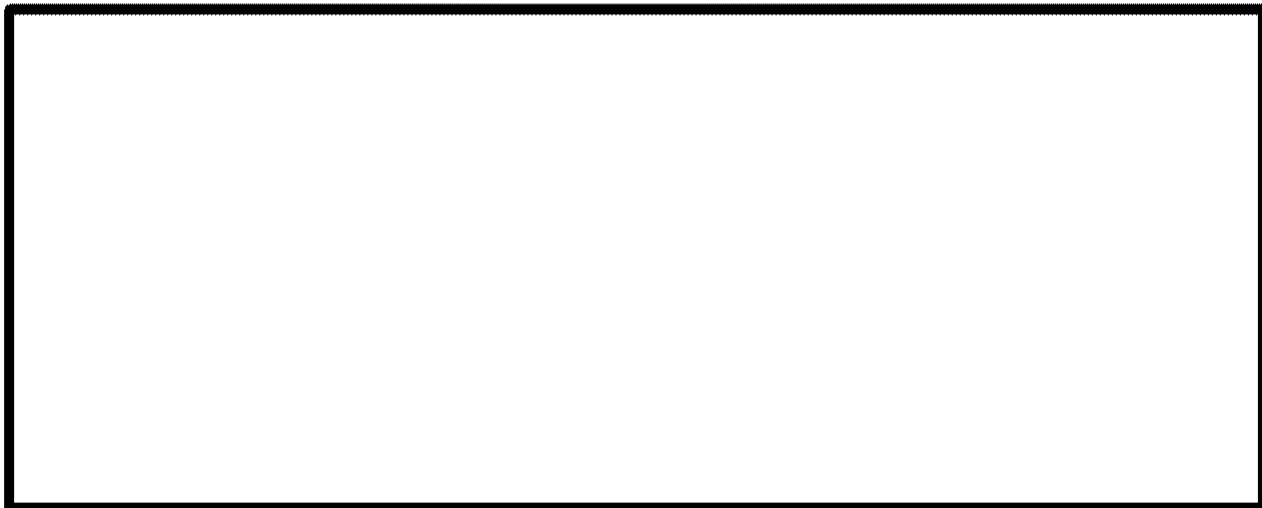
Review of CHAPLIN's picture, "Monsieur Verdoux" appearing in Fox West Coast Theaters' publication, "Unbiased Opinions," included this statement: Dangerous and-destructive are the theories advanced (by the picture) that society owes one comfort, security, even luxury and that crime committed for love of family or because of need makes the perpetration an object of sympathy and forgivable. Exonerating the individual and blaming society for all evils is a very wrong kind of philosophy."

Item 39 DDLA file on CHAPLIN  
(Page 5 LAFBI rpt 4/5/51):

*P 89, LAFBI rpt 10/14/52  
(Envelope Six DDLA  
file on Chaplin)*

(this was released in 1947)  
When making the picture, "Monsieur Verdoux", certain CP members  
tried to influence CHAPLIN not to make the picture, ~~xxxxxx~~  
because the main character, a murderer, was not a proper character to  
plead for peace in the world. CHAPLIN went ahead and made the picture.

(b)(7)(e)



Photostatic copy of Daily Worker 7/18/47  
(Envelope Nine, DDLA file on CHAPLIN):

CHAPLIN issued a formal statement, denying rumors that he intended  
to retire or to transfer his picture-making to Mexico or France. Said he  
planned two more productions "which will go into work immediately after the  
release of 'Monsieur Verdoux' in October."

(Other information shows 'Monsieur Verdoux' was ready, if not released,  
early in 1947; if it really wasn't released until October, was this because it  
had to be revised because of something in it offensive to the Communists?)

41  
Photostatic copy of Daily Worker 10/10/52  
(Envelope Five, DDLA file on CHAPLIN):

DAVID PLATT'S article gives the Communist interpretation of the  
plot of "Monsieur Verdoux".

Photostatic copy of ~~THE~~ THE WORKER, 8/24/47  
(Envelope Nine, DDLA file on CHAPLIN):

DAVID PLATT's article, "Four Great Film Speeches", indicates  
CHAPLIN gave the DAILY WORKER an interview Spring 1947:

"But none of the critics would say Shakespeare is bad theatre,"  
CHAPLIN told the Daily Worker last spring."

Article also quotes CHAPLIN's speech in "The Great Dictator":

"...Now let us fight to free the world--to do away with  
national barriers--".



Page 113-114, LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

*Photostat in  
Envelope Six*

Daily Worker 4/14/47 had review by DAVID PLATT of CHAPLIN's  
new picture, "Monsieur Verdoux"; described as one of CHAPLIN's bitterest  
satires on modern society.

1947

Item 286 - REPORT OF INV. DATED 11/5/52 BY INV. WARD.

CATHERINE HUNTER can testify that John Howard Lawson visited Chaplin at his home twice in 1947.

3/3 ?/47

Page 24 LA FBI rpt 8/10/48  
(Envelope One, DDIA file on CHAPLIN):

3/3/47 AMERICAN RUSSIAN INSTITUTE had planned an affair which conflicted with showing of the Russian picture, "Stone Flower," which EUGENE TUMANTSEV of the USSR Vice Consulate had planned. BELLE DUBNOFF of the ARI went to the Vice Consulate to discuss this with TUMANTSEV. DUBNOFF indicated that she was going to ask CHAPLIN to be the guest speaker at the ARI affair, and told TUMANTSEV that, according to CHAPLIN's secretary, CHAPLIN was interested in the ARI and desired to know everything that goes on concerning it.

of them and said "Go to hell Examiner".

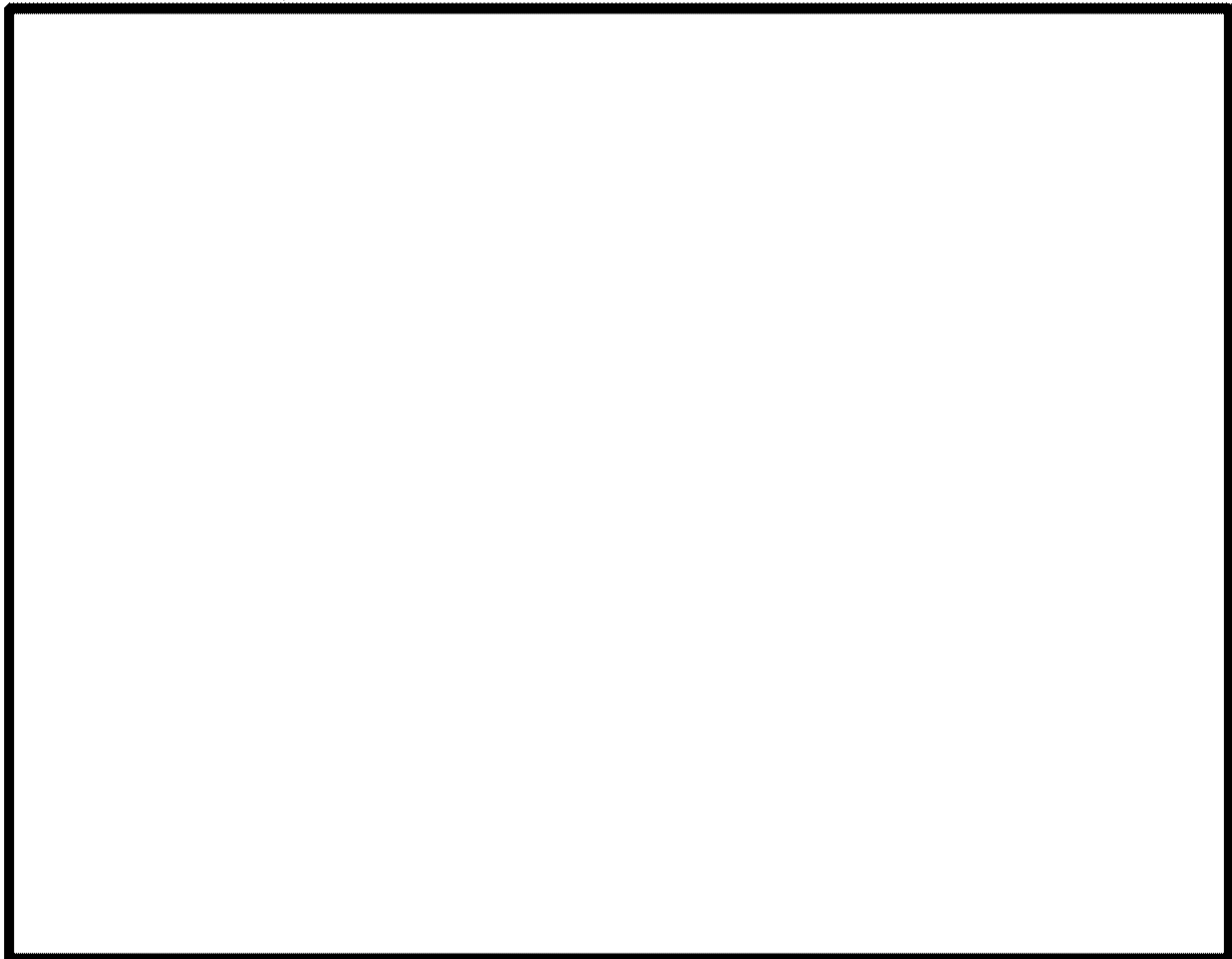
Page 30 LA. FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

On 5/29/46 PAULINE LAUBER, CP member, talked to WILLIAM POMERANCE regarding the party held on the Russian vessel and the article ~~in~~ regarding it in the Los Angeles Examiner, and about Senator Tenney's threat of an investigation. ~~She~~ POMERANCE did not think they should do anything to help JOHN GARFIELD and CHARLES CHAPLIN until they "come through with money and issue statements themselves." POMERANCE was unhappy at ~~entertaining~~ entertaining such figures when they themselves are the ones who desire the work, and he suggested that LAUBER use the offer of help as a means of blackmailing GARFIELD and CHAPLIN for money.

Item 100 DDLA file on CHAPLIN  
(LA Herald-Express article 9/22/52):

In May 1946 CHAPLIN, JOHN GARFIELD and others attended a party on a Russian tanker in Long Beach harbor, met the Russian novelist-~~playwright~~ playwright KONSTANTIN SIMONOV, and saw a Russian film, "The Bear". On leaving the ship, CHAPLIN referred to U.S. Customs Service employees, standing nearby, as "I see we are in the power of the American Gestapo."

(b)(7)(e)



Item 114 DDLA File on CHAPLIN  
(LA Times 5/28/46):

CHARLIE & CONA CHAPLIN, JOHN & ROBERTA GARFIELD, LEWIS MILESTONE among those at champagne party aboard S.S. Batumi, Soviet tanker, at Pier 44 Long Beach.

Page 10 FBI memo 10/2/47  
(Envelope One, DDLA file on CHAPLIN):

Los Angeles Examiner 5/28/46 had CHAPLIN's photograph, when he referred to the U. S. Customs men as the "American Gestapo." He had attended a party on board a Russian vessel in Long Beach harbor, given by KONSTANTIN SIMONOV. A Russian propaganda film was shown, extolling the virtues of the Soviet system and berating the capitalist system.

*Clippings in CO file*

Item 297 DDLA file on CHAPLIN:

Los Angeles Times 5/28/46 said champagne party was given 5/26/46 aboard the Soviet Tanker, S.S. Batuni" at Pier 44, Long Beach, by the ship's captain, VLADIMIR PETROFF, and ALEXANDER P. GRACHEF of the Soviet Purchasing Agency.

Photostat of NY Daily Mirror 5/29/46  
(Envelope ~~Seven~~ DDLA file on CHAPLIN):

Photo of CHAPLIN & JOHN GARFIELD, and U.S. Customs Agent; article said party was given aboard S.S. Batumi by ALEXANDER P. GRACHEV, representative of Soviet Purchasing Commission in the U.S. and of AMTORG; host was ship's captain, VLADIMIR PETROFF. Party lasted from 7 P.M. Sunday to 4 A.M. Monday, and was attended by CHARLES & OONA CHAPLIN, JOHN & ROBERTA GARFIELD, LEWIS & MRS. ~~WIZKTEZ~~ MILESTONE.

Item 114 DDIA file on CHAPLIN  
(LA Times article 5/31/46):

KONSTANTIN SIMONOV, Russian journalist, reported from New York today that BETTE DAVIS, CHARLIE ~~SWERDLE~~ CHAPLIN and Hollywood writers speak in deep contempt of the slanderous campaign charges raised by the reactionary press against the Soviet Union.

5/15/46  
5/28/46

Item 139 - LA FBI 3/13/47

Chaplin identified as active in American Russian Institute, which org. was host to Russian writer Simonov. Chaplin met Simonov on 5/15/46, and on 5/28/46, photographed in company with John Garfield and Louis Milestone leaving Russian ship moored in Long Beach harbor. Chaplin quoted in local papers (Los Angeles) as saying in reference to the U.S. Custom Officers, "The American Gestapo". This party held aboard vessel arranged by Alexander P Grochev, representative of Soviet Purchasing Commission in U.S. and party highly publicized locally. In 5/31/46 issue of LA Herald Express Simonov stated in Yew York City that Chaplin and Bette Davis "speak in deep contempt of a slanderous campaign against the Soviet Union".



9-24-45  
- 6-29-46

Item 139 - FBI LA 3/13/47

*Clifford Odets*

9/24/45 Dhaplin identified entering home of playwright Odets, 7942 Hillside Drive, where he met Communist film czar of Czechoslovakia Lubomir Linhart and Hanns Eisler.

P. 91 LAFBI Rpt 10-14-52  
(Envelope list)

Item 39 DDLA file on CHAPLIN  
Pages 3-4 LAFBI rpt 4/5/51):

June 29, 1946 a party was held at residence of CLIFFORD ODETS, 7942  
Hillside Avenue; CHAPLIN and GERHARDT EISLER were there. EISLER was  
a Comintern agent; ODETS was a long-time CP member.



(b)(7)(e)

9/26-28/46

Page 94-95 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

Page 20 LA FBI rpt 8/10/48  
(Envelope One, DDLA file on CHAPLIN):

LUBOMIR LINHART, known Communist and director of the Czech film industry, spent approximately five days in Hollywood as a guest of ERIC JOHNSTON~~x~~, ~~apparently this was~~ in September 1946. He stayed at the Hollywood Plaza Hotel. He showed great interest in meeting CHAPLIN.

On 9/26/46 LINHART went to the home of CLIFFORD ODETS, [REDACTED] (b)(6)  
(b)(6) [REDACTED] Thereafter CHARLES & OONA CHAPLIN arrived, followed by HANNS EISLER and PAUL M. ROSENFELD<sup>D</sup>, an attorney for the Music Corporation of America.

LINHART was to see CHAPLIN on the morning of 9/28/46. A man believed to be CHAPLIN spent approximately 3 hours in LINHART's hotel room. On that date, LINHART placed a telephone call to the CHAPLIN studios.

Oct 1946

Item 39 DDLA file on CHAPLIN  
Page 4 LAFBI rpt 4/5/51):

October 1946 reportedly contributed \$1,000 to the HOLLYWOOD INDEPENDENT  
CITIZENS COMMITTEE OF THE ARTS, SCIENCES AND PROFESSIONS.



(b)(7)(e)

11/5-7/46

Page 11 LA FBI rpt 8/10/48  
(Envelope One DDLA file on CHAPLIN):

On 11/5/46 EUGENE TUMANTSEV (Soviet Vice Consul for LA) asked CHAPLIN if he had received an invitation to the ~~29th~~ reception at the Consulate for the 29th anniversary of the October Revolution; CHAPLIN replied that he had, and that he would attend. CHAPLIN was seen at that reception, which was held 11/7/46.

P.109  
LA FBI rpt  
10-1-46  
(Encl. 2)

Aug - Sept 1949

Page 1-2 LA FBI rpt 1/5/50  
(Envelope One, DDLA file on CHAPLIN):

TYBA (Mrs. George) WILLNER, CP member, told CHAPLIN's butler (date not shown) that AMERICAN CONTINENTAL CONGRESS FOR WORLD PEACE was having its first mtg following Wednesday, and asked if CHAPLIN's name could be used in connection with a proposed letter to be distributed in regard to the organization. Letterhead, when obtained, listed CHAPLIN as member of the U.S. Committee of this organization.

Los Angeles Times 8/15/49 carried a Washington, D.C. dispatch of 8/14/49, announcing the AMERICAN CONTINENTAL CONGRESS FOR PEACE to be held in Mexico City 9/5-10/49 and quoting ROGER W. TUBBY, State Dept. news officer: "It appears that it will be another ~~Moscow~~ Moscow-directed conference. We fully expect that the activities will be devoted to providing an apologia for the Moscow point of view."

Reports on the Congress, by delegates who attended, were given at a mtg 9/23/49 of the HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL. DAVID ROBISON, Exec Dir ASPC said the Congress had really been a follow-up on the Paris Peace Conference of last summer.

Photostat of DAILY WORKER 8/10/49 (Envelope Five DDLA file on CHAPLIN):

Article listing CHAPLIN as a backer of AMERICAN CONTINENTAL CONGRESS FOR PEACE, in Mexico City.

Item 36, DDIA file on CHAPLIN Item 73 (Westbrook Pegler's column 9/22/52)  
(I-37 record check 12/10/51):

LA Times 8/15/49 announced CHAPLIN was member of U. S. Committee  
sponsoring the AMERICAN CONTINENTAL CONGRESS to be held in Mexico City.



(b)(7)(e)

Sept 49 - 6/18/50

P. 101

Item 36 DDLA file on CHAPLIN (I-37 file check 12/10/51)  
Item 39, (Pages 4-6 LAFBI rpt 4/5/51)

Signed amicus curiae brief to U. S. Supreme Court in behalf of JOHN HOWARD LAWSON and DALTON TRUMBO (LA Mirror 9/10/49). When Supreme Court handed down its decision, upholding their conviction for Contempt of Congress, the other eight members of the "Hollywood Ten," (ALVAH BESSIE, HERBERT BIBERMAN, IESTER COLE, EDWARD DMYTRYK, RING LARDNER, JR., ALBERT MALTZ, SAMUEL ORNITZ and ADRIAN SCOTT) were to take a plane for Washington, D.C. 6/18/50, and CHAPLIN was to be main speaker at rally at airport, but decided not to at last minute. Was subscriber to COMMITTEE FOR THE FIRST AMENDMENT, organized to defend "Hollywood Ten."

(b)(7)(e)



*Jm*



Page 100-101 LA FBI rpt 10/14/52  
(Envelope Six DDLA file on CHAPLIN):

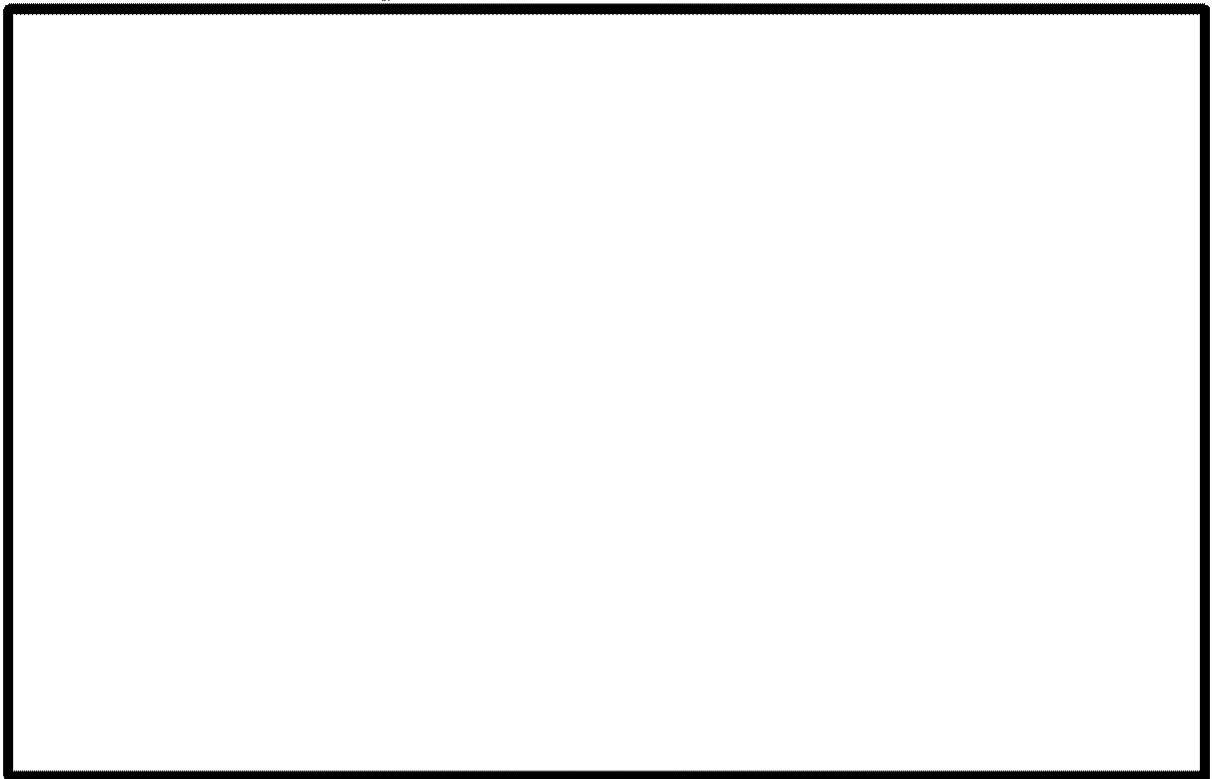
1951 Tenney Report said AMERICAN CONTINENTAL CONGRESS FOR WORLD PEACE was held at Mexico City Sept 9 and 10, 1949. CHAPLIN was a sponsor. This front was the first large peace organization following the SCIENTIFIC AND CULTURAL CONFERENCE FOR WORLD PEACE held in New York March 1949.

Insert #1:



(b)(7)(e)

(b)(7)(e)



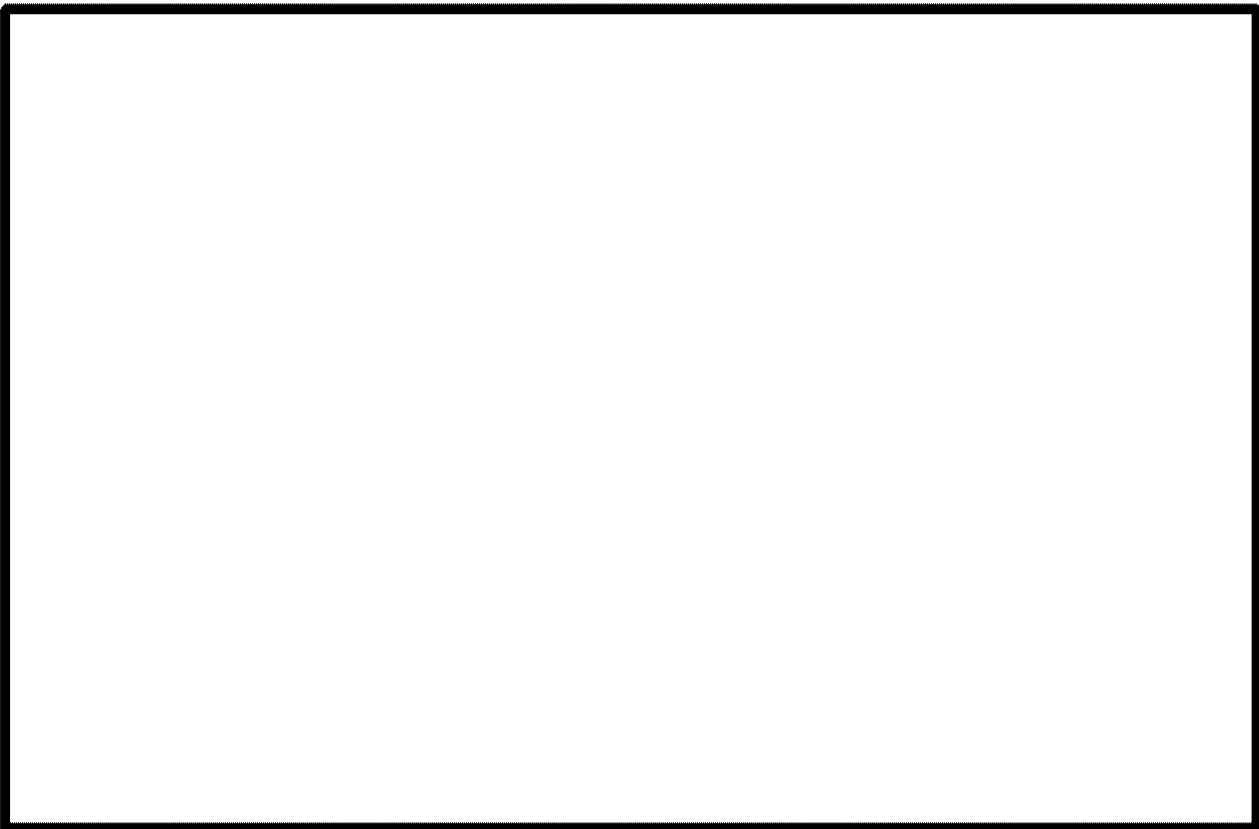
Dec 1949

Item 353  
DDLA file on CC:  
Source was U.S. Customs  
Office [redacted] La  
(b)(7)(c)

Item 39 DDLA file on CHAPLIN  
Page 5, LA FBI rpt 4/5/51:

December 1949, a Governmental agency advised that CHAPLIN received from Moscow, Russia through the PROGRESSIVE BOOK SHOP, 1806 West 7th Street, Los Angeles three books: "Planned Economy in Czechoslovak"; "The Czechoslovakian Public Health Service"; and "The Czechoslovakian Five-Year Plan." These books were designated to CHAPLIN at his studio, 1416 North La Brea, Los Angeles.

(b)(7)(e)



Page 112, LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

PROGRESSIVE BOOK SHOP is operated by LACCF with CP personnel, for purpose of disseminating Marxist and CP literature.

Dec 1949 to

Page 104-105 LA FBI rpt 10/14/52  
(Envelope Six DDLA file on CHAPLIN):

People's World 12/22/49 stated that in the previous week CHAPLIN's movie, "City Lights," had been shown for benefit of the WESTLAND SCHOOL, and that after the showing, at which CHAPLIN was present, he received a tremendous ovation. The article says, "It was more than an ovation.... it was a political demonstration, too, of a solidarity with a man whose every screen appearance has been a brilliant attack upon a dying society. This was an audience that understood his barbed darts at pompous politicians, at wealthy maniacs, alternating maudlin and ruthless at the stupidity of the police, at the heartlessness of a society that has no place for the little man, except in the hearts of his fellows."

The article described the WESTLAND SCHOOL as "a Progressive school for children," and announced it would soon be showing, for one evening only, CHAPLIN's picture, "Modern Times".

An informant has said that all progressive children are sent to this school if their parents can afford it. And that, as of December

1950, Mr. and Mrs. CHAPLIN were interested in the school.

1950 12/15/52

then Wesley's school? ask I 8x

SEARCHED INDEXED

NOV 1952  
NOV 1952  
NOV 1952

(10/14/52)

NOV 1952  
NOV 1952  
NOV 1952

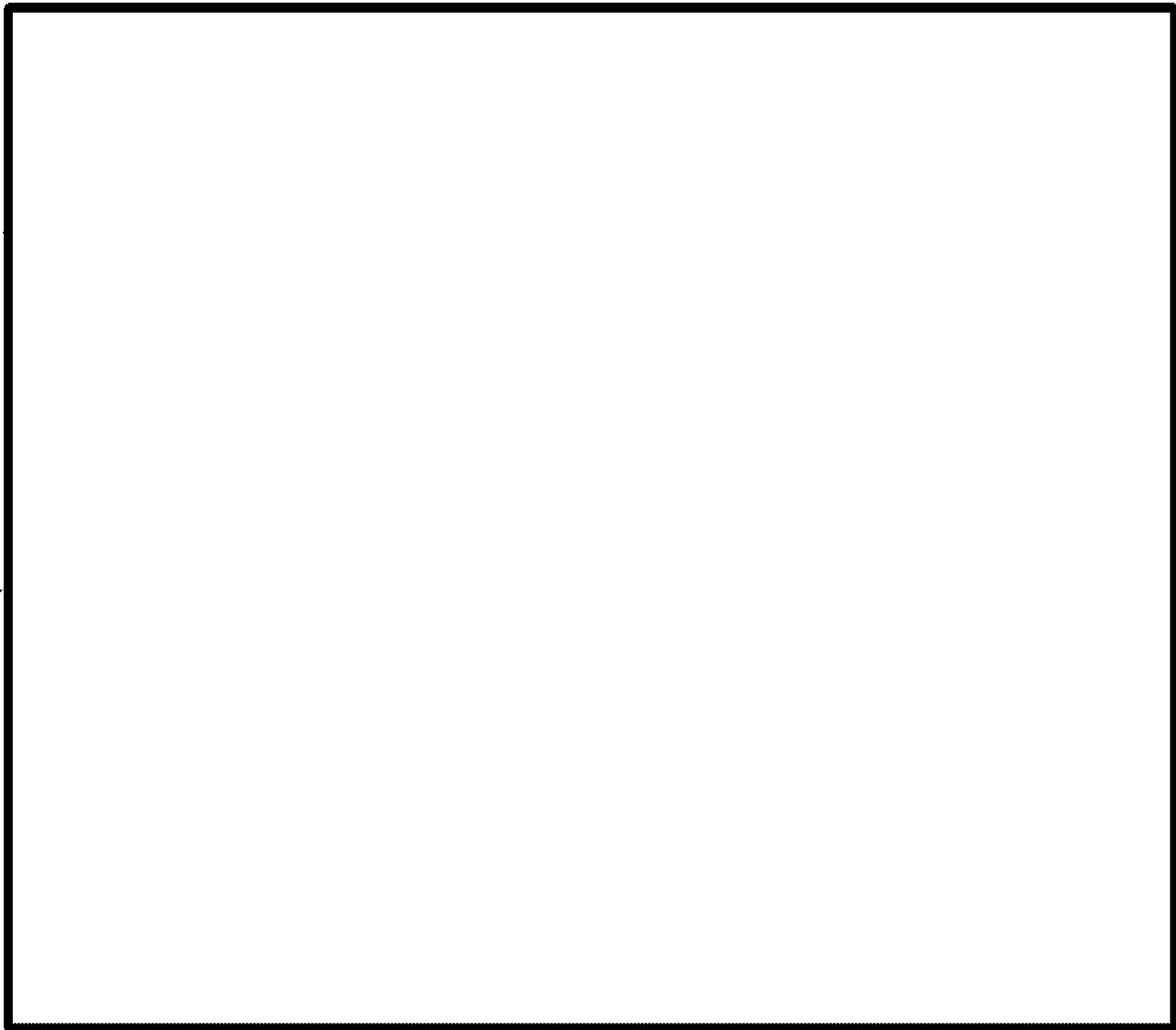
3/9/50

Page 7 FBI Summary 10/14/52 (Env. Six DDLA file on CHAPLIN):

Item 39 DDLA file on CHAPLIN  
(Page 6 IA FBI rpt 4/5/51):

Quoted in Hollywood Reporter of March 9, 1950; "As a believer in 'One World', I wish to respectfully state that my position is unaltered and that I have not made any request, officially or unofficially, for citizenship. These rumors and lies are part of a conspiracy instigated by my enemies to try and embarrass me."

(b)(7)(e)



July - Oct 1950

KA Item 114 DDLA file on CHAPLIN  
(LA Times 7/30/50):<sup>2</sup>

KATHERINE HEPBURN and CHARLES CHAPLIN have been invited to attend a Communist sponsored peace demonstration in the Ruhr this September. (Article from Dusseldorf, 7/29). The DEAN OF CANTERBURY (DR. HEWLETT JOHNSON) and French scientist FREDERICK JOLIOT CURIE also have been invited. Demonstration planned for Sept 30 & Oct 1 in 18 towns along the Rhine, and end in a big mtg in industrial Dortmund.

June 1950

Page 94 LA FBI rpt 10/14/52  
(Envelope Six DDIA file on CHAPLIN):

Hollywood Reporter 9/22/50 said RICHARD LAUTERBACH, former senior editor of "Life" had just died of polio, and had been working on CHAPLIN's biography at the time.

LAUTERBACH visited CHAPLIN's studios first part of June 1950, at which time he said he ~~was~~ was finishing a book, to be published in about a year.

LOUIS F. BUDENZ has identified LAUTERBACH as a Communist, because of official reports to that effect he heard while in the CP.

(S)

SEARCHED  
SERIALIZED  
INDEXED  
FILED



7/28-29/50

Item 31 DDLA file on CHAPLIN  
(Article in LA Times 7/30/50):

CHAPLIN's picture, "The Circus", advertised in PEOPLE'S WORLD to be exhibited for PW benefit July 28 and 29, 1950. His attorney's disclaimed prior knowledge of this and took steps to prevent the exhibition.

(b)(7)(e)



Page 114-115 LA FBI rpt 10/14/52  
(Envelope Six, DDL<sup>a</sup> file on CHAPLIN):

Atty CHARLES A. LORING, representing CHAPLIN, advised FBI that "The Circus" was a copyrighted film, owned solely by CHAPLIN; that CHAPLIN was "burned up at the continued association of his name and films with the Communist movement"; and that CHAPLIN had not given permission to the "Daily People's World" to show the picture.

Febr 1951

Page 95 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

Item 39 DDLA file on CHAPLIN  
Page 6 LAFBI rpt 4/5/51:

Reported in February 1951 that he had contributed sums of money for AMERICAN-MEXICAN NATIONAL ASSOCIATION (ANMA); that Mexican Commission of Los Angeles County Communist Party is practically inactive inasmuch as its work is presently being handled by ANMA.



(b)(7)(e)

6-8-51

Page 98 LA FBI rpt. 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

At mtg #6/8/51 at Embassy Auditorium LA, CHAPLIN contributed \$250.  
Mtg sponsored by ARTS, SCIENCES AND PROFESSIONS COUNCIL. Contributions  
were asked for the fight for the freedom of the oppressed in Hollywood.

Aug 1951

Page 105, LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

New York World Telegram 8/11/51 said CHAPLIN was ~~an outstanding~~  
~~outstanding~~ described in the previous Tuesday's Daily Worker as "one of  
several outstanding personalities" who had been invited to witness the  
WORLD FESTIVAL OF YOUTH AND STUDENTS FOR PEACE, to be held in Soviet-  
occupied Berlin in August, 1951.

8-3-51

Page 102-103 LA FBI rpt 10/14/52  
(Envelope Six, DDLA file on CHAPLIN):

People's World 8/2/51 announced "CHARLIE CHAPLIN will live the  
film fare, 8:00 PM, Friday, August 3rd, at Masonic Hall, Seventh and  
Henry, Oakland, California, when the LABOR YOUTH LEAGUE screens a movie  
festival for peace. A short of PETE SEEGER and his banjo and shorts  
from the Soviet Union complete the film bill."

The LABOR YOUTH LEAGUE has been cited by the Attorney General  
as being within the purview of Exec Order 9835.

(3) 10/14/52  
100-1-1037

RECEIVED  
FEDERAL BUREAU OF INVESTIGATION  
U. S. DEPARTMENT OF JUSTICE

Nov 1951 to 3/7/52

Inv Oakes' rpt 6/16/52, CO file A5 653 092:

~~Exbaxs~~ American Consul, Calcutta, India heard that CHAPLIN had been invited to attend the ALL INDIA PEACE AND CULTURAL CONFERENCE at Calcutta in November 1951.

A radio broadcast from London stated that CHAPLIN, PAUL ROBESON and HOWARD FAST were scheduled to attend this conference at Calcutta on 3/7/52.

*March 1952*

Item 43 DDLA file on CHAPLIN  
(CO memo of 5/5/52):

Rumored 3/28/52 that CHAPLIN had accepted invitation to appear at a  
Peace Movement meeting at Calcutta, India to be held in near future.  
Would be accompanied to India by DALTON TRUMBO, HOWARD FASTE and DR.  
WILLIAM E. B. DU BOIS.

(b)(7)(e)



March 1952

Photostat and translation of article by CHAPLIN in the French

Newspaper "ECRAN" (L'ECRAN FRANCAIS)

(Envelope Five, DDLA file on CHAPLIN):

The article itself, allegedly by CHAPLIN, contains nothing pertinent to his loyalty or subversive activity.

by ROBERT SHAW

On Page 12 is an interview with CHAPLIN/and "Why We Like Charlot" (CHAPLIN's nickname in France) ~~by~~ which is a collection of tributes to CHAPLIN's artistry by JEAN COCTEAU, PABLO PICASSO, Madam COLLETE, FERNAND LEGER, ALEXANDRE ARNOUX.

CHAPLIN's

SHAW's interview, three weeks before ~~his~~ 63rd birthday took place in "a big house in Hollywood", and quotes CHAPLIN as saying, on the subject of mass-produced Hollywood pictures, "It is time I think to set upon a new direction, so that money will no longer be the allmighty God of a decadent society.....I believe in the power of laughter and tears to counteract hatred and terror. Good pictures constitute an international language; they meet the need people have for humor, compassion and understanding. They are the means of dispelling the wave of suspicion and fear which invades the world today. We have had too many pictures freely filled with violence, morbid sex, war, murders and intolerance. They make world-tension even more unbearable. If we could only exchange between nations and in a substantial manner pictures which do not sound like aggressive propagandax but speak the plain language of simple men and women, the world may be saved from disaster."

(X-100)

SEARCHED INDEXED SERIALIZED FILED



Also in this interview with SHAW, CHAPLIN said, "I persist in the unswerving integrity of my personal opinions; no pressure can make me change them. For over thirty years I have lived in a goldfish bowl constantly dependent, submissive to publicity and all sorts of pressure. I hold on to whatever I believe in, in all sincerity, and will keep up my beliefs so long as I see no valid reason to change them." When asked what were his actual beliefs, CHAPLIN replied: "I am an aider and abettor of peace."

Item 61 DDLA file on CHAPLIN  
(Letter from HARRY CROCKER dated 5/28/52):

CHAPLIN is suing HY GARDNER for \$3,000,000 because GARDNER accused him of publishing articles in a French Communist paper. Through CROCKER, CHAPLIN denies writing the articles or giving any signed statements; his alibi is that a guest at a dinner party brought ~~CHAPLIN~~ a friend, ROBERT SHAW, who listened to CHAPLIN's informal dinner conversation that evening and wrote it up as an interview.

Item 63 DDLA file on CHAPLIN  
(Letter to CHAPLIN from JOHN COLLIER dated 6/10/52):

JOHN COLLIER, (British alien film writer, suspected of CP membership) takes blame for bringing ROBERT SHAW to this dinner party. Defends SHAW's integrity. The dinner party was at the home of "Salka" (Undoubtedly SALKA VIERTEL, suspected CP member, friend of HANNS EISLER, etc.). Publication involved was "L'Ecran Francaise"?

~~CHAPLIN~~  
~~CHAPLIN~~

~~CHAPLIN~~

Item 325 + Envelope Jan DDLA file  
Photographic copies of Chaplin's libel suit.

Aug 1952

Item 62 DDLA file on CHAPLIN  
(Excerpt from LA Herald-Express 8/26/52):

After "Limelight" premiere in London, CHAPLIN's children would be placed in a school in England, then CHAPLIN & wife would tour the Continent.



(b)(7)(e)

Sept 1952

Item 66 DDLA file on CHAPLIN  
(DDLA memo to CO 9/11/52):

Louella Parsons' column in Los Angeles Examiner 9/3/52 says:

"Charlie Chaplin, Oona, the four children and HARRY  
CROCKER, sail on the 17th of this month for Charlie's  
native London. If CHAPLIN likes London, he'll remain  
there."




(b)(7)(e)

Item 82 DDLA file on CHAPLIN  
(LA Times article 9/24/52):

CHAPLIN quoted as saying in Southampton, England upon landing there,  
"I have never been a member of the Communist Party and I am not a  
member of the Communist Party."

(b)(7)(e)



Nov 1952

Envelope Eleven, DDLA file on CHAPLIN:  
(Daily Worker 11/13/52)

Favorable review of CHAPLIN's new picture, "Limelight"; says it  
"appeals for more fellowship among human beings and for the right of  
every individual to life, liberty and the pursuit of happiness."

11-24-52

Envelope Eleven, DDLA file on CHAPLIN:  
(Daily Worker 11/24/52)

Four letters from readers, praising CHAPLIN's new picture,  
"Limelight".

Dec 1952

Item 488 DDIA file on CHAPLIN:

Friendly article re "CHAPLIN IN THE WORLD" in Spanish-language publication "PAZ". Published by a Communist-front organization, apparently.



Envelope <sup>Fifteen</sup> ~~Fourteen~~, DDLA file on CHAPLIN:

Photostatic copy of DW 1/1/53 "Movie Highlights of 1952"; "There's no question that Limelight was by far the best American film on a humanist level with which the Hollywood-type film cannot compare."

UNRECORDED COPY OF THE ABOVE MENTIONED DOCUMENT IS FILED IN THE OFFICE OF THE DIRECTOR OF THE NATIONAL ARCHIVES AT COLLEGE PARK, MARYLAND.

DATE OF RECORDED COPY: 1/1/53  
BY: [illegible]

RECORDED COPY OF THE ABOVE MENTIONED DOCUMENT IS FILED IN THE OFFICE OF THE DIRECTOR OF THE NATIONAL ARCHIVES AT COLLEGE PARK, MARYLAND.

DATE OF RECORDED COPY: 1/1/53  
BY: [illegible]

UNRECORDED COPY OF THE ABOVE MENTIONED DOCUMENT IS FILED IN THE OFFICE OF THE DIRECTOR OF THE NATIONAL ARCHIVES AT COLLEGE PARK, MARYLAND.

DATE OF RECORDED COPY: 1/1/53  
BY: [illegible]

DO NOT WRITE IN THESE SPACES

U.S. GOVERNMENT PRINTING OFFICE: 1953

OFFICE OF THE DIRECTOR  
NATIONAL ARCHIVES  
COLLEGE PARK, MARYLAND

1-19-53

Envelope <sup>Fifteen</sup> ~~Fourteen~~, DILA file on CHAPLIN:

Photostatic copy of DW 1/19/53; article by CHRISTOPHER BRUNEL, British film technician, praising "Limelight" and criticizing CHAPLIN's detractors. Says "This year has been the year of Limelight".

1-30-53

Envelope <sup>2/15/53</sup> ~~Fourteen~~, DDLA file on CHAPLIN:

Photostat copy of DW 1/30/53; article by DAVID PLATT re agitation against picketing and anti-Chaplin demonstrations in connection with "Limelight." Quotes CHAPLIN as saying: "Hollywood has succumbed to thought control and the illegal methods of high-pressure groups, which means the end of the American motion-picture industry and its world influence. I am afraid Hollywood is going to need me long before I need Hollywood."

2/15/53

UNITED STATES DEPARTMENT OF JUSTICE

Envelope <sup>Fifteen</sup> ~~Fourteen~~, DDLA file on CHAPLIN:

Photostatic copy of DW 2/1/53, favorable article by DAVID PLATT.

THANK YOU

Envelope ~~Fourteen~~<sup>Fifteen</sup>, DDLA file on CHAPLIN:

Favorable article by DAVID PLATT in DW 2/6/53. Concerns failure of American Legion attempts to picket "Limelight" in New York.

Page 3 FBI memo 10/2/47  
(Envelope One DDIA file on CHAPLIN):

ROBERT ARDEN has said that CHAPLIN was both a millionaire and a Communist; that CHAPLIN would never be contacted by a local Communist, but only by the higher officials in the Russian Government.

Page 6 FBI memo 10/2/47  
(Envelope One DDLA file on CHAPLIN):

CHAPLIN was one of the financial contributors to the magazine,  
"Direction", published at Darien, Connecticut, by Direction, Inc.  
The owners reported to be Communists; the editorial policy follows the  
Party line.

*195 1/2 (S...)*  
*...*

FINAL ACTION

Photostatic copy Daily Worker 9/25/52  
(Envelope Five, DDLA file on CHAPLIN):

CHAPLIN wrote years ago, "Did you ever notice what occurred when a policeman in uniform happened to slip on a greasy street and smeared himself all up? If you remember correctly you know that everybody laughed. Why? Well, the policeman and his club are visible authority. When the cop makes a slip it detracts from his dignity. Even good people have a sneaking dislike for a policeman. Everybody laughs when the man in blue takes a tumble. Visualize a bloated capitalist in dunkering whiskers, light trousers, spats, frock coat, silk hat--all the insignia of a millionaire. Even the most inoffensive of us has some time or other conceived the grotesque idea of pulling those millionaire whiskers--just a fleeting absurd idea. Now, when the capitalist whiskers are pulled by an abandoned funny man like me, the crowd shrieks with delight. There may be some in the audience who will think it undignified and revolutionary to pull a millionaire's whiskers but they will be a small minority. Ninety percent of the public has often wondered just what the capitalist would do if he had his whiskers pulled, and now it is as plain as day.



Page 17, FBI memo 10/2/47.  
(Envelope One, DDLA file on CHAPLIN):

Date unknown, city not given, CHAPLIN listed in a bulletin of  
the ABRAHAM LINCOLN SCHOOL, A Communist-controlled organization,  
as a proposed director.

10/2/47  
10/2/47  
10/2/47

ABRAHAM LINCOLN SCHOOL  
COMMUNIST-CONTROLLED ORGANIZATION  
CHAPLIN, PROPOSED DIRECTOR

10/2/47  
10/2/47

(b)(7)(c)



107 CHAMBERS STREET, NEW YORK  
IPPING FROM

**GOOD NEWS**

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engaged in the writing and preparations of a picture to star Paulette Goddard."

107 CHAMBERS STREET, NEW YORK  
IPPING FROM

*Catherine Hunter (N.Y.C.)*

**GOOD NEWS**

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engaged in the writing and preparations of a picture to star Miss Paulette Goddard. I might say...

107 CHAMBERS STREET, NEW YORK  
IPPING FROM

*Catherine Hunter (N.Y.C.)*

**GOOD NEWS**

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engaged in the writing and preparations of a picture to star Miss Paulette Goddard. I might say...

107 CHAMBERS STREET, NEW YORK  
IPPING FROM

*Catherine Hunter (N.Y.C.)*

**GOOD NEWS**

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engaged in the writing and preparations of a picture to star Miss Paulette Goddard. I might say...

(b)(7)(c)

### GOOD NEWS!

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter, Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engrossed in the writing and preparations of a picture to star Miss Paulette Goddard. I might say, however, that there is no authenticity to the report of his contemplated retirement, either as a producer or star.

Thanking you on Mr. Chaplin's behalf for your interest.

(Signed) Catherine Hunter.

### GOOD NEWS!

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter, Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engrossed in the writing and preparations of a picture to star Miss Paulette Goddard. I might say, however, that there is no authenticity to the report of his contemplated retirement, either as a producer or star.

Thanking you on Mr. Chaplin's behalf for your interest.

(Signed) Catherine Hunter.

### GOOD NEWS!

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter, Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engrossed in the writing and preparations of a picture to star Miss Paulette Goddard. I might say, however, that there is no authenticity to the report of his contemplated retirement, either as a producer or star.

Thanking you on Mr. Chaplin's behalf for your interest.

(Signed) Catherine Hunter.

### GOOD NEWS!

The film department of the Daily Worker has received exclusive information to the effect that Charlie Chaplin has no intention of retiring from the screen. In reply to our letter, Catherine Hunter, press representative for Charlie Chaplin stated:

"Replying to your recent letter to Mr. Chaplin, may I say that he is at present entirely engrossed in the writing and preparations of a picture to star Miss Paulette Goddard. I might say, however, that there is no authenticity to the report of his contemplated retirement, either as a producer or star.

Thanking you on Mr. Chaplin's behalf for your interest.

(Signed) Catherine Hunter.

LOUISE E. LIGHT ✓  
10/3/52

MAX SILVER ✓  
10/3/52

RICHARD J. COLLINS ✓  
10/3/52

CATHERINE HUNTER  
10/8/52

GERITH VON ULM  
10/10/52



MARTIN BERKELEY ✓

10/3/52

FRANK N. HIROSAWA ✓  
10/8/52

KARUJIRO WADA ✓  
10/7/52

WILLIAM W. KIMPLE

10/7/52

RUPERT HUGHES  
10/6/52

YOSHITO YONEMORI

10/6/52

PAUL CROUCH  
10/2/52

THOMAS W. DURANT

10/3/52



ED. G. ROBINSON ✓  
10/3/52

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles 13, California

File: 1600-41933

RE: CHARLES SPENCER CHAPLIN

(b)(7)(c)

Sworn statement of Edward G. Robinson made before Acting Immigrant Inspector  
[REDACTED] at 910 Rexford Drive, Beverly Hills, California, Friday,  
October 3, 1952, in the English language.

PRESENT:

(b)(7)(c)

[REDACTED] Examining Officer  
[REDACTED] Investigator  
FRANCES RESNICK, Stenographer  
EDWARD G. ROBINSON, Witness

EXAMINING OFFICER TO WITNESS:

Q. Mr. Robinson, you are advised that I am an Acting Immigrant Inspector with the United States Immigration and Naturalization Service and as such, I am authorized by law to take testimony under oath regarding the right of any alien to be, remain or reenter the United States. I desire at this time to take a statement from you regarding the right of one Charles Chaplin to be or reenter the United States. You are advised that any statement you may make may be used against Charlie Chaplin in any criminal proceedings or other proceedings. Have you any objection to making such a statement under oath?

A. No, I would be very happy to make a statement as far as my own knowledge is concerned.

Q. Will you please stand and be sworn. Do you solemnly swear that all the statements you are about to make will be the truth, the whole truth and nothing but the truth, so help you God?

A. I do.

Q. Please state your name and address.

A. My name is Edward G. Robinson and my address is 910 Rexford Drive, Beverly Hills, California.

Q. And you are a citizen of the United States?

A. That's right.

1600-41933

10/3/52

Q. Are you acquainted with one Charlie Chaplin, a motion picture comedian?

A. Yes.

Q. And for how long a period have you known him?

A. I have known him on and off. I have never met him intimately. I would say I met him as far back as 1934 but the time that I recall with any degree of assurance was 1935 when I was at his home at a big dinner party that he gave for some visiting entertainers from England who were here to discuss a motion picture film.

Q. Would you say that you know Charlie Chaplin intimately?

A. No.

Q. Have you been at his home on more than one occasion?

A. No, that's the only occasion I can recall. He has been at my home two or three times, once for a dinner that we gave for Igor Stravinsky.

Q. During the times that he was at your home, were they social calls?

A. Always social.

Q. Have you ever discussed with Mr. Chaplin any political matters?

A. Well, that is possible, that we discussed that much like I would discuss with anybody else - political matters during the time Roosevelt was running for President of the United States. I have never known him to utter anything that would sound like a Communist. I won't say he was an anarchist but he was a great individualist - he had ideas of his own. I don't know how mature he was in his political thinking. I wouldn't be a judge of that myself but I had great respect for the man myself. He was interesting and entertaining but there was nothing that would lead me to believe that he was a Communist.

Q. Did you ever enter into any discussion with Charlie Chaplin regarding the World Communist Movement?

A. No, I don't believe so.

Q. Did you ever enter into any discussion with Charlie Chaplin regarding Soviet Russia?

A. Well, the chances are that during the World War, we talked just as we talked of all our other allies. I am sure the question of Russia must have come up.

Q. Where did these discussions or talks come up?

A. Well, they were around here and I remember one time Lewis Milestone had a dinner or cocktail party at his home and Kalatazov, or something like that, was here with his wife and he invited people from Hollywood and probably they had the Russian Consul down here. It was during the war. Probably the question of Russia came up and I am sure that it did.

Q. Did you ever visit at the home of the Russian Consulate in Los Angeles during the war?

A. Yes.

Q. Did you ever visit the Russian Consulate with Charlie Chaplin?

A. You mean gone down there with him?

Q. Not necessarily with him.

A. It was possible that he was there. Any occasion that I was there, there were an awful lot of people there.

Q. On these occasions that you visited the Russian Consulate, was it by invitation?

A. By invitation.

Q. And what kind of affairs were they?

A. Well, they were celebrations, like Army Day.

Q. The October Revolution?

A. I don't know whether it was the October Revolution but I know it was some occasion that was important. They were jolly, gay affairs. These were all during the war when they were our allies.

Q. Do you know, Mr. Robinson, if Charles Chaplin ever contributed money to any Communist organization?

A. No, any more than I know of anyone else I know contributing money. I don't know anything about that. I thought you meant for Russian-American Relief. I would know about myself but I wouldn't know about him.

Q. You were familiar with the Hollywood Anti-Nazi League?

A. Nothing beyond my perhaps having contributed which is in the record. What their activities were I wouldn't know but I was solicited for money.

Q. Do you know if Charlie Chaplin ever contributed money to the Hollywood Anti-Nazi League?

A. No.

Q. In any of your discussions on political matters with Charlie Chaplin, did he give you the impression that he was favorable to the Communist movement?

A. No, whatever it was, I don't know. Whatever discussions we had of that kind would be a question of admiration for them as allies. You know what I mean. We were all admiring Russia and what they did during the war.

Q. Did your admiration for Soviet Russia go to their fighting ability or did it go also to their system of government?

A. No, I would say to their fighting ability. Perhaps they did have some discussion but I don't recall in detail anything of this kind in my discussions, whether he said it was a great system or whether he said we ought to adopt it for America. I don't recall anything of that kind. If I did, it would

be clear in my mind. I only recall that I thought that he was rather bold and outspoken about a good many things like the second front and I know that he appeared in public in New York or something like that but I thought he was that kind of a fellow.

Q. Well, now, Mr. Robinson, with respect to this speech that Charlie Chaplin made in New York, are you familiar with the circumstances under which it was made?

A. No, that I don't know. I was here.

Q. Did you participate in that meeting either as a sponsor or as a contributor?

A. Never, I had nothing to do with it. I was against that idea.

Q. Now, Mr. Robinson, with respect to the remark you say that Charlie Chaplin made regarding the opening of the second front during the war, did you ever hear Charlie Chaplin say in your presence that if Stalin agreed that the African Campaign could be considered a second front, then he would consider it as a second front also, or words to that effect?

A. No, I never heard him talk about any of these things. I knew that he had appeared and I thought it was rather bold of him to do that kind of a thing but he was that kind of a fellow, I suppose, bold, courageous, naive.

Q. You made a remark that you admired his courage and that you admired him as a man.

A. I didn't say I admired his courage but I admired him as an artist. He was one of the great geniuses of our time.

Q. Well, what is his reputation as to his morals?

A. That is none of my business. We never shared gals or anything like that.

Q. But you are familiar with his reputation, aren't you?

A. As far as his morals, yes, I read it in the papers. I don't know any of the girls he was involved with.

Q. Would you say that Charlie Chaplin, from your own knowledge, is a man of good moral character?

A. That is a very broad question to ask and I don't think that I am qualified to answer that.

Q. Now, Mr. Robinson, in your testimony before the House Un-American Activities Committee, you testified that you did contribute some money to certain Communist front organizations unwittingly?

A. Yes, at the time I didn't know they were.



- Q. And I believe you further testified that at the time you made these contributions, you did not know there were two purposes. Do you know if Charlie Chaplin made similar contributions to some of the same organizations?
- A. No, I don't, honest to God, I don't. First of all, I had no access to that. I never saw him at any of those gatherings. He was never at the Hollywood Arts, Sciences and Professions - I never remember him participating.
- Q. You never attended any meetings with Charlie Chaplin at any of these organizations?
- A. Never that I know of.
- Q. Did you know a Kate Crane Gartz?
- A. Who is she? That doesn't ring a bell.
- Q. She was a Pasadena socialite. She is now dead but she was known as "Red Kate".
- A. No.
- Q. Did you ever attend any meetings at Mrs. Crane Gartz' home in Pasadena?
- A. Never that I know of. I don't remember being at any meetings in Pasadena for any purpose.
- Q. Can you tell us anything further regarding Charlie Chaplin insofar as his leanings toward Soviet Russia and Communism are concerned?
- A. I don't know anything about that. He had sort of unique ideas about everything and I think he is sort of naive but I wouldn't say he was naive politically because that was not the right thing for him to do, not being a citizen of the United States, but I have never regarded him as being a Communist. As a matter of fact, I don't know of anyone who was because they were calling me one in 1946. Then I just gave everybody the benefit of the doubt but I feel fairly certain, if you ask me personally as a man, from the standpoint of America and from being an American, which I consider myself to be, I don't think this man is a Communist. I think he is eccentric--an individualist. You must remember he is an artist and almost any country ought to be proud to have him. I think that various agencies would know about this man because I have been fooled by a lot of people that I have been associated with in these organizations that I never knew were Communists and then I found out in these investigations that came out last year that a lot of people were Communists. As far as I know, I don't believe Mr. Chaplin is a Communist.
- Q. Well, Mr. Robinson, you have been around quite a bit and you know, do you not, that these people who joined this conspiratorial body, such as the Communist Party, did conceal their membership? You know that, don't you?
- A. Yes.

- Q. And you say that Charlie Chaplin is a great artist. Does that, in your opinion, excuse his indiscretions regarding his loyalty to the United States?
- A. I don't think one has anything to do with the other. I think you would really have ways and means of finding out whether this man was loyal to the country. He might have been a little eccentric and unconventional in his ideas but that is the nature of the man, but I think, as far as his loyalty is concerned, as far as being a Communist, I wouldn't know anything about that.
- Q. Mr. Robinson, you were solicited, were you not, to contribute to these organizations which you later turned out to be subversive?
- A. Yes.
- Q. Now, when these people solicited you for contributions, did they mention to you the fact that Charlie Chaplin had likewise contributed?
- A. No, I think he was conspicuous by his absence. I never saw his name on anything. I don't think he was ever a member of any organization. Maybe he was that kind of a guy.
- Q. Or it may be that he was successful in concealing his membership and association?
- A. That I wouldn't say.
- Q. You wouldn't say that. Well, let me ask you this, you wouldn't necessarily know if he were concealing it, would you?
- A. If he were concealing anything, I couldn't know about that.
- Q. You do know though, do you not, that he was a favorite of the Russian Consul here in Los Angeles during the war years?
- A. Well, he probably was but at that time, I think they were sort of favorites with the American people too. The parties they had, everybody went to these parties because at that time, they were our allies and we were very proud to have them as our allies and nobody knew that it was going to shoot up like a booby trap in our faces.
- Q. Were you ever invited by the Russian Consulate to board and visit one of the war ships?
- A. No.
- Q. You knew that Charlie Chaplin had been?
- A. I must have read about it but I don't recall. I knew that Johnny Garfield was on it.
- Q. Well, now, you knew too, did you not, that the Russian Consulate did not issue those invitations, particularly to visit on board Russian war ships, promiscuously?
- A. I assumed they didn't.

Q. Well, having been around as long as you have, you know too that the Russian Consul would invite to his parties only those people who were favorably inclined to the Russian Government?

A. No, I wouldn't say that. I think at that time, most everybody was favorable to Russia.

Q. Well, you also know that everybody was not invited to the Russian Consulate?

A. I didn't know that.

Q. I don't intend, Mr. Robinson, understand, to embarrass you or to imply that you have ever been sympathetic to the Communist movement.

A. Well, I hope that you don't. I was very strong for them as allies, as I was strong for the British or anyone who was on our side.

Q. Have you ever heard Charlie Chaplin say that he considered himself an international citizen and that he did not, therefore, owe any particular loyalty to the United States?

A. No, I don't remember.

Q. Have you ever heard him make similar remarks?

A. No, and I never questioned him about a number of things. I met him at several parties at Tim Durant's but I saw him very little. In all the time I have known him, I may have met him maybe nine or ten times and that includes the times he has been at my home which was probably about twice. I don't know of any other place that I met him.

Q. You mentioned Tim Durant. Do you know him well?

A. Not well.

Q. You know that he is a writer of sorts?

A. He is with some studio.

Q. Is he a writer?

A. I thought that he plays bit parts or something like that because the last time I was there, he came in and put on his costumes that he wore during the play. He was giving a fashion show. I think Tim Durant could tell you a world about him because he was a very close friend of his.

Q. He is still close to Charlie Chaplin, isn't he?

A. I am sure of that.

Q. Well, I think that is all, Mr. Robinson, unless you can recall any particular incident about Charlie Chaplin?

A. I don't recall anything at all. There is nothing to my knowledge about the guy that I would say he was a Communist. I believe he was an individualist, and I would maybe even call him an anarchist.



Q. Well, do you think that Charlie Chaplin believes in the abolition of all forms of government?

A. No, I don't mean anything like that but he does believe in the sovereignty of the individual.


Q. Thank you very much. I think that is all. As I understand it, you have no personal knowledge of Chaplin's connection with any Communist organization or Communist front organization?

A. I have never known him to be a member of any organization that I was a member of. I have never seen his name on any of the programs, that is of the organizations in which I was a member during the war, which were later classed as subversive.

Certified to be a true and correct transcript  
of my stenographic notes (Book #2373).

*Frances Resnick*  
FRANCES RESNICK, Stenographer

(b)(7)(c)

 Examining Officer

1600-41933

- 8 -

10/3/52

(b)(6)

[REDACTED]

10/2/52

10/1/52

(b)(6)

U. S. DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service,  
Los Angeles, California

CHARLES SPENCER CHAPLIN

(b)(6)

I.A. File No. 1600-41933

Sworn statement of [redacted] made in the English language  
(b)(7)(c) to Investigator [redacted] of the Investigation (b)(6)  
Section of the Immigration and Naturalization Service at [redacted]  
Los Angeles, California on October 1, 1952 between the hours of 8:30 and  
9:30 P.M.

PRESENT:

(b)(7)(c) [redacted] Examining Officer  
(b)(6) [redacted] Investigator  
JAMES, Witness  
POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER CHARLES T. WITERS:

- (b)(6)
- Q. [redacted] you are advised that I am an Investigator and acting Immigrant Inspector of the Immigration and Naturalization Service, and am authorized by law to administer oaths in connection with the enforcement of Immigration and Naturalization laws. I desire to take a sworn statement from you at this time concerning your knowledge of abortions performed upon one Joan Barry which may have a bearing upon the eligibility of one Charles Chaplin to re-enter the United States. Any statement you make should be voluntary, and you are hereby warned that any false statement knowingly and willfully made by you may constitute the crime of perjury, the penalty for which is a fine of not more than \$2000 or imprisonment of not more than five years or both such fine and imprisonment, do you understand?
- A. I should.
- Q. You are further advised that your statement may be used in any proceeding either criminal or otherwise as the Government may see fit, do you understand?
- A. Yes.
- Q. Are you willing to make a statement under those conditions?
- A. Yes.
- Q. Do you solemnly swear that the testimony you are about to give will be the truth, the whole truth, and nothing but the truth, so help you God?
- A. I do.
- Q. What is your full, true and correct name?
- A. [redacted]

(b)(6)

(b)(6) Q Where do you presently reside?  
A [redacted] Los Angeles, California.

Q And your phone number?  
A Pleasant 13939.

Q When and where were you born?  
A Media, Illinois, October 20, 1922.

Q And what is your nationality?  
A United States citizen.

Q Have you ever lost your United States citizenship in any manner to your knowledge?  
A No.

Q What is your occupation?  
A Practical nurse.

Q Where are you presently employed?  
A Dr. M. Ira Harow, 1520 S. Firestone Boulevard. He is a D.O. in fact.

Q How long have you been employed there?  
A I am starting my sixth year.

Q How long have you resided in Los Angeles?  
A Since 1937.

Q Was there a time that you were in the employ of Dr. A. M. Fiedler, M.D.?  
A Yes.

Q Where were you so employed?  
A 54th and Crenshaw. I don't remember the address.

Q How long were you employed by him?  
A A little less than a year.

Q Do you recall the period of your employment?  
A (Checks records) From July 20, 1941 to February 14, 1942.

Q Were there any other nurses employed by Dr. Fiedler?  
A Just [redacted] I was night nurse. I was going to high school.

(b)(6)  
Q What High School were you attending?  
A Washington High.

Q What hours did you work?  
A I got over to the office about 4:30 or 5:00 and stayed until 7:00 in the morning.

Q What were the nature of your duties there?

ED V. G  
393



Q I prepared the supper for the patients and checked the patients for bleeding and temperature.

Q Did he have regular accommodations at the office?

A Yes.

Q How many accommodations did he have?

A Just one.

Q Was there usually a patient to be attended?

A Usually.

Q How did you happen to become employed by Dr. Tweedie?

A I was a patient.

Q Were you aware that Dr. Tweedie performed any operations of an illegal nature during your period of employment?

A Report that.

Q Did you know he was performing abortions?

A Yes.

Q Did you ever have occasion to become acquainted with an individual by the name of Joan Barry?

A Yes.

Q Where, when and under what circumstances did you first meet her?

A When I came on duty in the evening.

Q About when was this?

A Somewhere in September 1941.

Q What was the reason for Joan Barry's presence in Dr. Tweedie's office at that time?

A I believe that she had been there to have an abortion. That is the only reason that any of the Dr's patients stayed there.

Q Had Joan Barry had an abortion at the time you first met her to your knowledge?

A Yes, when I came on duty.

(b)(6)

Q Did [redacted] inform you as to the nature of the operation that had been performed on Joan Barry when you came on duty?

A She said, here's another patient.

Q And did you ever have any patient remain there overnight who was not an abortion patient?

A No.

Q Do you recall any personal observation or observation which you made of Joan Barry which would convince you that she had in fact had an abortion at that time?

*[Handwritten signature]*

A The way she carried on.

Q What do you mean the way she carried on?

A She was temperamental.

Q Did you give her any physical treatment at that time which would reveal the fact that she had had this abortion?

A Just routine nursing care.

Q By abortion, I refer to the administering of drugs, etc., with the intent to produce miscarriage, or administering to any woman or procuring any woman to take any medicine, drugs, or substance, or to use or employ any instrument, or other means whatever with intent thereby to produce the miscarriage of such woman, do you understand that meaning of the word abortion?

A Yes.

Q Is that your meaning of the word abortion?

A Yes.

Q What method did Dr. Tweedie employ in causing the abortion of Joan Barry?

A Curettment.

Q During the period of your employment at Dr. Tweedie's, did any other person, physician, or otherwise perform medical services in that office?

A No.

Q In what manner were you aware that Dr. Tweedie performed abortions by curettment?

A The reason I first knew was because I came to him as a patient and that was the method he used on me. Later on when I assisted him that was the method he used, and [redacted] told me he always used that method.

(b)(6)

Q Were there any external signs by which you could determine whether or not a curettment had been performed, during your care of a patient?

A No, except that we were instructed to watch for signs of bleeding and in that case of a hemorrhage to call the Doctor.

Q Do you remember any conversation that you had with Joan Barry at the time she first was treated by you as a patient of Dr. Tweedie?

A Nothing in particular except that she was working on a play, and I knew she was some kind of an actress, or supposed to be.

Q At that time were you aware of any association of Joan Barry with Charles Chaplin?

A No.

Q Did Joan Barry discuss her abortion with you in any manner at that time?

A No.

Q Do you recall how long Joan Barry remained at Dr. Tweedie's office for treatment for the abortion?

A Just one night.

Q Do you recall in what manner she left the office?

A I was off duty. I think she was picked up though.

(b)(6) Q Was there any medical treatment given Joan Barry by Dr. Tweedie or [redacted] or yourself after her first abortion in the nature of recuperative treatment?

A No, just told her to stay in bed for about a week.

Q How often were you present during the performance of abortions by Dr. Tweedie?

A I was only present during these operations on my days off from school which were only on Saturdays, but I did this during the entire time I worked for him.

Q Were you ever present at the performance at any abortion except on Saturday, on any day you recall?

A Not that I recall.

Q Do you recall when you next had occasion to see Joan Barry, subsequent to her first abortion?

A About three or four months later.

Q How did you happen to see her at that time?

A She came back to Dr. Tweedie's for an abortion. I said, oh, no, not again.

Q Do you recall the circumstances of her return at this time?

A No, except that she was already in the office as a patient when I came on duty and the next day she was operated on. That time she stayed a couple of days because we knew she would not behave herself.

Q Were you present at the performance of this abortion on Joan Barry?

A I was.

Q Do you recall who else was present at the abortion?

A [redacted] (b)(6)

Q Then according to your availability for such operations, when did this operation take place?

A It was probably on a Saturday unless it was performed early on a weekday morning when I didn't have to get to classes early in which case I would assist in some abortions on weekdays.

Q Do you recall any of the details of the abortion that was performed on Joan Barry at that time?

A I would say she was about three months along.



Q What functions did you perform in assisting in this operation?

A Just talking to her because the Doctor did not use any anesthetic.

Q Do you recall whether she was a particularly tranquil person or a difficult person at the time?

A She was a difficult person. I recall that she was very highstrung and that she was very excitable and hard to manage.

Q How long did Joan Barry remain as a patient at Dr. Tweedie's office subsequent to the second abortion?

A I would say about two days.

Q Did you care for her during that period?

A Yes.

Q Continuously or on the night shift?

A On the night shift.

Q During this time were you any more familiar with her?

A Yes, she made a couple of calls to Charles Chaplin.

Q Did she make these calls in your presence?

A No, she said she was going to call him.

Q Did she at that time describe to you her relations with Charles Chaplin?

A She said she was living with him, and studying under him too.

Q Did she tell you how long she had been living with Charles Chaplin at that time?

A No.

Q Did she indicate to you in any way that Charles Chaplin was the cause of her pregnancy?

A No.

Q Did she indicate to you on either of her treatments at the office at either the time of her first or second abortion how she happened to come to Dr. Tweedie for treatment?

A No, the only thing I know was that Doctor had always had the Hollywood set. That is what most of our trade was.

Q Can you recall in any more detail what Joan Barry told you about the fact that she was living with Charlie Chaplin?

A That she was staying and he was writing a play for her.

Q Did she indicate that they were living together as man and wife, having sexual relations?

A No.

Q Did you ever have any reason to believe that they had been having a sexual relationship?

A None whatsoever, until later.

Q Did she ever indicate to you that any male was responsible for her pregnancy?

A No.

Q But you do recall that while you were treating her that she was going to phone Charlie Chaplin?

A Yes.

Q Did she have a phone available?

A Yes, she went into the Doctor's office and closed the door.

Q Do you ever recall seeing Charlie Chaplin at the office of Dr. Tweedie at any time?

A No.

Q Were you present at the time Joan Barry left the office of Dr. Tweedie after her recent operation?

A Yes.

Q What were the circumstances surrounding that departure?

A I accompanied her home.

Q Do you recall how the arrangements were made for her to leave?

A The chauffeur picked us up.

Q What time of the day or night was this?

A It was at night, about sundown, it was dark when I got to the house.

Q What type of automobile took you and Joan home?

A A big black car.

Q Do you recall the chauffeur in any fashion?

A He was either Japanese or Filipino.

Q Did you hear him addressed by name at any time?

A I did, I think, but I don't remember.

Q Could it have been Frank?

A It doesn't sound familiar.

Q Who told you to accompany Joan Barry at this time?

A Dr. Tweedie.

Q Did he tell you where you would be going?

A No. I just know that the car was going to pick us up and take us to his house.

- Q Do you recall how you knew this car was going to take you to his house?
- A I really didn't know where we were going, but from what she told me about staying with Charlie Chaplin, I presumed that was where we were going.
- Q After you and Joan Barry entered this large black car which had called for you where did you go?
- A To Charlie Chaplin's home.
- Q Were there any other persons present in the automobile besides yourself, Joan Barry and the chauffeur?
- A No.
- Q Where was his home located at that time?
- A I don't know I just know it was in the hills. I never saw it in the daylight.
- Q What happened when you arrived at the home of Charlie Chaplin, were you admitted by a butler?
- A We were admitted by a butler and were admitted to the living room. We sat there and Chaplin came in and introduced himself to me.
- Q What was the nature of the re-union between Joan Barry and Charlie Chaplin at that time?
- A He said, how is she, and I said she was all right.
- Q Did any conversation take place between Joan Barry and Charlie Chaplin at that time?
- A No, I took her upstairs to what used to be Paulette Goddard's room.
- Q Do you recall any conversation between Mr. Chaplin and Joan Barry in the living room at that time?
- A Not that I remember.
- Q Who told you what room to take Joan Barry?
- A She told me.
- Q Did Mr. Chaplin accompany you?
- A He went to his bedroom - it adjoined.
- Q Did Mr. Chaplin then enter the bedroom where you and Joan Barry were?
- A After she was in bed.
- Q What transpired then?
- A He asked her how she was, and she said she was fine, and he asked her if she was going to be a good girl and she said she was, and she was glad to be back.
- Q Did he embrace her or display any affection?
- A Yes, he kissed her goodnight.

Q Was there any mention made in your presence either from Joan Barry to you or from Joan Barry to Charlie Chaplin, or by you to either of them as to the nature of the operation that had been performed on Joan Barry?

A No.

Q No mention was made of this abortion?

A No.

Q How long did you remain in the room with Joan Barry and Charlie Chaplin?

A He didn't stay in the room very long. She showed me all her wardrobe, and it didn't take very long.

Q Then what happened?

A Mr. Chaplin and I went downstairs.

Q Did you remain in the living room then for any period of time before you left?

A Maybe half an hour or 45 minutes.

Q Was anyone else there during that time?

A No.

Q Why was there this time interval before your departure?

A Just conversation.

Q Do you remember the nature of the conversation?

A Just the plans that he had had for Joan Barry.

Q Do you recall what those plans were?

A To make her a moving picture starlike he had all the rest of them.

Q Did he tell you at that time how long he had been acquainted with Joan Barry?

A No.

Q Did he indicate in any way that he and Joan Barry had been sexually intimate?

A No.

Q Did he indicate in any way that he himself was responsible or was aware of who was responsible for her condition?

A He said that he and other men had had sexual relations with her.

Q What was his reason for telling you this?

A Because the girl came home and she had had something done. He seemed to give me the story which seemed very truthful.

Q What was the story?

A Why a girl like Joan - he had given her everything, he wanted to make a star of her, and she wouldn't behave herself, and he was man enough to take on the responsibility.



Q Did he indicate that others besides himself could have been responsible for her pregnancy?

A Yes.

Q Did he make any mention of financial arrangements which had been made to pay for her operation?

A Not to me.

Q Did he discuss anything else at this time?

A No, just about Joan's future and what it could be.

Q How did you leave the premises?

A The chauffeur took us home.

Q Was this the last you saw of her?

A I never saw her again until she had her baby, but I didn't talk to her then as she was under lock and key.

Q Did you ever have occasion to talk to Charlie Chaplin after this incident?

A No.

Q Did he inform you in the living room where, when and under what circumstances he had had sexual relations with Joan Barry?

A No.

(b)(6)

Q Are you aware of [redacted] present address?

A It is on High Street, [redacted]

Q Were you ever acquainted with a man by the name of Tim Durant?

A It is familiar. I heard it through Joan. He used to go with her or she met Charlie Chaplin through him, or something like that.

Q Do you have any idea at all as to how the Dr. made arrangements for payment in any of his cases?

A Usually the patient made it in cold cash.

Q Is Dr. Tweedie presently practicing as a physician, to your knowledge?

A No, he is not.

Q To your knowledge where is he presently located?

A I don't know.

Q How old a man is he, roughly?

A He is close to 80 now.

Q Is he still living?

A So far as I know.

Q How long has it been since you have seen him?

A Four or five years.

Q At that time was he still practicing?

A I just saw him on the street.

Q And you said you have never had any personal acquaintance with Tim Durant?

A No.

Q Were you ever personally acquainted with any other individual who was a close friend of Charlie Chaplin?

A The only man I ever saw were him and Joan and the chauffeur.

Q Do you recall anything about the buxlar?

A He was either Filipino or Japanese.

Q Do you recall anything, his name, or identifying features?

A No, except he had been with him for years. He told me he had been with him for years.

Q Can you recall anything at this time concerning the entire Joan Barry incident which would indicate to you specifically that Charlie Chaplin had been responsible for her abortion operation performed by Dr. Tweedie?

A I would say no. It is all based on what she told me and what I saw there.

Q Do you feel that you have contributed all that you can at this time?

A All I can remember now.

Q In the event that you can remember any further details, will you so inform us?

A Yes.

Q When this statement has been transcribed will you read it and sign the transcription?

A Yes, so far as I remember it is correct, but if I could read the other statement I made to the County District Attorney in 1943, it might bring up some other things to my mind.

Q Have you ever been arrested or charged with any violation of law?

A No.

I have read the foregoing transcript of testimony, pages 1 to 11, inclusive, and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered — to —, inclusive, were made at my request.

(b)(6)

Subscribed and sworn to before me this  
3<sup>rd</sup> day of October, 1952.

(b)(7)(c)

Notary Public & Notarization Service.

Certified true and correct transcript of the shorthand notes of this proceeding.

Pally Rastudje

INVESTIGATOR'S REPORT

DA-210

(b)(7)(c)

File No.  
69-2963

Date When Made  
8-4-1943

Period for Which Made  
6-4-1943 to  
8-4-1943

[Redacted] and  
[Redacted] Investigators

TITLE:  
CHARLES CHAPLIN and JOAN BERRY,  
aka JOAN BARRY

CHARACTER OF CASE:

MISCELLANEOUS

15-2113  
BUREAU OF INVESTIGATION

CLOSED

AUG 6 - 1943

Synopsis of facts:

In accordance with instructions from District Attorney Fred N. Howser, the undersigned investigated all phases of the Charles Chaplin, Joan Berry matter with a view of ascertaining whether any crime had been committed. Subsequent investigation disclosed no legal evidence upon which to base a criminal charge against any of the parties involved and this investigation is hereby closed.

REFERENCE: District Attorney, Fred N. Howser; the writers' pending report dated June 4, 1943.

DETAILS: In making this investigation there were three distinct phases which were inquired into. They were the abortion phase, the police phase and the juvenile phase.

Reference:

ABORTION PHASE:

The following witnesses were interviewed and their written statement taken, all of which are on file and are hereby referred to:

DR. A. M. TWEEDIE, who denied that he knew Miss Berry or that he had ever performed any abortion upon her, also denied knowing Mr. Tim Durant or Mr. Charles Chaplin, that after having been arrested last year a great many of his records were seized by the Medical Board and he thereafter destroyed all records in his possession.

Dr. Tweedie stated that the name of Joan Berry is vaguely familiar to him but he cannot distinctly place her. He remembers faintly that a girl having Miss Berry's description and emotional actions was in his office but he cannot state at this time what her name was or what she was there for, but remembers positively that he did not perform any abortion upon her, and also that he was not solicited by anyone to perform an abortion upon her.

MR. TIM DURANT denied all knowledge of the abortions which were alleged to have been performed upon Miss Joan Berry. He stated that at no time had he solicited the performance of an abortion upon Miss Berry and had no knowledge pertaining to the performance of such an abortion.

MR. EDWARD CHANEY, first butler for Mr. Charles Chaplin, stated

APPROVED:  
*[Handwritten Signature]*

Copies of this report furnished to:

2 - B. of I. Files

that he did not know anything pertaining to the abortions which were alleged to have been performed upon Miss Berry, that he never heard any discussion around the house pertaining to the abortions, that the first time he had heard about abortions was about November or December of 1942, when Miss Berry, being in a hysterical condition, screamed, "I'll get Tim Durant for those abortions." He thereafter told Mr. Durant what Miss Berry had said and Mr. Durant replied that he knew nothing of any abortions. Thereafter, and on or about June 1, 1943, after Miss Berry had been at Mr. Chaplin's home and Edward had driven Miss Berry to Judge Holland's office, and he was waiting for her in the anteroom of Judge Holland's office, he heard her say to Judge Holland, "Don't forget, go after Tim Durant for those two abortions," and he heard Judge Holland reply, "That is a matter for the District Attorney's office."

Mrs. [redacted], who stated that she had formerly been employed by Dr. A. W. Twoddie; that she had worked for him for approximately four years; that she has been employed around a doctor's office for approximately nine years. That she knows what an abortion is, and knows what medical instruments are necessary for the performance of such an operation.

She could not recall the dates, but did remember the visits of Miss Jean Berry to Dr. Twoddie's office. She recalled that she first learned about the case in a telephone call from a nurse, who stated she was calling from Dr. Stanley Immerman's office, and that she wanted an appointment for Miss Berry to be examined by Dr. Twoddie. Several days later Miss Berry appeared at Dr. Twoddie's office and was examined by him. At the conclusion of the examination Mrs. [redacted] recalled Dr. Twoddie stating that Miss Berry did not need an abortion, and further Miss Berry did not want an abortion, but rather wanted to have her child. About three days later Miss Berry appeared again at the office for an examination, with the statement that "they told me I would have to go through with it", and that it was necessary for her to be aborted in order to become a motion picture star.

The abortion was then performed, Mrs. [redacted] assisting and witnessing the abortion. At that time Miss Berry was given an anesthetic. As Mrs. [redacted] recalls it, Miss Berry was there for several days after the performance of the abortion. About one or two days after the operation she had to be "washed out". During the time that Miss Berry was at Dr. Twoddie's office Mrs. [redacted] recalls that she at one time placed a telephone call for Miss Berry to a man named Tim.

Mrs. [redacted] also remembered that Miss Berry was operated on about January of 1943, and that when that abortion was performed Mrs. [redacted] was personally present and assisted therein, and at that time Miss Berry was not given an anesthetic, but was awake throughout the operation. Mrs. [redacted] also recalled that this time Miss Berry was brought to the office in a big black car, which she was told was Mr. Chaplin's car. Later that day Miss Berry wanted to go home and refused to stay over night, and about nine o'clock that evening, the same car came down and picked up Miss Berry and another nurse employed by Dr. Twoddie, whose name is Mrs. [redacted] Mrs. [redacted]



and Miss Berry drove away in the car and Mrs. [redacted] later informed Mrs. [redacted] that she had gone to Mr. Chaplin's home with the girl and put her to bed there.

In regard to the financial arrangements, Mrs. [redacted] impression is that a fee of between \$200.00 and \$300.00 was paid for each abortion, and that Miss Berry had informed her that the fee was originally supposed to be \$750.00, to be paid to Dr. Immerman.

MRS. [redacted] stated that she had formerly been employed by Dr. Tweedie, and had worked for him for approximately nine months. That she was personally present and assisted in the performance of the two abortions described above. That her duties were to stay with Miss Berry during the nights she was at the office. That after the second abortion Miss Berry did not want to stay over night and called Mr. Chaplin's home and asked the car to be sent. That about nine o'clock that night a big black car drove up with a chauffeur and picked both Miss Berry and herself up, and that she then went to Mr. Chaplin's home. That upon entering the home she was introduced to Mr. Chaplin as "the nurse who took care of me during the nights." Mr. [redacted] observed Mr. Chaplin and Miss Berry embrace and kiss, and heard Mr. Chaplin inquire as to how Miss Berry felt and whether or not she was in pain. Mrs. [redacted] stayed in Mr. Chaplin's home for about an hour, having a conversation in the living room. The nurse then went upstairs to a bedroom with Miss Berry and put her to bed, went downstairs and talked with Mr. Chaplin for about fifteen minutes longer, and then was driven back to her home in the Chaplin car.

The following day when she came to work about 3:00 p.m. she was asked by Dr. Tweedie what had happened the previous night. Mrs. [redacted] told Dr. Tweedie, who in turn told Mrs. [redacted] that Miss Berry had called that morning and raised "hell", and objected to Mrs. [redacted] talking to Mr. Chaplin after leaving the bedroom, and complained that she was not feeling well and was "flowing a lot". Dr. Tweedie also told Mrs. [redacted] at that time that he had to go out and see her at the Chaplin home, and that when he examined her he found her to be alright.

POLICE PHASE:

(b)(6)

The following witnesses were interviewed and their written statements taken, all of which are on file and are hereby referred to:

SGT. C. L. MARPLE of the Beverly Hills Police Department stated that he first came into contact with Miss Berry on the morning of December 31 at about 2:30 a.m. She came into the police station at about that time, and while Marple was on duty in the station she appeared in a hysterical condition and told Sgt. Marple she wanted to talk to him. Miss Berry and Sgt. Marple talked for about 30 minutes, during which time Sgt. Marple states he could get no coherent statement from the girl as to what was wrong. She merely kept repeating that she had had a fight with her boy friend. Sgt. Marple asked her if she had any home or any friends or relatives. Miss Berry stated she had none. Sgt. Marple stated that she could not stay at the station and was where any place he could take her to. Finally Miss Berry told

Sgt. Marple that she would like to go to an address of [redacted] Boulevard, Beverly Hills, Apartment No. 23, and Sgt. Marple then called Matron Mrs. J. Reno, and delivered Miss Berry to that address. At that time no mention was made at all of the names of Charles Chaplin. The following day, at about 2:30 a.m., January 1, a telephone call was received at the Beverly Hills Police Station, in which a woman's voice informed Sgt. Marple that a woman had taken poison and was lying in a car in front of the apartment building at [redacted] Sgt. (b)(6) Marple proceeded immediately to that address and, after searching several cars, found Miss Berry lying on the seat of a Buick convertible coupe bearing license No. 5XB922, which car was registered to R. J. Cayton. A few minutes thereafter, the receiving hospital ambulance arrived and after it left with Miss Berry, Sgt. Marple went to Apartment No. 23, where Miss Berry was delivered about 24 hours previously. Although all of the lights were on in that apartment, no one answered the door.

Upon going out of the apartment house he was accosted by a gentleman who identified himself as Carl McClung, a reporter for the Los Angeles Examiner, who informed Sgt. Marple that a report had come into the newspaper office about 40 minutes previously that an actress had taken poison and would be found in a car, and asked Sgt. Marple what he knew about it. Sgt. Marple gave Mr. McClung no information. At that time Sgt. Marple noticed that the Buick automobile was gone.

About an hour thereafter, Sgt. Marple went to the Beverly Hills Receiving Hospital, where Dr. Starr informed Sgt. Marple that the girl had not taken poison and that it looked like a phony suicide, that Miss Berry had only stained her lips with either iodine or potassium permanganate or something of that nature. At that time Miss Berry was lying on a surgery table. Sgt. Marple spoke to Miss Berry. She appeared to be in full possession of her faculties and fully conscious. Sgt. Marple asked her what she was trying to pull, and asked her whether or not she did not have a home or friends or relatives to go to. The girl at that time stated that she had no friends, no relatives, and no money. Sgt. Marple then stated to her that in that case he would have to book her for vagrancy and asked her to go with him, upon which Miss Berry got off the surgical table without any assistance and accompanied Sgt. Marple over to the Beverly Hills Police Station, a distance of about 400 yards. At that time Sgt. Marple booked her for vagrancy, and delivered her to Matron Reno.

(b)(6) On this evening Miss Berry was dressed in men's pajamas and a man's bathrobe and house slippers. Later that morning Sgt. Marple received a telephone call from a man who identified himself as Max Watt, [redacted], Los Angeles, telephone Crestview 61978. He stated that he was a watchman for Mr. Charles Chaplin and asked Sgt. Marple if Miss Berry was in jail. Upon being told that she was he stated he thought it was a good place for her, because she had been up to the Chaplin home earlier in the evening and had created a disturbance up there, that she had left her fur coat there, which appeared to be valuable and he wanted Miss Berry to know where it was.

Describing the incident in the Beverly Hills jail occurring on the night of May 7, 1943, in which it was alleged that Miss Berry had

been undressed, Sgt. Marple stated that when Miss Berry had been brought into the police station she was placed in a waiting room by herself, pending the arrival of Mrs. Reno, who was only a part time matron and called only when female prisoners are brought into the jail. At one time Sgt. Marple glanced through a window in the door and observed Miss Berry with something in her hand doing something to her wrist. He immediately went into the room and found a broken compact with the mirror missing therefrom, and observed some scratches upon the wrist of Miss Berry. Miss Berry had something clutched in her hand and would not give it to Sgt. Marple. He kept a close watch on Miss Berry until Mrs. Reno arrived and told Mrs. Reno to watch the girl carefully as she might harm herself and instructed her to search her carefully when she disrobed, to look for the missing mirror from the compact. He accompanied Mrs. Reno and the girl upstairs to the dressing room, closed the door and waited outside. In a few minutes Mrs. Reno came out and told him that the girl had fainted and would not take her clothes off, and asked Sgt. Marple for assistance. He went into the dressing room and found Miss Berry lying on the floor, conscious. He asked her to stand up and she refused. He then lifted her into a standing position and asked Mrs. Reno to pull out the bottom portion of her shirtwaist to see if there was any metal or glass around there, and he observed a piece of mirror fall on the floor. Miss Berry continued to struggle and refused to change into jail clothes, and Sgt. Marple then carried Miss Berry into a cell and laid her on a bunk. Miss Berry immediately rolled to the floor. Sgt. Marple then left and told Mrs. Reno to keep an eye on her. About an hour later Mrs. Reno came downstairs and told Sgt. Marple that everything was okay and that the girl had changed into her jail clothes. Sgt. Marple stated that at no time did he observe the girl fully disrobed and that at all times while the girl was in his presence she had her slacks on and he did not stand there and gaze at her while she was in any condition.

MRS. J. (Billie) RENO stated that she is a part time police matron for the Beverly Hills Police Department, that regarding the incident of May 7 she remembered very little about it. She did recall the girl fell on to the floor in the dressing room and refused to get into her jail clothes and that she called upon Sgt. Marple for assistance, and that Sgt. Marple took the girl into a cell and left her immediately; that shortly thereafter the girl voluntarily removed her clothing and put on her jail clothes. At no time did any members of the Beverly Hills Police Department, or anyone else, stand around and gaze at Miss Berry while she was in a state of undress or partially undressed, and that Sgt. Marple did not use any undue force upon the person of Miss Berry, other than what the situation called for.

CAPTAIN W. W. WHITE stated that upon going on duty on the morning of January 1, 1945, at 8 a. m. he observed that Miss Berry was in jail, charged with vagrancy and, according to his usual custom, went in to interview her. She told Captain White that she had been at several hotels around Los Angeles and had left unpaid bills, that she had no place to stay, and that she had stayed the previous night at the home of a boy friend at 9709 Olympic Blvd.; that she had known Charles Chaplin and had been under contract to him.

On the morning of January 2, Captain White was contacted by Mr. Robert Arden, who stated that Mr. Chaplin had spent a good deal of money

on Miss Berry in the past, and that if she desired to go back to her mother in New York he would be willing to pay the railroad fare and give her a little expense money. Mr. Arden wondered whether or not the girl could not be floated out of the state. Captain White told Mr. Arden it was impossible because the Beverly Hills court did not have that jurisdiction, however, he told Mr. Arden he would talk to Judge Griffin. When Captain White did talk to Judge Griffin, Judge Griffin told him he would have nothing to do with it, that he would not float the girl out of the state. Several days later Mr. Arden contacted Captain White again, told him that the girl wanted to go back east and requested, as a favor from Captain White, that he pick up the girl at her home and take her to the station. Captain White agreed to do this. A cab was sent to Captain White's home to pick Mrs. White and Captain White up, then went to Miss Berry's residence, picked her up, and proceeded to the Union Station. Since then he has had nothing further to do with the affair. Captain White stated that at no time he he receive any money, nor was there over any agreement to receive any money for his part in the affair.

MR. ROBERT ARDEN was interviewed and stated that upon learning of Miss Berry's arrest he talked to Mr. Chaplin and Mr. Chaplin instructed him to go to the police station and see what he could do for the girl. On the morning of January 2 he contacted Captain White, told Captain White that Mr. Chaplin had in the past spent a great deal of money on Miss Berry, that Mr. Chaplin felt the girl should be with her mother in New York, and if it would assist Miss Berry in getting out of her jam, Mr. Chaplin was willing to provide railroad fare and a little expense money for Miss Berry to go back to her mother in New York state. He told Captain White that if the girl got floated out of Beverly Hills he would be willing to pay off the outstanding hotel bills and pay her expenses back to New York state. Captain White told Mr. Arden he would talk to Judge Griffin.

Later that day, still on January 2, Mr. Arden came down to the police department to pick Miss Berry up after she had been given a suspended sentence. She had no clothes so Mr. Arden had to go and find some clothes for the girl at some hotel where she had left them without paying the bill. At that time the girl refused to accept the ticket and the money to go to New York. Several days later Miss Berry contacted Mr. Arden and told him that she wanted to go back to New York now and was Mr. Chaplin still willing to provide the ticket and money. Arden said yes, and thereafter made arrangements with Captain White, asking Captain White as a favor to pick up the girl and take her down to the train. Mr. Arden stated that he could not personally accompany Miss Berry to the train because he had to make a radio broadcast at the same time the train left. He thereafter instructed a yellow cab driver, who was an old friend of his from Vienna, Austria, and also a refugee, to pick up Captain and Mrs. White, and to pick up Miss Berry and to take them to the station. Later that evening he heard from the yellow cab driver that the girl had been delivered to the Union Station. Mr. Arden stated that Captain White's part in the affair was as a favor to him. Mr. Arden further stated that on January 2 he had turned over to Captain White in his official capacity as a police officer, a gun which had been brought to the Chaplin home by Miss Berry in the week preceding Christmas Day.

A MRS. HANZI, manager of the apartment house at [REDACTED] Boulevard, Beverly Hills, stated that at about 10:30 p.m. New Year's

(b)(6)

Eve, Miss Berry came to her apartment and requested to be admitted to the apartment of Hans Rusch, who lived in Apartment No. 23. Mrs. Hanni recognized her as having been in Mr. Rusch's apartment about a month previously in company with another couple. Mrs. Hanni refused at first to permit the girl to go into Mr. Rusch's apartment, but allowed Miss Berry to use her own phone. Miss Berry then called several hotels and night clubs, asking for Mr. Rusch. When she was unable to contact Mr. Rusch, Miss Berry told Mrs. Hanni that she had had a quarrel with Mr. Rusch, that she was in love with him and that he was a genius. Shortly thereafter Mrs. Hanni permitted Miss Berry to go into Mr. Rusch's apartment and she accompanied her. Miss Berry immediately undressed and put on a pair of men's pajamas and a bathrobe. After talking to her for a while Mrs. Hanni left the apartment, leaving Miss Berry still there. She knew nothing about the subsequent events of that evening. About a month or so later when Mr. Rusch moved from the apartment, Mrs. Hanni observed that the identical clothes which Miss Berry had removed on the night in question were still there. (b)(6)

MR. [REDACTED]

the owner of the Buick automobile bearing license No. 5X8922, was interviewed and stated that he did not know Miss Berry and knew nothing about the facts on the night of December 31-January 1; that his car had been parked in front of the apartment for a while that night, but he had no knowledge of the fact that Miss Berry had used it to lie down in.

DR. MARCUS CRAHAN, Senior Physician, Jail Division of the Los Angeles County Jail addressed a letter to this office dated June 7, 1943, containing the following information:

"Following is a copy of our records/re the above:

May 8, 1943 - 12:30 p.m. - Call to female department answered by Kane. Found girl to be on verge of nervous breakdown, plus hysteria. Given two luminal tablets and placed in hospital for quiet. Claims six months pregnancy. States that she has been treated by Dr. Branch of Hollywood. Inspection revealed one scratch on right wrist and several scratches on left wrist, which she states were acquired in a suicide attempt. No report from Beverly Hills Station in this regard. (Kane).

May 10, 1943 - Examined by Dr. Crahan. Cervix small and hard. Uterus enlarged containing a mass the size of a grapefruit consistent with pregnancy of five (5) months.

May 11, 1943 - Blood withdrawn and sent to Los Angeles County General Hospital for pregnancy test.

May 17, 1943 - Los Angeles County General Hospital reports by telephone that this test was positive."

JUVENILE PHASE:

The following persons were interviewed and written statements taken, all of which are on file and are hereby referred to.

MRS. OONA O'NEILL stated that she has known Mr. Chaplin since about November, 1942, that since then she has become friendly with him and goes up to his home rather frequently, that she has spent three weekends at Mr. Chaplin's home, one while she was sick, the other two times being accompanied by her mother. She stated that she had never had sexual intercourse with Mr. Chaplin and she had never been approached by Mr. Chaplin for that purpose, that Mr. Chaplin had never even kissed her. She denied that she had ever lived at Mr. Chaplin's home, but had always lived with her mother.

MR. DURANT stated that as far as he knew Miss O'Neill never had lived at Mr. Chaplin's home and to his knowledge had never had sexual intercourse with Mr. Chaplin, although he observed Mr. Chaplin embrace and kiss Miss O'Neill on one occasion.

EDWARD CHANEY, the butler, stated that Miss O'Neill had never lived at the Chaplin home and to his knowledge Mr. Chaplin had never had sexual intercourse with the girl, that he at no time ever observed any irregularities.

On June 7, 1943, about 4:00 p.m. Charles Chaplin, Jr., and Sidney Chaplin, both being sons of Charles Chaplin, were interviewed in the offices of Loyd Wright, attorney for Mr. Chaplin, in the presence of Mr. Frank P. Doherty and a stenographer for Mr. Wright. A written statement was taken from the Chaplin children.

In substance they stated that they had never seen their father indulge in an act of sexual intercourse. They had never seen him drinking. To their knowledge, no women had ever stayed over night in the Chaplin home, and on the night of the gun episode, which occurred about a week before Christmas of 1942, they were not aware of the fact that Miss Berry was in the house, except through the story as told to them by Edward, Mr. Chaplin's butler, who told them that Miss Berry had forced her way into the house with a gun and that Mr. Chaplin was frightened.

The Chaplin children knew both Miss O'Neill and Miss Berry, but never observed any misconduct on the part of Mr. Chaplin towards either of the women.

On or about June 3, 1943, subject Berry, through her attorneys, John J. Irwin and Judge Cecil D. Holland of the Beverly Hills Justice Court, filed an action against subject Chaplin alleging subject Chaplin to be the father of subject Berry's unborn child and asking for prenatal care for subject Berry and for support of the child after birth, as well as attorneys' fees. Subsequently, and before a hearing was held in the civil matter, a stipulation was filed in which subject Chaplin agreed to pay to subject Berry certain sums of money for her support and prenatal care, as well as attorneys' fees for her attorneys, the matter of definitely ascertaining the father of the child to be settled after the birth of Miss Berry's child.

On or about June 18, 1943, subject Berry appeared in the Beverly Hills City Court under Penal Code Section 1201.3-4 and petitioned for a modification of probation in the vagrancy charge then pending against her and asking for permission to change her plea from guilty to not

guilty and to be acquitted thereof. This motion was granted. Shortly thereafter subject Chaplin married Miss Oona O'Neill, one of the witnesses interviewed during the course of this investigation.

All of the above information was transmitted to District Attorney Fred N. Howser, Chief Deputy District Attorney Attorney Herbert V. Walker, Chief Trial Deputy District Attorney Dan Beecher and Deputy District Attorney Verne R. Ferguson in charge of the grand jury, who stated in their opinion there was not sufficient legal evidence on which to base a criminal prosecution and recommended that this investigation be closed.

This investigation is hereby closed.

(b)(7)(c)



\_\_\_\_\_  
Investigator

\_\_\_\_\_  
Investigator

HO:mj

(b)(7)(c)

**THIS CASE ORIGINATED:**

File No. <b>16-2983</b>	Date when Made <b>6-4-43</b>	Period for Which Made <b>6-25 to 6-4-43</b>	Report made by <div style="border: 1px solid black; width: 100px; height: 20px;"></div> and
----------------------------	---------------------------------	--	--

<b>TITLE: CHARLES CHAPLIN and JOAN BERRY aka JOAN BARRY</b>	<b>CHARACTER OF CASE: MISCELLANEOUS</b>
---	---

PENDING

BUREAU OF INVESTIGATION

*Synopsis of facts* District Attorney Fred N. Howser instructed the undersigned to locate subject Berry who, it was alleged, was missing and to obtain from her a complete statement regarding her relationship with subject Chaplin.

The undersigned were further instructed to interview Judge Charles J. Griffin of the Beverly Hills City Court in regard to his handling of the case of People vs. Joan Berry, in which subject Berry was charged with vagrancy.

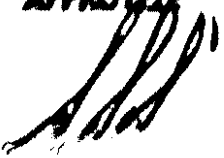
Subject Berry was located and a complete statement was taken from her and Judge Griffin was interviewed and an examination of his files, as well as the files of the Beverly Hills Police Dept. was made.

REFERENCE: District Attorney Fred N. Howser.

DETAILS: On May 25th, 1943, the writers were assigned to this investigation with instructions to locate subject Joan Berry, also known as Joan Barry, also known as Joan Barrett, also known as Mary L. Spencer, and to take a full and complete statement from her regarding her relationships with subject Charles Chaplin.

On this same date the records of the Los Angeles County Jail were examined which disclosed that subject Berry was delivered to the County Jail on May 8th, 1943, and was released May 12th, 1943; that she was charged with violation of the Penal Code, Section 647, Subsection 3, Vagrancy; that her address at the time of arrest by the Beverly Hills Police Dept. was the Chateau Elysee, , Los Angeles, California, telephone number Hollywood 2171; that subject Berry was born in Detroit, Michigan, was 22 years old, weighed 126, height 5 ft. 6, red hair, brown eyes, and had been previously arrested on January 2, 1943 by the Beverly Hills Police Dept.

On May 28, 1943, the undersigned examined the local Los Angeles newspapers published on May 13th, 1943, in which subject Berry gave to the reporters a story of her relationship with subject Chaplin. In substance, the newspaper articles stated that she was in Mexico City in about May of 1941; that she was given a letter of introduction to one Tim Durant who was alleged to have been associated with Charles Chaplin; that upon arriving in Los Angeles, she was in turn introduced to subject Chaplin by Durant and that shortly thereafter, she was placed under contract by subject Chaplin at \$75.00 per week; that Chaplin was teaching Berry her part in a play brought by Chaplin known as "Shadow and Substance"; that she was taking dramatic lessons at Max Reinhardt's School of Dancing; that she had accompanied Chaplin to New York City in October of 1942; that Chaplin then got tired of her and threw her out and thereafter she was arrested on January (Over)

APPROVED  


Copies of this report furnished to:  
1 - Fred N. Howser, D.A.  
2 - B. of I. Files



1st, 1943, charged with vagrancy, and sentenced to 90 days in jail, sentence being suspended and she was placed on probation for a period of 2 years on condition that she stay out of Beverly Hills; that she was then handed a ticket to New York City and \$100 by a Beverly Hills police officer, and that she started back east. When she got to about Tulsa, she turned around and came back to Los Angeles; that when she attempted to see Chaplin at his home to tell him she was pregnant, he had her arrested for violating probation and that was how she happened to be in jail.

Articles appearing in the Los Angeles newspapers the following day disclosed that Judge Cecil D. Holland, Justice of the Peace, Beverly Hills Township, had appeared as attorney for subject Berry before Judge Charles J. Griffin of the Beverly Hills City Court, and had reported to Judge Griffin that on behalf of subject Berry, that she was in a pregnant condition and that she was in need of medical care and that if she would be released, she would be placed in a sanitarium and Judge Griffin granted the release.

Mrs. Mary Lakin of the Los Angeles County Probation Dept. in charge of the women's section, was contacted and stated that subject Berry was not under the supervision of her department and that although probation had been granted to Miss Berry, it was probably some volunteer probation officer, if any, who had charge of the case.

On this same date, the manager of the Chateau Elysee, Mr. Thomas H. Ince, Jr., was interviewed. He stated that about three weeks previously, subject Berry had registered at the hotel; that at the time of registration she was observed to have "a big roll of bills"; that during her stay at the hotel she always appeared to be extremely nervous and very unsettled; that she was very friendly with a girl named Maria De Guarda who was with her constantly; that she had made two long distance telephone calls, one to Junction City, Kansas, the phone number being Tungsten 3206; and a phone call to New York City, the telephone number being Wadsworth 3-5746; also a long distance call to Santa Monica 4-2216.

The manager further stated that there was a letter there for subject Berry which carried a return address from Lieutenant S. W. Marsh, Hq. 9th A.D., Ft. Riley, Kansas, and that subject Berry's clothes and baggage were still there which he was holding in lieu of unpaid rent amounting to a little over \$100; that the first he had learned of Miss Berry's predicament was about May 11th when he received a call from Robert Arden who informed Mr. Ince that Miss Berry had been picked up for vagrancy and was in the County Jail; that Mr. Ince was to accumulate her possessions and pack her bags and store them so as to stop the running up of the hotel bill and that it probably would be taken care of in a few days. On about May 15th, Mr. Ince received another call, this time from Miss DeGuarda, who told Mr. Ince that Miss Berry's friends would probably get some money together and pay the hotel bill and collect her baggage. The undersigned were further informed that Miss DeGuarda was living on Van Ness near Hollywood Blvd. and Mr. Ince was instructed to inform writers at any time that any inquiries came in regarding subject Berry or her baggage. On this same date writers located Miss DeGuarda's residence as being at [redacted] telephone number Hollywood 1880.

(b)(6)

On May 26th, 1943, the undersigned contacted Maria DeGuarda at her home. She stated that she had become acquainted with subject Berry about 5 or 6 weeks previously through mutual friends; that she had been dining one night at the Chateau Elysee with one Bill Castle and that Miss Berry was in the same dining room with one Sam Marks, a producer at MGM; that thereafter they were in constant touch with each other; that subject Berry was very nervous and that on May 7th, 1943, the day she was arrested for violation of probation, Miss Berry took Miss DeGuarda to Hedda Hopper's office in the Guaranty Building, Hollywood Blvd. and at that time Miss Berry related to Miss Hopper her entire story regarding her relationship with Charles Chaplin; that she told Miss Hopper she was pregnant and Miss Hopper sent Miss Berry over to her personal physician, Dr. William Branch, who reported back that Miss Berry was definitely pregnant, having been in that condition for approximately 6 months.

Later that same day Miss Berry told Miss DeGuarda that she was going out to see Chaplin to tell him about her condition and that if anything happened to her, Miss DeGuarda would know where she was. She next got a call from Miss Berry from the County Jail and she went down to see her. A few days after that she learned that Miss Berry was in Santa Monica Hospital and she went to visit her there. She learned from Miss Berry that she was under the attendance of Dr. Kirk Pearson; that Minna Wallis had retained Judge Cecil D. Holland as her attorney and that Minna Wallis was a very good friend of Tim Durant who likewise was very friendly with Chaplin.

While at the hospital, Miss DeGuarda met Chaplin's butler, who is known as Edward and whose last name is thought to be Shawnee. Miss DeGuarda stated that Edward drove her home that evening and told her that in his opinion Miss Berry was getting a "bum deal"; that Chaplin had been familiar with the girl many times in the house; that he felt sorry for Miss Berry and hoped that Chaplin would do the right thing by her.

The writers arranged with Miss DeGuarda to have Edward meet her that night and at about 9:30 P.M. that same date Edward met Miss DeGuarda and the undersigned at the Club Cercle, La Cienega and Wilshire Blvd., Beverly Hills.

Edward stated that after the January arrest of Joan Berry, Capt. White of the Beverly Hills Police Dept. had given Joan \$100 and a train ticket to New York which had been given to Capt. White by Robert Arden and that Robert Arden had to "wait for some time" before getting it back from Chaplin; that thereafter Arden had told Edward that Joan was now gone for good.

Edward further stated that he had been working for Chaplin about a year and that Joan had not lived at the house when he had been working there; that he had heard about two abortions being performed on Miss Berry but they apparently took place before he went to work for Chaplin; that in about October of 1942 Joan was sent to New York and that the expenses of that trip were paid by Chaplin and that Chaplin followed her and met her in New York and that he stayed with her one night in her apartment; that about one week and a day before Christmas,

1942, Miss Berry appeared at the house with a gun; that he at first tried to take the gun from Miss Berry but was unsuccessful and that Chaplin was unsuccessful; that thereafter that same night Chaplin and Miss Berry stayed together in Chaplin's room; that Chaplin's two sons arrived at Chaplin's home and Edward, being alarmed at Joan having the gun, called up to Chaplin; that Chaplin stepped out on to the second floor landing and told him that everything was all right and not to worry and that Chaplin and the girl spent the balance of the night in his room and the following morning Edward asked Joan to give up the gun and she surrendered it then to Chaplin; that the following morning Chaplin gave Miss Berry \$60 which was all the money he had in his pocket and instructed Edward to pay Miss Berry \$25 a week thereafter; that on Christmas Day Miss Berry appeared for the \$25 payment and was told to return the following day, that the money was not due until then.

Edward further stated that Chaplin and Tim Durant had held a conference that afternoon with Lloyd Wright at the Chaplin home; that during the conference Edward was sent for and was questioned regarding the last dates that Chaplin had been intimate with Miss Berry and that he had told Chaplin that to the best of his remembrance, the last two occasions had been the night of the gun episode which was a week and a day before Christmas and the occasion on which Chaplin and Miss Berry had spent a night together in New York during the month of October or November.

Edward further stated that Chaplin had received a letter from Miss Berry postmarked from Tulsa, Oklahoma, in which she had stated that "she had intrigued for money" and that this letter had been turned over to Mr. Wright. Edward was further questioned regarding the number of girls coming to see Chaplin at his home and he stated that there were many and that they were all sent by Tim Durant who is some kind of an official in the casting office at the Chaplin Studios. Edward further stated that in his opinion Chaplin was oversexed; that recently Miss Oona O'Neill, daughter of playwright Eugene O'Neill, had been living at the Chaplin home but was not living there at the present time due to the Berry publicity; that she had just observed her 17th birthday and that she was now living with her mother somewhere on Olympic Blvd; that one of the last times Joan had appeared at Chaplin's home during the month of May, she discovered Chaplin and Miss O'Neill in the same bedroom, Chaplin being fully clothed and Miss O'Neill being undressed and in bed.

The evening of May 26, 1943, the undersigned had a telephone conversation with Miss Hedda Hopper, who reported that she had talked with Miss Berry that afternoon, but that Joan would not tell her where she was, but that her mother was with her and she was all right, and that she would come down and see her on the following day. Miss Hopper also said that she had talked to Judge Holland and told him that she thought Miss Berry was getting a raw deal, she wanted to talk to Joan. Judge Holland refused to allow her to see Joan.

That same evening in further conversation with Miss DeGuarda relating to Sam Marks, she stated that he had paid many bills for Miss Berry and that he had flatly refused to pay any more just prior to the time that Miss Berry was picked up for violation of her probation. That Miss DeGuarda had informed Mr. Marks about Miss Berry being in jail, and that Marks had replied that he was going to try and help her. Miss DeGuarda further stated that she had been informed by Joan that she had "gone to bed" with Marks but had denied this at other times.

On May 27, 1943, the undersigned appeared at the office of Miss Hodde Hopper in the Guaranty Building, Hollywood, California, and waited for Miss Berry to put in a telephone call. Arrangements had previously been made with the telephone company to trace any calls coming in from Miss Berry. That day and the following day three telephone calls came in from Miss Berry, but the telephone company was not able to trace them, although several leads were given, all of which were run down by the undersigned, but to no avail and the information supplied by the telephone company was later found to be erroneous.

On Friday, May 28, 1943, at about 5:00 P. M., it was ascertained that Judge Holland was in the law offices of Lloyd Wright, after having previously attempted to contact him at his own office and home. Upon arriving at Mr. Wright's office and asking for Judge Holland, the undersigned were informed that he was not there, but that they might hear from him soon and our names were left with the receptionist, telling the receptionist that we would be outside the door waiting for him. We first ascertained that Mr. Chaplin was in the office because we found his car parked in the parking lot around the corner. The undersigned waited from 5:00 P. M. until 11:15 P. M., but Judge Holland did not show up, and at that time Mr. Chaplin left the office with another gentleman, who was later identified as Frank P. Doherty.

The following morning, and on May 29, 1943, at about 9:00 A. M., a telephone conversation was had with Judge Holland at his office. The undersigned requested that we be permitted to see Miss Berry, and Judge Holland replied that he couldn't give permission and he would have to ask subject Berry first. He further stated that he had offered to take Miss Berry before the County Grand Jury or the District Attorney, if she so desired, but she stated she did not want to do so.

At about 10:00 A. M. that morning the undersigned received information from their informant, Miss DeGuarda, that Miss Berry was at the New Carlton Hotel, 529 South Figueroa, Room 628, telephone MI-6571, registered under the name of Mary L. Spencer. The undersigned immediately went to the hotel and waited in the lobby, and about 12:00 noon observed Judge Holland and another man leave the premises after having stopped in the telephone booth and made a telephone call. Investigator [redacted] called his home and found that Judge Holland had just called and had left the information as to where Miss Berry was located. After that the undersigned went to the room that Miss Berry was in with her mother, Mrs. Gertrude Berry. At that time and

(b)(7)(c)

place Miss Berry was interviewed and subsequently a written statement was taken, which is hereby referred to and made a part of this report.

(b)(7)(c)

On Monday, May 31, 1943, at about 3:00 A. M., call was received by Investigator [redacted] from informant DeGuarda, that she had just learned that Miss Berry was out at Mr. Chaplin's home. Later that morning at about 10:00 A. M., Miss DeGuarda informed writers that Miss Berry stated that she had spent the night at Chaplin's home and had had a "wonderful talk with Charles," and that Edward the butler had brought her back to the hotel. That when Miss DeGuarda and Miss Berry went out for some breakfast, Miss Berry escaped and again went out to Chaplin's home and was there at the present time (at the time of her call to writers.).

Later that same day, and about 2:00 P. M., Investigator [redacted] received a telephone call from Miss Hedda Hopper, stating that Mrs. Berry, Miss Berry, Miss DeGuarda, and Florabelle Muir, a newspaper woman connected with the City News Service, was at her home, that Miss Berry appeared to be acting irrationally and requesting us to come to her home immediately. This request was at first declined, and later Miss Hopper again called and stated that Miss Berry's mother wanted to talk to us, and at that time the undersigned went to Miss Hopper's home, 1708 Tropical Avenue, Beverly Hills.

(b)(7)(c)

Upon arriving at Miss Hopper's home, Miss Hopper, and Miss Muir talked to the undersigned and requested first that we accompany Miss Berry and her mother, as well as Miss Hopper and Miss Muir, to Mr. Chaplin's home and demand from him a big settlement on Miss Berry's behalf. During the conversation she also stated that she thought Mr. Chaplin "should be made to marry the girl." This suggestion was declined by writers and thereafter Miss Muir suggested that we take the girl into protective custody. It was explained to Miss Muir and Miss Hopper that we had no technical grounds on which to hold the girl, and therefore refused the suggestion. (It is the impression of the writers that Miss Hopper and Miss Muir had a bear by the tail and wanted to get rid of it, and was therefore making the suggestion that we take the girl into custody.) She then asked to call District Attorney Howser, and in pursuance thereof contacted Mr. B. G. Haworth, Assistant Chief of the Bureau of Investigation, at his home, asking that the girl be taken into protective custody, which offer was declined. Thereafter it was suggested that inasmuch as Judge Griffin had paroled Miss Berry to the custody of Judge Holland, that Judge Holland be contacted again with regard to the future welfare of Miss Berry, and in pursuance thereof Miss Hopper and Miss Muir contacted Judge Holland and about 5:30 P. M. left for Judge Holland's office. It was later learned by writers that Judge Holland had agreed to represent Miss Berry again on condition that she refrain from again disturbing subject Chaplin.

On Tuesday, June 1, 1943, in accordance with a request from Judge Griffin, he was interviewed by the undersigned. He stated that he in no way at any time ever came under the influence of Chaplin in handling of the Joan Berry case. That on the morning of January 2, when he originally sentenced Miss Berry, that an officer of the Beverly Hills Police Department approached him in the chambers and asked him on behalf of Chaplin to have the girl sent out of the state, but he refused to do this. Upon arraigning Miss Berry in open court she pleaded guilty after having been apprised of her constitutional rights, and he handled the case as he would any vagrancy case. That he specifically told her she did not have to get out of the State of California if she wanted to stay here, and merely insisted that she stay out of the City of Beverly Hills. Later in May of 1943, when probation was revoked because of a violation thereof, he felt he handled the case as he would any normal case upon the violation of probation, and did not know that the girl was pregnant at that time. He admitted that the girl asked to talk to him in chambers, but he told her if she had anything to say she could say it in open court, and she refused to talk any further, and when apprised by Judge Holland that he was representing Miss Berry and that Miss Berry was pregnant he immediately told Judge Holland that he had no desire to have Miss Berry in jail if she were pregnant and would modify the probation and suspend the balance of the sentence.

Chief of Police Anderson of Beverly Hills Police Department was also interviewed and gave to the undersigned copies of police reports in regard to Joan Berry Case, which is hereby referred to and made a part hereof. He further stated that the Joan Berry case was handled in a routine manner and without any pressure from Charles Chaplin or anyone else, and that as far as he was concerned, we, as representatives of the District Attorney's office were perfectly entitled to access to any files, or interview any officer in the Police Department in regard to this investigation, and that although Captain White had, in fact, paid Miss Berry the \$100.00 and the ticket at the time she was originally arrested, in January, he did so without any authorization or direction from any superior officer and he did so while he was off duty and strictly in an unofficial manner.

On Thursday, June 3, 1943, Dr. R. C. Nelson, 207 North Doheny Drive, Beverly Hills, California, telephone CR-51144, was interviewed, this name being supplied to us by Judge Griffin. Dr. Nelson stated that he had an occasion in October of 1942 to observe and to talk to Miss Berry, and he stated in his own opinion the girl was in a highly hysterical condition, very nervous, and probably not responsible for her acts. She complained to Dr. Nelson at that time that Chaplin was driving her, and wouldn't give her any freedom at all, she complained that her entire life was being regulated too much and she had no freedom of action at all.

On Friday, June 4, 1943, the undersigned ascertained that Miss Berry and her mother had removed from the Hotel Carlton, checking out at 6:30 P. M. on June 3, 1943, leaving no forwarding address. It was

also ascertained on this date that Miss Berry had purchased two guns, one on December 12, 1942, from the Rosslyn Loan and Jewelry Company, 459 South Main, at that time giving her address as [redacted] (b)(6) Drive, Beverly Hills. This gun was a .765 caliber Spanish automatic, Number 291-74. On December 22, 1942, Miss Berry purchased another gun from the Hollywood Gun Shop, 5216 Hollywood Boulevard, this being a .25 caliber Ortgies, Number 113-031.



tor

or

(b)(7)(c)

HO: bwk

**Chief Deputy**

//////////

12

August 4, 1943

15-2183  
BUREAU OF INVESTIGATION  
AUG 4 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES  
File

Mr. Herbert Freston  
1010 Bank of America Building  
Los Angeles, California

Dear Sir:

Enclosed you will please find copy of the statement taken from your client, Miss Minna Wallis, at her home, [REDACTED] Beverly Hills, California, on June 5, 1943. (b)(6)

This copy is being sent to you at the express authorization of Chief Trial Deputy District Attorney Daniel Beecher.

Very truly yours,

  
S. S. STONE, Chief  
Bureau of Investigation

SSS:md

In reply please  
refer to No. 58  
File No. 15-2983

Herbert Grossman



# COUNTY OF LOS ANGELES

## OFFICE OF THE SHERIFF

EUGENE W. BISCAIUZ, Sheriff

ARTHUR C. JEWELL, Under-Sheriff

LOS ANGELES, CALIFORNIA

June 7th 1943

(b)(7)(c)

Mr. [redacted]  
Office of District Attorney,  
Los Angeles County,  
Los Angeles, California

Dear Sir:

RE: BERRY, JOAN #A19889, Vag.

Following is a copy of our records <sup>per the above:</sup>

May 8 1943 - 12:30 PM - Call to female department answered by Kane. Found girl to be on verge of nervous breakdown, plus hysteria. Given two luminal tablets and placed in hospital for quiet. Claims six months pregnancy. States that she has been treated by Dr. Branch of Hollywood. Inspection revealed one scratch on right wrist and several scratches on left wrist, which she states were acquired in a suicide attempt. No report from Beverly Hills Station in this regard. (Kane).

May 10 1943 - Examined by Dr. Crahan. Cervix small and hard. Uterus enlarged containing a mass the size of a grapefruit consistent with pregnancy of five (5) months.

May 11 1943 - Blood withdrawn and sent to Los Angeles County General Hospital for pregnancy test.

May 17 1943 - Los Angeles County General Hospital reports by telephone that this test was positive.

Very truly yours,

*Marcus Crahan*  
MARCUS CRAHAN, M. D.  
Senior Physician,  
Jail Division

MC/r

15-2983  
BUREAU OF INVESTIGATION  
JUN 10 1943  
COUNTY OF LOS ANGELES

OFFICE MEMORANDUM

TO: District Attorney Fred N. Howser  
IN RE: Joan Berry, Charles Chaplin  
DATE: June 7, 1943  
FROM: [REDACTED]

Investigators  
(b)(7)(c)

ABORTION PHASE:

The following witnesses were interviewed:

DR. A. M. TWEDDIE, who denied that he knew Miss Berry or that he had ever performed any abortion upon her, also denied knowing Mr. Tim Durant or Mr. Charles Chaplin, that after having been arrested last year a great many of his records were seized by the Medical Board and he thereafter destroyed all records in his possession.

Dr. Tweedie stated that he name of Joan Berry is vaguely familiar to him but he cannot distinctly place her. He remembers faintly that a girl having Miss Berry's description and emotional actions was in his office but he cannot state at this time what her name was or what she was there for, but remembers positively that he did not perform any abortion upon her, and also that he was not solicited by anyone to perform an abortion upon her.

MR. TIM DURANT denied all knowledge of the abortions which were alleged to have been performed upon Miss Joan Berry. He stated that at no time had he solicited the performance of an abortion upon Miss Berry and had no knowledge pertaining to the performance of such an abortion.

MR. EDWARD CHANEY, first butler for Mr. Charles Chaplin, stated that he did not know anything pertaining to the abortions which were alleged to have been performed upon Miss Berry, that he never heard any discussion around the house pertaining to the abortions, that the first time he had heard about abortions was about November or December of 1942 when Miss Berry, being in a hysterical condition, screamed, "I'll get Tim Durant for those abortions." He thereafter told Mr. Durant what Miss Berry had said and Mr. Durant replied that he knew nothing of any abortions. Thereafter, and on or about June 1, 1943, after Miss Berry had been at Mr. Chaplin's home and Edward had driven Miss Berry to Judge Holland's office, and he was waiting for her in the anteroom of Judge Holland's office, he heard her say to Judge Holland, "Don't forget, go after Tim Durant for those two abortions," and he heard Judge Holland reply, "That is a matter for the District Attorney's office."

NOTE: A nurse, formerly employed by Dr. Tweedie, who testified against him at the Coroner's inquest, [REDACTED] years is still to be located and interviewed.

RECEIVED  
AUG 6 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES

POLICE PHASE:

Sgt. C. L. Marple stated that he first came into contact with Miss Berry on the morning of December 31st at about 2:30 A.M. She came into the police station at about that time, and [REDACTED] was on [REDACTED]

duty in the station she appeared in a hysterical condition and told Sgt Marple she wanted to talk to him. Miss Berry and Sgt Marple talked for about 30 minutes, during which time Sgt Marple states he could get no coherent statement from the girl as to what was wrong. She merely kept repeating that she had had a fight with her boy friend. Sgt Marple asked her if she had any home or any friends or relatives. Miss Berry stated she had none. Sgt Marple stated that she could not stay at the station and was there any place he could take her to. Finally Miss Berry told Sgt. Marple that she would like to go to an address of [redacted] Beverly Hills, Apartment No. 23, and Sgt Marple then called Matron Mrs. J. Reno, and delivered Miss Berry to that address. At that time no mention was made at all of the name of Charles Chaplin. The following day, at about 2:30 A.M., January 1, a telephone call was received at the Beverly Hills Police Station, in which a woman's voice informed Sgt Marple that a woman had taken poison and was lying in a car in front of the apartment building at [redacted] Sgt Marple proceeded immediately to that address and, after searching several cars, found Miss Berry lying on the seat of a Buick convertible coupe bearing license No. 5XB928, which car was registered to R. J. Cayton. A few minutes thereafter, the receiving hospital ambulance arrived, and after it left with Miss Berry, Sgt Marple went to Apartment No. 23, where Miss Berry was delivered about 24 hours previously. Although all of the lights were on in that apartment, no one answered the door.

(b)(6)

(b)(6)

Upon going out of the apartment house he was accosted by a gentleman who identified himself as Carl McClung, a reporter for the Los Angeles Examiner, who informed Sgt Marple that a report had come into the newspaper office about 40 minutes previously that an actress had taken poison and would be found in a car, and asked Sgt Marple what he knew about it. Sgt Marple gave Mr. McClung no information. At that time Sgt Marple noticed that the Buick automobile was gone.

About an hour thereafter, Sgt Marple went to the Beverly Hills Receiving Hospital, where Dr. Starr informed Sgt Marple that the girl had not taken poison and that it looked like a phony suicide, that Miss Berry had only stained her lips with either iodine or potassium permanganate or something of that nature. At that time Miss Berry was lying on a surgery table. Sgt. Marple spoke to Miss Berry. She appeared to be in full possession of her faculties and fully conscious. Sgt. Marple asked her what she was trying to pull, and asked her whether or not she did not have a home or friends or relatives to go to. The girl at that time stated that she had no friends, no relatives, no money. Sgt Marple then stated to her that in that case he would have to book her for vagrancy and asked her to go with him, upon which Miss Berry got off the surgical table without any assistance and accompanied Sgt Marple over to the Beverly Hills Police Station, a distance of about 400 yards. At that time Sgt Marple booked her for vagrancy, and delivered her to Matron Reno.

On this evening Miss Berry was dressed in men's pajamas and a men's bathrobe and house slipper. Later that morning Sgt Marple received a telephone call from a man who identified himself as Max Watt, [redacted] Los Angeles, telephone Crestview 61978. He stated that he was a watchman for Mr. Charles Chaplin and asked Sgt. Marple if Miss Berry was in jail. Upon being told that she was he stated he thought it was a good place for her, because she had been up to the Chaplin home earlier in the evening and had created a disturbance up there, that she had left her fur coat there, which appeared to be valuable and he wanted

(b)(7)(c)

(b)(7)(c)

Miss Berry to know where it was.

Describing the incident in the Beverly Hills jail occurring on the night of May 7th, 1943, in which it was alleged that Miss Berry had been undressed, Sgt Marple stated that when Miss Berry had been brought into the police station she was placed in a waiting room by herself, pending the arrival of Mrs. Reno, who was only a part time matron and called only when female prisoners are brought into the jail. At one time Sgt Marple glanced through a window in the door and observed Miss Berry with something in her hand doing something to her wrist. He immediately went into the room and found a broken compact with the mirror missing therefrom, and observed some scratches upon the wrist of Miss Berry. Miss Berry had something clutched in her hand and would not give it to Sgt Marple. He kept a close watch on Miss Berry until Mrs. Reno arrived and told Mrs. Reno to watch the girl carefully as she might harm herself, and instructed her to search her carefully when she disrobed, to look for the missing mirror from the compact. He accompanied Mrs. Reno and the girl upstairs to the dressing room, closed the door and waited outside. In a few minutes Mrs. Reno came out and told him that the girl had fainted and would not take her clothes off, and asked Sgt Marple for assistance. He went into the dressing room and found Miss Berry lying on the floor, conscious. He asked Miss Berry to stand up and she refused. He then lifted her into a standing position and asked Mrs. Reno to pull out the bottom portion of her shirtwaist to see if there was any metal or glass around there, and he observed a piece of mirror to fall on the floor. Miss Berry continued to struggle and refused to change into jail clothes, and Sgt Marple then carried Miss Berry into a cell and laid her on a bunk. Miss Berry immediately rolled to the floor. Sgt Marple then left and told Mrs. Reno to keep an eye on her. About an hour later Mrs. Reno came downstairs and told Sgt Marple that everything was okay and that the girl had changed into her jail clothes. Sgt Marple stated that at no time did he observe the girl fully disrobed and that at all times while the girl was in his presence she had her clocks on and he did not stand there and gaze at her while she was in any condition.

MRS. J. (Billie) RENO stated that she is a part time police matron for the Beverly Hills Police Department, that regarding the incident of May 7 she remembered very little about it. She did recall that the girl fell on to the floor in the dressing room and refused to get into her jail clothes and that she called upon Sgt Marple for assistance, and that Sgt Marple took the girl into a cell and left her immediately; that shortly thereafter the girl voluntarily removed her clothing and put on her jail clothes. At no time did any members of the Beverly Hills Police Department, or anyone else, stand around and gaze at Miss Berry while she was in a state of undress or partially undressed, and that Sgt Marple did not use any undue force upon the person of Miss Berry, other than what the situation called for.

CAPTAIN W. W. WHITE stated that upon going on duty on the morning of January 1, 1943 at 8 A.M. he observed that Miss Berry was in jail, charged with vagrancy and, according to his usual custom, went in to interview her. She told Captain White that she had been at several hotels around Los Angeles and had left unpaid bills, that she had no place to stay, that she had stayed the previous night at the home of a boy friend at 9709 Olympic Blvd, that she had known Charles Chaplin and had been under contract to him.

On the morning of January 2, Captain White was contacted by Mr. Robert Arden, who stated that Mr. Chaplin had spent a good deal of money on Miss Berry in the past, and that if she desired to go back to her mother in New York he would be willing to pay the railroad fare and give her a little expense money. Mr. Arden wondered whether or not the girl could not be floated out of the state. Captain White told Mr. Arden it was impossible because the Beverly Hills court did not have that jurisdiction, however, he told Mr. Arden he would talk to Judge Griffin. When Captain White did talk to Judge Griffin, Judge Griffin told him he would have nothing to do with it, that he would not float the girl out of the state. Several days later Mr. Arden contacted Captain White again, told him that the girl wanted to go back east and requested, as a favor from Captain White, that he pick up the girl at her home and take her to the station. Captain White agreed to do this. A cab was sent to Captain White's home to pick Mrs. White and Captain White up, then went to Miss Berry's residence, picked her up, and proceeded to the Union Station. Since then he has had nothing further to do with the affair. Captain White stated that at no time did he receive any money, nor was there every any agreement to receive any money for his part in the affair.

MR. ROBERT ARDEN was interviewed, and stated that upon learning of Miss Berry's arrest he talked to Mr. Chaplin and Mr. Chaplin instructed him to go to the police station and see what he could do for the girl. On the morning of January 3 he contacted Captain White, told Captain White that Mr. Chaplin had in the past spent a great deal of money on Miss Berry, that Mr. Chaplin felt the girl should be with her mother in New York, and if it would assist Miss Berry in getting out of her jam, Mr. Chaplin was willing to provide railroad fare and a little expense money for Miss Berry to go back to her mother in New York state. He told Captain White that if the girl got floated out of Beverly Hills he would be willing to pay off the outstanding hotel bills and pay her expenses back to New York state. Captain White told Mr. Arden he would talk to Judge Griffin.

Later that day, still on January 3, Mr. Arden came down to the police department to pick Miss Berry up after she had been given a suspended sentence. She had no clothes so Mr. Arden had to go and find some clothes for the girl at some hotel where she had left them without paying the bill. At that time the girl refused to accept the ticket and the money to go to New York. Several days later Miss Berry contacted Mr. Arden and told him that she wanted to go back to New York now and was Mr. Chaplin still willing to provide the ticket and money. Arden said yes, and thereafter made arrangements with Captain White, asking Captain White as a favor to pick up the girl and take her down to the train. Mr. Arden stated that he could not personally accompany Miss Berry to the train because he had to make a radio broadcast at the same time the train left. He thereafter instructed a yellow cab driver, who was an old friend of his from Vienna, Austria, and also a refugee, to pick up Captain and Mrs. White, and to pick up Miss Berry and to take them to the station. Later that evening he heard from the yellow cab driver that the girl had been delivered to the Union Station. Mr. Arden stated that Captain White's part in the affair was as a favor to him. Mr. Arden further stated that on January 8 he had turned over to Captain White in his official capacity as a police officer, a gun which had been brought to the Chaplin home by Miss Berry in the week preceding Christmas Day.

A MRS. HANNI, manager of the apartmenthouse at [REDACTED] Boulevard, Beverly Hills, stated that at about 10:30 P.M. New Year's Eve, Miss Berry came to her apartment and requested to be admitted to the apartment of Hans Rusch, who lived in Apartment No. 23. Mrs. Hanni recognized her as having been in Mr. Rusch's apartment about a month previously in company with another couple. Mrs. Hanni refused at first to permit the girl to go into Mr. Rusch's apartment, but allowed Miss Berry to use her own phone. Miss Berry then called several hotels and night clubs, asking for Mr. Rusch. When she was unable to contact Mr. Rusch, Miss Berry told Mrs. Hanni that she had had a quarrel with Mr. Rusch, that she was in love with him and that he was a genius. Shortly thereafter Mrs. Hanni permitted Miss Berry to go into Mr. Rusch's apartment and she accompanied her. Miss Berry immediately undressed and put on a pair of men's pajamas and a bathrobe. After talking to her for a while Mrs. Hanni left the apartment, leaving Miss Berry still there. She knew nothing about the subsequent events of that evening. About a month or so later when Mr. Rusch moved from the apartment, Mrs. Hanni observed that the identical clothes which Miss Berry had removed on the night in question were still there.

(b)(6)

MR. R. J. CAYTON, Apartment No. 21 at [REDACTED] the owner of the Buick automobile bearing license No. 518922, was interviewed and stated that he did not know Miss Berry and knew nothing about the facts on the night of December 31-January 1; that his car had been parked in front of the apartment for a while that night, but he had no knowledge of the fact that Miss Berry had used it to lie down in.

#### JUVENILE PHASE:

MRS. CONA O'NEILL stated that she has known Mr. Chaplin since about November 1948, that since then she has become friendly with him and goes up to his home rather frequently, that she has spent three weekends at Mr. Chaplin's home, once while she was sick, the other two times being accompanied by her mother. She stated that she had never had sexual intercourse with Mr. Chaplin and she had never been approached by Mr. Chaplin for that purpose, that Mr. Chaplin had never even kissed her. She denied that she had ever lived at Mr. Chaplin's home, but had always lived with her mother.

MR. DURANT stated that as far as he knew Miss O'Neill never had lived at Mr. Chaplin's home and to his knowledge had never had sexual intercourse with Mr. Chaplin, although he observed Mr. Chaplin embrace and kiss Miss O'Neill on one occasion.

EDWARD CRANBY, the butler, stated that Miss O'Neill had never lived at the Chaplin home and to his knowledge Mr. Chaplin had never had sexual intercourse with the girl, that he at no time ever observed any irregularities.

NOTE: On this phase of the investigation the two Chaplin children have yet to be interviewed. Arrangements being made to interview them this afternoon at 4 P.M. in the presence of Mr. Loyd Wright, attorney for Mr. Chaplin.

HERBERT CROSSMAN

OFFICE MEMORANDUM.

TO: FRED N. HOWBER, District Attorney.  
IN RE: JOAN BERRY and CHARLES CHAPLIN.  
DATE: June 8, 1943.  
FROM: [REDACTED]

(b)(7)(c)

ABORTION PHASE: (Supplementary)

Following witnesses were interviewed:

(b)(6) MRS [REDACTED] who stated that she had formerly been employed by Dr. A. M. Tweedie; that she had worked for him for approximately four years; that she has been employed around a doctor's office for approximately nine years. That she knows what an abortion is, and knows what medical instruments are necessary for the performance of such an operation.

(b)(6) She could not recall the dates, but did remember the visits of Miss Joan Berry to Dr. Tweedie's office. She recalled that she first learned about the case in a telephone call from a nurse, who stated she was calling from Dr. Stanley Immerman's office, and that she wanted an appointment for Miss Berry to be examined by Dr. Tweedie. Several days later Miss Berry appeared at Dr. Tweedie's office and was examined by him. At the conclusion of the examination Mrs [REDACTED] recalled Dr. Tweedie stating that Miss Berry did not need an abortion, and further Miss Berry did not want an abortion, but rather wanted to have her child. About three days later Miss Berry appeared again at the office for an examination, with the statement that "they told me I would have to go through with it", and that it was necessary for her to be aborted in order to become a motion picture star.

(b)(6) The abortion was then performed, Mrs. [REDACTED] assisting and witnessing the abortion. At that time Miss Berry was given an anesthetic. As Mrs. [REDACTED] recalls it, Miss Berry was there for several days after the performance of the abortion. About one or two days after the operation she had to be "washed out". During the time that Miss Berry was at Dr. Tweedie's office Mrs. [REDACTED] recalls that she at one time placed a telephone call for Miss Berry to a man named Tim.

(b)(6) Mrs. [REDACTED] also remembered that Miss Berry was operated in about January of 1942, and that when that abortion was performed Mrs. [REDACTED] was personally present and assisted therein, and at that time Miss Berry was not given an anesthetic, but was awake throughout the operation. Mrs. [REDACTED] also recalled that this time Miss Berry was brought to the office in a big black car, which she was told was Mr. Chaplin's car. Later that day Miss

(b)(6) Berry wanted to go home and refused to stay over night, and about nine o'clock that evening the same car came down and picked up Miss Berry and another nurse employed by Dr. Tweedie, whose name is Mrs. [REDACTED] and Miss Berry drove away in the car and Mrs. [REDACTED] later informed Mrs. [REDACTED] that she had gone to Mr. Chaplin's home with the girl and put her to bed there.

(b)(6) In regard to the financial arrangements, Mrs. [REDACTED] impression is that a fee of between \$200 and \$300 was paid for each abortion, and that Miss Berry had informed her that the fee was originally supposed to be \$750, to be paid to Dr. Immerman.

(b)(6) MRS. [REDACTED] stated that she had formerly been employed by Dr. Tweedie, and had worked for him for approximately nine months. That she was personally present and assisted in the performance of the two abortions described above. That her duties were to stay with Miss Berry during the nights she was at the office. That after the second abortion Miss Berry did not want to stay over night and called Mr. Chaplin's home and asked the car to be sent. That about nine o'clock that night a big black car drove up with a chauffeur and picked both Miss Berry and herself up; and that she then went to Mr. Chaplin's home. That upon entering the home she was introduced to Mr. Chaplin as "the nurse who took care of me during the nights". Mrs. [REDACTED] observed Mr. Chaplin and Miss Berry embrace and kiss, and heard Mr. Chaplin inquire as to how Miss Berry felt and whether or not she was in pain. Mrs. [REDACTED] stayed in Mr. Chaplin's home for about an hour, having a conversation in the living room. That the nurse then went upstairs to a bedroom with Miss Berry, and put her to bed, went downstairs and talked with Mr. Chaplin for about fifteen minutes longer, and then was driven back to her home in the Chaplin car.

(b)(6) The following day when she came to work about 3:00 P. M. she was asked by Dr. Tweedie what had happened the previous night. Mrs. [REDACTED] told Dr. Tweedie, who in turn told Mrs. [REDACTED] that Miss Berry had called that morning and raised "hell", and objected to Mrs. [REDACTED] talking to Mr. Chaplin after leaving the bedroom, and complained that she was not feeling well and was "flowing a lot". Dr. Tweedie also told Mrs. [REDACTED] at that time that he would ~~have~~ go out and see her at the Chaplin home, and that when he examined her he found her to be all right.

[REDACTED] (b)(7)(c)  
Investigators.

HO:LMC



OFFICE MEMORANDUM.

TO: FRED N. HOWSER, District Attorney.  
IN RE: Joan Berry and Charles Chaplin  
DATE: June 8, 1943.  
FROM: [REDACTED] Investigators.

(b)(7)(c)

On June 7, 1943, about 4:00 P. M. Charles Chaplin, Jr., and Sidney Chaplin, both being sons of Charles Chaplin, were interviewed in the offices of Loyd Wright, attorney for Mr. Chaplin, in the presence of Mr. Frank P. Doherty and a stenographer for Mr. Wright. A written statement was taken from the Chaplin children.

In substance they stated that they had never seen their father indulge in an act of sexual intercourse. They had never seen him drinking. To their knowledge, no women had ever stayed over night in the Chaplin home, and on the night of the gun episode, which occurred about a week before Christmas of 1942, they were not aware of the fact that Miss Berry was in the house, except through the story as told to them by Edward, Mr. Chaplin's butler, who told them that Miss Berry had forced her way into the house with a gun, and that Mr. Chaplin was frightened.

The Chaplin children knew both Miss O'Neill and Miss Berry, but never observed any misconduct on the part of Mr. Chaplin towards either of the women.

[REDACTED]  
(b)(7)(c).

Investigators.

HO:LMC

OFFICE MEMORANDUM

TO: District Attorney Fred N. Howser  
IN RE: Joan Berry, Charles Chaplin  
DATE: June 7, 1943  
FROM: [REDACTED]

Investigators

(b)(7)(c)

ABORTION PHASE:

The following witnesses were interviewed:

DR. A. M. TWEEDIE, who denied that he knew Miss Berry or that he had ever performed any abortion upon her, also denied knowing Mr. Tim Durant or Mr. Charles Chaplin, that after having been arrested last year a great many of his records were seized by the Medical Board and he thereafter destroyed all records in his possession.

Dr. Tweedie stated that he name of Joan Berry is vaguely familiar to him but he cannot distinctly place her. He remembers faintly that a girl having Miss Berry's description and emotional actions was in his office but he cannot state at this time what her name was or what she was there for, but remembers positively that he did not perform any abortion upon her, and also that he was not solicited by anyone to perform an abortion upon her.

MR. TIM DURANT denied all knowledge of the abortions which were alleged to have been performed upon Miss Joan Berry. He stated that at no time had he solicited the performance of an abortion upon Miss Berry and had no knowledge pertaining to the performance of such an abortion.

MR. EDWARD CHANEY, first butler for Mr. Charles Chaplin, stated that he did not know anything pertaining to the abortions which were alleged to have been performed upon Miss Berry, that he never heard any discussion around the house pertaining to the abortions, that the first time he had heard about abortions was about November or December of 1942 when Miss Berry, being in a hysterical condition, screamed, "I'll get Tim Durant for those abortions." He thereafter told Mr. Durant what Miss Berry had said and Mr. Durant replied that he knew nothing of any abortions. Thereafter, and on or about June 1, 1943, after Miss Berry had been at Mr. Chaplin's home and Edward had driven Miss Berry to Judge Holland's office, and he was waiting for her in the anteroom of Judge Holland's office, he heard her say to Judge Holland, "Don't forget, go after Tim Durant for those two abortions," and he heard Judge Holland reply, "That is a matter for the District Attorney's office."

NOTE: A nurse, formerly employed by Dr. Tweedie, who testified against him at the Coroner's inquest, last year, is still to be located and interviewed.

POLICE PHASE:

Sgt. C. L. Marple stated that he first came into contact with Miss Berry on the morning of December 31 at about 2:30 A.M. She came into the police station at about that time, and while Marple was on

duty in the station she appeared in a hysterical condition and told Sgt Marple she wanted to talk to him. Miss Berry and Sgt Marple talked for about 30 minutes, during which time Sgt Marple states he could get no coherent statement from the girl as to what was wrong. She merely kept repeating that she had had a fight with her boy friend. Sgt Marple asked her if she had any home or any friends or relatives. Miss Berry stated she had none. Sgt Marple stated that she could not stay at the station and was there any place he could take her to. Finally Miss Berry told Sgt. Marple that she would like to go to an address of [redacted] Beverly Hills, Apartment No. 23, and Sgt Marple then called Matron Mrs. J. Reno, and delivered Miss Berry to that address. At that time no mention was made at all of the name of Charles Chaplin. The following day, at about 2:30 A.M., January 1, a telephone call was received at the Beverly Hills Police Station, in which a woman's voice informed Sgt Marple that a woman had taken poison and was lying in a car in front of the apartment building at [redacted] Sgt Marple proceeded immediately to that address and, after searching several cars, found Miss Berry lying on the seat of a Buick convertible coupe bearing license No. 5X8922, which car was registered to R. J. Cayton. A few minutes thereafter, the receiving hospital ambulance arrived, and after it left with Miss Berry, Sgt Marple went to Apartment No. 23, where Miss Berry was delivered about 24 hours previously. Although all of the lights were on in that apartment, no one answered the door.

(b)(6)

(b)(6)

Upon going out of the apartment house he was accosted by a gentleman who identified himself as Carl McClung, a reporter for the Los Angeles Examiner, who informed Sgt Marple that a report had come into the newspaper office about 40 minutes previously that an actress had taken poison and would be found in a car, and asked Sgt Marple what he knew about it. Sgt Marple gave Mr. McClung no information. At that time Sgt Marple noticed that the Buick automobile was gone.

About an hour thereafter, Sgt Marple went to the Beverly Hills Receiving Hospital, where Dr. Starr informed Sgt Marple that the girl had not taken poison and that it looked like a phony suicide, that Miss Berry had only stained her lips with either iodine or potassium permanganate or something of that nature. At that time Miss Berry was lying on a surgery table. Sgt. Marple spoke to Miss Berry. She appeared to be in full possession of her faculties and fully conscious. Sgt. Marple asked her what she was trying to pull, and asked her whether or not she did not have a home or friends or relatives to go to. The girl at that time stated that she had no friends, no relatives, no money. Sgt Marple then stated to her that in that case he would have to book her for vagrancy and asked her to go with him, upon which Miss Berry got off the surgical table without any assistance and accompanied Sgt Marple over to the Beverly Hills Police Station, a distance of about 400 yards. At that time Sgt Marple booked her for vagrancy, and delivered her to Matron Reno.

On this evening Miss Berry was dressed in men's pajamas and a man's bathrobe and house slipper. Later that morning Sgt Marple received a telephone call from a man who identified himself as Max Watt, [redacted] Los Angeles, telephone Crestview 61978. He stated

(b)(6)

(b)(6)

that he was a watchman for Mr. Charles Chaplin and asked Sgt. Marple if Miss Berry was in jail. Upon being told that she was he stated he thought it was a good place for her, because she had been up to the Chaplin home earlier in the evening and had created a disturbance up there, that she had left her fur coat there, which appeared to be valuable and he wanted

Miss Berry to know where it was.

Describing the incident in the Beverly Hills jail occurring on the night of May 7th, 1943, in which it was alleged that Miss Berry had been undressed, Sgt Marple stated that when Miss Berry had been brought into the police station she was placed in a waiting room by herself, pending the arrival of Mrs. Reno, who was only a part time matron and called only when female prisoners are brought into the jail. At one time Sgt Marple glanced through a window in the door and observed Miss Berry with something in her hand doing something to her wrist. He immediately went into the room and found a broken compact with the mirror missing therefrom, and observed some scratches upon the wrist of Miss Berry. Miss Berry had something clutched in her hand and would not give it to Sgt Marple. He kept a close watch on Miss Berry until Mrs. Reno arrived and told Mrs. Reno to watch the girl carefully as she might harm herself, and instructed her to search her carefully when she disrobed, to look for the missing mirror from the compact. He accompanied Mrs. Reno and the girl upstairs to the dressing room, closed the door and waited outside. In a few minutes Mrs. Reno came out and told him that the girl had fainted and would not take her clothes off, and asked Sgt Marple for assistance. He went into the dressing room and found Miss Berry lying on the floor, conscious. He asked Miss Berry to stand up and she refused. He then lifted her into a standing position and asked Mrs. Reno to pull out the bottom portion of her shirtwaist to see if there was any metal or glass around there, and he observed a piece of mirror to fall on the floor. Miss Berry continued to struggle and refused to change into jail clothes, and Sgt Marple then carried Miss Berry into a cell and laid her on a bunk. Miss Berry immediately rolled to the floor. Sgt Marple then left and told Mrs. Reno to keep an eye on her. About an hour later Mrs. Reno came downstairs and told Sgt Marple that everything was okay and that the girl had changed into her jail clothes. Sgt Marple stated that at no time did he observe the girl fully disrobed and that at all times while the girl was in his presence she had her slacks on and he did not stand there and gaze at her while she was in any condition.

MRS. J. (Billie) RENO stated that she is a part time police matron for the Beverly Hills Police Department, that regarding the incident of May 7 she remembered very little about it. She did recall that the girl fell on to the floor in the dressing room and refused to get into her jail clothes and that she called upon Sgt Marple for assistance, and that Sgt Marple took the girl into a cell and left her immediately; that shortly thereafter the girl voluntarily removed her clothing and put on her jail clothes. At no time did any members of the Beverly Hills Police Department, or anyone else, stand around and gaze at Miss Berry while she was in a state of undress or partially undressed, and that Sgt Marple did not use any undue force upon the person of Miss Berry, other than what the situation called for.

CAPTAIN W. W. WHITE stated that upon going on duty on the morning of January 1, 1943 at 8 A.M. he observed that Miss Berry was in jail, charged with vagrancy and, according to his usual custom, went in to interview her. She told Captain White that she had been at several hotels around Los Angeles and had left unpaid bills, that she had no place to stay, that she had stayed the previous night at the home of a boy friend at [redacted] that she had known Charles Chaplin and had been under contract to him.

(b)(6)

On the morning of January 2, Captain White was contacted by Mr. Robert Arden, who stated that Mr. Chaplin had spent a good deal of money on Miss Berry in the past, and that if she desired to go back to her mother in New York he would be willing to pay the railroad fare and give her a little expense money. Mr. Arden wondered whether or not the girl could not be floated out of the state. Captain White told Mr. Arden it was impossible because the Beverly Hills court did not have that jurisdiction, however, he told Mr. Arden he would talk to Judge Griffin. When Captain White did talk to Judge Griffin, Judge Griffin told him he would have nothing to do with it, that he would not float the girl out of the state. Several days later Mr. Arden contacted Captain White again, told him that the girl wanted to go back east and requested, as a favor from Captain White, that he pick up the girl at her home and take her to the station. Captain White agreed to do this. A cab was sent to Captain White's home to pick Mrs. White and Captain White up, then went to Miss Berry's residence, picked her up, and proceeded to the Union Station. Since then he has had nothing further to do with the affair. Captain White stated that at no time did he receive any money, nor was there every any agreement to receive any money for his part in the affair.

MR. ROBERT ARDEN was interviewed, and stated that upon learning of Miss Berry's arrest he talked to Mr. Chaplin and Mr. Chaplin instructed him to go to the police station and see what he could do for the girl. On the morning of January 2 he contacted Captain White, told Captain White that Mr. Chaplin had in the past spent a great deal of money on Miss Berry, that Mr. Chaplin felt the girl should be with her mother in New York, and if it would assist Miss Berry in getting out of her jam, Mr. Chaplin was willing to provide railroad fare and a little expense money for Miss Berry to go back to her mother in New York state. He told Captain White that if the girl got floated out of Beverly Hills he would be willing to pay off the outstanding hotel bills and pay her expenses back to New York state. Captain White told Mr. Arden he would talk to Judge Griffin.

Later that day, still on January 2, Mr. Arden came down to the police department to pick Miss Berry up after she had been given a suspended sentence. She had no clothes so Mr. Arden had to go and find some clothes for the girl at some hotel where she had left them without paying the bill. At that time the girl refused to accept the ticket and the money to go to New York. Several days later Miss Berry contacted Mr. Arden and told him that she wanted to go back to New York now and was Mr. Chaplin still willing to provide the ticket and money. Arden said yes, and thereafter made arrangements with Captain White, asking Captain White as a favor to pick up the girl and take her down to the train. Mr. Arden stated that he could not personally accompany Miss Berry to the train because he had to make a radio broadcast at the same time the train left. He thereafter instructed a yellow cab driver, who was an old friend of his from Vienna, Austria, and also a refugee, to pick up Captain and Mrs. White, and to pick up Miss Berry and to take them to the station. Later that evening he heard from the yellow cab driver that the girl had been delivered to the Union Station. Mr. Arden stated that Captain White's part in the affair was as a favor to him. Mr. Arden further stated that on January 2 he had turned over to Captain White in his official capacity as a police officer, a gun which had been brought to the Chaplin home by Miss Berry in the week preceding Christmas Day.

A MRS. HANNI, manager of the apartmenthouse at [REDACTED] Boulevard, Beverly Hills, stated that at about 10:30 P.M. New Year's Eve, Miss Berry came to her apartment and requested to be admitted to the apartment of Hans Rusch, who lived in Apartment No. 23. Mrs. Hanni recognized her as having been in Mr. Rusch's apartment about a month previously in company with another couple. Mrs. Hanni refused at first to permit the girl to go into Mr. Rusch's apartment, but allowed Miss Berry to use her own phone. Miss Berry then called several hotels and night clubs, asking for Mr. Rusch. When she was unable to contact Mr. Rusch, Miss Berry told Mrs. Hanni that she had had a quarrel with Mr. Rusch, that she was in love with him and that he was a genius. Shortly thereafter Mrs. Hanni permitted Miss Berry to go into Mr. Rusch's apartment and she accompanied her. Miss Berry immediately undressed and put on a pair of men's pajamas and a bathrobe. After talking to her for a while Mrs. Hanni left the apartment, leaving Miss Berry still there. She knew nothing about the subsequent events of that evening. About a month or so later when Mr. Rusch moved from the apartment, Mrs. Hanni observed that the identical clothes which Miss Berry had removed on the night in question were still there.

MR. R. J. CAYTON, Apartment No. 21 at [REDACTED] the owner of the Buick automobile bearing license No. 5XB922, was interviewed and stated that he did not know Miss Berry and knew nothing about the facts on the night of December 31-January 1; that his car had been parked in front of the apartment for a while that night, but he had no knowledge of the fact that Miss Berry had used it to lie down in. (b)(6)

#### JUVENILE PHASE:

MRS. CONA O'NEILL stated that she has known Mr. Chaplin since about November 1942, that since then she has become friendly with him and goes up to his home rather frequently, that she has spent three weekends at Mr. Chaplin's home, once while she was sick, the other two times being accompanied by her mother. She stated that she had never had sexual intercourse with Mr. Chaplin and she had never been approached by Mr. Chaplin for that purpose, that Mr. Chaplin had never even kissed her. She denied that she had ever lived at Mr. Chaplin's home, but had always lived with her mother.

MR. DURANT stated that as far as he knew Miss O'Neill never had lived at Mr. Chaplin's home and to his knowledge had never had sexual intercourse with Mr. Chaplin, although he observed Mr. Chaplin embrace and kiss Miss O'Neill on one occasion.

EDWARD CHANEY, the butler, stated that Miss O'Neill had never lived at the Chaplin home and to his knowledge Mr. Chaplin had never had sexual intercourse with the girl, that he at no time ever observed any irregularities.

*Chaplin*  
NOTE: On this phase of the investigation the two Chaplin children have yet to be interviewed. Arrangements being made to interview them this afternoon at 4 P.M. in the presence of Mr. Loyd Wright, attorney for Mr. Chaplin. 0

HERBERT GROSSMAN

HO:e

OFFICE MEMORANDUM.

TO: FRED N. HOWSER, District Attorney. (b)(7)(c)  
IN RE: JOAN BERRY and CHARLES CHAPLIN.  
DATE: June 8, 1943.  
FROM: [REDACTED]

ABORTION PHASE: (Supplementary)

Following witnesses were interviewed:

(b)(6) MRS. [REDACTED] who stated that she had formerly been employed by Dr. A. M. Tweedie; that she had worked for him for approximately four years; that she has been employed around a doctor's office for approximately nine years. That she knows what an abortion is, and knows what medical instruments are necessary for the performance of such an operation.

(b)(6) She could not recall the dates, but did remember the visits of Miss Joan Berry to Dr. Tweedie's office. She recalled that she first learned about the case in a telephone call from a nurse, who stated she was calling from Dr. Stanley Immerman's office, and that she wanted an appointment for Miss Berry to be examined by Dr. Tweedie. Several days later Miss Berry appeared at Dr. Tweedie's office and was examined by him. At the conclusion of the examination Mrs. [REDACTED] recalled Dr. Tweedie stating that Miss Berry did not need an abortion, and further Miss Berry did not want an abortion, but rather wanted to have her child. About three days later Miss Berry appeared again at the office for an examination, with the statement that "they told me I would have to go through with it", and that it was necessary for her to be aborted in order to become a motion picture star.

(b)(6) The abortion was then performed, Mrs. [REDACTED] assisting and witnessing the abortion. At that time Miss Berry was given an anesthetic. As Mrs. [REDACTED] recalls it, Miss Berry was there for several days after the performance of the abortion. About one or two days after the operation she had to be "washed out". During the time that Miss Berry was at Dr. Tweedie's office Mrs. [REDACTED] recalls that she at one time placed a telephone call for Miss Berry to a man named Tim.

(b)(6) Mrs. [REDACTED] also remembered that Miss Berry was operated in about January of 1942, and that when that abortion was performed Mrs. [REDACTED] was personally present and assisted therein, and at that time Miss Berry was not given an anesthetic, but was awake throughout the operation. Mrs. [REDACTED] also recalled that this time Miss Berry was brought to the office in a big black car, which she was told was Mr. Chaplin's car. Later that day Miss

Berry wanted to go home and refused to stay over night, and about nine o'clock that evening the same car came down and picked up Miss Berry and another nurse employed by Dr. Tweedie, whose name is Mrs. [REDACTED] and Miss Berry drove away in the car and Mrs. [REDACTED] later informed Mrs. [REDACTED] that she had gone to Mr. Chaplin's home with the girl and put her to bed there.

In regard to the financial arrangements, Mrs. [REDACTED] impression is that a fee of between \$200 and \$300 was paid for each abortion, and that Miss Berry had informed her that the fee was originally supposed to be \$750, to be paid to Dr. Immerman.

(b)(6) MRS. [REDACTED] stated that she had formerly been employed by Dr. Tweedie, and had worked for him for approximately nine months. That she was personally present and assisted in the performance of the two abortions described above. That her duties were to stay with Miss Berry during the nights she was at the office. That after the second abortion Miss Berry did not want to stay over night and called Mr. Chaplin's home and asked the car to be sent. That about nine o'clock that night a big black car drove up with a chauffeur and picked both Miss Berry and herself up, and that she then went to Mr. Chaplin's home. That upon entering the home she was introduced to Mr. Chaplin as "the nurse who took care of me during the nights". Mrs. [REDACTED] observed Mr. Chaplin and Miss Berry embrace and kiss, and heard Mr. Chaplin inquire as to how Miss Berry felt and whether or not she was in pain. Mrs. [REDACTED] stayed in Mr. Chaplin's home for about an hour, having a conversation in the living room. That the nurse then went upstairs to a bedroom with Miss Berry, and put her to bed, went downstairs and talked with Mr. Chaplin for about fifteen minutes longer, and then was driven back to her home in the Chaplin car.

The following day when she came to work about 3:00 P. M. she was asked by Dr. Tweedie what had happened the previous night. Mrs. [REDACTED] told Dr. Tweedie, who in turn told Mrs. [REDACTED] that Miss Berry had called that morning and raised "hell", and objected to Mrs. [REDACTED] talking to Mr. Chaplin after leaving the bedroom, and complained that she was not feeling well and was "flowing a lot". Dr. Tweedie also told Mrs. [REDACTED] at that time that he would ~~have~~ <sup>had</sup> to go out and see her at the Chaplin home, and that when he examined her he found her to be all right.

[REDACTED]  
Investigators.

(b)(7)(c)

HO:LMC



OFFICE MEMORANDUM

TO: Fred N. Howser, District Attorney  
IN RE: Charles Chaplin - Joan Berry  
DATE: June 9, 1943.  
FROM: [REDACTED] (b)(7)(c)  
Investigators.

On June 5, 1943, the undersigned interviewed Mrs. Hannie, manager of the apartment house at [REDACTED] ward, Beverly Hills. She stated that she has been manager of this apartment house since May of 1942; that approximately a month thereafter Hans Reusch moved into Apartment 23 and remained there as a tenant until about January-or-February, 1943, at which date he moved and gave as a forwarding address the Buckingham Hotel in New York City. (b)(6)

She further stated that she first met Joan Berry about December 1, 1942, when she had entered the apartment of Mr. Reusch and saw Miss Berry in the apartment along with another couple.

On New Years Eve, at about 11:30 PM, Miss Berry came to her apartment and asked Mrs. Hannie to let her into Mr. Reusch's apartment. Mrs. Hannie at first refused to do so and permitted Miss Berry to use her telephone in attempting to contact Mr. Reusch at several night clubs. These efforts were unavailing and finally Mrs. Hannie opened the door to Mr. Reusch's apartment and entered same with Miss Berry. Miss Berry immediately proceeded to disrobe entirely and put on a pair of pajamas and a bathrobe and slippers belonging to Mr. Reusch and then, after serving one drink, read one of Mr. Reusch's literary articles to Mrs. Hannie. She stayed in the apartment with Miss Berry for about thirty minutes and left the apartment at approximately 12:15 A.M., January 1, 1943. During the time she was in the apartment Mrs. Hannie stated that Miss Berry continually reiterated that she was madly in love with Mr. Reusch, that he was a genius and that Mr. Reusch and she had just had a quarrel, at which time Mr. Reusch was alleged to have slapped Miss Berry's face.

Mrs. Hannie did not see Miss Berry after leaving the apartment at about 12:15 and knew nothing about the call made to the Beverly Hills police station. Later that morning when Mr. Reusch left the apartment he showed Mrs. Hannie some clothes which he stated belonged to Miss Berry, being the same clothes that Miss Berry had worn at the time she was allowed to enter the apartment by Mrs. Hannie on December 31st. Mr. Reusch at that time told Mrs. Hannie that he was going to turn the clothes over to a friend of Miss Berry's.

(b)(7)(c)

[REDACTED] Investigator  
[REDACTED] Investigator

BC:ls

OFFICE MEMORANDUM

TO: Fred H. Howser, District Attorney  
IN RE: Charles Chaplin - Joan Berry  
DATE: June 9, 1943. (b)(7)(c)  
FROM: [Redacted]  
Investigators.

(b)(6)

On June 5, 1943, Mr. Robert J. Cayton was interviewed at [Redacted] at Apartment 21. He stated that he was owner of a Buick convertible coupe bearing license No. 5X8922 (being the car in which Miss Berry was found by the Beverly Hills Police Department on the morning of January 1st, in response to telephone call that a woman had taken poison).

Mr. Cayton stated that he did not know Miss Berry and had never known her and knew nothing about the incident of New Years Eve and the morning of January 1, 1943, and that if Miss Berry used his car that evening to lie down on the seat it was without his knowledge and consent.

(b)(7)(c)

[Redacted]

Investigator

Investigator.

HO:ls

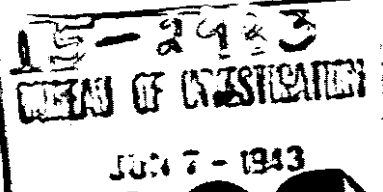
Los Angeles Insurance Bldg.  
Los Angeles, California..

Very truly yours,

*[Signature]*  
S. S. STONE, Chief  
Bureau of Investigation

SES:md

(Grossman)  
15-2983



# THE LOS ANGELES EQUALIZER

GOVERNMENT  
begins at  
**HOME**



CIVILIZATION  
begins at  
**CHURCH**

*- Hypocrites Are Those Who Do Not Fear God, But Do Fear Printer's Ink -*

VOL. XI—No. 2

PUBLISHED BY L. R. FOSTER  
MAILING ADDRESS: BOX 6822 MET. STA.

LOS ANGELES, CALIFORNIA, JUNE, 1943



Price 5 Cents

# RUTHLESS RAVAGER

## NEW BOSS

Recently appointed head of the state's narcotic bureau, J.F. O'Ferrall, wasted no time in showing the taxpayers that he was just the man for the job.

Moving into the Los Angeles area O'Ferrall directed the undercover work leading up to the arrest of Gilbert Morales, 24, just as that human hyena was removing a large quantity of pure opium from a hiding place near Watts.

## MOTORMAN

For the fourth time, and we are just getting started, we are bringing to the attention of the Equalizer readers the criminal neglect of duty by law enforcement officers in the case of Mrs. Phyllis Payne, who was killed by an agent of the Los Angeles railway company.

Over six weeks ago, Mrs. Payne was killed as she was standing on the edge of a safety zone at Crenshaw Boulevard and 46th Street.

A bewildered girl recently stood in the Beverly Hills police court and heard Police Judge Charles Griffin give her the alternative of staying out of Beverly Hills forever or spending 90 days in the city jail.

Although she was well and expensively dressed she had just heard herself convicted on a vagrancy charge.

As she turned away in consternation with an unbelieving look on her face she found a copper at her elbow.

He followed her outside and quickly handed her an envelope containing \$100.

peared in court to help the young woman. After he had testified against her, Arden couldn't hand her the money so he had bribed the cop.

**CHAPLAIN COWARD . . .**

Of course Chaplain, craven coward that he is, lacked the guts to be present in court—it might hurt his reputation.

This happened last January and the young woman, longing for her mother to comfort her in her hour of need, started back to New York to her protecting arms.

After riding in the cheap, crowded and uncomfortable tourist coach to Omaha, Neb. the young woman, crazy with love for the despicable Chaplin, got off the train and started back to him.

Knowing she was unwanted she did not try to contact him until she became desperate. Then the memories of the many promises he had made to her as he led her down the primrose path caused her to enter his luxurious and tastefully furnished Beverly Hills bagnio at 1085 Summit Drive.

She did not stop to think that she was violating her probation. She just wanted to see the father of her unborn child—the man who had taught her to love him and then in her hour of need, cast her aside.

There was a tearful scene. The young, trusting, innocent girl pleaded for a chance—not for herself but for their unborn child.

**OBSCENE OCTOPUS . . .**

Chaplin, the obscene octopus, had not forgotten the terms of her probation. He

**BAILBONDSMAN**

Because of the large profits to be made in the bailbond business, many crooks have been attracted and have oftimes made the business a racket and thereby discredited the honest, conscientious persons who are engaged in the writing of bail bonds.

It is indeed a healthy sign when the honest bondsmen combine to elect such a man as Ralph Groves, who is generally respected for his integrity, to head the Bail Agents Association of Southern California.

Ralph, who with his two equally respected brothers, Ray Grooves and Ed Groves, have, as the result of years of fair dealing, established a record, second to none and outstanding.

Their probity, integrity, uprightness and incorruptibility is well known, not only among bondsmen but among the public officials and peace officers of the city, county and state.

**NO PAYOFFS . . .**

The Groves brothers have fought shy of "payoffs," which result in the man incarcerated having to pay higher premiums for his bond and corrupts the receiver.

Unlike some in the business, they have not bought peace officers, trustees in jail or others who have access to prisoners when they land in the pokey.

They have, by their upright dealings, honored that section of the penal code which holds that a defendant who is thrown into the donjon has the right to "consult his attorney and apply for immediate bail."

They have not practiced frauds and de-

Minna confided that she had "met Miss Berry at Chaplin's home and that he had been very good to her."

To Miss Voda Sullivan, jail matron, Minna was sweetness itself and invited her out to dinner at Warners Brothers studio cafe.

In answer to questions she boldly raised her right hand and swore that "I am representing Chaplin—I am just trying to help this poor girl."

**CHAPLIN WORRIED . . .**

From the appearance of Minna and Judge Holland it was apparent, in spite of their protestations, that the carnal cockroach Chaplin was worried.

Judge Holland produced a modification of probation signed by Judge Griffin, and the young girl was quickly spirited away from the jail.

The modification of probation allowed Miss Berry to enter the limits of Beverly Hills—but only to see her attorney and not the sacrilegious seducer Chaplin.

Holland issued a statement that was a model of distortion of the truth:

"I was retained by Miss Berry (Miss Berry had never seen or talked to Holland before he spirited her away and hid her) to get her released from the county jail. Judge Griffin, who hadn't known of her condition, granted the probation so that she might obtain medical care.

"I represent only Miss Berry. The funds being used for medical care and treatment is being furnished by a

440

OFFICE MEMORANDUM

TO: Fred N. Howser, District Attorney  
IN RE: Charles Chaplin - Joan Berry  
DATE: June 9, 1943. (b)(7)(c)  
FROM: [REDACTED]  
Investigators.

(b)(6) On June 5, 1943, Mr. Robert J. Cayton was interviewed at [REDACTED] at Apartment 21. He stated that he was owner of a Buick convertible coupe bearing license No. 5X8922 (being the car in which Miss Berry was found by the Beverly Hills Police Department on the morning of January 1st, in response to telephone call that a woman had taken poison).

Mr. Cayton stated that he did not know Miss Berry and had never known her and knew nothing about the incident of New Years Eve and the morning of January 1, 1943, and that if Miss Berry used his car that evening to lie down on the seat it was without his knowledge and consent.

[REDACTED] Investigator

[REDACTED] Investigator.

(b)(7)(c)

EG:la

June 16, 1943

15-2985

BUREAU OF INVESTIGATION	
JUN 17 1943	
DISTRICT ATTORNEY COUNTY OF LOS ANGELES	
	File

Mr. Tom D. Durham  
Attorney at Law  
808 Rita Building  
Tulsa, Oklahoma

In re: Joan Barry

Dear Sir:

Yours of the 12th instant has been received and in response thereto you will please be advised that Mr. Chaplin is being represented by

Lloyd Wright  
1125 Board of Trade Bldg.  
Los Angeles, California, and

Frank P. Doherty  
517 Title Insurance Bldg.  
Los Angeles, California..

Very truly yours,

*SSS*  
S. S. STONE, Chief  
Bureau of Investigation

SSS:md

(Grossman)  
15-2985

15-2923  
BUREAU OF INVESTIGATION  
JUN 7 - 1943

# THE LOS ANGELES EQUALIZER

GOVERNMENT  
begins at  
**HOME**



CIVILIZATION  
begins at  
**CHURCH**

*-Hypocrites Are Those Who Do Not Fear God, But Do Fear Printer's Ink-*

VOL. XI—No. 2

PUBLISHED BY L. R. FOSTER  
MAILING ADDRESS: BOX 8832 MET. STA.

LOS ANGELES, CALIFORNIA, JUNE, 1943



Price 5 Cents

# RUTHLESS RAVAGER

## NEW BOSS

Recently appointed head of the state's narcotic bureau, J.F. O'Ferrall, wasted no time in showing the taxpayers that he was just the man for the job.

Moving into the Los Angeles area O'Ferrall directed the undercover work leading up to the arrest of Gilbert Morales, 24, just as that human hyena was removing a large quantity of pure opium from a hiding place near Watts.

## MOTORMAN

For the fourth time, and we are just getting started, we are bringing to the attention of the Equalizer readers the criminal neglect of duty by law enforcement officers in the case of Mrs. Phyllis Payne, who was killed by an agent of the Los Angeles railway company.

Over six weeks ago, Mrs. Payne was killed as she was standing on the edge of a safety zone at Crenshaw Boulevard and 48th Street.

A bewildered girl recently stood in the Beverly Hills police court and heard Police Judge Charles Griffin give her the alternative of staying out of Beverly Hills forever or spending 90 days in the city jail.

Although she was well and expensively dressed she had just heard herself convicted on a vagrancy charge.

As she turned away in consternation with an unbelieving look on her face she found a copper at her elbow.

He followed her outside and quickly handed her an envelope containing \$100.

Opium, a drug prepared from the inspissated juice of the opium poppy, and in its pure form a darkish molasses like sticky mass with a bitter taste and a heavy odor, has, along with one of its principal derivatives, morphine, long been recognized by the medical profession as the most harmful of the habit forming drugs.

The habitual use of the drug soon makes the user a complete slave and many of the country's lowest and basest crimes have been performed by addicts anxious to get enough money to satisfy their insatiable lust for the soul wrecking drug.

The drug seized by O'Ferrall, was in its purest form and just been smuggled into the country from the orient.

By seizing the drug before it could be adulterated and cut with other less expensive drugs and then sold at exorbitant prices, the new chief struck at the heart of the problem—the cutting off of the supply so that habitual users will be forced to "take the cure" because of the lack of supplies and new addicts cannot be lured into using the drug at a profit for the dealers.

Fortunes have been amassed in this vicinity by large dealers but with a man like O'Ferrall in charge any of the rats who do not quickly change their ways or move from the state seem foredoomed to end up in the donjon where there money will be but little consolation.

45th Street.

The motorman of the streetcar, John F. Smith, 51, was the man with the weakest excuse for homicide that has ever been recorded:

"I had the 'take next car' sign up."

This was after he had knocked the young woman, whose husband was in the armed forces, fighting to protect the homes of all of us and to uphold those ideals we hold sacred, some 61 feet and instantly killed her.

#### TAKE NEXT CAR . . .

Over her bloodstained and lifeless body he had the colossal guts, and got away with it up to now, to say "I had the 'take next car' sign up."

If this had been the average person, the malignant motorman would have been thrown in the pokey and been put to the expense and trouble of proving his innocence.

But, inasmuch as such a trial would have weakened the railway company in any civil action that the heirs of Mrs. Payne might have started, the insurance company, with the help of their highpowered mouthpieces, managed to free the despicable motorman without even the formality of a trial.

Just another example of the unequal rights that are rampant in this country—one set of laws that apply to the average person and another, and much easier set of laws that apply to powerful corporations and their lackeys.

and a TOURIST TICKET to New York.

"Did he give it to you?" she asked.

The cop shook his head, turned and walked swiftly away.

Now Beverly Hills is not snobbish enough or kind hearted enough to either pay that much to rid themselves of or help the average vag.

And this vag that had just been handed a floater was not the average vag.  
EXPECTANT MOTHER . . .

She was Joan Berry, 22, known professionally as Joan Barry, a trusting natural red head and an expectant mother.

The money was not provided by kind-hearted philanthropists.

IT WAS FURNISHED BY THE TIGHTEST FISTED DIDDLING DEBAUCHER IN THE FILM BUSINESS.

An individual who had publicly denied his race, insisting, "I am not a Jew, I am a citizen of the world."

While he has denied his race without success, he would have had better luck if he had denied his sex—for there are many, who well know the fecal fungus, who doubt if he is a man. For, they claim, no man has ever done the despicable, debased things he is guilty of having done.

SCREEN STAR CHARLES CHAPLIN, WHO HAS SAT OUT TWO WARS IN THIS COUNTRY WHILE HIS OWN NATION, ENGLAND, WAS FIGHTING FOR EXISTENCE, AND THE FATHER OF HER URBORN CHILD, HAD SENT THE MONEY TO HER.

He had handed the money to Robert Arden, Austrian refugee, who had an



peared in court to help the young woman. After he had testified against her, Arden couldn't hand her the money so he had bribed the cop.

**CHAPLAIN COWARD . . .**

Of course Chaplain, craven coward that he is, lacked the guts to be present in court—it might hurt his reputation.

This happened last January and the young woman, longing for her mother to comfort her in her hour of need, started back to New York to her protecting arms.

After riding in the cheap, crowded and uncomfortable tourist coach to Omaha, Neb. the young woman, crazy with love for the despicable Chaplin, got off the train and started back to him.

Knowing she was unwanted she did not try to contact him until she became desperate. Then the memories of the many promises he had made to her as he led her down the primrose path caused her to enter his luxurious and tastefully furnished Beverly Hills bagnio at 1085 Summit Drive.

She did not stop to think that she was violating her probation. She just wanted to see the father of her unborn child—the man who had taught her to love him and then in her hour of need, cast her aside.

There was a tearful scene. The young, trusting, innocent girl pleaded for a chance—not for herself but for their unborn child.

**OBSCENE OCTOPUS . . .**

Chaplin, the obscene octopus, had not forgotten the terms of her probation. He

**BAILBONDSMAN**

Because of the large profits to be made in the bailbond business, many crooks have been attracted and have oftentimes made the business a racket and thereby discredited the honest, conscientious persons who are engaged in the writing of bail bonds.

It is indeed a healthy sign when the honest bondsmen combine to elect such a man as Ralph Groves, who is generally respected for his integrity, to head the Bail Agents Association of Southern California.

Ralph, who with his two equally respected brothers, Ray Grooves and Ed Groves, have, as the result of years of fair dealing, established a record, second to none and outstanding.

Their probity, integrity, uprightness and incorruptibility is well known, not only among bondsmen but among the public officials and peace officers of the city, county and state.

**NO PAYOFFS . . .**

The Groves brothers have fought shy of "payoffs," which result in the man incarcerated having to pay higher premiums for his bond and corrupts the receiver.

Unlike some in the business, they have not bought peace officers, trustees in jail or others who have access to prisoners when they land in the pokey.

They have, by their upright dealings, honored that section of the penal code which holds that a defendant who is thrown into the donjon has the right to "consult his attorney and apply for immediate bail."

They have not practiced frauds and de-

Minna confided that she had "met Miss Berry at Chaplin's home and that he had been very good to her."

To Miss Vada Sullivan, jail matron, Minna was sweetness itself and invited her out to dinner at Warners Brothers studio cafe.

In answer to questions she boldly raised her right hand and swore that "I am not representing Chaplin—I am just trying to help this poor girl."

**CHAPLIN WORRIED . . .**

From the appearance of Minna and Judge Holland it was apparent, in spite of their protestations, that the carnal cockroach Chaplin was worried.

Judge Holland produced a modification of probation signed by Judge Griffin, and the young girl was quickly spirited away from the jail.

The modification of probation allowed Miss Berry to enter the limits of Beverly Hills—but only to see her attorney and not the sacrilegious seducer Chaplin.

Holland issued a statement that was a model of distortion of the truth:

"I was retained by Miss Berry (Miss Berry had never seen or talked to Holland before he spirited her away and hid her) to get her released from the county jail. Judge Griffin, who hadn't known of her condition, granted the probation so that she might obtain medical care.

"I represent only Miss Berry.  
"The funds being used for medical care and treatment—is being furnished by a

445

## OBSCENE OCTOPUS . . .

Chaplin, the obscene octopus, had not forgotten the terms of her probation. He blew the whistle on the mother of his own unborn child and the young woman found herself back in the Beverly Hills donjon.

This time the leechions idiot, sure of the power of his millions, ordered the book thrown at her.

This egotistical blatherskite who has never bought even a ten cent war stamp to help a nation that is fighting for survival and has furnished him with millions was mad—mad because the young fool couldn't understand that he was tired of her—that he now had other interests.

On May 11, the young girl was given 90 days with 60 days suspended on condition that she serve 30 days in the county jail and then never again enter the sacred confines of Beverly Hills.

Friendless and alone, forsaken by every one and her heart heavy with fear—fear for her coming child—the young woman was carted to the Hotel de Biscauiluz.

## FEARLESS NEWSPAPER WOMAN . . .

There word of her plight reach a fearless newspaper woman—Hedda Hopper.

The very next day Judge Cecil D. Holland, Justice of the Peace of Beverly Hills, showed up at the jail and announced that he was her attorney and that he was arranging with Judge Griffin to have her released "because of her unwell condition."

Also skulking in the background was Minna Wallis, well known Hollywood agent or ten percenter and sister of Hal Wallis, production manager of Warner Brothers studio.

Holds that a defendant who is thrown into the donjon has the right to "consult his attorney and apply for immediate bail."

They have not practiced frauds and deceptions upon the helpless prisoners and hijacked them into paying three times as much as they should have paid for their constitutionally guaranteed right to freedom pending their trials.

When the state insurance commissioner cracked down on some of the shady bondsmen, the three Groves brothers were not implicated and received their license renewals without a question.

Others were not so fortunate and either failed to received their licenses or got them after a long struggle and with the help of shady characters who applied the pressure by knowing where the skeltons were buried.

These bondsmen, who are the leaning type, i.e., those who cannot make a living without leaning on some one else for support and help, have tried their best to blacken the characters of the Groves brothers.

The "leaners" have never had the brains to figure out that they are in a business that is just as important as the practice of law.

For what does it profit a man if he is found innocent after a six months trial and has spent that time in jail?

By that time he has lost his job, is a stranger to his family, and has to start anew in his struggle to establish himself in his community.

The right to speedy bail is accepted and these bondsmen who, in an honest and non-gouging manner, provide that right are necessary and a boon to humanity.

Therefore it is indeed gratifying to find bondsmen honoring such an honest, conscientious man as Ralph Groves by electing him to head their association.

who might obtain medical care.

"I represent only Miss Barry.

"The funds being used for medical care and treatment is being furnished by a friend who is not connected with the motion picture industry.

"The friend is interested only in the welfare of Miss Barry. (The 'friend' let her lay in jail for five days before he came forward.)

"She now is in the hands of friends. (O tempora! O mores!)

"I am going to see that the person or persons responsible for her condition are called to account."

## FACTS DIFFERENT . . .

All the above would sound better if the facts had not been different and the Judge closed with a strange statement — that is strange if he really had the interests of his client at heart.

"I am going to wipe out the blot on Beverly Hills that this unfortunate affair has caused."

A helpless, 22-year-old unwed mother is tossed into the pokey by a dissolute devaster and the judge calls it "an unfortunate affair."

He does not even mention the licentious libertine who the young woman named as her ruthless ravager.

Lending credence to the theory that the whole affair was a cover up for the misanthropic misogynist Chaplin was a statement by Judge Holland "that all the questioning by newspaper reporters had upset his client and that she would have nothing further to say to the press."

This was in spite of the fact that the young woman was lying in a jail cell

buried and forgotten until the newspapers discovered her plight.

Judge Holland refused to tell newspaper representatives in what rest home he was hiding her.

Fearful for her safety, Miss Hopper checked and found her in a Santa Monica hospital being cared for by four nurses and doctor.

Quite different surroundings than the county jail where she first found her.

**NO COURT ACTION . . .**

Now again Miss Berry has been spirited away and there has been no court action started by Judge Holland, who secured a signed contract to handle and settle the affair from Miss Berry, to prove the paternity of the unborn child.

No suit for damages against Chaplin, the arrant ape and rank rupia who is responsible for her condition has been started.

No suit for false arrest and or malicious persecution has been started against the paltry picaroon.

The young woman herself "who still loves Charles and wants to have his child, Charles is a genius, "is being held incommunicado and Holland refuses to permit her one and only true friend another young girl to see her.

By such extra-legal means the breath of scandal is being kept away from the foul, fetid, folio fop—the peccant paronychia, Chaplin.

**TRUE FACTS . . .**

Before she was kidnaped, the young woman told reporters the true story of her

**SILENT EFFICIENT SERVANTS**

In this day of swiftly moving events, when the destiny of entire nations may well be eternally altered during the course of only a few hours, we in the average walks of life are prone to allow our thoughts to be wholly consumed by the interests of international problems, to the extent that we lose sight of many highly important local matters.

This trend was glaringly manifested by the failure of seventy-five per cent of our local voters to even bother to vote in the last elections.

If Los Angeles is to continue on her forward march as a leader among cities, we must proceed a little farther toward the old theory that "charity begins at home."

How wonderful it would be if every voter and tax payer would interest himself in local affairs to the degree that he would know exactly the quality and quantity of work performed by each tax supported service.

The most silent and efficient branch of our city government, and undoubtedly the least understood, is the Detective Division of the Los Angeles Police Department. This, however, is to be expected, due to the confidential nature of the service performed.

Let us examine a few figures from the official reports of Police activities.

During the month of April, 1943, "333" Felony arrests were made by members of the Detective Division. When compared to a total of 1,535 Felony arrests made by the entire Police Department, we find the detectives making 21% of all Felony arrests. This percentage becomes significant when we learn that approximately 20% of the Police personnel is assigned to detective

lace and a motic breath used the cowards pitch to get her—first make her dependent on him for her room and board.

During the two years he wanted her and used her body, the deluded girl was never in one picture.

She was in enough drama, painful and dangerous drama that called for her to submit to an unnatural operation—to purposely deny her sex and throw away the highest destiny that is afforded woman—to be a mother.

**VAINGLOORIUS VACUUM . . .**

Chaplin, the vainglorious vacuum, nervous in the presence of an honest nurse who accompanied the poor creature to his home after she was aborted in a Crenshaw boulevard abattoir, threw up his hands and stammered:

"IT SURE IS FUNNY—ALL I HAVE TO DO IS LOOK AT A GIRL AND SHE GETS PRE-GENANT."

To this bacteria nothing was sacred or serious—"JUST FUNNY."

Just before Miss Berry was arrested the last time at Chaplin's insistence and she was in his home she fainted because of her enceinte condition.

Anyone who was not a desecrater of all that is decent—who was not a concupiscent cockatrice—would have relented and tried to have done the decent thing—to make amends for his misdeeds.

Not Chaplin, the salacious salamander, he ran true to form and ordered her thrown into the bastille.

The geese who run Hollywood who

foul, fetid, feline fop—the peccant paronychia, Chaplin.

#### TRUE FACTS . . .

Before she was kidnaped, the young woman told reporters the true story of her connection with the vile vulgarian.

She met Chaplin, the villainous vulture, through two of his bird dogs or prurient pimps.

A. C. Blumenthal, former panderer for Chaplin, now in hiding in Mexico so the Feds cannot subpoena him and force him to testify in the Willie Bioff case, gave her letter to Tim Durant.

Durant, who is kept on the United Artists payroll as a favor to Chaplin is well known to everyone in the studio as Chaplin's pimp, introduced her to Chaplin.

That depraved degenerate took one look at the young and innocent girl and within four days had signed her up as an "actress."

This was in June of 1941 and the toadish tarantula was ducking his income tax obligations by signing her as an actress—for the income tax bureau does not allow deductions for a mistress.

There is no doubt but that the revolting renegade did promise her a career in pictures.

#### LIES—LIES—LIES . . .

There is also no doubt that the heretic hemiptera did not intend to keep his word.

The piaculan pig, who owes the government a cool million for back income taxes, had but one thought in his unprincipled, ulcerous mind.

This paleozic pika had made up his bacchanalian, bestial, satanic, sadistic mind to possess her.

This scandalous scab, this fink with face

the Detective Division. When compared to a total of 1,535 Felony arrests made by the entire Police Department, we find the detectives making 21% of all Felony arrests. This percentage becomes significant when we learn that approximately 20% of the Police personnel is assigned to detective work. Thus, the detectives not only make their share of Felony arrests but investigate all their own cases, as well as arrests made by the other branches of the Police Department. Add to this the investigation of all major crimes, missing persons, psychopathic patients and hundreds of confidential matters resulting from the war effort, and we find a very efficient group of public servants quietly going about their work and rendering an invaluable service to the community at a time when such a service is absolutely indispensable.

At no time have we ever known the Detective Division to be as free from political activity and favoritism as now.

The City Council of the City of Los Angeles is to be complimented for its timely recognition of this important service, and was certainly justified in promoting a number of our Plain Clothes officers to the rank of Sergeant. We are hoping that the remaining patrolmen doing detective work may soon be remembered in like manner.

Al Prouse, adjuster for the Yellow Cab Company, continues, in spite of the war, to do his work well.

Prouse is an invaluable help to the cab company and has saved them thousands of dollars in working out settlements on claims for damages against the company.

At the same time Al, by his decent treatment of those with claims against the company, made many friends for the company.

to have done the decent thing—to make amends for his misdeeds.

Not Chaplin, the salacious salamander, he ran true to form and ordered her thrown into the bastille.

The geese who run Hollywood—who are bringing disrepute on all of their nationality—have so much power that it is impossible that one of the leading geese will ever be brought to the bar of justice and forced to pay for his crimes.

There is only one small chance—that the grand jury will investigate.

If the grand jury does we have a few questions they could ask the unprincipled principals in the sordid mess.

1—Judge Holland who interested you in the case? Who sent you down to spring this young girl who had never heard of or seen you before you entered her cell?

2—Judge Holland why haven't you started suit to determine the paternity of the girl's child?

3—Judge Holland why haven't you started suit for damages?

4—Judge just what have you been saying to Loyd Wright, Chaplin's attorney—what figure have you two set as adequate payment for the hell that the young girl was forced to endure as the result of that obnoxious osmidrosis's decadent despoiling?

6—Arden, you poisonous p... where did you get the TOUREST ticket and the \$100 you gave the cop to give to the poor girl?

7—Chaplin, you deflowerer of the defenseless, you noxious nux vomica, you hunk of malevolent matter, you mulcter of maidens, how much have you had to pay and to whom? have you managed to again deduct it from your income tax?

8—Minna Wallis who sent you hotfooting it down to try and shut up Miss Berry when she was talking.

9—Durant, how many innocent girls have you procured for Chaplin.

10—Why did the Beverly Hills police—who are supposed to protect the public—rip her clothes from her when she objected to donning the jail uniform and allow her to remain for five hours, au naturel, in her jail cell while a steady stream of leering flatfeet sauntered by her cell, ogling?

11—Why didn't they wait until she was transported to the county jail where matron's are available?

Of course, Chaplin and his stooges are comparable to the sacred cows of India, they are the sacred geese of Hollywood.

When the sacred geese of Hollywood are alarmed and start hissing there is no force in America which is powerful enough to deny them—for they are the sacred and golden geese—above laws, above humanity, above decency, and—above all—rotten and decadent—a stinking mass of corrupt matter with a cancerous growth where their heart should be and filth coursing through their veins.

While Chaplin, who has screamed for a second front where others can and will be killed, who has espoused the cause of foreign isms, and who, with a smirk, admits he is a genius, will undoubtedly escape scot free from this mess—

WHILE HE WILL NEVER FACE A JUDGE AND ANSWER FOR HIS DEEDS IN THIS WORLD—WHAT WILL HE BE ABLE TO SAY TO THE FINAL JUDGE WHO TOTES UP THE FINAL SCORE? WHEN HIS FINAL BLACK RECORD IS ADDED UP, AND HE IS FOUND LACKING, THEN AND ONLY THEN WILL

war effort and lending aid and comfort to the enemy.

This in any broad sense is treason, even if the law, in its narrow application, is not so used.

However Waring is the man to properly represent the legion whose executive session at its recent Indianapolis meeting adopted the following program:

1. Endorsed the program adopted by the Christian-American Association. (The new Klu Klux Klan.)

2. Voted to accept two \$20,000,000 fund from big corporations to promote "Americanism." (A cloak to further pursue their anti-labor, pro-fascist program.)

In conjunction with the so-called Christian-American Association, they have started a campaign for laws to prohibit union shops in the country.

Have started beating their chests to repeal the Wagner act, the Magna Charta of labor, on the flimsy grounds that men returning from war will be hindered in their efforts to secure employment by reason of the act's existence.

TRAP NEW MEMBERS . . .

By these and other hypocritical acts they are hoping to secure the hulk of the 10,800,000 soldiers now in uniform as due paying members.

If they are successful in doing this they will be able to repeat their success of the last war and restrain the democratic impulses which are always released under the pressure of war.

They will again be able to recruit millions of free strike-breakers and pro-fascist supporters.

The \$20,000,000 fund was offered to

THE DUCK COLUMN

By A Duckling

As bright as a new penny in his Captains uniform, Captain Charles W. Riblett, former detective in the police bunco squad recently visited friends in the civic center.

Captain Riblett is stationed in Denver, Colorado, and is in full charge of the provost marshal's office in that city.

Vern Miller, former police department lieutenant, now retired, is leading the easy life riding the cushions for the navy shore patrol and shepherding drunks in uniforms who get obstreperous while passengers on the trains.

But what worries this editor is whether Vern's Indian girl at Pico and Georgia Sts. is seeing enough of him for he gets only an occasional two-day leave in this town.

"Smiling Lou" Moses, once-mighty bachelor, has finally done went and done it. He got married!

Although a social secret, he's really deserted all of his former haunts. Several friends of his have been sending him beautiful presents for his "trousseau" which we hope he will enjoy.

Eddie "Mountain-man" Myers and one-time flying companion of Mr. Webster, has just returned from a little jaunt up into the hills with popular barrister George Stahlman.

Myers, on leaving, said he was prepared for the higher altitudes, but from what we learn, he got "too high" to go any higher than the first 4000 feet. "It was a grand trip," Myers said, adding somewhat whimsi-

AND ANSWER FOR HIS DEEDS IN THIS WORLD—WHAT WILL HE BE ABLE TO SAY TO THE FINAL JUDGE WHO TOTES UP THE FINAL SCORE? WHEN HIS FINAL BLACK RECORD IS ADDED UP, AND HE IS FOUND LACKING, THEN AND ONLY THEN WILL JUSTICE BE ADMINISTERED TO THE KING GOOSE.

## FASCIST MOUTHPIECE

Roane Waring, present national commander of the American Legion, recently spent a week in Los Angeles and added more evidence to the mountainous pile which proves that our Legion is a mouthpiece for big business and the American fascists.

Your publisher, who served in the last war and was wounded, does not belong to the Legion. He did once but the stench was so great that he was forced to quit paying dues in order to live with his own conscience.

WHEN WARING WAS IN TOWN HE NATURALLY WAS THE GUEST OF JOSEPH M. SCHENCK, RECENTLY RELEASED FROM THE FEDERAL PEN AFTER HAVING SERVED TIME FOR ATTEMPTING TO CHEAT UNCLE WHISKERS ON HIS INCOME TAX RETURN.

Schenck, who was the fall guy when Uncle Whiskers started getting to close to brother Nick in the Bioff bribery case, escaped indictment in the same case when he turned stool pigeon, was the proper host for Waring.

### AIDS ENEMY . . .

Unless your publisher is sadly mistaken, Waring's tour of the country has been devoted to rousting the working men, thus causing internal dissession, hindering the

pulses which are always released under the pressure of war.

They will again be able to recruit millions of free strike-breakers and pro-fascist supporters.

The \$20,000,000 fund was offered to Legion leaders by R. H. Barnard, vice-president of the Owens-Illinois Glass company, last January.

If other leading firms in the National Association of Manufacturers fail to contribute the Owens-Illinois company is "prepared to absorb the cost."

The Owens-Illinois company and eight other glass makers were recently indicted by the Federal government for violating the Federal monopoly laws.

While Waring is touring the country, visiting ex-cons, sowing dissession and spreading baldfaced lies, it is not strange that he has so far failed to attack or even mention Fascism.

For while millions of men in the army are sacrificing their lives to defeat it, the American Legion "crowned heads" and big business are doing all in their power to bring into being an American system of Fascism which will deny men their fundamental rights.

Chief Jailer William J. Bright died "in harness" recently and left a host of friends, and, as all honest law enforcement officials must, some enemies.

If Bright had been liked by all it would have been bad—for during his years as a public law enforcement official he had to arrest the wrongdoers and this he did in a conscientious manner.

The number of those, and they were many, who were glad to see him die are a monument to his honesty and his integrity.

man.

Myers, on leaving, said he was prepared for the higher altitudes, but from what we learn, he got "too high" to go any higher than the first 4000 feet. "It was a grand trip," Myers said, adding somewhat whimsically, "at least that's what Stahlman told me later."

With the odds in favor of the reopening of Hollywood Park this summer, we are reminded of the best horse race story we ever heard.

W. O. Graf, who with his assistant, S. S. Hahn, conducts a well-known law firm, was given a tip on a horse.

Graf called his bookie and laid down healthy bet. The horse won and Graf ran to the tipster and gave him \$20 for the tip.

After a stop at a civic center bar he went home, and, because he was late he buttered his wife by handing her \$50, half of what he had just won.

The next day Graf rushed down to his bookie to collect. The bookie had gone out of business and Graf is still looking for him and trying to collect the \$100 he has coming.

Attorney or rather Private A. A. Golden, now stationed at Fort Bliss, Texas, dropped your publisher a card reading:

"Hope you are doing battle on the home-front as usual against hypocrites and sinners who think they are saints.

"Shall write you from Berlin in 90 days from today."

We are still battling those that Private Golden mentions and we know that if the energy of one man can accomplish it, Private Golden and all of his buddies will be drinking "a fast one" in Berlin within the stipulated time limit.

JOSEPH L. P. CURR  
**COUNTY OF LOS ANGELES**  
OFFICE OF THE DISTRICT ATTORNEY  
SIXTH FLOOR HALL OF JUSTICE  
TEMPLE AND BROADWAY  
LOS ANGELES, CALIFORNIA

3:10 PM, Page 9

Bill Carr called:  
That about 2 months ago Robt Arden (Chaplin case  
was wearing a signet ring from which two little  
knives would come out; that he called it his  
Oestapo ring. Carr suggested in the event you  
interview Arden it might be interesting to see  
if he is still wearing the ring.

*up*  
*file*

BEVERLY HILLS POLICE DEPT.  
 TYPE DO NOT WRITE INTERROGATION REPORT DATE 12-31-42

BERRY (b)(6) Joan  
 FIRST NAME INT

[REDACTED] Beverly Hills.  
 STREET ADDRESS CITY STATE

Auburn Brn 5-6 125 20  
 MAKE MODEL HEIGHT WEIGHT AGE DATE OF BIRTH

PHONE NO. OPERATOR'S LICENSE NO.

MARK OF CAR HEADQUARTERS LOCATION COLOR  
 2:30 A.M.  
 TIME

**GUNS PURCHASED BY JOAN BERRY:**

Roslyn Loan & Jewelry Co., 459 S. Main  
 765 Calibro Spanish Automatic #291-74 (b)(6)  
 Sheet No. B 148256, Dec. 12, 1942  
 Miss Joan Berry, [REDACTED] Beverly Hills

Hollywood Gun Shop, 5216 Hollywood Blvd.  
 25 Calibro Ortgies #113-031 (b)(6)  
 Sheet No. 151185, Dec. 22, 1942  
 Miss Joan Berry, [REDACTED] Beverly Hills



Came into the station. Had had fight with  
REASON FOR INTERROGATION  
boy friend, very hysterical.

DISPOSITION

Sergt. C.R. Marple.

REMARKS Taken to Sulgrave Manor,  
Divd. by Sgt. Marple & Matron J. Reno.

(b)(6)

5011

OFFICER: Sergt. C.R. Marple.

FORM 1

NAME

BADGE NO.

Telegram received by Police Chief  
Anderson of Beverly Hills from Camp  
Holen, Texas, "Soldier here admits intimacies  
with Joan Berry, believes he is the father  
and notifying Judge Griffin, Beverly Hills,  
Please advise".

/s/ J. G. Surbuchon,  
Chaplain



6/3/43

# Hedda Hopper

## LOOKING AT HOLLYWOOD

The latest development on the Joan Barry-Charlie Chaplin situation is this: They had a cozy little luncheon down by the Chaplin pool yesterday. Now Hollywood is wondering whether it's a reconciliation, whether marriage is in the offing and what's happened to little Oona O'Neill, Chaplin's latest lady, who just passed her 18th birthday.

Everybody knows Chaplin pictures have made millions laugh. He's been called a genius. It's implied by many people here and elsewhere that a genius should have special privileges. Chaplin's had many. First, the privilege of making his home, fortune and reputation in America, without ever making any attempt to become a citizen of our country. He's had an opportunity to contribute to the Motion Picture Relief Fund Home. He didn't. But he did contribute \$100 toward buying a station wagon for the Red Cross. He availed himself of the privilege of using Carnegie Hall for the purpose of demanding a second front, when that front had already been arranged by the British and American governments.

### JOAN BARRY CASE

Now, the case of Joan Barry is this: She was engaged by Chaplin about a year and a half ago to play in "Shadow and Substance." Then Chaplin changed his mind.

Around New Year's Miss Barry was picked up in Beverly Hills as a vagrant, given a 90-day suspended sentence, even though there was a man there who gave her a tourist ticket back to New York and \$100 in cash. Miss Barry went halfway to New York, changed her mind, and returned to town.

A month ago Miss Barry walked into my office and told me her story. That night she called on Chaplin, the police were sent for and she was thrown in jail for 30 days.

By that time she had friends who went to her defense and got her out. But she was still under the jurisdiction of the Beverly Hills police and Justice of the Peace Holland; through a friend of Chaplin's, took her case.

She was whisked to a hospital. No one knew where she was. She was finally released. Then her mother arrived.

### WAS IT PROPHECY?

Miss Barry and her mother came to see me again a few days ago. I asked her why she came to me. Her reply was: "Because of an article you wrote about an unknown girl a year ago. It came out on my 22nd birthday."

Here are excerpts from that article:

"This is written for just one girl in Hollywood. I don't know who you are. You have not been discovered yet. But I can tell you there's a luscious package waiting for you labeled 'Fame.' A gentleman named Charlie Chaplin will be sending it over whenever he's ready. I think you should know what's in it. You'll be that lucky girl chosen by Chaplin to play the top feminine role in 'Shadow and Substance.' It's your chance, the opportunity of a lifetime. You can say farewell to that one-room apartment with a day bed in one corner and a cookstove in the other. You'll be living in a rosy dream world of shining limousines, cables and exploding flash bulbs. Oh, yes, you will. Or maybe you would

have. If it hadn't been for war-time restrictions.

"Anyway, you'll be somebody. All that will be in your tinselled package. Something more, too. Something not quite so good. Something you can't foresee. There've been many Chaplin leading ladies before you. All got the same package with the same trimmings." (All except Paulette Goddard.)

### WHAT'S THE ANSWER

I went down the line and told of her predecessors, finishing up with the story of Myrna Kennedy, who was a youngster hardly out of pig-tails, busy with her school-books, when her Chaplin chance came along. After she played the leading part in "The Circus" her film career went glimmering.

"The tradition of the Chaplin leading ladies has taken a definite pattern. You were nobody when he discovered you. You were sitting on top of the world for a few months. Then you were nobody again."

Now, Joan Barry is somebody. She's a human being. She's about to become a mother. What is to become of that child and its mother, Joan Barry?

Those are the questions Hollywood is asking today. Those are the questions Hollywood has a right to ask and not only hope for an answer but demand one.

Reprinted by the Chicago Tribune-Sun  
New York News Syndicate, Inc. 1943

*Stedman's*  
TO BE EMPLOYING BY  
OF THE AMERICAN SO  
**ROY**

var at  
horles  
basis.  
  
ve'  
ub'  
  
Tyrono  
for the  
ng today  
Fox Wil-  
over at  
  
at the  
Crash  
many  
ubana-  
  
An-  
sup-  
Glea-  
ary

TODAY!  
WE HAD ANTS  
WERE

Q 6-9428

THOMAS H. INCE, JR., MAN  
ALICE JOHNSTON, ASSIST. MGR.  
HOLLYWOOD CITY

8530 FRANKLIN AVENUE  
HOLLYWOOD

*Chateau Elysee*



# THE BEVERLY HILLS CITIZEN

Official newspaper of Beverly Hills, published every Friday at 427 N. Canon Drive, Beverly Hills, Calif. Entered as second class matter August 28, 1923, at the postoffice of Beverly Hills, Calif., under act of March 3, 1879.

"Were it left to me to decide whether we should have a government without newspapers or newspapers without government, I should not hesitate a moment to prefer the latter."  
—Thomas Jefferson.

**BILL ROGERS**, Editor and Publisher  
**JAMES B. ROGERS**, Associate Publisher  
**MAX O. DALEY**, General Manager  
**MORTON FAIT**, Managing Editor

VOL. XX — NO. 51 May 20, 1943

## WHAT'S THE MOTIVE?

Having followed closely the editorial attack of a Hollywood newspaper on the parties connected with the Joan Berry case and having read the complete police report records in this case, we cannot help but express indignation at the unwarranted and unfair advantage taken by the Hollywood newspaper.

As pointed out previously in this column, the Joan Berry case was treated exactly the same as that of dozens of other cases tried under the same circumstances.

In January of this year the erstwhile actress was arrested for vagrancy and given a 90-day jail sentence suspended on condition that she stay out of Beverly Hills.

She had been found by police in the back seat of an automobile on Olympic Boulevard after a report came to headquarters that she had tried to commit suicide. A physician at the receiving hospital said that she may have "stained her lips" with some chemical but expressed doubt that she had swallowed any of it. Police were unable to draw from her any permanent address and looked her for vagrancy and having no visible means of support. She pleaded guilty to the charge.

The Hollywood newspaper takes exception to this sentence on the grounds that it violated the defendant's constitutional rights. Technically it may have, but it is also true that similar sentences are meted out daily by every court in the land, have been for years and will continue to be given for years to come. The Hollywood newspaper knows that this is the case and if it wants to crusade to abolish this type of sentence on the grounds it violates "constitutional rights" it need only to drop into any L. A. police court to find plenty of case material.

The second appearance of the defendant came early this month when she was found again in Beverly Hills.

In Judge Griffin's court she was given a 90-day jail sentence for violation of her probation. Later, on presentation of medical proof, that she was ill, she was removed from the jail to a sanitarium.

Whatever part Charles Chaplin had in the case, whether he paid for her railroad ticket east and gave her money as she led reporters to believe, was not admissible evidence in court nor was it relevant to the charge. If Chaplin did anything for the girl, either before or after the sentence, it was his and her business and not the court's.

We are pretty certain that any attempt to discredit Judge Griffin in Beverly Hills can only reflect on the Hollywood newspaper. Because we are confident that the Hollywood newspaper does not know the character or the honesty or sincerity of Judge Griffin as we do. We doubt that the Hollywood newspaper knows that he has served as Red Cross chairman, USO chairman, Y.M.C.A. president, and through the years has put in thousands of hours on philanthropic work—and not the least of all has furnished three sons to the military service including two who have served for more than a year in the Pacific in a number of the toughest engagements.

The Hollywood newspaper has interested itself mightily in this case.

Its editorials have been filled with threat and innuendo.

It will be interesting to find out just what is back of the Hollywood newspaper's wholly unwarranted and uncalled for attack on a man of Judge Griffin's stature.

**EADI WADDEN FOR PRESIDENT**

# The E

By HENRY M

**I**N ONE of Kipling's there is an story called "The Kl" whose chief charac able curiosity." Th the chief function lights. They probe the heavens like trunks, seeking the aircraft in the steel skins they have to similar to that of phant's child who membered, was a green, greasy linn about with fever C ample, the Humbe appeared to the see the two famous be and the Clem, stat in 1941, or the Mo who reached a cert banks of that river the blits of May 19 la typical of the hot so many searchligh selves, and may be t

On May 1, three n arrival from Orkney, just as the clock an raid lasted for some the real ordeal began night. Incendiarics down not fire to piles of about. The only sandh were on the projector projector pit came down than it had been built.

### -Incendiarics

The following night m hundred incendiarics fell a setting fire to the living cook-house. The cook, w paring a drop of soup, that two of them came t roof, and one dropped a dixie of soup. Unfortun the incendiarics fell insa jector pit one struck the ting him into hospital f Those fires had to be p all the men were brought stato of collapse by the h was a shambles.

They endured this for nights until two high ex on the site, one almost on ator, the other making a badly battered sleeping h

They had to wait months for their return. On the night of November 1, a Ju flew over them at two hund He stopped the best part of six rounds from their low which they were given III (damaged) "bird."

### -Earlier

In earlier days such excitement of the war, stationed single-l of

# Sift Chaplin Girl Case

(Continued from Page 1)

and after and called the U. S. Marshal, Harry L. ... of the case ... the ... of three attorneys ... in the paternity suit. This ... filed in the name of her mother, Mrs. Gertrude E. Berry, as "John Doe" for "John Doe Chaplin," the legal designation of the unborn child.

Judge Griffin's resentment over "wrong impressions" that he declared have been presented to the public concerning the first arrest caused him to write Howser May 27, asking for an investigation.

His resentment was apparent yesterday when Holland and the girl's other attorneys, John J. Irwin and Harry M. Woodmansee, appeared before him to expunge the record of her original guilty plea, allowing her to plead not guilty and have a jury trial.

Judge Griffin refused to act without thinking it over and giving the district attorney an opportunity to appear in opposition if he so desired. He set the motion for hearing at 2 p. m. next Friday. The girl also was ordered to be present so she can admit that she was not arrested near Chaplin's home and that there was nothing before the court to show that she was anything but a vagrant with several unpaid hotel bills.

"It has been inferred," said Judge Griffin, "that Mr. Chaplin had some tie-in with this court or some power here. I know the young lady better than I know Chaplin because I have never seen him."

"We have made no insinuations about this court," Holland said.

"No, but you have kept quiet," rejoined Judge Griffin.

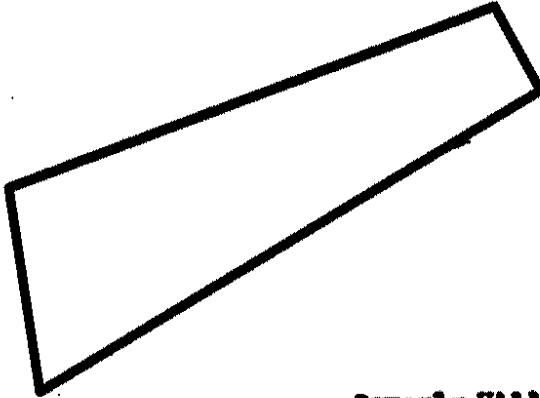
Chaplin, who denies the paternity suit charges, was served with summons in the case yesterday by Jim Markey of Beverly Hills.

"Well, here comes trouble, I guess," the comedian remarked when Markey served him.

Howser declared that his investigation so far has not yielded evidence suitable for the Grand Jury. Only felonious possibilities in the case, he said, appear to be the two illegal operations, one of which he quoted Miss Berry as saying was performed in September, 1941, and the other in January, 1942.

The district attorney made the statement after a conference with key men on his staff—Vernon L. Ferguson, his Grand Jury deputy; Herbert V. Walker, his chief deputy; Daniel Beecher, chief trial deputy, and Herbert Grossman and Phil Towers, investigators.

(b)(7)(c)



Beverly Hills, Calif.  
June 7, 1945.

Dear Sir:

The enclosed article did not surprise me at all. I happen to know Robert Arden very well for almost 20 years. I know him in Europe. He always was engaged in a shady deal. He is very shrewd and tricky, that is why he is engaged here as a fixer. I am positively the whole case would be solved easily if you go after him in energetically. He has a very bad opinion of our American women and he thinks he can do anything as long as he can settle for money. Of course this case is not the first instance. Not long ago he expressed himself very boldly if you have money you can buy anybody in this country. I am only surprised how he got into this country and why did he change his name.

Hoping this information will help the poor woman and you will be able to prosecute the guilty. After all we are fighting for justice and decency, lets have more practicing and less preaching.

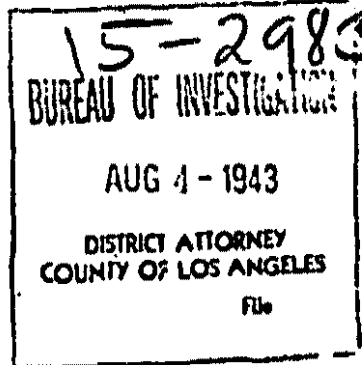
15-2983  
BUREAU OF INVESTIGATION  
AUG 4 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES  
File



**TOM DURHAM**  
ATTORNEY  
SUITE 202 6773 BLVD.  
TULSA, OKLA.

June-12th-1943.

*Rec'd  
6/16/43  
1/1/43*



Mr.  (b)(7)(c)  
Chief Investigator,  
District Attorney's Office,  
Hall of Justice,  
Los Angeles, California.

Dear Sir:

I am writing you at the request of Alfred DeMoss, and I would greatly appreciate your checking up and advising me the name and address of the attorney who is representing Charlie Chaplin there in your city in the case filed against him by one Joan Barry.

Your kind and prompt attention will be greatly appreciated, and for your convenience in replying I am enclosing herewith a self-addressed, stamped Air Mail envelope.

Very truly yours,

*T. Durham*

TDD:M

*See memo  
1/20/43*

After 5 days, return to

TOM DURHAM

802. Ritz. Bldg.,  
TULSA, OKLA.

BUREAU OF INVESTIGATION

AUG 4 - 1943

DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES

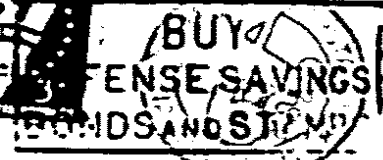
File  
Joseph E.P. Dunn,

POSTMASTER: If unable to deliver  
to addressee--then deliver to the  
District Attorney for Los Angeles  
County.

District Attorney's Office,

Hall of Justice,

Los Angeles, California.





DIXIE GILMER  
COUNTY ATTORNEY

OFFICE OF  
THE COUNTY ATTORNEY  
OF THE  
COUNTY OF TULSA  
TULSA, OKLAHOMA

WILLIAM M. TAYLOR  
CIVIL DEPUTY  
O. C. LASSITER  
ASSISTANT CIVIL DEPUTY  
M. S. DIMMS  
CHIEF CRIMINAL DEPUTY  
JOHN L. WARD, JR.  
W. M. BIEDENTHALES  
CRIMINAL DEPUTIES  
H. M. CULLISON  
R. E. NICHOLS  
INVESTIGATORS  
HEA BARNES  
CLERK  
LOUISE JACOBIA  
ELIZABETH ELLIOTT  
STENOGRAPHERS

June 8, 1943

15-2983  
BUREAU OF INVESTIGATION  
AUG 4 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES  
File

District Attorney  
Los Angeles  
California

Dear Sir:

I have been advised that your office might be interested in our records relative to Jo Anne Berry, here in January, 1943.

If any facts or circumstances relative to this case are desired by you, please let me hear from you.

Yours truly

*O. C. Lassiter*  
O. C. Lassiter

Assistant County Attorney

*Greenman*

SHERIFF'S OFFICE  
LOS ANGELES  
CALIFORNIA

June 11  
Lorenzetti  
Walters  
Hobbs

*Handwritten signature*

MR TOMER,  
Office of District Attorney,  
Los Angeles County,  
Los Angeles, California

67-2210  
22  
67-2210

BUREAU OF INVESTIGATION  
AUG 4 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LO. ANGELES  
File

Cuyler

Joan Berry

rec. 643(8) 20

"room above from floor to floor no any  
hampful luminous"

Letter 5/12/43 from Dr. Cushman:  
prognosis - 5 min's

5/12/43 letter to Court, Jailer from  
Judge Griffith  
Anything less to release.

~~Protest~~

11/2/43 - plea of guilty  
90 day suspended.  
Stay out of BH & pay back bill.

5/8/43 - protest accepted - 30 day - jail

5/12/43 - Court O. Holland says at request, O.  
wrote to allow release of O. due to physical  
condition & allow her to be out of  
Sanctum to be placed under medical treatment.  
Modified - suspended 90 days - allowed to  
come out BH to see attorney.

Dr. R. C. Nelson  
9629 Brighton Way  
CR 51144



Robert C. Nelson  
Mrs. R. C. Nelson  
9629 Brighton Way  
CR 51144

Evidence Taken.....

COPY

Report of Arresting Officer:

Arrested the above named doft. in answer to a call to residence of Charles Chaplin, 1085 Summit Dr. Doft. is now on probation to City Court on suspended sentence of 90 days in County Jail to stay out of Beverly Hills. She admits being out of employment and having no visible means of support. Appears to be a psychopathic case. Doft. seems to be under very severe mental strains, and have ideas that Mr. Chaplin is very close to her. She admits being at this residence last evening annoying him.

At time of booking this subject, she refused to remove her clothing at the insistence of the matron, and it was necessary that the Sergeant in charge assist her in this operation.

COPY

Sgt. A.J. Gebhart.

Arresting Officer.

Released Date 5-8-43 Disposition Probation modified, 60 days Co. Jail Susp. serve 30 days. 5-12-43 Modified 85 days Susp. To be Released

No. 7016

BEVERLY HILLS DEPARTMENT OF POLICE

ORDER FOR ADMITTANCE AND RECEIPT FOR PROPERTY TAKEN FROM PRISONER

Name Joan Berry Crime Charged Violation of Probation

How Dressed Blue slacks, pink waist, blue coat, green shoes.

\$1.00 Other Articles: Compact and accessories.

Seized by \_\_\_\_\_ Date Released \_\_\_\_\_ Jailer \_\_\_\_\_

Received above property \_\_\_\_\_ P. S. L.

See Reverse Side for Disposition

Prop. Ref.

Case No. 34807

Form 10

**BEVERLY HILLS DEPARTMENT OF POLICE**  
**ARREST REPORT**

No. 7016

**COPY**

Date of this Report..... May 7, 1943.

Person Arrested..... BERRY Joan MLT (b)(6)  
Surname Given Name Middle Name Alias

Residence Address..... [Redacted] HQ 2171  
Street City State Phone

Last Employer's Name and Address..... Chaplin Studios, Los Angeles, Calif.  
Street City State

Nearest Relative..... Mother - Getrude Berry  
Name Address

Location of Arrest..... 1085 Summit Dr., B.H. Time 8:30 PM

Crime Charged..... Violation of Probation Arrested By..... Sgt. Gebhart

Opr. Lic..... Car Lic Make and Type

Hair..... Red Eyes..... Bru Height..... 5-6 Weight..... 125 Age..... 22 Complexion..... Fair Build..... Slm

Physical Defects..... Scar on left forearm

Descent..... Irish Scotch Nationality..... American

Occupation..... Actress Where Born..... Detroit, Mich [Redacted]  
City State

Time in County..... 3 weeks State..... 3 weeks U. S. A..... Life (b)(6)

Identification No..... F. P. C.

Case No. 34207

F. C. P.



BEVERLY HILLS DEPARTMENT OF POLICE

ARREST REPORT

No. 6525

Date of this Report 1-1-45

Person Arrested BERRY Joan NLT  
Surname Given Name Middle Name Alias

Residence Address [Redacted] B.H. [Redacted]  
Street City State Phone

Last Employer's Name and Address (b)(6)  
Name Address

Nearest Relative (Mother) [Redacted] Detroit, Mich.  
Name Address

Location of Arrest Headquarters Time 5:15 A.M.

Crime Charged 647 P.C. Sec. 1 (Vagrancy) Arrested By Sgt. Morple

Opr. [Redacted] Car [Redacted] Make and Type [Redacted]  
Lic. Lic.

Hair Auburn Eyes Gray Height 5-6 Weight 125 Age 22 Complexion Fair Build Med.

Physical Defects Scar on left fore-arm

Descent English-Scotch Nationality American

Occupation Actress Where Born Detroit, Mich Date Born 5-24-20  
City State

Time in County 4 1/2 yrs. State 4 1/2 yrs. U. S. A. Life.

Identification No. 22532-B F. P. C. 16/0 27 - II 17 x  
N 28 - 01 17 x

Evidence Taken (b)(6)

Report of Arresting Officer: Arrested the above at the Receiving Hospital after she had been brought in there from [Redacted] on an anonymous telephone call that a woman was in a car who had taken poison. After being examined by Dr. Starr who gave me his opinion that she had taken nothing, but was only putting on an act. She, so she says, has no home to go to, has no friends, no money. Advise that she be questioned by some one in the Detective Bureau with the idea of getting some information about where she really belongs, as this is the second time that this department has had contact with her. She came to the station in a hysterical condition yesterday morning, and at that time was taken to the above address by Matron Reno and myself. In reference to the original call on this party, refer to ambulance follow up report case #33278.

COPY

Sgt. C. B. Morple.

Arresting Officer.

Released Date 1-2-45 Disposition Guilty 647 P.C. Sec. 1, 90 days Co. Jail usp. Keep out of B.H. and pay hotel bills now owing.

Case No. 33279

C. P.

Prop.

Ref.

EWING

4/1/43

Arrest report # 6525

(b)(6)

Jean Berry, [redacted]

-BH

Arrested (Custody)

Arrest - 4/1/43

Arrested by Sgt Mangle

from 5/14/43

Investigation # 32530-0

Arrested the above at the Racine Hospital after she had been brought in there from [redacted].

Blind on an anonymous telephone call in a [redacted] (b)(6)

Woman was in a car who had taken poison. After being examined by Dr. Stern who gave her his opinion in she had taken nothing, but was only putting on an act. She, so she says, has no home to go to, has no friends, no money. Advice is she be questioned by some one in the Detective Bureau with the idea of getting some information about where she really belongs, as she is the first time in the city has had contact with her. She came to the station in a hysterical condition yesterday morning, & at that time was taken to the above address by Patrolman Robert Mangle. In reference to the original call on the party, refer to available follow up report case # 33278.

Sgt Mangle  
 Jail # 647 PC Det 3 - 90 days to Jail  
 keep out of BH & pay later bill  
 ending

B4D2

Arrest 1085 Summit Dr - BH - 5/1/43

Arrested 1085 Summit Dr - BH : 8:30 PM

Violation of Protection

Arrested by Sgt Bellert

Arrest: 5:30 Franklin Ave (Charles Hymn apt)

Arrested by: Intake

Paper Arrested the above named days in answer to a call from Charles Hymn, 1085 Summit Dr. She is now on probation to City Court on suspended sentence of 90 days in County Jail to stay out of BH. She admits being out of employment & having no visible means of support. Appears to be a psychopathic case. O. Ann. to be under my surveillance. Hymn & her sister Mrs. Hymn in very close to her. She admits being at the residence last evening annoying him.

at time of booking the subject, she refused to remove her clothing at the discretion of the warden, & at her own request the Sgt in charge assist her in the operation.

Signed - Sgt A J Bellert

Arrested 5-8-43

Violation nullified - 60 days Co. Jail - Susp -

Sum. Dr. Case, 5-12-43 Nullified 85 days

Susp. to be released.

**WILLY HILLS DEPARTMENT OF POLICE**

REPORT MADE BY Sergt. C.H. Harple	NAME AND OFFENSE CHARGED AMBULANCE FOLLOW UP - BERRY, Joan, [REDACTED] (b)(6)	DATE Jan. 1, 1943. 2:22 A.M.
--------------------------------------	---	------------------------------------

**PERSONS INTERVIEWED AND EVIDENCE COLLECTED**

At 2:22 A.M. I received an anonymous telephone call from a very excited woman who informed me that there was a girl, whom she named as the above, that had either injured herself or had taken poison and that she was in a car in front of the above address. Arriving before the ambulance, I found the above party stretched out in the seat of a Buick Conv. Cpe, Lic. #5-X-8922, Registered to H.J. Cayton, 858 N. Fairfax Ave., L.A. The ambulance arrived and took the above to the hospital. In the meantime I had gone to apartment #23 at the above address, where this same party had been taken by the Matron and myself, after she had come into the station in a hysterical condition. While I was attempting to contact the people, who were not at home here, the car that the above had been found in was driven away. Upon coming from the place, I was contacted by Carl McClung, a reporter for the L.A. Examiner, who informed me that a Joan Berry, who had taken poison, would be found in a car in this neighborhood, his office having been called and informed of this about a half an hour to 40 minutes prior to his arrival.

It is my opinion that this same party put in the calls herself with the idea of either trying to get some publicity, worry her boyfriend, or some other reason.

I later received a report from Max Watt, home address 1139 S. Bedford St., L.A., Phone CR-61978, who is a watchman for Charles Chaplin, that the same woman had been there during the evening in a taxicab, and he had ordered her from the place.

After she had been taken from the car I examined it closely, but could find nothing that looked like poison. She was removed to the Receiving Hospital by Firemen Nicholson and McPherson, and treated by Dr. Starr, who gave his opinion that this party had drunk nothing, and had only stained her lips with Iodine or Potassium Permanganate, or something of like nature, and was putting on an act. He also gave as his opinion that she had had something to drink of an alcoholic nature during the evening but was not drunk. Who her friend is at [REDACTED] in Apt. #23, I do not know as I have been unable to contact him. This girl evidently has been living there with him. Considering that she has no home of her own, will give no information about her friends, if she has any, and has no money, I brought her to the station and booked her 647 P.C. Sec. 1, no visible means of support. Case #33279.

(b)(6)

In connection with the call from the watchman at the Chaplin residence he informed me that when she arrived in the taxi, she had no money to pay her fare and that he had advanced her the money and kept the coat for security. This is apparently a valuable coat and she may not know where it is.

COPY

Sergt. C.R. Harple.

SIGNATURE

## BEVERLY HILLS DEPARTMENT OF POLICE

REPORT MADE BY Capt. W.W. White	NAME AND OFFENSE CHARGED BERRY, Joan. INVESTIGATION.	DATE Jan. 1, 1943.
------------------------------------	--	-----------------------

## PERSONS INTERVIEWED AND EVIDENCE COLLECTED

Interrogated this subject in the Detective Bureau this date in the presence of Mrs. Reno, Police Matron.

Am informed that she came out here from New York, arriving here Nov. 25, 1942. She stayed at the Biltmore Hotel one day, and then moved to the Ambassador Hotel, staying there approx. one week. She owes them approx. \$200.00, and they are holding the bulk of her clothing. She then moved to the Beverly House Hotel, staying there approx. one week. She then went to the Plaza Hotel, Hollywood and she owes them about \$60 and they are holding the balance of her clothing. Left the Plaza Hotel on Dec. 30, 1942, and she stayed for the night of the 30th at [redacted] with a boy friend by the name of Hans Reusch. That evening she came into the Police Station in a hysterical condition, and was taken to the Olympic Blvd. address. (b)(6)

She has known Charles Chaplin for about one year, and during this year Chaplin purchased a picture for her, and was going to make an actress out of her. Picture was said to cost \$15,000.00. They were alleged to have been in love with each other, and he further bought many articles of clothing for her, including a very fine silver fox fur coat.

She has been under contract with Chaplin for about one year, and during this time she has received approx. \$100.00 a week, and considerable extra money. Some time she broke the contract with Chaplin. Even since the breaking of the contract, Chaplin has been paying her, but a few nights ago he told her he would not give her any more money. This is the time she became hysterical and came into this station.

Many times she has gone to the Chaplin estate, and broken a window in order to get into the house. Last night she took a cab and went to the Chaplin home, and did not have money to pay the cab fare. She gave the driver her silver fox coat, but it was taken by the butler and the fare paid. She was raising a disturbance there last night, and the watchman took her into the house. She went into the bathroom, and he went to the phone to call the police, but she jumped out the window and walked to the Olympic Blvd. address. There she told the boy friend she had taken poison and went out and got into a car, which is where the ambulance picked her up.

Prior to the affair with Chas. Chaplin, she had an affair with a Mr. Paul Getti, a very wealthy oil man.

She further stated that she had lived at the Chaplin estate for approx. six weeks some time ago.

**COPY**

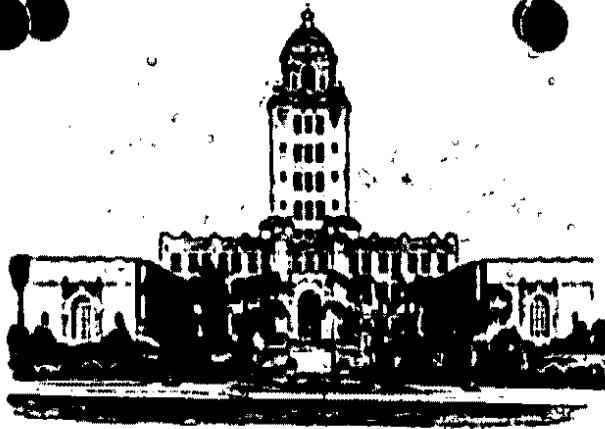
W.W. White.

SIGNATURE

CITY COUNCIL  
ARTHUR L. ERB, MAYOR  
FRED L. COOK  
JAS. L. KENNEDY  
E. P. DENTEL  
ARTHUR P. PRATT

A. J. BEAUDETTE  
CITY TREASURER  
B. J. FIRMINGER  
CITY CLERK

CITY COURT  
CHARLES J. GRIFFIN, JUDGE  
DALE V. KISBY, CLERK



CITY OF BEVERLY HILLS  
CALIFORNIA

*Howser*

May 27, 1943

Honorable Fred N. Howser  
District Attorney  
Hall Of Justice  
Los Angeles, California

15-2983  
BUREAU OF INVESTIGATION  
AUG 4 - 1943  
DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES

Dear Mr. Howser:

A series of editorials are appearing currently in the Hollywood-Citizen News criticising the City Court and the Police Department of Beverly Hills relative to arrest and disposition of a case involving Joan Berry - Being City Court Case No. D2445.

Immediately upon the appearance of the first of these editorials I invited Arthur L. Erb, Mayor of Beverly Hills to investigate the record, and I should also appreciate and welcome an investigation of same by your office, as it is my desire to remove from the minds of any who are responsible for the proper enforcement of our laws any suspicion relative to the action of this Court in connection with this or any other case.

The records of the Police Department and Court will be available to you, and I personally shall be glad to answer any inquiries of your investigator.

Yours very truly,

*Charles J. Griffin*  
Judge of the City Court  
Beverly Hills, California

CJG/b

*Rec'd 5/28/43*

June 7th.1943

FROM: CAPT. W.W. WHITE

TO: CHIEF OF POLICE C.H. ANDERSON.

With reference to your inquiry concerning gun in the Joan Berry case.

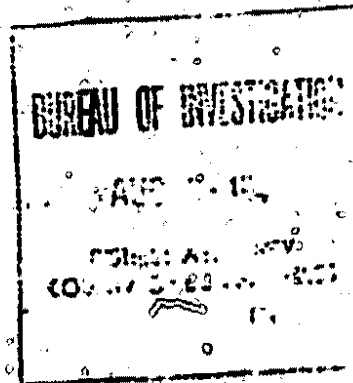
Be advised that some time after January 1st.1943 and after the arrest of Joan Berry, Mr. Robert Arden turned over to me a "Deutsche Werke Werk Erfurt" automatic 6.35 m.m. pistol No.113031. Mr. Arden informed me that the gun had been in the possession of Joan Berry some time prior to that date and that he did not want it in her possession and was therefore turning it over to me for safe keeping.

This gun, since being turned over to me, has been and is at present in my desk in the Detective Bureau.

Through an oversight on my part I failed to mention the matter to the District Attorney's investigators, as it had completely slipped from my memory.

I do not remember ever having any conversation with Miss Berry concerning said gun.

*W.W. White*  
W.W. WHITE, Captain of Detectives.



DISTRICT ATTORNEY'S OFFICE

Los Angeles, Cal., June 4 1943.

To JOSEPH E. P. DUNN, Chief  
Bureau of Investigation.

Sir:

Please investigate a charge against CHARLES CHAPLIN

of \_\_\_\_\_ in which it is alleged that  
on, or about, \_\_\_\_\_, 19\_\_\_\_, he committed the crime of

IN MAKING THE INVESTIGATION ASCERTAIN THE FOLLOWING:

See attached communication of Elise Winsel Thomas.

		BUREAU OF INVESTIGATION	
		AUG 4 - 1943	
WITNESSES	ADDRESSES	DISTRICT ATTORNEY COUNTY OF LOS ANGELES File	TELEPHONE

FRED N. HOWSER

~~JOSEPH E. P. DUNN~~

District Attorney

*Joseph E. P. Dunn*  
Deputy District Attorney

NOTE:

This form must be used in every case in which an investigation is desired.

*2/1*



## Answers

THE CASE of Joan Barry might be forgotten if the wishes of some people were to prevail.

Joan Barry will not forget it, and neither should the public until the questions in the public mind are answered.

Yesterday we stated that the following questions had been raised:

What crime did Joan Barry commit to deserve an original prison sentence of 90 days?

What did she do or say to Charles Chaplin?

Who put up the money to pay Joan Barry to leave Southern California when she was first released from a prison sentence on the condition that she stay away from Beverly Hills?

Who employed Beverly Hills Justice of the Peace Cecil Holland?

Does Holland represent the girl, some friends of the girl or some friends of persons who may want to keep the girl out of Beverly Hills and away from newspaper reporters?

Who is paying for the sanitarium?

We have a sincere explanation from Police Judge Griffin of Beverly Hills as to his part in the case.

In January of this year Joan Barry, claiming to have been an actress protegee of Charles Chaplin, was brought before him on a vagrancy charge, the testimony being that she had visited the Chaplin residence against Chaplin's wishes and later had attempted suicide.

For some time Judge Griffin has followed the policy, for the protection of the famous residents of Beverly Hills, of sentencing those arrested on vagrancy charges to 90 days in jail and suspending the sentences on condition that they stay away from Beverly Hills.

In only one instance has the judge attached a condition that the defendant leave the state. He did not attach any such condition to the suspension of Miss Barry's sentence. When, at the time of her sentence, he was informed that money was available from some unnamed source to send the girl back to New York, he stated that he was not interested, because the girl stated that she wanted to stay in Southern California and would find work to support her.

When recently Miss Barry again visited Chaplin at his residence and disturbed him to the extent that he called the police, Judge Griffin, noting that the first order had not accomplished its purpose, ordered the sentence of 30 days in the County Jail.

This order fortunately brought Miss Barry to the attention of a jail physician who pronounced her about five months pregnant. It also stirred up the interest of newspaper reporters to whom Miss Barry gave the name of the man who she said was the child's father.

Then Miss Barry got attention. Beverly Hills Justice of the Peace Cecil Holland appeared before Judge Griffin, stating that he was representing the girl, showing a statement by the jail physician as to the girl's condition and asking for an order for her release to a sanitarium on condition that she leave the state after leaving the sanitarium.

Judge Griffin remarked that he was not interested in the girl's leaving the state, as that seemed to be a private matter and not one which concerned the public welfare. Upon the physician's statement as to the girl's condition the Judge ordered her release from jail. The original sentence of 90 days in jail, suspended on condition she stay out of Beverly Hills, still stands.

Thus Judge Griffin has sincerely answered the only questions he can answer. The questions which are not his to answer are:

Who put up the money to pay Joan Barry to leave Southern California when she was first released from the prison sentence?

Who employed Beverly Hills Justice of the Peace Cecil Holland?

Does Holland represent the girl, some friends of the girl or some friends of persons who may want to keep the girl out of Beverly Hills and away from newspaper reporters?

Who is paying for the sanitarium?

Is Joan Barry today in the hands of friends?

We sincerely hope that these questions will be answered in the same sincere manner in which Judge Griffin answered the questions that he could answer.

The reason for the following letter, I'm a native daughter of Los Angeles. My ~~grandparents~~ ~~grand~~ parents came to L.A. in cover wagon, many years ago.

CLEANING STUCCO WITH POWER BRUSHES

*Sealex*

REPAIRING, REFINISHING AND WATERPROOFING  
BUREAU OF INVESTIGATION

We want all slimy, filthy degenerate aliens deported,

**JAMES THOMAS**

STUCCO PAINTING - WATERPROOFING - COLORCOATING  
623 NORTH LA PEER STREET  
CRESTVIEW 1-8938  
WEST HOLLYWOOD, CALIFORNIA

DISTRICT ATTORNEY  
COUNTY OF LOS ANGELES

and our beautiful City of the Angels, restored to its original Christian atmosphere.

(b)(6)

Elise Winsel Thomas, (Mrs. James Thomas)  
Los Angeles, Cal.,  
Phone - an extension from our shop.  
Crestview 1 - 8938.

Fred Hauser

District Attorney-

all W. Temple Street.

Hall of Records, Los Angeles, California.

Besides doing picture work, worked as reporter for Motion Picture Weekly. All of this before I was 20, when I married my one and only, ~~late~~ James Thomas & have been married ever since.  
May 17th, 1943.

Honorable Sir:

The enclosed clipping will speak for itself, in Re:

Jean Berry - Chas. Chaplin. and questions that the public would like to have answered.

Would it not be a good idea to turn the enclosed questions over to the Bar Association?

Is not Chas. Chaplin an English Jew - ? Has he ever deigned to become a Citizen of the U.S.A?

Many years ago, when I was about Sixteen, Seventeen, Eighteen, worked in silent pictures - just for a lark, ~~as~~ like most girls of that age, at that time, was very movie-struck. My parents let me find out for myself just how filthy, and rotten the whole set-up was, for myself.

I always lived at home with my parents, but from the time I was Sixteen, on through the years, have heard many tales about this Chaplin fiend, and wondered why on earth the citizens of L.A. stood for him, an alien, devastating so many of our young girls, of starting them on the path "down" ----- Please crack down on this Chaplin criminal, but hard.

Then this poor little Jean Berry, his latest victim --- why on earth isn't this man ostracized -- deported --- as well as every other alien who doesn't behave himself or herself ---- we have no room for them in our beloved City of the Angels.

Yours very sincerely, Elise Winsel Thomas, (Mrs. James Thomas)

EVER.....

## Questions

THE LAW enforcement machinery of Beverly Hills is a strange looking institution when one considers the case of Joan Berry.

Claiming to be a protegee of Charles Chaplin and the recipient of funds from him over a long period of time, the girl annoyed the actor one day a few months ago by a call at his residence. She was picked up by the police on a charge of vagrancy—the charge that police so often use when the law isn't being used in the interests of justice.

Police Judge Griffin sincerely decided that the cause of justice would be very well served by giving the girl a jail sentence of 90 days and suspending it on the condition that she stay away from Beverly Hills. The judge reasoned that the girl was not a criminal who needed punishment. She was just to learn that the Beverly Hills law enforcement machinery was not to be bothered with complaints from the Chaplin estate.

The girl says that when she was released on condition that she stay away from Beverly Hills she was handed by a policeman money and a ticket for a one-way trip back East. The policeman didn't tell her where the money came from. She knew only that there were wonderful people in Beverly Hills if she was far away from the place.

The girl started on her trip but changed her mind after getting half way and returned. She may have thought that in this great land of ours, that is sending its boys to their deaths for freedom, perhaps a mere girl need not fear that a city's whole law enforcement machinery would attempt to deny to her the rights of citizenship for which the American boys were dying.

Recently the girl again visited the Chaplin residence. She was again taken into custody. The sincere police judge thought that different treatment this time might serve to keep her away from Beverly Hills so he ordered her confined in the County jail for 30 days. This time she was classified as a real criminal. What crime she had committed is not made clear to the public. Did she wrongfully accuse Chaplin? Did she unduly annoy him? Did she ask him for money?

While she was in the County jail newspaper reporters, unable to understand the majesty of the Beverly Hills law, began to ask questions of the prisoner.

The prisoner told the reporters that she was an expectant mother. She named a man who she said was the father of the expected child. She was talking a great deal. Some great newspaper stories flattering to neither the Beverly Hills institution of justice nor to the alleged father were developing.

On the scene appeared Justice of the Peace Cecil D. Holland of Beverly Hills township, stating that he had been employed in his private capacity as an attorney and not in his official capacity as a part of the Beverly Hills institution of justice, to look after the prisoner.

When approached by his fellow member of the Beverly Hill institution of Justice, Judge Griffin began to have some doubts about the wisdom of the jail sentence. He signed an order that permitted the prisoner's release from custody. The girl left, to go to a sanitarium, she was told, the expenses of which were being paid for by some unnamed person.

These questions have been raised in the public's mind and should be answered:

What crime did Joan Berry commit to deserve an original prison sentence of 90 days?

Who put up the money to pay Joan Berry for leaving Southern California when she was first released from a prison sentence on the condition that she stay away from Beverly Hills?

Who employed Justice of the Peace Cecil Holland?

Does Holland represent the girl, some friends of the girl or some friends of persons who may want to keep the girl out of Beverly Hills and away from newspaper reporters?

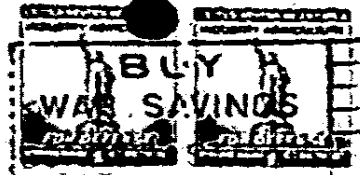
Who is paying for the sanitarium?

These questions may all be answered with credit to someone. The failure to answer them will leave the public wondering about the Beverly Hills institution of law enforcement.

The State Bar Association should be especially interested in the answers.

*Cordially Yours - Blanche Ballou*

AMERICAN YOUTH COUNCILS  
2522 North Alexandria Street  
Los Angeles, California  
1500 Webster St.



*Handwritten signature*

Mr. Fred H. Howser,  
District Attorney--  
221 Temple St.  
City.

P.S. I hope you will understand the spirit I ~~wrote~~ wrote this letter in.  
I feel so deeply on ~~this~~ this subject.

If we all close our eyes to degenerates like this Chas. Chaplin &  
there are plenty of other aliens just like him in the picture industry...  
are we parents of boys, (yes, I have a son in the Army-Aircorp) - are  
we doing our part in keeping the home fires burning, if we ignore  
things like this.

Please read the questions carefully in the enclosed clipping - cut  
from Saturdays Hollywood Citizen News, - Don't you think they should  
be answered.

---

Another thing I'm incensed at is the brutal treatment of horses and  
mules - the recent beatings of horses in South Gate., etc.,

---

I was speechless when I read of Mrs. Roosevelt's remark about  
the Loyal Japanese. Why isn't this first ~~xxx~~ Lady Blunderbus kept in  
a straight-jacket, where she can do no damage by her stupid remarks.

---

I liked Lee T. Bashore's remarks about freezing of mothers in their  
homes. This Government rearing of children, is just part of the diabolical  
scheme to make the whole world Communistic... and I don't like it.

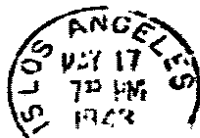
---

My husband, James Thomas, is also a Native son, of the Golden West,  
born in Los Angeles, - he too, feels just as I do about the above questions,  
but as he is very busy, working seven days a week, has little time for  
letter-writing ---- so I'm signing the letter for him too.

sincerely,

James and Elise Thomas.

JAMES THOMAS  
623 NORTH LA PEER STREET  
WEST HOLLYWOOD, CALIFORNIA



District Attorney - FRED HAUSER  
211 West Temple Street.  
Hall of Records.

Los Angeles,

California.

*Handwritten signature*

DISTRICT ATTORNEY'S OFFICE

Los Angeles, Cal., June 4 1943

To JOSEPH E. P. DUNN, Chief  
Bureau of Investigation.

Sir:

Please investigate a charge against CHARLES CHAPLIN

of \_\_\_\_\_ in which it is alleged that  
on, or about, \_\_\_\_\_, 19\_\_\_\_, he committed the crime of

IN MAKING THE INVESTIGATION ASCERTAIN THE FOLLOWING:

See attached communication of Blanche Ballagh

		15-2983	
		BUREAU OF INVESTIGATION	
		AUG 4 - 1943	
WITNESSES	ADDRESSES	DISTRICT ATTORNEY COUNTY OF LOS ANGELES	TELEPHONE File

FRED N. HOWSER  
~~FRED N. HOWSER~~  
District Attorney

*Leopold Hammer*  
Deputy District Attorney

NOTE: This form must be used in every case in which an investigation is desired.

*PH*

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles 13, California

File 1600-41933

November 18, 1952

RE: CHARLES SPENCER CHAPLIN

(b)(7)(c)

Sworn statement made by BERT D'ARMAND to Investigator [REDACTED] in the Office of the United States Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California on November 18, 1952.

PRESENT:

(b)(7)(c) [REDACTED] Examining Officer  
BERT D'ARMAND, Witness

EXAMINING OFFICER TO WITNESS:

- Q. Mr. D'Armand, you are advised that I am an Investigator and Acting Immigrant Inspector in the Immigration and Naturalization Service and that as such I am authorized by law to administer oaths and take sworn statements in cases arising under the jurisdiction of the Immigration and Naturalization Service. I desire to take a statement from you at this time. Any statement which you make must be voluntary on your part, and any statement which you make may be used against any person as the Government sees fit in any future criminal or deportation proceedings. Do you understand?
- A. Yes, I do.
- Q. Are you willing at this time to make a statement?
- A. Yes, I am.
- Q. Will you please stand and raise your right hand. Do you swear that the statement which you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?
- A. I do.
- Q. You are advised that you are now under oath. Any false statement which is made under oath constitutes the crime of perjury, the punishment for which upon conviction is imprisonment for not more than five years or a fine of not more than \$2,000.00, or both such fine and imprisonment. Do you understand?
- A. Yes I do.
- Q. Will you please state your full, true and correct name?
- A. Bert D'Armand.
- Q. What is your present residence?
- A. 1111 Alta Loma Road, L. A. 48, California.
- Q. What is your present telephone number?
- A. Crestview 1-6658.



- Q. Are you the same Bert D'Armand who made a statement before the Immigration and Naturalization Service on November 5, 1952?
- A. Yes I am.
- Q. Are you the same Bert D'Armand as that one which was employed by the Max Reinhardt Work Shop?
- A. I am.
- Q. Will you please state what position you held with the Max Reinhardt Work Shop?
- A. I was the Managing Director of the Max Reinhardt Work Shop.
- Q. I now present for your inspection the photostatic copy of a receipt dated March 18, 1942 in the amount of Sixty-Five (\$65.00) Dollars on the account of tuition charges and fee for the enrollment of one, J. Berry, in the Max Reinhardt Work Shop. This receipt is signed "D'A". Do you recognize the signature as your own signature?
- A. I do.
- Q. Will you please initial and date the before-mentioned receipt?
- A. Yes. (Witness complies).
- Q. Is all of the writing in long hand which appears on this receipt written by you?
- A. Yes.
- Q. I now present for your inspection a letter bearing the letterhead "Max Reinhardt Work Shop - Stage, Screen and Radio" dated April 25, 1942 addressed to Charles Chaplin Film Corp., 1416 No. LaBrea, Los Angeles, Calif. The body of the letter follows: "Gentlemen: We beg to acknowledge with thanks receipt of your favor of April 24th in which you enclosed \$65.00 tuition check for Joan Berry to May 23rd. (Signed) Very truly yours, B. D'Armand, Managing Director". Can you identify this letter as one written with your authority?
- A. Yes.
- Q. Is the signature appearing thereon your signature?
- A. It is the signature of my secretary, [redacted] and was written with my permission, and was signed with my permission. (b)(6)
- Q. How can you assure yourself that [redacted] signed your name to this letter?
- A. Her initials [redacted] appear next to mine in the left hand corner of the letter.
- Q. Will you please initial and date this letter as having been identified by yourself today. (b)(6)
- A. Yes. (Witness complies).
- Q. After examining the two before-mentioned receipts, would you be willing to state that Joan Berry was in attendance at the Max Reinhardt Work Shop on March 18, 1942?
- A. I would.
- Q. To your knowledge, was there more than one person by the name of Joan Berry who attended Max Reinhardt Work Shop from the Chaplin Studios, Inc.?
- A. No.



Q. Is this person, J. Berry, and Joan Berry, the same Joan Berry concerning whom you made a statement before myself on November 5, 1952?

A. She is the same.

I have read the foregoing testimony including pages 1 to 3, inclusive and certify that my answers are true and correct to the best of my knowledge and belief; further, corrections numbered None to       , inclusive, were made at my request.

*Test. J. C. Maul*

Subscribed and sworn to before me at Los Angeles, California this 18th day of November, 1952.

(b)(7)(c)



BERT D'ARMAND  
11/5/52

LOUIS F. BUDENZ  
11/4/52













JOHN L. LEECH  
6/22/50

PAULINE TOWNSEND  
7. 11/13/52 ;

JAMES CAGNEY

10/30/52

U. S. DEPARTMENT OF JUSTICE  
Immigration & Naturalization Service  
Los Angeles, California

CHARLES SPENCER CHAPLIN

L.A. File 1600-41933

(b)(7)(c)

Sworn statement of JAMES CAGNEY made in the English language to District Enforcement Officer [REDACTED] and Investigator [REDACTED] of the Immigration and Naturalization Service at Cagney Productions, Warner Bros., Studios, Burbank, California on October 30, 1952.

PRESENT:

JAMES CAGNEY, Witness

DR. EDWARD CAGNEY

WILLIAM CAGNEY

(b)(7)(c)

[REDACTED] Examining Officer

[REDACTED] Investigator

FOLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER DEL GUERCIO TO WITNESS:

Q Mr. Cagney, you are advised that I am an Acting Immigrant Inspector of the United States Immigration & Naturalization Service, and as such I am authorized by law to take testimony under oath regarding the right of any alien to be, remain, enter, or re-enter the United States. I desire to take a statement from you at this time regarding the right of one Charles Chaplin to enter, re-enter or remain in the United States. You are advised that any statement you may make may be used against Chaplin or yourself in any future proceedings by the Government. Are you willing to make a statement under these conditions?

A Yes.

Q Will you stand and be sworn. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q Will you state your name?

A James Cagney.

Q What is your place of residence?

A 119056 Plummer Street, Northridge, California.

Q Where were you born?

A New York, July 17, 1899.

Q Mr. Cagney, do you know or are you acquainted with one Charles Chaplin?

A I am acquainted with him.

Q How long have you known him?

A As I said last night over the phone, I could tell you as much then as I can now. I spent one night at dinner with him in 1936, and haven't seen him since. I saw him once at the Trocadero dancing with a lady and once in his home.

Q Do you know a Max Eastman?

A Sure.

Q Have you been at Charlie Chaplin's home when Max Eastman was there?

A Yes.

Q When was that?

A In 1936.

Q What was the occasion?

A We had had a law suit with Warner Brothers and we had won the suit, but we found I could not get a job in any major studio. I had lunch with Doug Fairbanks to see about breaking the dead lock. We made contacts with all the individual producers and Chaplin was one I contacted. I was with my wife at the Trocadero one night and Chaplin appeared with a lady, maybe it was Goddard, I don't remember. He had already received my note and he sent a note to my table asking me to come to dinner at his house.

A

Q Was that a dinner or a party?

A Just a dinner. Hugh Walpole was there and I don't remember if Mrs. Max Eastman was there or not.

Q Max Eastman was there?

A Yes.

Q Do you remember a discussion that evening about Chaplin's picture, "Modern Times."

A All I do remember particularly was that Eastman was writing his book "Enjoyment of Laughter" and he asked me certain things about jokes and what makes people laugh, was there any necessity for cruelty to get laughter.

Q You don't remember a discussion about "Modern Times" at that time?

A It is all pretty vague.

Q Do you remember any discussion between you and Chaplin that the script of "Modern Times" had been sent to the Moscow Board of Censorship in Moscow?

A I don't remember that.

Q There could have been such a discussion in your presence?

A There might have been, I don't remember.

Q And that certain things had been changed to conform to the criticism of the Moscow Board of Censorship?

A I have no recollection of it. It is 16 years since. It might have taken place, but all I had in mind was to get this problem of mine solved.

Q Did you read Mr. Eastman's book "Heroes I have Known"?

A No.

Q Did you know that you were mentioned in that book?

A No.

Q Do you know Rupert Hughes?

A No. I know who he is.

Q Were you ever present in Chaplin's home when Rupert Hughes was there?

A Never.

Q You are sure you were in Chaplin's home on that one occasion only?

A That one night.

Q Mr. Cagney, do you know a John L. Leech?

A No.

Q Perhaps under the name of John A. Lewis?

A No.

Q Do you remember the Cotton strike in the San Joaquin Valley in 1934?

A The cotton strike? The one that comes to my mind was in Salinas.

Q Yes, do you recall there was certain publicity regarding certain papers that had been found in the Communist Party Headquarters in the San Joaquin Valley in which your name was mentioned?

A Yes.

Q And there was evidence that you had contributed \$500 to the Communist Party Strike Committee?

A I knew I had sent some money for the Salinas strikers, but I don't know whether it was for the Communist Party Strike Committee.

Q It was \$500.

A I don't know how much.

Q Who solicited that money?

A Ella Winter.

Q It wasn't John A. Lewis?

A Not that I recall.

Q Do you know a Louis Hefitz?

A No.

Q Wasn't it Louis Hefitz that solicited that money from you for that strike?

A No, it was Ella Winter.

Q Was she a member of the Communist Party?

A I don't know.

Q Did she have the reputation at that time?

A Later on she had the reputation but not at that time.

Q You were subpoenaed to testify before the Dies Committee?

A No, I volunteered.

Q In San Francisco in 1940?

A Yes.

Q Were you asked at that time if you had ever contributed money to any Communist Front organization?

A No, but they asked me if I had contributed to the Spanish Hospital Corps or something like that.

Q The North American Committee to Aid Spanish Democracy, and I believe you admitted you had contributed some money to that organization?

A Yes.

Q Do you know if Chaplin had contributed money to that organization?

A I don't know.

Q Did you know that the North American Committee to Aid Spanish Democracy was a Communist Front organization?

A No, later, the only way I found out was there was a showing of a film, and one night Freddy March called me in New York and said what about this group, and I said, they are trying to use you as they tried to use me, stay away from it.

Q You had contributed funds to other Communist Front organizations?

A Yes.

Q Did you know at the time that you had contributed that they were Communist Front organizations?

A No, I didn't.

Q Would you have contributed money to the organizations if you had known they were Communist Front organizations?

A No.

Q Do you know if those people who asked you to contribute, also asked Charles Chaplin to contribute?

A I don't know.

Q Had you heard?

A No.

Q Do you know a V.J. Jerome?

A No.

Q In 1936 he was the National Cultural Director of the Communist Party?

A I have heard his name.

Q It was said in that year he was in Hollywood and among the persons he was to contact was yourself and Charles Chaplin. Did Jerome contact you in 1936?

A Never did.

Q Or at any time?

A Don't know the name in connection with that period, but since the man who had to do with the Bridges business came here and asked me if I knew the name, and I hadn't at that time.



Q You never met Jerome?

A No.

Q Do you know a Jack Johnstone?

A No.

Q In 1935 and 1936 he was a member of the Central Executive Committee of the Communist Party, and in 1935 and 1936 he was said to come out to Hollywood for the purpose of soliciting funds from you and other motion picture actors in Hollywood, is there any truth in that?

A This is the first time I ever heard the name.

Q Did anyone ever solicit money from you for the Communist Party?

A Not the Communist Party, it was for the Mooney Defense Committee, this was Ella Winter and there was the Spanish thing.

Q Do you know a Frank Tuttle?

A Yes.

Q Did you ever have a meeting at his home?

A No.

Q When V. J. Jerome was present?

A No, not that I recall.

Q In 1936?

A No, not that I recall.

Q Or in the winter of 1935 and 1936?

A No.

Q Did you say you did not have any meeting with Tuttle and V.J. Jerome?

A I was at Tuttle's house, he had a project "Waiting for Lefty" and he wanted to talk about it.

Q Did't Stanley Lawrence arrange a meeting for you in Tuttle's home?

A Stanley Lawrence...there was a Lawrence Ross, this was the fellow here in the Spanish business, that is the name I remember.

Q Did he arrange a meeting for you in Tuttle's home?

A As I remember this was about "Waiting for Lefty."

Q In any event you went to Tuttle's home?

A Yes.

Q What was discussed?

A The business to do with the picture.

Q Were you asked in Tuttle's home to make a contribution?

A Not that I remember. As I recall it was just Tuttle and I.

Q You know what I am talking about when I speak of Communist Front organizations, don't you?

A Sure.

Q And I believe that you have previously stated to Investigators that you did either unwittingly or unknowingly contribute to such organizations?

A Yes.

Q Will you tell me if you know if Charles Chaplin made any such contributions?

A I honestly can tell you I don't know. I would tell if I could, but I haven't seen him for 16 years.

Q You hold no brief with Mr. Chaplin do you?

A No.

Q Are you an admirer of his?

A No, that evening at his house, I was stunned with the ego of the man. He talked all evening and then said it was a very pleasant evening, and said, but of course, he had done all the talking. He talked until 12:00.

Q You have been in Hollywood and you know that there was an organized effort on the part of the Communist Party here to solicit from actors funds for the Communist Party and Communist Front organizations?

A Later after all these things came out.

Q Did any of them who solicited funds from you also mention Charlie Chaplin?

A No.

Q Did you ever meet Earl Browder, formerly Secretary General of the Communist Party?

A No, never met him.

Q Did you ever contribute to the Russian War Relief?

A Not that I know of.

Q Do you remember during the war that Charlie Chaplin made a number of speeches in behalf of the second front?

A Yes, I heard about it.

Q You did not participate in any of those affairs?

A No.

Q Your name appeared as one of the original sponsors of the Russian War Relief, did it not?

A I don't know, this is news to me.

Q You never saw a letterhead of the Russian War Relief with your name on it?

A I am positive I didn't.

Q How about the North American Committee to Aid Spanish Democracy, weren't you one of the original sponsors of that committee in 1937?

A This I don't remember.

Q Do you know a John Bright?

A Yes, of course.

Q When did you last see him?

A Fifteen years ago.

Q Did you know then that he was a member of the Communist Party?

A No.

Q You have heard since then?

A Yes.

Q Do you know Robert Tasker?

A He was a writer on the lot.

Q Did you know him very well.

A No.

Q Did he ever solicit you for any funds for the Communist Party or a Communist Front organization?

A No.

Q Did Mr. Tasker die?

A Yes.

Q Do you know Emma Cutler?

A No.

Q Do you remember seeing Mr. Chaplin in Tuttle's home?

A No.

Q Did you ever meet Mr. Chaplin in anyone's home?

A The only time I remember meeting Mr. Chaplin was that one night.

Q Did you sign a petition or document in behalf of the so-called Hollywood Ten?

A No.

Q Did anyone ask you to sign such a petition?

A No.

Q You know what I am talking about the ones that were cited for contempt?

A I am thinking about the group that flew to Washington.

Q The ones I refer to are Lawson and ---

A John Howard Lawson -- no, no one ever approached me on that.

Q No one ever asked you to sign a petition protesting their conviction?

A No.

Q You don't know if Chaplin signed such a petition?

A No.

Q And how about the Friends of the Abraham Lincoln Brigade?

A I don't know.

Q You were carried on their letterhead in 1939?

A That is interesting to me because I didn't know it.

Q How did you get your name on these letterheads?

A I guess it was because I got interested in the Mooney case as being a miscarriage of justice. About 1933 or 1934 I went to a Mooney meeting. I expected to see a reputable group of San Francisco citizens, but it was a rabble and I never went back.

Q Do you know Lou Levinson?

A I don't think so.

Q One of the feature page editors of the "Daily Worker"?

A I don't know.

Q Did you ever meet him?

A I don't know.

Q It said in May, 1940, he came out here to Hollywood to meet you?

A If he did, I don't remember.

Q You are familiar with the Hollywood Independent Committee for Arts, Sciences and Professions Council?

A Sure.

Q You were one of the sponsors of that?

A Yes.

Q Did you find out later that it was Communist controlled?

A They booted Wallace at Madison Square Garden and I resigned that night.

Q Was Mr. Chaplin ever a member of that organization?

A I don't know.

Q Do you know if he was ever asked to join or contribute?

A I don't know.

Q How about the American Russian Institute of Southern California?

A I don't know this.

Q Your name was carried on the mailing list of that organization in 1947 and 1950?

A I don't know.

Q Do you remember ever seeing any literature from that organization?

A I don't remember.

Q How about the Civil Rights Congress, your name was on their mailing list?

A This I have seen. It goes in the waste basket.

Q In the organizations that you were alleged to have sponsored, do you know if Mr. Chaplin was asked to be a sponsor or be a member?

A I just don't know what his activities were.

Q You can't give us any information other than what you have told us?

A Just what I have told you.

Q Will you state under oath that you are not involved at the present time in any Communist activities?

A I will state that under oath again and again.

Q And that you are not associated with any Communist front organizations or the Communist Party?

A No.

BY INVESTIGATOR

(b)(7)(c)

Q Did you ever meet a Mr. Brown who wore a full beard and had somewhat of an Italian accent?

A I do not think so, I think I would remember the full beard.

Q This was about 1937 or possibly early 1938?

A Where would this be, here?

Q His first name is probably Fred?

A No, I don't know of this.

Q Did you participate in the activities of the Scotsboro incident?

A Yes, this was another Ella Winter enterprise.

Q What period was that?

A About 1935 or 1934.

Q Did you ever know of any connection Chaplin had with that activity?

A No.

Q Did you participate in any meetings planning the activity?

A No, except there was an auction and writers and artists gave certain things, and Winter asked me if I would run the auction, and I did. I do not remember now where it was. I think outside of Maryland, and they had the auction and that was that.

Q Do you remember a play entitled, "Bury the Dead"?

A Yes.

Q What connection did you have with that?

A They were going to have a reading of it. Freddy March was going to do the reading. It was supposed to be quite a play - it was at the Hollywood Women's Club, and then they said they wanted to do it as a production, so that broke up in a few weeks nothing more was heard of it.

Q Did you know the name Los Angeles Contemporary Theater in connection with that?

A It is so far back I don't remember.



Q Did Chaplin have anything to do with that?

A My knowledge of Chaplin is very sketchy.

Q Did you know a George Pershing?

A No.

Q Were you ever contacted by George Pershing of the North American Committee to Aid Spanish Democracy?

A I think I would remember that name, Pershing, but I don't remember.

Q In contributing to that organization do you recall who contacted you?

A This could have been the Winter gal.

Q Did she indicate where she had obtained your name?

A No. This was an interesting thing. Her husband was Lincoln Steffens. He had a story he wanted to sell to Warner Bros. A man asked me if I would like to say hello, and we had lunch and he said to come up and see him, and I found him interesting, and my wife and I went up to visit him, and that was the beginning of the Winter thing. That went on for a year or two, and then the lady tipped her mit and that was all.

Q Did anyone else other than Ella Winter ever ask you for funds for any of these causes?

A This guy, Ross was in on the Spanish business. He might have solicited some of the funds.

BY EXAMINING OFFICER [REDACTED] (b)(7)(c)

Q How about Herbert Biberman?

A I don't know him.

Q Did he ever solicit you for any funds?

A No.

Q Do you know Reva Mucha?

A No.

Q She was at one time Director of the American Russian Institute?

A No.

(b)(7)(c)

[REDACTED]  
District Enforcement Officer

Certified true and correct transcript of  
the shorthand notes of this proceeding.

*Pally Partridge*

GEORGIA HALE  
11/4/52

IMMIGRATION AND NATURALIZATION SERVICE  
United States Department of Justice  
District No. 16

File No. 1600-11933

Los Angeles, California

Re: CHARLES SPENCER CHAPLIN

October 17, 1952

(b)(7)(c)

Sworn statement of TORAICHI KONO made to Investigator [REDACTED] at the office of the Immigration and Naturalization Service, Los Angeles, California, on October 17, 1952, in the English language.

PRESENT: [REDACTED] Examining Officer  
[REDACTED] Investigator  
(b)(7)(c)  
Jane S. Quon, Stenographer  
Toraichi Kono, Witness  
Mr. Y. R. Hiraoka, Counsel for Witness.

BY EXAMINING OFFICER TO MR. KONO:

Q Mr. Kono, you are advised that we are Investigators and Acting Immigrant Inspectors of the United States Immigration and Naturalization Service and as such are authorized by law to administer oaths in connection with the enforcement of the immigration and naturalization laws. We desire to take a statement from you concerning the right of one CHARLES SPENCER CHAPLIN to enter, remain in, or pass through the United States. Any statement you make becomes Government evidence and may be used against the said CHARLES SPENCER CHAPLIN. Do you understand?

A Yes.

Q Will you stand and be sworn? Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q What is your full and correct name?

A Toraichi Kono.

Q Have you ever used or been known by any other name?

A No.

Q Of what country are you a citizen?

A Japan.

Q Have you ever taken steps to become a citizen of any other country?

A Not yet.

Q What is the date and place of your birth?

A Aka-gun, Yagi-mura, Hiroshima, Japan, March 3, 1885 (Meiji 18).

Q Have you ever been lawfully admitted to the United States for permanent residence?

A Yes.



NOTE BY EXAMINING OFFICER: Los Angeles District File 15942/674 contains Verification of Lawful Admission on the several entries of the subject into the United States. Los Angeles District File 7006/532 also relates.

Q How long have you resided in Los Angeles, California, Mr. Kono?

A I first came here 1915. Since 1915.

Q During your residence in Los Angeles, California, were you ever employed by one Charles Spencer Chaplin?

A Yes.

Q When did you begin your employment with Charles Chaplin?

A October, 1916. I don't remember the date.

Q And when did your services with Mr. Chaplin terminate?

A The early part of 1934.

Q In what capacity were you employed by Mr. Chaplin?

A Well, I was first--for the first two and a half years I was a chauffeur. Then after the man who was working for him, he quit, and Mr. Chaplin wanted me to take his place. Of course, I didn't have any experience but he think I could do it and I took his place as confidential secretary--well, private secretary, doing everything.

Q As a chauffeur, what did your duties consist of?

A Just driving wherever he wants to go. Just driving the car, nothing else.

Q As a private secretary, what did your duties include?

A Well, I had charge of the whole house and whenever he go to the studios, I do everything. Of course, he had a business manager.

Q Did your duties include butler and valet service?

A Well, first I start in valet and after I do everything. But he had a butler, Frank Yonemori.

Q Were you in Mr. Chaplin's employ at the time of his marriage to Lita Gray on November 25, 1924?

A Yes.

Q Do you know where they were married?

A In Ingalls, Mexico, near Cuernavaca.

Q Did you accompany them on the trip to Mexico?

A Yes.

Q Were you present at the wedding ceremony?

A No.

Q Do you know whether Lita Gray was pregnant at the time of her marriage to Mr. Chaplin?

A No, I do not know.

Q Had Lita Gray been residing in Mr. Chaplin's home prior to the trip to Enpalme, Sonora, Mexico?

A No.

Q Approximately how long before his marriage to Lita Gray did Mr. Chaplin become acquainted with Lita Gray?

A Probably six or eight months.

Q Did you have any conversation with Mr. Chaplin or Lita Gray in which you were informed in any way that Lita Gray was pregnant with child prior to her marriage to Mr. Chaplin?

A Yes.

Q Were you told by both Lita Gray and Charles Chaplin that Lita Gray was pregnant prior to her marriage or only by one?

A Both of them.

Q Do you know where Mr. Chaplin was first intimate with Lita Gray?

A No.

Q During the period of Lita Gray's marriage to Mr. Chaplin, where was your place of residence?

A I lived at--I can't remember the number but it is right on the corner of Sunset and La Brea.

Q Was that the house on the studio property?

A Yes.

Q Did Mr. Chaplin ever bring Lita Gray to your house on the studio property prior to his marriage to her?

A No, no, he didn't bring her to my place.

Q To your knowledge did he ever take her to his own home prior to their marriage?

A No, I don't think so.

Q Was she ever an overnight guest at the Chaplin home prior to her marriage to Mr. Chaplin?

A Yes.

Q Approximately how long before Lita Gray divorced Mr. Chaplin was she separated from him?

A I don't think more than about three or four months.

Q Do you recall when Georgia Hale was cast for the "Gold Rush"?

A Yes, sir.

Q When was that about?

A That's the same time he married Lita Gray because he was going to put Lita Gray in Georgia Hale's place but she married him and he didn't want his wife at the studio and he hired Miss Georgia Hale.

Q Do you know Georgia Hale's true name?

A No, I don't. I just call her Georgia or Miss Hale.

Q Do you know where she is now?

A Well, she used to be living in Beverly Drive a long time. I heard she lives somewhere down in West Los Angeles.

Q Approximately how long did Georgia Hale's association with Mr. Chaplin continue?

A On and off probably about six months after they finished the picture.

Q Do you know whether Georgia Hale was married at the time she worked for Mr. Chaplin?

A No, she was not married I don't think.

Q Do you know whether Georgia Hale ever had a child during or shortly following her employment with Mr. Chaplin?

A No.

Q Did Mr. Chaplin ever discuss Georgia Hale with you personally?

A No.

Q Do you know whether or not Mr. Chaplin was carrying on an affair with Marion Davies at or about this time?

A Well, I assumed. She comes to the studio, she comes to the house several times.

Q Which house, the studio house or Mr. Chaplin's home?

A Both.

Q Do you believe that Mr. Chaplin was carrying on a love affair with Marion Davies at this time?

A Yes.

Q On what do you base your belief that such was the case?

A Because of the visits to the house and stay to the house till two or three o'clock in the morning. I would only stay at the house until about six o'clock but next day I would hear from the boys so and so and so and so.

Q Who were the employees in Mr. Chaplin's household at that time?

A I was in charge of most of the house. Of course, studio pay most of the expense. Yonemori was the butler.



Q Who were the household employees in Mr. Chaplin's home after Lita Gray Chaplin left?

A Yonemori, the butler. Once in a while he had a second butler but not all the time. I don't remember his name. He might have been Hirozawa. The cook, Hirano; and Sadanobu. He went back to Japan. He died. There was quite a turnover among the employees.

Q Was Wada the chauffeur for Mr. Chaplin during the time Lita Gray was married to him?

A I don't think Wada was there then.

Q To your knowledge did Mr. Chaplin carry on a love affair with Georgia Hale?

A Yes, I think so.

Q Was that during the time he was married to Lita Gray or after the separation?

A After the separation.

Q Do you remember how long after the separation?

A Right after the separation.

Q Would that have been within one year after the separation?

A Within a year, off and on.

Q During the time that you were employed by Mr. Chaplin, did he ever instruct you or request that you obtain girls for him and bring them to the house on the studio lot or elsewhere?

A You see, he never asked me bring them. But he send car--the chauffeur go after the girls. He said to the chauffeur, "I want to go--" so and so and so and "bring girl-- so and so and so, and sometimes they go to the studio and sometime they go to the house.

Q Do you recall the names of any of these girls?

A Inside the period of his divorce, not many. But before there was only Georgia. Of course, Marion Davies had her own car and she came herself. And I don't know anybody outside of Georgia.

Q Do you recall a girl by the name of Iris Gabriell (phonetic)?

A No, I don't.

Q Do you mean then that most of these girls that were brought to either the studio or to the house were no regular callers but one-time visitors?

A Georgia pretty regular.

Q But I am talking about the other girls, most of them?

A Before he married, he used to have all kind girl friends, but since he divorced Lita, all I know about was Georgia Hale and Marion Davies.

Q Did Mr. Chaplin ever tell you personally to obtain any girls for him to be brought either to the studio or to the house?

A No. I never find a girl for him. He could always find plenty for himself.

Q Did you have in your care or custody the names, address, and/or telephone numbers of any of Mr. Chaplin's girl friends?

A I used to have but I don't know. I lose everything before the war. I don't have anything. I thought I had them--the divorce complaint and everything, you know, I used to have, but I lost everything. I can't find them.

Q To your knowledge did Chaplin ever pay any of these girls for their visits to him at the studio or at his house?

A I never gave them any money so I don't know.

Q Were you employed by Mr. Chaplin during the time he was married to Mildred Harris?

A Yes.

Q Did Mr. Chaplin have any girl friends during the time he was married to Mildred Harris?

A No. That time he was too busy working in a picture, so I don't think he had. He wasn't as bad as he used to be that time. He not so popular. After he made money, he became popular and girls chase after him.

Q Did Mr. Chaplin ever bring any girls to your home on the studio lot and request that you leave him in privacy with those girls?

A Yes.

Q Was there a bedroom available for Mr. Chaplin in the house on the studio property?

A No.

Q Did you ever see any physical evidence in the house, either in Mr. Chaplin's house or your house on the studio property following a visit by Mr. Chaplin and a girl friend which would indicate to you that an act of sexual intercourse had taken place?

A No.

Q This office has been informed from another source that on the occasion of a visit to Switzerland, Mr. Chaplin became acquainted with a girl in passing through Paris, France, with whom he is alleged to have had a love affair resulting in the pregnancy of the girl and the premature birth of triplets. Do you have any knowledge of such an affair?

A Yes, but not triplets. It was twins.

Q Did the mother survive the birth of these children?

A Yes.

Q What was the girl's name?

A Lita Palton.

Q Where did Mr. Chaplin become acquainted with her?

A In London.

Q Was she an English girl?

A I don't know. She was from England, but I don't know. I always think she was an English girl.

Q What was her occupation?

A Band leader. Orchestra leader.

Q Was she married or single at that time?

A She was single at that time.

Q Do you know whether or not Mr. Chaplin was having a love affair with this girl at that time?

A Must be. She claimed they were his babies. I don't know.

Q When did she first make her pregnancy known?

A When she came to St. Moritz.

Q Were you and Mr. Chaplin at St. Moritz at that time?

A Yes, at the Palais Hotel.

Q Do you recall what she said to you concerning her pregnancy?

A She told me she was pregnant and they were Chaplin's babies and I told Mr. Chaplin about it.

Q What did Mr. Chaplin say about it?

A He told me he didn't want to see her.

Q Did she say to you that she wanted to have something done about her pregnancy?

A Yes.

Q Did you relay this information to Mr. Chaplin?

A Yes.

Q What did he say about that?

A Well, she want to go to Paris. She said she knew a place in Paris and she wanted to go there and he told me to take her down there.

Q Was it your understanding that she was to go to Paris for the purpose of having an operation to abort these babies?

A No, I don't think. I suppose she wanted--that time it was too dangerous, they were almost six months old. She went to her own doctor and talked French. I didn't know what was said.

Q To your understanding at that time she was about six months pregnant?

A Yes.



Q Do you remember the name of the doctor to whom she went in Paris?

A No.

Q Do you remember the name of the hospital?

A No.

Q Approximately how long was she in the hospital?

A About a week, I think, a week or ten days.

Q Do you know what transpired when she was in the hospital?

A I didn't see her so I can say I don't know.

Q Did you see her after she left the hospital?

A I tell you this. When I was there, I couldn't stay that long and I had to go back to St. Moritz. It is pretty near an all-day train ride. She was in the hospital, I think, the last time I saw her.

Q Was she still pregnant the last time you saw her in the hospital?

A No, they had the babies out. They died, you see.

Q Who paid for her hospitalization?

A Well, Chaplin paid it.

Q Did Mr. Chaplin pay the bill personally or did you pay it for him?

A No, I paid it.

Q Did you pay it on his instructions to do so?

A Yes.

Q Do you know of any other girls who became pregnant and accused Mr. Chaplin of being the cause of their pregnancy?

A No.

Q Before Lita Gray and Mr. Chaplin were married, do you know whether Mr. Chaplin discussed an abortion for Lita Gray?

A No.

Q What was the nature of Mr. Chaplin's association with May Reeves?

A He met this girl in Nice, France. The man who owned the Empress Hotel, he introduced her to him. That was in Naples, not in Nice. And after that they made a trip and came back. She went to Paris and London. After staying in London three or four months, she wanted to go to St. Moritz and we went to St. Moritz. She stayed in Paris that time and she wanted to go to St. Moritz and she go to St. Moritz. And she go with him during his stay in New York.

Q Do you believe Mr. Chaplin was having a love affair with May Reeves?

A I suppose so. She been on trips with him.

Q Did you ever recall any occasion where you called for a studio stenographer to come down to Mr. Chaplin's boat and take dictation for him?

A No, he bought the yacht after I left.

Q Do you recall Mr. Chaplin ever dictating any story or manuscript on his views on world economy or world politics?

A No.

Q Did Mr. Chaplin ever express himself to you as to his views on politics?

A No.

Q Do you recall a trip which Mr. Chaplin made with Joseph Schenck, Paulette Goddard and another female companion?

A I didn't know there was another one. I know there were three of them.

Q Are you acquainted with a person by the name of Roy Y. Fujikura?

A He used to be the cook for the Chaplin Studio. He was a studio cook. Then he quit studio and he start a restaurant down here in Japanese town. Then he send for his wife. Wife come over and wife run away with somebody else, so he went back to Japan. When he went back to Japan, he was dead broke.

Q He is in Japan so far as you know?

A He is in Japan.

Q Going back a moment to this incident involving Lita Polton. About how old was she at that time?

A She's not minor. She must be about twenty-two years old.

Q Concerning the money with which you paid the hospital bill, did you receive that money directly from Mr. Chaplin or from some other source?

A No, I got the manson from United Artist. They have an office in Paris. I got the money from the United Artist Office in Paris on his approval.

Q Do you remember approximately how much was paid?

A I don't quite know. I think--I don't know exactly what was paid but I am sure there was enough for her to take care of herself for a year. I don't know exactly. It was around \$5,000.

Q Did all of this money go to pay the hospital bill or was some of the money delivered to Miss Polton?

A To Miss Polton. The hospital bill was separate. I couldn't stay very long and a friend of mine named Ushihara--he was in Paris studying for the movie. So I know him in Japan. So I left everything to him and I go back to St. Moritz, so he was the one that take care of it. But I left enough for hospital bill and to take care of her for about a year.



Q Do you know whether May Reeves ever became pregnant as a result of this affair?

A No, I never heard.

Q Was Mr. Chaplin married at this time?

A No, he wasn't married.

Q Had he recently been divorced at this time?

A No.

Q What was the nature of Mr. Chaplin's association with the Viennese dancer, La Jana?

A I don't know.

Q What was the name of the Mexican girl who caused Mr. Chaplin so much trouble?

A No, I don't know.

Q Did Mr. Chaplin ever have an affair with her?

A No.

Q Did Mr. Chaplin ever have a love affair with Virginia Cherrill?

A No.

Q In connection with your duties with Mr. Chaplin, did you ever handle any of his personal financial matters?

A No, the studio handled everything.

Q Do you ever recall a check issued in favor of one J. R. Brown in approximately the sum of \$100,000 which you handled for Mr. Chaplin?

A No.

Q You don't recall delivering any such check to anyone?

A No.

Q Do you know whether Mr. Chaplin ever made any financial donations to any organizations of any kind?

A That, the studio took care of everything. I didn't do it.

Q On the occasion of Mr. Chaplin's return from the trip to Japan, it has been reported to this office that he requested a stenographer and dictated extensively concerning his views on world economy. Do you recall this incident?

A He wanted to write a story on his trip. He had a contract with Woman's Home Companion and he was supposed to write 50,000 words about his trip and he hired a stenographer himself.

Q Was there any other house on the studio grounds--any other residence building other than the house you occupied?

A No.

Q Do you know the name of the doctor who attended Lita Gray Chaplin on the birth of the first child?

A I can't remember but he had a clinic on Sixth and Union.

Q Was his name Dr. Halleran?

A Yes, Dr. Halleran, that's right.

Q Was Mr. Max Eastman ever a caller in the Chaplin home?

A Yes, he's professor at Boston University. He came from Boston. He used to be associated with Chaplin during his stay here. I don't know how long he stay here.

Q Was he a good friend of Mr. Chaplin?

A Yes, he was a good friend.

Q Was Edna Purviance still associated with Mr. Chaplin during your employment?

A When I was with Mr. Chaplin, she was on the payroll.

Q Have you fully understood all the questions asked you during this interview?

A Yes.

Q Do you desire to make any further statement at this time?

A No.

Q When this statement has been transcribed, we would like to have you read it over, make and initial any necessary corrections, and sign the same. Would you be willing to do so?

A Oh, yes.

EXAMINING OFFICER TO ATTORNEY: Any objections on your part?

ATTORNEY: No.

EXAMINING OFFICER TO MR. KONO:

Q Do you know of any sexual abnormalities on the part of Mr. Chaplin?

A No.

I hereby certify that the foregoing transcript is a true and correct transcript of my shorthand notes (Book No. 2367).

*Jane S. Quon*  
Jane S. Quon, Stenographer

I have read the foregoing transcript of testimony including pages 1 to 11 and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered \_\_\_\_\_ to \_\_\_\_\_ were made at my request.

\_\_\_\_\_  
SIGNATURE OF WITNESS

Subscribed and sworn to before me this \_\_\_\_\_ day of \_\_\_\_\_, 1952.

(b)(7)(c)

 INVESTIGATOR.

TORAICHI KONO  
10/17/52





U. S. DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles District

CHARLES SPENCER CHAPLIN

L.A. File 1600-41933

(b)(7)(c) Sworn statement of LILLITA LOUISE GREY, aka LITA GREY CHAPLIN made in the English language to Examining Officer [REDACTED] and Investigators [REDACTED] of the Investigation Section of the Immigration and Naturalization Service at 458 South Spring Street, Los Angeles, California on October 20, 1952.

PRESENT:

(b)(7)(c) [REDACTED] Examining Officer  
[REDACTED] Investigator  
[REDACTED] Investigator  
LILLITA LOUISE GREY CHAPLIN, Witness  
RICHARD C. FILDEN, Attorney for Witness  
POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER [REDACTED] O WITNESS:

Q Mrs. Grey, you are advised that I am an Acting Immigrant Inspector of the United States Immigration and Naturalization Service, and as such I am authorized by law to take testimony under oath from any person regarding the right of an alien to be, enter, re-enter, reside, or remain in the United States. I desire to take a statement from you under oath regarding the right of one Charlie Chaplin to enter, re-enter, or remain in the United States. You are advised that any such statement you make may be used against Mr. Chaplin in any proceedings. Have you any objection to making such a statement under oath at this time?

A No, I don't.

Q Will you please stand and be sworn. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q Will you please state your name and address?

A Lillita Louise Gray, [REDACTED] Hollywood 46, California.

(b)(6)

Q Have you ever used any other name or names?

A Yes, I have.

Q What name or names have you used?

A My name sometime ago was Lillita Louise Chaplin, and at a later date I used Lita Gray Chaplin.

Q And where were you born?  
A In Hollywood, April 15, 1908.

Q Of what country are you a citizen?  
A The United States.

Q Mrs. Grey, you are here in response to a subpoena served upon you October 16, 1952, and you are here with counsel?  
A Yes, I am.

Q Is Mr. Fildsw your attorney?  
A Yes, he is.

Q Mrs. Grey, do you know Charlie Chaplin?  
A Yes, I do.

Q When did you first meet Mr. Chaplin?  
A I believe I first saw Mr. Chaplin when I was six years old.

Q When did you first become intimately acquainted with Mr. Chaplin?  
A When I was 15.

Q And under what circumstances?  
A I worked for Mr. Chaplin first, when I was 12.

Q With Mr. Chaplin or his studio?  
A I couldn't be real sure about how the contract read. I know it was United Artists release. I think it was Charlie Chaplin Film Corp.

Q For how long a period were you under contract?  
A One year with the option for another.

Q Was it renewed?  
A No.

Q You were at one time married to Mr. Chaplin?  
A Yes.

Q When were you married?  
A 1924.

Q And in what month?  
A I don't remember the month.

Q Where were you married?  
A Mexico.

Q What part of Mexico?  
A Empalme.

Q Before your marriage to Mr. Chaplin did you have intimate relations with him?

A Yes.

Q When did they begin?

A I don't think I could remember the date on that.

Q You were married November 25, 1924 at Empalme, Son., Mexico, is that correct?

A I am not sure of the date.

Q You so alleged in your complaint for divorce, would that be correct?

A Yes, I guess it would be.

Q Did you begin having sexual relations with Mr. Chaplin long before that date?

A I don't remember how long before.

Q Was it more than six months?

A I really couldn't say just how long.

Q How old were you at the time you were married?

A Sixteen.

Q Had you reached your 16th birthday?

A I don't know, my birthday is in April, and you say I was married November 25, 1924. I might explain I had a nervous breakdown in 1936 and I had eleven shock treatments, and as I understand they are to break down your memory, to put up a block, so I am not too clear about some of those things.

Q At the time of your marriage in Mexico to Mr. Chaplin, were you with child?

A Yes.

Q And who was the father of the child?

A Mr. Chaplin.

Q And when was the child born?

A June 28, 1925.

Q Which child was born first?

A Charles, Jr., born June 28, 1925.

Q And what was his name?

A Charles Spencer Chaplin.

Q And that child was conceived before your marriage to Mr. Chaplin?

A Yes.

Q Did you live with Mr. Chaplin at his home prior to your marriage?

A No.

Q But you do say that you had sexual relations with Mr. Chaplin prior to the marriage?

A Yes.



Q On numerous occasions?

A Yes.

Q Did you have any such relations with Mr. Chaplin prior to your 16th birthday?

A I believe so.

Q Where did they take place?

A At his home, in Beverly Hills, California.

Q Where did he live at that time?

A It used to be called Cove Way, I don't know the number. I believe the name of the street has been changed. It is the same house.

Q On January 10, 1927, you filed in the Superior Court at Los Angeles a complaint for divorce against Mr. Chaplin, did you not?

A Yes, I don't know the date exactly on it.

Q I will show you a copy of excerpts from that Complaint, and ask you if that represents extracts of the Complaint you filed?

A I don't remember many of the allegations. I couldn't say this is the final one. The Complaint, as I remember, was changed many times. I think this entire case took about nine or ten months in Court.

Q But you initiated the action?

A I did, I was the plaintiff.

Q And who was your attorney?

A I had several attorneys, my uncle, Edwin McMurray, and a Mr. George Beebe, who has now passed away, and Young, Young & Young, and I believe there were two other attorneys too.

Q And what was the outcome of that proceeding?

A The case was settled out of court, and what the papers were I don't remember.

Q Was interlocutory judgment entered?

A Yes.

Q Do you remember when?

A I don't remember the date.

Q Was it August 23, 1927?

A It could have been.

Q Was there any testimony entered in your behalf?

A No, I think the case was settled out of court and I don't believe there was any testimony at any time. From what my family told me there were two or three appearances in court and these consisted of the Judge making a decision on temporary alimony, and I don't remember what the other couple were for, but they had nothing to do with the divorce proceedings. They seemed to be preliminary.



Q Well, let me ask you this, prior to your marriage to Mr. Chaplin, were you under contract to him?

A Yes, I worked for him when I was 12 and again when I was 15.

Q Does anyone have knowledge of your intimate relations with Mr. Chaplin, other than you and Mr. Chaplin?

A No.

Q They all took place in private?

A Yes.

Q Did you ever remain overnight in Mr. Chaplin's home prior to your marriage?

A No, I don't think so unless if there were weekend guests.

Q Prior to your marriage to Mr. Chaplin on November 25, 1924, did he ever compel you to have abnormal sexual relations?

A No.

Q Do you know what I mean by abnormal sexual relations?

A I think I do.

Q In your complaint for divorce filed in the Superior Court at Los Angeles you alleged among other things that Mr. Chaplin's conduct and manifestation of interest in sexual relations between you and he were abnormal, unnatural, perverted, degenerate and indecent. Did you so allege?

A I don't know because the attorneys prepared the complaint and they asked me the questions and I told them what I thought was abnormal at the age of 16.

Q Following your marriage to Mr. Chaplin, did he compel you to undergo abnormal, unnatural, perverted or degenerate sexual relations?

A No.

Q At any time prior to your marriage to Mr. Chaplin, did he suggest to you that you undergo an abortion?

A I don't remember.

Q You did testify that you were with child prior to your marriage?

A Yes.

Q Did you discuss that with Mr. Chaplin prior to your marriage?

A Yes.

Q And did he suggest that you have an abortion?

A I don't remember.

Q He may have?

A It is possible.

Q Did he discuss it in the presence of anyone else?

A I don't remember.

Q Did anyone else know you were with child?

A My mother and my family.

Q Was anything said as to the advisability of your having the child?

A I don't remember. I don't know what my mother may have said. She wasn't with me all the time.

Q Did any members of your family discuss with Mr. Chaplin the advisability of your having the child?

A I don't think so.

Q Did Mr. Chaplin ever tell you that he had committed acts of sexual perversion on other girls?

A I don't think so. Our conversation is kind of vague.

Q Did you so allege in your complaint for divorce?

A I don't remember exactly what the allegations were and there were many revisions and I don't remember what was the final one.

Q Let me read you an allegation contained in the Complaint which you filed on January 27, 1924: "That approximately four months before said separation defendant (meaning Charlie Chaplin) named a girl of their acquaintance and told plaintiff (yourself) that he had heard things about said girl which caused him to believe that she might be willing to commit acts of sexual perversion, and asked plaintiff (yourself) to invite her up to the house sometime telling plaintiff (yourself) that "they could have some fun with her." Do you remember that?

A I don't remember.

ATTORNEY FOR WITNESS:

This is a privileged communication between husband and wife at that time and if you do not wish to answer it you do not need to do so.

A I would rather not answer on the basis that it is a privileged communication between me and my husband when I was married.

EXAMINING OFFICER TO WITNESS:

Q Do you have any knowledge that that Charlie Chaplin associated with other women during your married life with him?

A I don't believe I had any proof of it. There was never any testimony or proof of it. The case never came to court.

Q Can you give me the names of any women that Charlie Chaplin had sexual relations with?

A I don't know who ever gave my attorney this testimony, they never testified in Court.

Q You have no personal knowledge?

A No, I have no personal knowledge.

Q Do you know if Charlie Chaplin had sexual relations with any other woman prior to your marriage?

A Only what I have read or what people have told me, nothing definite.

Q Are you familiar with Charlie Chaplin's reputation with respect to his relations with other women?

A Yes, insofar as what I have read.

Q From what you have read or from personal knowledge?

A From what I have read, or hearsay in the newspapers.

Q Prior to your marriage to Mr. Chaplin, in 1924, did you ever discuss with him political ideology?

A No, I don't think I knew anything about politics. I still don't.

Q Did he ever tell you or state in your presence that he was sympathetic to the Communist movement?

A No.

Q Or to the world Communist movement?

A No.

Q Do you have any knowledge that Mr. Chaplin contributed money to communist organizations?

A No, I knew nothing about his business.

Q Do you know if Charlie Chaplin ever met with known members of the Communist Party?

A No, I wouldn't have known who they were. I don't think anything was said about Communism at that time, that I remember.

Q Your final decree of divorce from Mr. Chaplin became final when?

A I don't remember the exact date. I think it was sometime in 1928.

Q August 24, 1928?

A It could have been. I know it was granted in 1927.

Q How many children did you have with Mr. Chaplin?

A Two.

Q Who was the other one?

A Sidney, born May 30, 1926.

Q You were given custody of both children?

A Yes. I had their custody and guardianship until they were of age.

Q Are you now employed?

A No.

Q Mrs. Grey, as I understand, you don't care to testify regarding your abnormal sexual relations with Mr. Chaplin during your married life?

A I don't know that I had any abnormal sexual relations.



Q Are you familiar with the provisions of Section 288a of the Penal Code of the State of California?

A I don't think so.

Q Mrs. Gray, I will read to you the provisions of Section 288a of the California Penal Code. "Any person participating in the act of copulating the mouth of one person with the sexual organ of another is punishable by imprisonment in the state prison for not exceeding fifteen years." Did you have any such relations with Mr. Chaplin during your married life?

ATTORNEY FOR WITNESS:

This is a privileged communication between husband and wife, and you don't have to answer the question on the grounds that it might incriminate you. Besides, I think it has already been answered when she said no before.

A I don't remember, but I would rather not answer it if I don't have to.

Q Do you know Marion Davies?

A Yes, I met her.

Q Do you know if Mr. Chaplin ever had any relations with Marion Davies?

A No.

Q Do you know an Edna Purviance?

A Yes, I met her.

Q Do you know if Mr. Chaplin ever had any sexual relations with Edna Purviance?

A I don't know. I know she worked for him for a number of years.

Q Do you know Pola Negri?

A No. I know who she is.

Q Do you know if Charlie Chaplin ever had any relations with Pola Negri?

A I don't know.

Q Do you know Georgia Hale?

A I met her.

Q Do you know if Charlie Chaplin ever had sexual relations with her?

A I don't know.

Q Do you know Claire Sheridan?

A I have heard of her.

Q Do you know if Charlie Chaplin ever had sexual relations with her?

A I don't know.

Q Do you know Myrna Kennedy?

A She is dead now. She was his leading lady in the Circus.

BY INVESTIGATOR [REDACTED]

(b)(7)(G)

Q Mrs. Grey, you testified that you first went to work for Mr. Chaplin at the age of 12 years, is that correct?

A That is correct.

Q How long did you work for him at that time?

A For a year.

Q Did you engage at any time in any sexual relations when you were 12?

A No.

Q And you later returned at the age of 15?

A Yes.

Q How long were you employed by him at that time?

A I don't remember, it was a two year contract.

Q Were you employed by him at the time of your marriage?

A I don't remember the termination date.

Q Did you engage in sexual relations with Mr. Chaplin during the term of this contract?

A Yes, I believe so if the contract was for two years.

Q Now judging from what you have stated that you were married to Mr. Chaplin in November 1924 when you were 16, would you state that your period of sexual relations with Mr. Chaplin extended for a period of time when you were 15 or 16?

A Not necessarily because I don't remember the first date.

BY EXAMINING OFFICER [REDACTED]

(b)(7)(G)

Q Did your sexual relations with Mr. Chaplin begin as much as six months prior to your marriage on November 25, 1924?

A Let's see, how old was I. Maybe it wasn't a year.

BY INVESTIGATOR [REDACTED]

(b)(7)(C)

Q You think it was in excess of six months, but less than a year?

A Yes, I would say so.

Q How many months pregnant were you at the time of your marriage to Mr. Chaplin?

A I don't remember. I don't think a woman really knows.

Q Was it an advanced state of pregnancy?

A No.

BY EXAMINING OFFICER [REDACTED]

(b)(7)(C)

Q Did you have an examination by a doctor to determine that you were pregnant?

A Yes.

Q What did the doctor tell you?

A He said he thought I was.

Q When was the examination?

A I don't remember the date.

Q But it was prior to your marriage?

A Yes.

(b)(7)(c)

BY INVESTIGATOR [REDACTED]

Q Who was the doctor?

A Dr. James P. Halleran.

Q Where was he located at the time you last knew him?

A I believe the Hallerans had a clinic, but since that time I know they have a clinic on Sixth Street. His brother is the head of the Queen of Angels Hospital. He had been knighted.

Q Where on Sixth Street is the clinic located?

A Near Westlake.

Q Was this pregnancy at the time of your marriage to Charlie Chaplin, your first pregnancy due to relations with Mr. Chaplin?

A Yes.

Q Are you certain that your first child was born in June 1925 rather than April 1925?

A Yes.

Q Do you know a lady by the name of Clair Bloem?

A I met her one time. My son, Bidney brought her to the house.

Q Do you have any knowledge of her relations with Chaplin?

A No.

Q Do you know if she is related to Mr. Chaplin?

A I never heard of it.

Q Had you heard she was the illegitimate child of Charlie Chaplin?

A No.

Q Did Charlie Chaplin ever have any illegitimate children to your knowledge?

A Not to my knowledge.

Q Do you have any knowledge of any absence of Charlie Chaplin from the United States other than at the time of your marriage?

A The only thing I remember <sup>reading</sup> about him taking a trip was when he described one of his trips back to London, what year that was I can't be sure.

Q Did you ever go to Canada or Mexico during the period of your marriage other than when you were married?

A No.



Q And you have no personal knowledge of Chaplin's absences from the United States?

A No, just what I read in the paper.

Q Did he ever contribute money to any organizations to your knowledge?

A No, I knew very little about Chaplin's business.

Q Realizing that you may not wish to answer this question, but for the completion of the record, did you engage in relations which would constitute a violation of Section 268a of the California Penal Code prior to your marriage with Mr. Chaplin?

A No. (b)(7)(c)

BY EXAMINING OFFICER [REDACTED]

Q Do you know a Iris Gabriell?

A No, never heard of her.

Q She is a woman alleged to be sexually immature and is said to have been on call for Mr. Chaplin. Do you know anything about her?

A Never heard of her.

Q Did Mr. Chaplin go with you to Empalme, Son., Mexico on November 25, 1924?

A I am not sure of the date, but he did make a trip.

Q That was preceding your marriage?

A He was with me.

Q Do you have proof of that marriage?

A I never had a marriage certificate, but there were witnesses at the marriage ceremony.

Q Who were the witnesses?

A I don't remember them all, but there was a man in the employ of Charlie Chaplin, Chuck Risner, my mother and my grandmother.

Q Was your mother present at the marriage?

A Yes.

Q Did Mr. Chaplin ever tell you in the presence of a third person that he had had sexual relations with other women?

A No, I am sure he didn't.

Q Did you ever visit with Mr. Chaplin, during your married life, the Russian Consulate here in Los Angeles?

A No.

Q Are you willing to sign this statement after it has been transcribed?

A Yes.

I have read the foregoing transcript of testimony, pages 1 to 11, inclusive and certify that my answers are true and correct to the best of my knowledge and belief. Further corrections numbered \_\_\_ to \_\_\_ inclusive, were made at my request.

The foregoing pages 1 to 11 were  
subscribed and sworn to before me  
this \_\_\_\_\_ day of \_\_\_\_\_, 1952.

U.S. Immigration & Naturalization Service

Certified true and correct transcript  
of the shorthand notes of this proceeding.

*Polly Partridge*



LILLITA GREY  
10/20/52



U. S. DEPARTMENT OF JUSTICE  
Immigration & Naturalization Service  
Los Angeles District

CHARLES SPENCER CHAPLIN

L.A. File No. 1600-41933

(b)(7)(c)

Sworn statement of MINNA WALLIS made in the English language to Acting Immigrant Inspector [REDACTED] of the Investigation Section of the Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California on October 21, 1952.

PRESENT:

(b)(7)(c)

[REDACTED] Examining Officer  
[REDACTED] Investigator  
MINNA WALLIS, Witness  
GREGSON BAUTZNER, Attorney for Witness  
POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER TO WITNESS:

Q Miss Wallis, you are advised that I am an Acting Immigrant Inspector of the United States Immigration & Naturalization Service, and as such am authorized by law to administer oaths and take testimony regarding the right of any alien to enter, reside in, pass through, or re-enter the United States. I desire at this time to take a statement from you regarding the right of Charles Spencer Chaplin to be, remain, reside in, enter, or re-enter the United States. You are advised that any statement you make may be used against you or Mr. Chaplin in criminal or other proceedings. Are you willing to make a statement under these conditions?

A ---

BY ATTORNEY FOR WITNESS:

Mr. [REDACTED] would you care to advise the witness what her rights may be in refusing to make a sworn statement, and as an alternative in refusing to answer any of the questions?

BY EXAMINING OFFICER:

The Government can resort to the Courts to have a Court Subpoena in the Federal Court at which time she would possibly be required to answer the questions.

BY ATTORNEY FOR WITNESS:

Do you care to advise her any further?

BY EXAMINING OFFICER:

No, that is all.

BY ATTORNEY FOR WITNESS:

Then the record shows that that is the only advice that the Examining Officer

is giving the witness as to her rights. Could we say the witness is here pursuant to a subpoena rather than whether or not she objects to answering questions.

BY EXAMINING OFFICER:

Q Then it is my understanding that you are here in response to a subpoena which was served on you?

A Yes.

Q Will you please stand and be sworn. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q You are advised, Miss Wallis, that any false statement you make wilfully and knowingly may make you subject to prosecution for perjury, do you understand?

A Yes.

Q What is your full, true and correct name?

A Minna Wallis.

Q Have you ever used or been known by any other name?

A No.

Q Where do you reside?

A [REDACTED] Los Angeles, 36.

(b)(6)

Q Of what country are you a citizen?

A The United States by birth.

Q What is your occupation?

A Artist's manager.

Q How long have you pursued that particular occupation?

A Ten, twelve or thirteen years, all my life, almost.

Q Are you acquainted with one Charles Spencer Chaplin?

A Yes.

Q When and where did you first meet Mr. Chaplin?

A I can't tell you where or when, but it was a great many years ago.

Q Could you approximate a date?

A Possibly ten or twelve years ago, possibly longer. I have been in pictures practically all my life.

Q Would you say that you are a close friend of Mr. Chaplin?

A No, I wouldn't say he was a close friend.

Q Have you ever been in his home?

A Yes.

Q Social calls or for business?

A Several times in connection with my business.

Q But you have also been there for social calls?

A Very informally for tea.

Q Has Mr. Chaplin ever been in your home?

A Yes, several times, with other guests.

Q Are you acquainted with a person by the name of Thomas Wells Durant?

A Yes.

Q How long have you known Mr. Durant?

A Eight or ten years, I think.

Q What has been your association with Mr. Durant, socially or in business?

A Socially. At one time he was trying to write stories and I know almost everyone in the business.

Q Were there times that you were in Mr. Chaplin's home when Mr. Durant was there?

A Yes, for tennis and tea. In recent years I have been there twice on business.

Q Has Mr. Durant ever been a guest in your home?

A Yes.

Q Do you know what Mr. Durant's association with Mr. Chaplin is?

A No, except that he is a friend of his.

Q To your knowledge, did they have any business association?

A Not to my knowledge.

Q Are you, or were you ever acquainted with a girl by the name of Joan Barry?

A Yes.

Q When did you meet her?

A I met her through Mr. Chaplin when he thought she had a possibility in pictures.

Q Do you remember the approximate date?

A No, I don't.

Q To refresh your memory the white slave act trial of Mr. Chaplin and others took place in 1914, fixing that as a date, how long prior to that had you met Joan Barry?

A I really and truly can't tell you the date.

Q Were you aware of the fact that Miss Barry was studying at the Max Rhinehart Studio?

A I didn't know she was studying there, but I knew she was studying.

Q You knew her at that time?

A I knew her at that time. I knew he had great faith in her, and one is always looking for talent.

Q Referring to this Mann Act trial of Charles Spencer Chaplin, were you questioned by Agents of the Federal Bureau of Investigation?

A Yes, I was.

Q Were you also questioned by Investigators of the District Attorney's office with respect to Joan Barry's association with Mr. Chaplin?

A I was questioned by a Mr. Carr, was he from the District Attorney's office. It was a long time ago. I think the records show where and by whom I was questioned.

Q Do you recall Investigators [REDACTED]?

A No, I don't.

Q Did Joan Barry ever discuss with you the fact that she had had any abortions?

A No.

Q Did she ever discuss with you at any time, she was pregnant?

A After it was in the papers.

Q But prior to the time it was in the newspaper, you had never discussed any pregnancy with her?

A No.

Q Did you at one time visit Miss Barry when she was confined in the Los Angeles County Jail?

A Yes, I certainly did to my regret.

Q Did she at that time tell you that she was pregnant?

A No, it was in the papers.

Q Did she herself tell you she was pregnant?

A I can't remember. I know it was in the papers.

Q Did she during this conversation you had with her while she was in the Los Angeles County Jail, ask you to see what you could do to get her out of the County Jail?

A She asked me if I could get her in a home as she was run down.

Q Do you know why she asked you?

A No, except possibly I was the only one who tried to help her.

Q Did you have a friend or relation who had a sanitarium?

A No.

Q Did you ever discuss with Charles Spencer Chaplin the fact that Miss Barry had been pregnant and possibly might have had abortions?

A No.



Q Did you ever discuss with Tim Durant the fact that Miss Barry had had abortions?

A No. I tried to help a girl I felt very sorry for.

Q Did Miss Barry ever ask you, Miss Wallis, to help her procure any sleeping tablets?

A No.

Q Did you ever refer her to your private physician?

A No, I don't think so.

Q Do you recall who your physician was during the years 1941 - 1943?

A I think it was a Dr. Bunderson who is now dead.

Q Where was his office located?

A It was in Hollywood. I didn't see the Doctor very often.

Q Have you ever had a friend or acquaintance who operated a resthome or sanitarium?

A Yes, I did, a nurse who has a rest home near Cedars of Lebanon Hospital.

Q Do you know the name of the rest home?

A No, I don't.

Q Who operated it?

A A nurse by the name of Buckland.

Q Do you know if she is still operating the rest home?

A No, I don't.

Q You say it was near the Cedars of Lebanon, do you know the name?

A No.

Q Was she a Registered Nurse?

A Yes.

Q Was it a sanitarium?

A A rest home.

Q Are you acquainted with a lady by the name of Yokel?

A No.

Q As an aid in possibly refreshing your memory do you recall having a conversation with Tim Durant with respect to Joan Barry having been in a sanitarium about September 1941?

A Actually, I don't.

Q Do you recall ever having told Mr. Durant or had a conversation with him that she created quite a furor at this sanitarium and had to leave?

A I have a very faint recollection, something seems to ring a bell about this rest home. I honestly can't recall.

Q Was Miss Barry ever in this sanitarium?

A I might have suggested that she go there because it was a rest home. I truthfully don't remember. I wasn't that close to her. It was something I went into as a good samaritan.

Q Did you say this was a red brick building?

A Yes, it was an old brick building. It has been ten years since I have been there and seems to me it was a place that was for alcoholics at one time and then this woman made a rest home of it.

Q You don't recall the name of it?

A No, I don't, I am sorry. It is quite possible I may have said for her to go there. I don't remember.

Q Did Joan Barry ever mention to you that she had been treated by a Dr. Tweedie?

A No.

BY INVESTIGATOR [REDACTED] (b)(7)(c)

Q Did you ever hear of a Dr. Stanley Immerman?

A Yes. I think everyone has heard of Dr. Immerman.

Q Was he your physician?

A No. I have seen him. I know him.

BY EXAMINING OFFICER [REDACTED] (b)(7)(c)

Q Do you know whether or not your former physician, Dr. Gunderson, ever treated Miss Barry?

A No, I don't even know for sure if he was my doctor.

BY INVESTIGATOR [REDACTED] (b)(7)(c)

Q Do you know of any physician that treated Miss Barry?

A No, I don't.

BY EXAMINING OFFICER [REDACTED] (b)(7)(c)

Q Did Mr. Durant ever tell you how Mr. Chaplin happened to meet Joan Barry?

A No.

Q Did Mr. Chaplin ever tell you?

A No.

Q Do you recall ever having gone to Judge Holland's office with Joan Barry?

A No, she never went with me. I think I went to see him to ask if he could help to get her to go to a rest home. Did he have an office in Beverly Hills?

Q Yes.

A No, I never took her.

Q Do you recall any other doctors you had other than Dr. Gunderson?

A No, I never had any -- I had Dr. Maurice Kahn.

Q Were you acquainted with a Dr. Charles Bailey?

A No.

Q Were you acquainted with a Dr. Royall H. Bendilier?

A No, I never heard of him.

Q Were you ever acquainted with a Dr. George Berg?

A No.

Q During the time you knew Miss Barry, did she ever discuss with you as to whether or not she had ever had intimate relations with Mr. Chaplin?

A No, she never did.

Q Did Mr. Chaplin ever discuss with you any of the troubles he had with any of the girls other than Joan Barry?

A No, it was not that kind of an acquaintance.

Q During the time you visited Mr. Chaplin's home and the time he visited in your home, did he ever discuss politics with you?

A No, absolutely not.

Q Did Mr. Chaplin ever tell you of any organization he had contributed to?

A No.

Q Was communism ever discussed at this home?

A No, it was not.

Q Did you know the present Mrs. Chaplin, Oona O'Neil prior to the time she she married Mr. Chaplin?

A Yes, we represented her in the office.

Q Was she trying to get into pictures at that time?

A Yes.

Q Do you recall when she first became associated with you?

A It was before I joined the office.

Q Do you recall the approximate date of this?

A It must have been about 1948 or 1949. No, it was when I was with this firm for a while before and then I left and came back in 1948.

BY ATTORNEY FOR WITNESS:

Q When did you first go to Famous Artists?

A It was about 1941 or 1942, I imagine. I had worked with them before and then I stopped and came back.

BY EXAMINING OFFICER:

Q Then you represented Miss O'Neil?

A The office I worked for did.



Q Did you introduce Miss O'Neil to Mr. Chaplin?

A Yes, I did. She met him at my home one evening. We were going to a picture show.

Q Was her mother present at the time of that meeting?

A No.

Q Do you know how old Miss O'Neil was at that time?

A No.

Q Inasmuch as your office represented Miss O'Neil, would you have a dozier on her, giving her background?

A I suppose they did. I don't have it.

Q Do you recall how long this was before Miss O'Neil married Mr. Chaplin?

A Actually, I don't.

Q Would it have been a year?

A Probably a year, I really don't know.

Q Subsequent to your having introduced Miss O'Neil to Mr. Chaplin and prior to the marriage did you ever visit the Chaplin home during that period?

A Usually it was on a Sunday when there were a lot of people up there for tennis.

Q How long did your firm continue to represent Miss O'Neil?

A I suppose until after she was married. I don't remember.

Q Do you know of your own knowledge whether Miss O'Neil ever spent the night with Mr. Chaplin prior to the marriage?

A I don't know.

I have read the foregoing transcript of testimony, pages 1 to 8, inclusive, and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered \_\_\_ to \_\_\_ inclusive, were made at my request.

Subscribed and sworn to before me this  
day of \_\_\_\_\_, 1952.

Examining Officer, United States  
Immigration and Naturalization Service

Certified true and correct transcript  
of the shorthand notes of this proceeding

*Rally Partidge*

MILNNA WALLIS  
10/21/52

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles, California

File No. 1600-41933 re case of Charles Spencer Chaplin.

(b)(7)(c)

Sworn statement of Mrs. IRENE BUCKLAND made before Investigator [REDACTED] on October 22, 1952 in the office of the Cedar Lodge Convalescent Hospital, 2030 Griffith Park Blvd., Los Angeles, California.

PRESENT: [REDACTED] Examining Officer  
(b)(7)(c) Mrs. Irene Buckland, Respondent  
[REDACTED] Investigator  
Wilma M. Bauer, Stenographer

EXAMINING OFFICER TO RESPONDENT:

Q You are advised, Mrs. Buckland, that I am an Acting United States Immigrant Inspector of the United States Immigration and Naturalization Service, Department of Justice, that I am authorized by law to administer oaths and take testimony in connection with the enforcement of the Immigration and Naturalization laws. I desire at this time to take a statement from you under oath concerning the right of one, Charles Spencer Chaplin, to reside in, pass through, enter, or re-enter the United States. You are advised at any statement you make may be used against you or Mr. Chaplin in any future proceedings. Are you willing to make a statement under these conditions?  
A I will.

Q Will you stand and raise your right hand please. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth and nothing but the truth, so help you God?  
A I do.

Q You are advised that any false statement that you knowingly and wilfully make may subject you to possible prosecution for perjury, the penalty for which is \$2,000.00 or five (5) years, or both such fine and imprisonment. Do you understand?  
A Yes.

Q What is your full true and correct name?  
A Irene Noack Buckland Kutzmann.

Q Where do you presently reside?  
A At [REDACTED] Los Angeles, California.

Q What is your occupation? (b)(6)  
A I am a registered nurse and I operate Cedar Lodge Convalescent Hospital.

Q Are you licensed under the State of California to operate a convalescent home?

A Yes, I am.

Q Of what country are you a citizen?

A The United States.

Q Where were you born?

A Middletown, Connecticut.

Q How long have you operated your Convalescent Home?

A Oh, since 1939.

Q Are you the owner or manager?

A I am the owner.

Q Are you the sole owner or is it a corporation?

A No, I own it.

Q Are you acquainted with Miss Joan Barry whose photograph I now show you?

A I recognize her.

Q How and when did you become acquainted with Miss Barry?

A Well, I believe that I got a telephone call that she was to come in here for a rest and that's all I can remember, and we accepted her and we put her in Room No. 1 here in the court.

Q Do you keep a record of the patients in the home here?

A Yes, oh yes.

Q Do you recall the approximate time Miss Barry was in here?

A No, I don't.

Q As an aid to refreshing your memory, do you recall the Mann Act and paternity suits that Miss Barry had in which Charles Chaplin was involved?

A I read articles in the paper years later after she had been here in regard to the suits.

Q Well, fixing that as a date how long prior to the suits was Miss Barry a patient here in the home?

A Oh, I couldn't remember.

Q Was she here before Pearl Harbor, December 7, 1941?

A I don't remember that.

Q Was she here on more than one occasion?

A No, she was just here at that one time.

Q Do you recall who called you about Miss Barry being a patient here--that is, who made the arrangements?

A No I don't. Some woman called and asked me about accommodations for her and I don't remember who it was, and I believe they drove up in a car and I can't remember who.

Q Was it just a woman and Miss Barry or were there any other persons in the car?

A No, just a woman called and said she had a Miss Joan Barry and asked if I could take care of her, and I said yes.

Q Did this woman tell you what her association with Miss Barry was?

A No.

Q Do you still have the records covering the period when Miss Barry was a patient here?

A No, I don't have.

Q Approximately how long was Miss Barry here?

A I can't remember whether she was here a few days or a week or two weeks. I can't remember the length of time. She wasn't here very long.

Q Do you know why she was brought to this home?

A No. I understood she was coming in for a rest and that was all.

Q Are you acquainted with a woman by the name of Miss Minna Wallace?

A Yes. As a matter of fact I think she was the one who called here and I met her. I think it was Minna Wallace who called in or brought her in. I know she had some connection with it.

Q At the time Miss Barry was a patient did you know what her occupation was or the business in which she was engaged?

A No, they never discussed that. I believe she was an actress or had something to do with pictures. I don't know.

Q Do you recall who paid the bill for Miss Barry's stay here?

A I think she did. I don't remember really. I don't have the records before me and it's hard for me to say.

Q Do you think it would be possible that you would still have these records?

A No. I sent my secretary down to look for them and she said she believed the records down there are back to 1948 I believe and beyond that we don't have any records.

Q How long have you been acquainted with Miss Minna Wallace?

A I have known her-- I took care of her mother several years ago. I have known her for some time but I haven't seen her for a number of years.

Q You became acquainted with Miss Wallace due to the fact that you previously took care of her mother?

A Yes.

Q At this home?

A No, at her home--quite sometime before I took the Lodge.

Q Are you acquainted with a man by the name of Tim Durant?

A No.

Q I now show you a photograph and ask you if you have ever seen this person?

Note: Examining Officer shows photograph of Thomas Wells Durant alias Tim Durant.

A His face is familiar, but I don't recall where I have seen him.

Q During the time that Miss Barry was a patient here did she have any visitors?

A Oh, I couldn't remember whether she did. She probably did. I couldn't remember and I couldn't conscientiously say she did or she did not because I couldn't remember that far back.

Q Did Charles Spencer Chaplin ever visit Miss Barry during the time she was here?

A No. I would know that if he did. As a matter of fact I didn't know he was connected with her at all until after I read the papers that there was this difficulty that came up.

Q Do you recall how long it was after the telephone call that Miss Barry was brought to the sanitarium?

A Well, I believe that same day--either the day before or the following day. I don't remember but I know she called and I had accommodations because at that time I had plenty of accommodations and I told her I would take her. I don't know if it was the same day or the previous day.

Q Mrs. Buckland, this service has information to the effect that you, accompanied by Tim Durant, met Miss Joan Barry at the airport, is that information correct?

A Yes, I think it was. I think we did go down to the airport. Perhaps that's where I've seen that man before. I didn't connect the name but I believe that's where I saw him.

Q Do you believe it was Miss Wallace who called to make a reservation for Miss Barry?

A I believe it was.



Q Did she tell you that Tim Durant would pick you up and take you to the airport?

A I don't know whether it was he that picked me up or whether he brought her in, or whether Miss Wallace did--I don't remember. But I remember seeing that fellow but whether it was that we went down to the airport or whether he came here with Miss Barry.

Q Do you recall having gone to the airport to meet Miss Barry?

A I don't remember going down to meet her but I do remember being there--whether to meet Miss Barry or to meet Durant I don't remember but I do remember meeting that chap, whether it was here or down at the airport I can't remember but I didn't remember the name of Mr. Durant--however, I remember seeing that individual before.

Q Have you been contacted by Attorney Lloyd Wright or any of his staff during the past two months?

A No.

Q Have you been in contact with Miss Minna Wallace or Tim Durant during the past week?

A No.

Q Was Miss Barry brought immediately from the airport to this home?

A Yes, that's right.

Q During Mr. Chaplin's difficulty with Joan Barry, that is, the three trials, the two paternity trials and the Mann Act, did Mr. Lloyd Wright or any investigators from his office, Tim Durant or Minna Wallace, get in touch with you regarding Joan Barry?

A No. I don't remember. I don't remember ever having any contact with it in any way.

Q Well, as best as you recall you and Tim Durant met Miss Barry at the airport and brought her to this home, is that correct?

A I don't remember whether Tim Durant was the one that was at the airport with her or whether it was Minna Wallace but I remember that fellow--whether it was at the airport or whether it was here I don't remember but I remember seeing him somewhere but I don't remember whether it was at the airport I met him or how we met. I can't remember how we got to the airport--whether they picked me up and took me down--it isn't clear in my mind just what transpired at that time. That's why I hate to make a confused statement like this. It's so disconnected but I remember this fellow being in the picture somewhere.

Q You are referring to the man whose photograph I have just shown you?

A Yes, Mr. Durant.

Q Mrs. Buckland, this service also has information to the effect that you took Joan Barry from the convalescent home here to the offices of one, Dr. Stanley Immerman, is that correct?

A I don't recall that at all. No, I don't recall that at all.

Q Did Mr. Durant or Miss Minna Wallace inform you that Joan Barry was pregnant at the time she was here in the home?

A No.

Q This service has information to the effect that you took Miss Barry to the office of Dr. Stanley Immerman, at which time he examined her and found her to be pregnant, that he then referred you to one Dr. A. M. Tweedie and that from Mr. Immerman's office you then took Miss Barry to Dr. Tweedie's office, is that correct?

A No, I don't remember that. I don't remember that at all.

Q Isn't it a fact, Mrs. Buckland, that you and Joan Barry went to Dr. Tweedie's office, at which time you and Dr. Tweedie and Miss Barry discussed an abortion?

A Oh no, I didn't do anything like that. I don't remember doing anything like that.

Q And isn't it a further fact that after the arrival in Dr. Tweedie's office and after discussing the abortion that Joan Barry then told you and the Doctor that she did not want to have the abortion?

A No. I don't remember anything at all like that taking place.

Q And isn't it a fact that upon your return to the sanitarium with Miss Barry that you informed her that if she did not want to have the abortion to go ahead and have the baby?

A I don't remember discussing anything like that. I don't recall that she was pregnant, unless I have her confused with someone else. That about going to a doctor and having an abortion I don't connect that at all.

Q In the event that these activities had taken place would you recall it?

A If that had taken place, oh I'm quite sure I would. I don't remember. At least I think I would. I certainly wouldn't be that absent minded.

Q Mrs. Buckland, in the event that you might be apprehensive for fear that you would be subject to prosecution for any part you might have played in any abortions on Miss Barry--

A I didn't play any part in any abortion on Miss Barry --

Q I think I could advise you that the Statute of Limitations has run on any possible prosecution and you would not be subjecting yourself to possible prosecution for any implication. Do you understand?

A That's perfectly all right. I don't remember discussing any abortion with anyone at any time because that's something I don't approve of and I certainly wouldn't aid anyone in an abortion. I'm a Catholic and I don't believe in that sort of thing.

Q You are advised, Mrs. Buckland, that these matters about which I am questioning you at the present time might materially affect the re-entry.



of Mr. Charles Spencer Chaplin into the United States. Since these matters are material to his re-entry any false statement you might make may subject you to possible prosecution. Do you understand?

A Yes, I understand.

Q You don't recall ever having discussed even the fact that Miss Barry was pregnant with either Miss Wallace, Mr. Tim Durant or Joan Barry?

A No, I don't remember discussing pregnancy. The only thing I can remember was that she was getting off the plane and coming here for a rest. Whether there was anything else than that I just don't remember.

Q Do you recall during the period Miss Barry was a patient here of anyone taking her away during the day to any doctor?

A I think she was in and out. She was in and out of the Lodge.

Q Do you recall who called for her?

A No, I don't.

Q Then is it correct that you deny having any discussion with either Miss Barry, Mr. Durant or Miss Wallace regarding her pregnancy?

A I don't remember ever discussing it with them or them discussing it with me. I don't remember that far back and I don't know how I could forget a thing like that if it was discussed but being so long ago it's very hard for me to remember all the details of the case.

Q Do you recall taking Miss Barry to Dr. Immerman's office?

A I don't remember taking her any place. I don't know how I could have the time to take her any place. I'm too busy with my work here. If they can they go by themselves. I don't have the time to take anyone anywhere.

Q But you do remember that you never discussed any abortion with any doctor with Joan Barry?

A No, I don't remember anything like that.

Q You are sure that if anything like that had taken place you would have remembered it? Is that correct?

A I'm sure that if anything like that had taken place I would have remembered it. It has been so long ago it is hard for me to remember what has taken place. I have no reason for holding anything back. If anything came up I would discuss it--I would certainly be glad to tell you all about it but I don't seem to remember it very clearly. Just like this Durant--I remember seeing his face but when you told me about the airport it brought it to my mind and that was when he came into the picture and when I remember him. But what happened after she came here-- we didn't keep track of all her friends who came in and I'm sure if Mr. Chaplin had come in we would have known about it.

Q Well, it appears to me, Mrs. Buckland, if you had had any discussion with these doctors regarding an abortion on Miss Barry you would have remembered it.

A I would have remembered but I don't remember having any discussion about any abortion.

Q Then by that do you deny having discussed any abortion with Dr. A. M. Tweedie?

A I don't remember having any discussion with any doctors about abortions. I don't remember it. I don't know any Dr. Tweedie. I know Dr. Immerman. I don't know whether he came out to see her or whether she went in to see him. I don't remember going over to see Dr. Immerman. She probably did but I don't recall it. If we had gone to Stanley Immerman's office, which I have from time to time in the last twenty years, but I have never gone there to discuss abortions. I have gone in to talk to him but not in regard to abortions.

Q Do you refer patients to Dr. Immerman?

A No, I don't.

Q Do you know Dr. A. M. Tweedie?

A No, I do not. I have never heard of him.

Q Mrs. Buckland, the information we have I'm not at liberty to disclose to you because the files of our service are confidential. However, I think it only fair to you to inform you that we do have sworn testimony to the effect that you not only took Joan Barry to Dr. Immerman's office but that you also took Joan Barry to Dr. Tweedie's office. Further, that in Dr. Tweedie's office the question of an abortion being performed on Joan Barry was discussed.

A Well, I don't remember that far back then. I don't remember ever going into any Dr. Tweedie's office and discussing abortions.

Q Would you then say that this testimony we have is false testimony?

A I don't know anything about it. I don't remember going into any doctor's office and discussing abortions with anyone.

Q I might say that the testimony we have does not implicate you in these abortions and that the testimony we have is to the effect that you advised Miss Barry that if she wanted to have the child that she should certainly have it.

A I don't remember the discussion of having a child or an abortion at this time because I don't remember what the girl was in here for, so I don't know how I could discuss with her having a child when I don't even remember discussing abortions with her.

Q You stated that you have never discussed abortions with any doctor. Certainly then if you had discussed abortions you would recall it, is that correct?

A Yes. Of course, I don't know what tricks my mind would be playing inside

of twelve or fourteen years.

Q But such a thing as discussing an abortion on a girl who later became quite well known through newspaper publicity and the three trials that you can place would certainly at least stick in your mind with respect to that particular then would it not?

A When the case came up of Joan Barry, it did bring to my mind that Joan Barry was here. I know she was here and came off a plane, that's all I remember. I do remember she did come here and was a patient at one time but having an abortion and having a baby I didn't know anything about that. I don't remember now that I knew she was pregnant at that time.

Q Did Miss Wallace or Tim Durant ever tell you that Miss Barry was a protegee of Charles Chaplin?

A Well no. I believe they said she was an actress or a young actress and that is about all. There was never any discussion that Chaplin was connected with it. Whether she acted with him or not--I don't remember what the details were--whether Miss Wallace said she was a protegee of Chaplin's or whether she was connected with him or not. All I know she was an actress and who she was connected with I wouldn't know.

Q Do you recall the circumstances under which Miss Barry left the home here?

A No, I don't.

Q Do you recall her ever having created quite a furor or ruckus here and you asked to have her removed from the sanitarium?

A No, I don't remember that. If she did, I just don't remember what took place.

Q Do you recall what your fee was for Miss Barry's stay here at the home?

A No, I don't know now. There have been so many changes in rates I wouldn't know what my rate was at that time.

Q Do you recall who came and took her away when she left?

A No, I don't.

Q Have you been advised by anyone not to discuss Miss Barry or what activities took place between you and her by either any attorneys or private individuals?

A No, no one. As a matter of fact this is the first time that anyone has spoken to me in regard to Miss Barry since she was here.

Q Well, in answer to the questions regarding these abortions throughout this statement you have stated you don't remember. Are you willing to make the statement that you never discussed abortions with Dr. Tweedie or --

A Well, I don't remember having ever discussed it. I don't remember ever having discussed abortions with Dr. Tweedie.

Q Then you are unwilling to make a flat denial that you have?

A Well I can't remember of ever having discussed it.



- Q You understand that we are merely investigative officers and we are at this time trying to develop facts which might have a bearing on the right of Charles Spencer Chaplin to return to the United States. This is not a promise of immunity. However, I want to impress upon you that we are not trying to implicate you personally in any criminal conspiracy and I have previously explained to you the fact that these abortions took place some ten years ago, the Statute of Limitations has run on any criminal prosecution and you most assuredly would not subject yourself to criminal prosecution by answering questions at this time regarding these abortions. With that explanation in mind do you care to change any previous statements that you have made?
- A No. I can't remember ever discussing abortions with any doctors.
- Q Mrs. Buckland, after this statement has been transcribed you will have an opportunity to read it over and to make any corrections that you see fit. After having read the statement over and made any corrections would you be willing to come into the office and sign your statement or would you rather that we brought the statement to your home?
- A It really doesn't matter. You can bring the statement here or I can come to your office.

I hereby certify that the foregoing is a true and correct transcript of my stenographic notes, Book No. 2354.

Wilma M. Bauer  
Wilma M. Bauer, Stenographer

I have read the foregoing transcript of testimony including pages 1 to 10 inclusive and certify that my answers are true and correct to the best of my knowledge and belief; further, corrections numbered 1 to \_\_\_\_\_, inclusive were made at my request.

Mrs. Irene Buckland, Respondent

Subscribed and sworn to before me at Los Angeles, California, this \_\_\_\_\_ day of October 1952.

[Redacted] Investigator

(b)(7)(c)

U. S. DEPARTMENT OF JUSTICE  
Immigration & Naturalization Service  
Los Angeles District

CHARLES SPENCER CHAPLIN

(b)(7)(c)

L.A. File 1600-41933

Sworn statement of Laretta McFarland made in the English language to Investigators [redacted] of the Investigation Section of the Immigration & Naturalization Service, 458 South Spring Street, Los Angeles, California, on October 24, 1952.

PRESENT:

(b)(7)(c)

[redacted] Examining Officer  
[redacted] Investigator  
LAURETTA MCFARLAND, Witness  
POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER TO WITNESS:

- Q You are advised Miss McFarland, that I am an Acting Immigrant Inspector of the United States Immigration & Naturalization Service, Department of Justice, and as such I am authorized by law to administer oaths and take testimony in connection with the enforcement of the Immigration & Naturalization laws. At this time I desire to take a statement from you under oath concerning the right of one Charles Spencer Chaplin to reside in, pass through, enter, or re-enter the United States. You are advised that any statement you make may be used against you or Mr. Chaplin in any future proceedings. Under these conditions are you willing to make a sworn statement?
- A Yes, because I have nothing to tell you.
- Q Will you please stand and raise your right hand. Do you solemnly swear that the statements you are about to make will be the truth; the whole truth and nothing but the truth, so help you God?
- A I do.
- Q You are advised that you are now under oath, and that any person who knowingly and wilfully makes any false statement under oath on a material fact may be subject to prosecution for perjury, the penalty for which is imprisonment for not more than five years or a fine of not more than \$2000 or both such fine and imprisonment, do you understand?
- A I hope so.
- Q You appeared here this date in response to a subpoena which was served upon you October 21, 1952, is that correct?
- A That is right.

Q What is your full, true and correct name?

A Laurette McFarland Dorney.

A

Q What was your maiden name?

A McFarland.

Q And Dorney is a married name?

A Yes, but I am divorced.

Q Where were you born, and of what country are you a citizen?

A Portland, Oregon, and a citizen of the United States.

Q How many times have you been married?

A Four.

Q Will you please list the dates and places of your marriages as best you can recall?

A 1932, San Francisco; 1935, San Diego; 1936, Waukegan, Illinois; and 1949, Reno.

Q Those are the places where you were married?

A Yes.

Q What was your first husband's name?

A George Crozier.

Q And how did that marriage terminate?

A Divorce.

Q When were you divorced from Mr. Crozier, approximately?

A 1933 in San Francisco.

Q What was the name of your second husband?

A James McWilliams.

Q And did this marriage terminate in divorce?

A Yes, in Chicago, Illinois.

Q And your third husband?

A Harold Diamond, divorced from him here in Los Angeles in 1946.

Q And your last husband?

A Lawrence Dorney, and divorced from him here in Los Angeles last month.

Q Is your decree final?

A No, not until next September.

Q Where do you presently reside?

A [REDACTED] Van Nuys.

(b)(6)

Q And where are you presently employed?

A Columbia Pictures.



Q What is your occupation?

A Musician.

Q What musical instrument do you play?

A Harp.

Q How long have you been a harpist?

A When I was 8 years old.

Q How long have you been a professional harpist?

A Since 1929. I can't recall exactly.

where

Q Do you recall where you first employed as a harpist?

A In the Symphony in San Francisco.

Q How long have you been employed in the motion picture industry?

A Since about 1939. I was on radio before that.

Q But about 1939 was the first time you were employed as a harpist in the movie industry?

A I think so, it might have been 1938.

Q What studio were you employed by when you first went to work for the movie industry?

A All of them, we were allowed to free lance.

Q How long have you resided in the Los Angeles vicinity?

A You mean at one time.

Q What I want to know is the period you have resided in the Los Angeles vicinity?

A We came here in 1927, I believe, and I was here in 1929 when I went back to San Francisco to work in the Symphony, and then I came back here in 1935.

Q And you have resided here continuously since that time?

A No, I was on the road for nine or ten months with Ted Lewis. I left here in October 1935, and I was back here in August 1935, I believe.

Q Are you acquainted with Charles Spencer Chaplin?

A Yes, I was for about five or six months.

Q When and where did you first meet Mr. Chaplin?

A When we made the music to the picture, "Gold Rush".

Q When was that?

A 1941.

Q Do you recall approximately when you first met Mr. Chaplin?

A It was in October. I looked in the records I keep of my jobs. It was in October 1941.

Q You met him at the studio?

A That is right, R.C.A.

Q Had you ever met Mr. Chaplin before this time?

A No.

Q And were you on the payroll of the Chaplin studio?

A That is right.

Q How long were you on the payroll of the Chaplin studios?

A Just during that picture. I think I made \$365. if you want to know that too.

Q Did you ever visit the Chaplin home?

A Yes.

Q When was the last time you visited at the Chaplin home?

A Don't know. I knew him I would say from the first time I met him until May or June 1942. That is as far as I can recollect.

Q You don't recall having been in his home subsequent to that time?

A I haven't seen him after May or June 1942.

Q Were you a frequent visitor at his home?

A No, I wouldn't say so.

Q But there were different occasions that you would visit there?

A That is right.

Q Mrs. Dorney, I do not wish to attempt to embarrass you, however, we have certain evidence and information contained in the files of this office, and concerning this evidence and information, I intend to ask you certain questions which might be somewhat embarrassing, however, the Government feels that those questions might materially effect the right of Charles Spencer Chaplin to re-enter the United States. Do you understand?

A As long as you already know them, I guess all I can do is answer them.

Q You are advised, Miss McFarland, that the purpose of these questions is not an attempt on the part of the Government to implicate you in any proceedings criminal or otherwise. From the facts as you have previously stated, any association which you may have had with Mr. Chaplin was ten years ago in which case the statutes for criminal prosecution may have run and you yourself would not be subject to any prosecution. I am explaining this to you in an effort to assure you that the Government is interested in this investigation only in the right of Charles Spencer Chaplin to re-enter the United States. Miss McFarland, this office has evidence to the effect that you had had intimate relations with Charles Spencer Chaplin, is that information correct?

A Yes.

Q Do you recall the approximate date that you first had intimate relations with Mr. Chaplin?

A No.



Q Could you approximate the date?

A Probably in February, 1942.

Q Did these relations take place in his home?

A Yes.

Q Did you ever have intimate relations with Mr. Chaplin at any place other than his home?

A No.

Q Did these relations take place in his home, 1085 Summit Drive, Beverly Hills, California?

A Yes.

Q Over what period of time did you have intimate relations with Mr. Chaplin?

A Twice. From February probably until June. I wasn't always there alone, usually with a mob.

Q When I use the term intimate relations, you understand I mean sexual intercourse?

A Yes, I understand, unfortunately.

Q Then is it correct that you had sexual intercourse with Charles Spencer Chaplin at his home, 1085 Summit Drive, Beverly Hills, California during the period from about February 1942 to about May 1942?

A May or June.

Q How many times during this period did you have sexual intercourse with Charles Spencer Chaplin?

A Twice, I told you.

Q Miss McFarland, we have information to the effect that you were called on the telephone by both Mr. Chaplin and some of his servants on numerous occasions when you would come to the Chaplin home, is that information correct?

A Well, yes, the first time I ever heard from him I was called by his, I imagine his Japanese houseboy, and asked to come over there. I don't know whether it was for dinner or the theater or what. I believe the first time I was ever there Mr. Duran, he was there, -- to tell you the truth, I can't remember where we went or anything about it.

Q Then your statement is you only had sexual relations with Mr. Chaplin on two different occasions?

A That is right.

Q You are positive that it could not have been more often than that?

A Not that I can remember.

Q Miss McFarland have you been contacted by Mr. Chaplin or anyone in his behalf and advised you not to relate the relations you had with him to any Government officer?

A I have not.

Q Did Mr. Chaplin ever propose to you that you have sexual relations with him in a manner other than the usual manner of sexual intercourse?

A No.

Q Miss McFarland, this office has information to the effect that Mr. Chaplin and you did have relations; that is sexual relations, which were not in the usual accepted manner of sexual intercourse, is that information correct?

A No.

Q Were you acquainted with a girl by the name of Joan Barry?

A No, I never met her. When we were recording she came down to the studio quite often, but I never met her.

Q Was she ever a guest in the Chaplin home?

A Not when I was there.

Q Miss McFarland, did you ever become pregnant as a result of your relations with Charles Spencer Chaplin?

A No.

Q During the time you were acquainted with Mr. Chaplin, did he ever tell you that he had had unnatural sexual relations with any other women?

A No.

Q Are you certain you never had sexual relations with Mr. Chaplin prior to February 1942?

A No, I didn't.

Q Did Mr. Chaplin ever tell you that he had had relations with any other harpist?

A No.

Q During the time you were acquainted with Mr. Chaplin did you ever have a chance to discuss politics with him?

A No, I don't discuss politics. The only thing I ever heard was something about Chaplin making some speech in San Francisco, and what it was or anything about it, I don't know because I didn't hear it.

Q Did he himself tell you about the speech or did someone else tell you?

A He said he was going to make a speech, but I didn't hear it.

Q Did Mr. Chaplin ever in an effort to induce you to have sexual relations with him promise you a part in the movies or any promise of money?

A No, never.

Q How well were you acquainted with Mr. Tim Durant?

A Not too well, only by seeing him there. I was at his home twice. He had guests there and we went to the theater.

Q Was Mr. Durant the person who introduced you to Mr. Chaplin?

A No one introduced me personally because after working on a picture with him all day and all night, you get to know him, but the first time I was ever there, he greeted me at the door.

Q Do you recall Mr. Thomas Durant ever calling you and asking you to go there?

A No, I can't say I do.

Q Were you acquainted with a lady by the name of Minna Wallis?

A Only to meet her at Mr. Chaplin's home. There was a dinner party at her home.

Q Do you know what her relationship with Mr. Chaplin was?

A No.

Q Do you know of any other ladies who had intimate relations with Mr. Chaplin?

A No, personally you mean, or what.

Q Frankly we are looking for lead information.

A No.

Q You stated that you do recall that possibly at times some of his servants may have called you to come to his home?

A No, they called and he came to the phone.

Q You previously stated Mr. Chaplin never offered you anything to induce you to have sexual relations with him, is that correct?

A No, he didn't.

BY INVESTIGATOR  (b)(7)(c)

Q Has there any promise of anything in return for these relations?

A No.

Q Any promise of a job or money?

A No.

Q During the period of your acquaintance with Mr. Chaplin, was he absent from the United States at all?

A No, I don't think so.

Q Either down to Tijuana, Mexico, or any other place?

A No.

BY EXAMINING OFFICER  (b)(7)(c)

Q Miss McFarland, after this statement is transcribed and you have had an opportunity to read it will you return to this office and sign the statement?

A Yes.

I have read the foregoing transcript of testimony, pages 1 to 7 inclusive, and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered \_\_\_\_\_ to \_\_\_\_\_ were made at my request.

Subscribed and sworn to be fore me  
this \_\_\_\_\_ day of \_\_\_\_\_, 1952.

Certified true and correct transcript of  
the shorthand notes of this proceeding.

U.S. Immigration & Naturalization Service

*Pally Partridge*

THOMAS W. DURANT  
10/24/52 ✓

LAURETTA McFARLAND  
10/24/52. ✓

MAURICE MALKIN  
(N.Y.) 10/8/52





















FERN HOLSWADE  
(N.Y.) 10/15/52













U. S. DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles District

CHARLES SPENCER CHAPLIN

L.A. File No. 1600-41933

(b)(7)(c) Sworn statement of GERTRUDE BERRY made in the English language to Investigators [REDACTED] of the Investigation Section of the Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California on October 24, 1952.

PRESENT:

(b)(7)(c)

[REDACTED] Investigator  
[REDACTED] Investigator  
GERTRUDE BERRY, Witness  
POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER [REDACTED] TO WITNESSES:

- Q You are advised, Mrs. Berry, that I am an Acting Immigrant Inspector of the Immigration and Naturalization Service, and as such I am authorized by law to administer oaths in connection with the enforcement of the United States Immigration and Naturalization laws. I desire at this time to take a statement from you concerning the right of one Charles Spencer Chaplin to reside in, pass through, enter or re-enter the United States. You are advised that any statement you make may be used against you or Mr. Chaplin in any future proceedings. With this explanation in mind, are you willing to make a statement at this time?
- A I don't understand why it could be used against me.
- Q That is merely to advise you that if you make any false statement under oath it might subject you to possible prosecution for perjury.
- A I see. On the other hand I am an American citizen. You called me. I have not called an attorney and what rights have I? What protection have I?
- Q I want to assure you, Mrs. Berry, that the purpose of this statement is merely to develop facts which might have a bearing on the right of Charles Spencer Chaplin to re-enter the United States. The Government has no interest in involving any other persons in this matter, nor do we have any idea of attempting to develop anything which might incriminate you.
- A I do have the right to answer or not answer?
- Q That is right. You have the right to refuse to answer any question that might incriminate you.
- A I don't know how I could be incriminated. I am willing to help.
- Q Will you stand and raise your right hand. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?
- A So help me God.

Q You understand, Mrs. Berry, that any false statement you make may make you subject to prosecution for perjury, the penalty for which is imprisonment for not more than five years or a fine of not more than \$2000, or both such fine and imprisonment, do you understand?

A Yes.

Q It is my understanding that you are here in response to a subpoena that was served upon you?

A That is right.

Q What is your full, true and correct name?

A Gertrude Elizabeth Berry.

Q Where were you born?

A New York.

Q Of what country are you a citizen?

A United States.

Q Where do you presently reside?

A 3039 Chadwick Drive, Los Angeles.

Q Your telephone number?

A Capital 14861.

Q What is your occupation?

A I am a clerk.

Q And where are you presently employed?

A Los Angeles County Tax Office.

Q You have a daughter by the name of Joan Berry, is that correct, now known as Mrs. Joan Seck?

A I have a daughter that you know as Joan Berry, her true and correct name is Mary Louise Gribble.

Q Are you acquainted with one Charles Spencer Chaplin?

A I have met him.

Q Do you remember when and where you first met Mr. Chaplin?

A I couldn't say definitely.

Q As an aid in refreshing your memory, the records reflect that Joan signed a contract with Mr. Chaplin in June 1941, fixing that as a date, do you remember when you first met Mr. Chaplin?

A I couldn't say definitely. I haven't met Mr. Chaplin very many times. Two or three occasions I remember meeting him, but which was the first, I couldn't say.

Q Was it sometime after Joan signed the contract?

A I wasn't on the West Coast when Joan signed the contract.

Q When did you come to the West Coast?

A The last of July or first of August, 1941, to the best of my recollection.

Q Do you know of your own knowledge that your daughter, Joan Berry lived in the Chaplin home?

A No.

Q Did she ever tell you that she had stayed there on different occasions?

A No, she didn't, by that you mean overnight, no she didn't.

Q Were you aware of the fact that Joan had an abortion performed upon her about September 1941?

A I have heard talk about it, but I never knew it until the trial.

Q Then at the time of the trial or shortly prior thereto, did Joan confide in you that she had had those abortions performed?

A I wouldn't say she confided in me, I would say I heard the talk around.

Q Did Joan tell you after the case broke in the papers that she had had abortions performed?

A I remember the time I first heard about it the District Attorneys were out and before she talked she asked that her mother leave the room, and I never heard the statement.

Q You are referring to the statement made to the District Attorneys?

A Yes.

Q Do you know how many abortions Joan had performed as a result of her relations with Mr. Chaplin?

A I understood it was two.

Q Do you recall the name of the Doctor who performed the abortions?

A As far as I can remember it was a Tweedie or Reddie, or something.

Q Do you know who took Joan to Dr. Tweedie's office to have those abortions performed?

A I do not.

Q Did Joan tell you who took her to the office?

A No, she didn't tell me.

Q Do you know who paid the doctor for these abortions?

A No, I am telling you I don't know anything on that. Anything I know was what maybe I read in the paper. I am not much help, am I?

Q Did you ever hear that Joan had a third abortion performed by another doctor?

A No, that I didn't.

(b)(7)(c)

Q Isn't it true, Mrs. Berry that you were present on May 29, 1943 at which time one Captain Everett P. Davies and Investigator [redacted] of the Los Angeles County District Attorney's office took a statement from your daughter, Joan Berry?

A I don't recall specifically.



- Q No have information that this statement was taken at the New Carlton Hotel, 529 So. Figueroa Street, at 5:30 P.M., does that refresh your memory?
- A The gentleman you are speaking about, I don't recall. I had only been out here just a few days at that time. I went back East and when this story broke about Joan, I was in the East.
- Q During the time this statement was taken from Miss Berry by the District Attorney's officers, she was asked the question, "What abortion were arrangements made for you to go to the sanitarium?" to which she answered, "The First one", the next question was, "Did you go to the sanitarium?", and the answer was, "Oh, no.", at which time you, Mrs. Cartrude Berry interjected the statement, "You see she is giving out." And then your daughter, Miss Berry replied, "I am not going to say anything because I think it is detrimental to someone else.", at which point you interjected, "Leave out about the sanitarium." Do you know why Joan was reluctant to mention the sanitarium?
- A No, and I have no recollection about that statement.
- Q Did you ever hear anything about Joan going to a sanitarium?
- A Not until after the story broke.
- Q After it came out in the newspaper?
- A No, I never heard anything about a sanitarium.
- Q Are you acquainted with a Mrs. Irene Buckland?
- A Never heard of her before.
- Q Did Joan ever tell you that she had a third abortion performed by some doctor on Wilshire Boulevard?
- A No.
- Q Did Joan ever tell you the names of any other women that Mr. Chaplin had had relations with?
- A No.
- Q Did your daughter, Joan, ever inform you that Mr. Chaplin had proposed to her that she have unnatural sexual relations with her?
- A No, I don't believe my daughter would ever discuss anything like that with me.
- Q Do you have any information that you care to volunteer that you believe might be valuable to the government in the conducting of this investigation?
- A I do not.
- Q In the past two months have you had occasion to discuss these matters with your daughter, Joan?
- A I saw my daughter over the Labor Day holiday. I was there Saturday and came home on Sunday.
- Q Have you been contacted by Mr. Charles Chaplin or anyone in his behalf with respect to this case?
- A I have not.
- Q Have you understood all the questions that have been asked of you Mrs. Berry?



A. Yes, I have, but I would rather discuss it off the record.

I have read the foregoing transcript of testimony, pages 1 to 5, inclusive; and certify that my answers are true and correct to the best of my knowledge and belief. Further corrections numbered \_\_\_ to \_\_\_ inclusive, were made at my request.

---

Subscribed and sworn to before me this  
day of \_\_\_\_\_, 1952.

U. S. Immigration & Naturalization Service

---

Certified true and correct transcript of the  
shorthand notes of this proceeding.

*Polly Partridge*

MAX EASTMAN  
(N.Y.) 10/22/52

GERTUDE BERRY  
10/24/52

IMMIGRATION AND NATURALIZATION SERVICE  
United States Department of Justice  
District No. 16

File No. 1600-41933

Los Angeles, California

Re: CHARLES SPENCER CHAPLIN (b)(6)

October 24, 1952

Sworn statement of [redacted] made to Investigator [redacted] at the office of the Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California, on October 24, 1952, in the English language.

PRESENT: [redacted] Examining Officer  
(b)(7)(c) [redacted] Investigator  
Jane S. Quon, Stenographer  
[redacted] Witness

EXAMINING OFFICER TO WITNESS: (b)(6)

(b)(6) Q [redacted], you are informed that I am an Investigator and Acting Immigrant Inspector of the United States Immigration and Naturalization Service. As such I am authorized under law to administer oaths and take testimony in connection with possible violations of the immigration laws. At this time I wish to take from you a statement concerning the right of one CHARLES SPENCER CHAPLIN to reenter the United States. You are advised that the statement is to be voluntary and may be used by the Government in any way the Government sees fit in any proceeding. Do you understand?

A Yes.

Q Are you willing to make a statement under these conditions?

A Yes.

Q Will you please rise and raise your right hand? Do you solemnly swear that the statement you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q Will you please state for the record your full name?

(b)(6)A [redacted]

Q Are you the same [redacted] who made a sworn statement to me and Investigator [redacted] at your home at [redacted] California, on October 2, 1952? (b)(6)

A Yes. (b)(7)(c)

EXAMINER'S NOTE: Approximately five minutes ago respondent was introduced to Mr. Thomas Wells Durant who appeared at this office on this date at 11:00 a.m. in answer to a subpoena. (b)(6)

Q [redacted] you have just been introduced to Tim Durant. Is the man whom you just met the same individual to whom you referred in your previous statement as Tim Durant?

A Yes.

Q Are you able to state at this time that Tim Durant, the gentleman whom you just met, was present in Dr. Tuedie's office?

A Yes.

Q Do you remember exactly when he was there?

A No, I don't.

Q Did he come to the office in company with Joan Barry?

A I can't say that he came in company with Joan, but I do say that he visited the office.

Q Did he visit the office during the time Joan Barry was there?

A Yes.

Q Then he would have come to the office as a visitor to see Joan Barry?

A Yes.

(b)(6) Q  it has been some time since you gave your previous statement. Can you at this time remember anything which you would care to add to that or to this statement?

A No, I think not.

I hereby certify that the foregoing is a true and correct transcript of my shorthand notes (Book No. 2367).

*Jane S. Quon*  
Jane S. Quon, Stenographer

I have read the foregoing transcript of testimony including pages 1 to 2 and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered \_\_\_\_\_ to \_\_\_\_\_ were made at my request.

(b)(6)

SIGNATURE OF WITNESS

Subscribed and sworn to before me this 24th day of October, 1952, at Los Angeles, California.

(b)(7)(c)

IRENE BUCKLAND

10/22/52



UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles 13, California

(b)(7)(c)

FILE 1600-41933 IN RE CHARLES SPENCER CHAPLIN

Sworn statement of FRANK YOSHITO YONEMORI taken by Investigator [REDACTED]  
in the Office of the Immigration and Naturalization Service, 458 South Spring  
Street, Los Angeles, California, October 24, 1952.

PRESENT: [REDACTED] Examining Officer  
(b)(7)(c) [REDACTED] Investigator  
Frank Yoshito Yonemori, Witness  
Frank F. Chuman, Attorney, Counsel for Witness, 257 So. Spring  
St., Los Angeles. MADison 61426

EXAMINING OFFICER TO WITNESS:

- Q Mr. Yonemori, you are advised that I am an Immigration and Naturalization Service Officer and Acting Immigrant Inspector, and as such I am authorized by law to administer oaths in connection with the enforcement of the Immigration and Naturalization Laws. I desire to take a sworn statement from you at this time concerning the right of one Charles Spencer Chaplin to be in, reside in, enter, re-enter, or pass through the United States. Any statement you make may be used against the said Charles Spencer Chaplin. Do you understand?
- A Yes. I understand.
- Q Will you stand and be sworn? (Complies). Do you solemnly swear the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?
- A Yes.
- Q What is your full and correct name?
- A Yoshito Yonemori.
- Q Are you the same Yoshito Yonemori who made a statement to me and Investigator William S. Howell at your residence, 2060 Butler Street, Los Angeles, California, on October 6, 1952?
- A That's right.
- Q In your previous statement you stated you were employed by Mr. Chaplin from approximately 1930 until about the beginning of 1942. Is that correct?
- A No. When you came the second time I corrected that, because I had said it was approximately 1925 to early 1942.
- Q In connection with your duties as butler or houseman for Mr. Chaplin did you relay orders from Mr. Chaplin to other members of the household?
- A Yes.

Q And in particular did Mr. Chaplin's instructions to the chauffeur, Wada, come through you to Wada?

A Not always.

Q What would the exceptions be?

A Well, it is mostly in the morning. He has to be at studio on certain days and the dinner parties at certain hours or upon appointment with dentist or business conference he has to be at certain times. Then I would tell Wada.

Q Those were his instructions to you?

A Yes.

Q How would Wada get his instructions otherwise?

A Mr. Chaplin would just get in the car.

Q Wasn't the car usually kept in the garage?

A No. We did not know when he was going, so the car was kept in the driveway at the front of the house.

Q Would any other member of the household staff, such as the second man or the cook relay instructions from Mr. Chaplin to Wada?

A If I am not there.

Q And in your absence who would relay Mr. Chaplin's orders or instructions?

A The second man.

Q That would be Frank Hirose?

A Yes.

Q Was Frank Hirose also known as Frank in the household, or was he called by another name?

A Hiro.

Q Were there any other employees in Mr. Chaplin's household who were referred to as Frank?

A I don't remember.

Q At the latter part of your employ, say from late 1941 to early 1942 when you left, as I recall your previous statement the household employees consisted of yourself, Frank Hirose, the second man; Wada, the chauffeur; and George Hirano, the cook.

A Yes.

Q Were there any others at that time?

A Yes. There was another Japanese boy. I can't think of his name even. He was army boy that had just come out of the army. I don't remember his name. I can't think of his name again.

Q Was this other boy known as Frank?

A No.



Q Were there any other members of the household besides yourself at this period who were referred to as Frank?

A Hirocava and myself.

Q Did Mr. Chaplin and other members of the household call Hirocava Frank or Hiro?

A Hiro.

Q In other words you were the only one referred to by Mr. Chaplin and other employees of the household as Frank?

A Yes.

Q Now, about the latter part of 1941, around September of 1941, do you recall receiving instructions from Mr. Chaplin for Wada to go to a doctor's office or sanitarium and bring Miss Joan Barry to the Chaplin home?

A No.

Q Do you recall answering the door and admitting Miss Barry, accompanied by a nurse?

A I don't remember.

Q Do you recall ever admitting Miss Barry to the Chaplin home when Miss Barry was accompanied by a woman in nurse's uniform?

A No. I don't remember.

Q Do you recall any instance where you relayed instructions from Mr. Chaplin to Wada for Wada to take Mr. Tim Durant to the Los Angeles International Airport to meet Miss Barry who was arriving by plane?

A No. I don't remember.

Q Do you recall any instance of relaying instructions from Mr. Chaplin to Wada to take Miss Joan Barry to a sanitarium or rest home in Los Angeles, California?

A No.

Q Do you recall any instance of receiving instructions from Mr. Chaplin for Wada to go to any sanitarium or rest home for the purpose of picking up Miss Barry?

A No.

Q Other than the house car did anyone besides Wada drive either of the other cars?

A I did.

Q Did you yourself ever drive Mr. Tim Durant and perhaps a woman to the Los Angeles International Airport for the purpose of meeting Miss Barry?

A No.

Q Do you recall ever taking Miss Barry, either alone or accompanied by another person to a rest home or sanitarium in Los Angeles?

A No.

Q Do you recall ever picking her up at such a place?

A No.

Q Do you recall any instance where Miss Barry stayed for several days in the Chaplin home during the time she occupied Miss Goddard's room?

A Let's see. I don't remember such instance.

Q Do you know anyone by the name of Iris Gabriell?

A Iris Gabriell? Miss or Mr.?

Q Miss.

A No.

Q Do you know anyone by the name of Miss Loretta MacFarland?

A Miss MacFarland? No.

Q Do you recall any occasion around September or November of 1941 where you chauffeured Mr. Tim Durant and Miss Barry to a doctor's office on 54th Street near Crenshaw in Los Angeles?

A No.

Q Do you recall any occasion during the latter part of 1941 of hearing any conversation between Mr. Chaplin and Miss Barry or Mr. Chaplin and Tim Durant or between Mr. Durant and Miss Barry where Miss Barry was described as being pregnant or with child?

A No.

Q Do you recall hearing any so-called kitchen gossip among the employees of Mr. Chaplin's home to the effect that Miss Barry was pregnant?

A No.

Q Do you recall hearing either any discussion between Mr. Chaplin, Mr. Durant, Miss Barry, or among the household employees to the effect that Miss Barry was to have an illegal operation for the purpose of aborting her child?

A No.

Q Are you familiar with the Chaplin Studio property near Sunset and La Brea? Are you familiar with the grounds?

A With the grounds, yes.

Q How many residence houses are there on the studio property?

A Two, not counting the dressing room.

1600-41933

4

10-24-52

Q. Did you ever have any occasion to perform any work in either of these two residence houses?

A. No.

Q. Did Mr. Chaplin have a bungalow or dressing room in addition to these two residence houses?

A. Yes. He had a dressing room on the studio.

Q. How was this dressing room separate and apart from any other building?

A. Yes.

Q. And how many rooms did this dressing room consist of?

A. Kitchen, dining room, bathroom, dressing room.

Q. Was there a bed or couch in any of these rooms?

A. Let's see. What did he have? Couch, I suppose.

Q. Did your employment with Mr. Chaplin include any duties performed in the bungalow dressing room?

A. Yes. I served lunch for Mr. Chaplin and members of the cast during production.

Q. Did you ever on any occasion serve lunch or dinner to Mr. Chaplin and a single guest at the bungalow dressing room?

A. When is this you are talking about?

Q. I am asking you. At any time, Frank, did you ever?

A. I don't remember.

Q. To your knowledge did Mr. Chaplin ever have any female visitor in his dressing room?

A. To my knowledge? No.

Q. Did Mr. Chaplin have any particular employee whose duty it was to take care of the bungalow dressing room? Such duties including cleaning up, preparation of meals, etc., at the bungalow dressing room.

A. There is somebody that clean up the whole studio, but no one person.

Q. Then the care of the bungalow dressing room would be taken care of by the studio janitorial staff?

A. Yes.

Q. Do you recall any occasion when Miss Joan Barry was an overnight or weekend guest in the Chaplin home?

A. Let's see. I don't remember such occasion.

Q. What were your hours of employment in the Chaplin home?

A. I go in different hours. Let's say around 9 to 6 usually.

Q. What would be the earliest that you would come to work? The earliest hour.

A. The earliest hour? About 8.

Q And what would be the latest time that you would remain in the Chaplin home on any occasion? What would be the latest time you would get away?

A You mean when I had to stay late?

Q Yes.

A Oh, around 10.

Q Do you recall any occasion when Miss Barry was in the Chaplin home when you came to work in the morning?

A I don't remember.

Q Do you recall any occasion where any woman other than Miss Goddard or Lita Grey Chaplin was present in the Chaplin home when you came to work in the morning?

A No. I don't remember.

Q During the early part of your employment with Mr. Chaplin was Marion Davies a frequent guest in the Chaplin home?

A No. What do you mean frequent?

Q Was she ever a visitor in the Chaplin home?

A The only occasion I remember her was during a dinner party when there was several guests.

Q Was she ever an overnight guest in the Chaplin home to your recollection?

A Was she overnight guest? I don't remember.

Q Do you remember an incident involving a Mexican girl creating quite a furor in the Chaplin home because of her attempts to get in touch with Mr. Chaplin?

A Rather vague.

Q Do you know the name of the Mexican girl?

A No.

Q Was Georgia Hale ever a frequent visitor to the Chaplin home? Did she come very often?

A I wouldn't say very often, but she was a visitor.

Q Did Georgia Hale ever stay overnight in the Chaplin home to your knowledge?

A I don't remember.

Q Do you know where Georgia Hale resides at the present time?

A No.

Q Do you know where she last resided?

A She used to live in about 1600 block on Butler Street.

Q About how long ago was that?

A Well, let me see. About three years ago.

Q Do you know where she was employed at that time?

A Employed? No.

Q Do you know what kind of work she was doing?

A I don't know.

Q Did you ever know Georgia Hale by any other name?

A Any other name?

Q Did she have a name other than Georgia Hale?

A Not that I know of.

Q Do you know whether she was ever married?

A That I don't know.

Q Have you fully understood all the questions asked you during this interview?

A Yes.

Q Do you have any statement that you want to add at this time?

A No further statement.

I certify that the foregoing is a true and correct transcript of my stenographic notes, Book No. 2321.

  
Mercedes H. Quaal, Stenographer

I have read the foregoing transcript of testimony, including pages 1 to 7, inclusive, and certify that my answers are true and correct to the best of my knowledge and belief; further, corrections numbered 1 to \_\_\_\_\_, inclusive, were made at my request.

\_\_\_\_\_  
Frank Yoshito Yonemori, Witness

Subscribed and sworn to before me at Los Angeles, California, this \_\_\_\_\_ day of \_\_\_\_\_, 1952.

(b)(7)(c)

\_\_\_\_\_  
Examining Officer

\_\_\_\_\_  
Investigator

YOSHITO YONEMORI ✓

10/24/52

JUNE WILSON  
10/24/52



U. S. DEPARTMENT OF JUSTICE  
Immigration & Naturalization Service  
Los Angeles District

CHARLES SPENCER CHAPLIN

L.A. File 1600-41933

(b)(7)(c)

Sworn statement of GEORGIA HALE made in the English language to Investigator [redacted] and Acting District Director [redacted] of the Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California, on November 4, 1952.

PRESENT:

(b)(7)(c)

[redacted] Examining Officer

[redacted] District Enforcement Officer

GEORGIA HALE, Witness

SIDNEY FISCHGRUND, Attorney for Witness

POLLY PARTRIDGE, Stenographer

BY EXAMINING OFFICER [redacted] TO WITNESS:

Q Miss Hale, you are advised that I am an Acting Immigrant Inspector with the United States Immigration and Naturalization Service and that as such I am authorized by law to take testimony, administer oaths in connection with the enforcement of the Immigration and Naturalization laws. At this time I desire to take a statement from you under oath concerning the right of one CHARLES SPENCER CHAPLIN to reside in, pass through, enter, or re-enter the United States. You are further advised that any statement you make may be used by the Government against Mr. Chaplin or you in any future proceeding. Do you understand?

A Yes.

Q Are you willing to make a statement under these conditions?

A I am.

Q Will you stand and be sworn. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?

A I do.

Q It is my understanding you are here in response to a subpoena which was served upon you, calling for your appearance here this date, is that correct?

A That is correct.

Q You are advised that any false statement you knowingly and wilfully make may subject you to possible prosecution for perjury, the penalty for which is imprisonment for not more than five years or a fine of not more than \$2000, or both such fine and imprisonment, do you understand?

A Yes, I do.

Q What is your full, true and correct name?

A Georgia Theodora Hale.



Q Have you ever used or been known by any other name?

A I went under the name of Olive West for one show.

Q Hale is your maiden name?

A That is my right name.

Q Where do you presently reside?

A [REDACTED], Los Angeles, California.

(b)(6)

Q Of what country are you a citizen?

A United States.

Q When and where were you born?

A St. Joe, Mo., I am over 21.

Q We feel it necessary at this time to know your age, in this particular case.

A I was born in 1900.

Q What is your occupation?

A Dancing teacher.

Q Where are you presently employed?

A Popular Dance School and Chaplin Studios.

Q What was your mother's name?

A Lura Imbrie.

Q Is your mother living?

A No.

Q Have you ever been married?

A No.

Q Are you acquainted with Charles Spencer Chaplin?

A Yes.

Q When and where did you first meet Mr. Chaplin?

A I met him at a preview of a picture of mine, "Salvation Hunters" at F.B.O. Studios. It is RKO now. Not a preview, just a showing.

Q When was this?

A I think it was about 1925, about that.

Q Then you were an actress in the movie industry at the time you met Mr. Chaplin?

A Yes.

Q How long had you been in the industry when you met him?

A Just about a year, maybe not quite that.

Q When did you first begin to work for Mr. Chaplin?

A I think in 1925.

Q Were you employed by the Chaplin Studios at that time as an actress?

A Yes.

Q You previously stated that you are still employed by the Chaplin Studios by that do you mean you are on the payroll of the Chaplin Studios?

A Yes.

Q And have you been on the payroll of the Chaplin Studios since 1925?

A Since the re-release of the "Gold Rush".

Q When was that?

A I think it was about 1943.

Q Then you were first employed by Mr. Chaplin in 1925. How long did you remain on the payroll after that time?

A I think maybe two years. I think it took a year to make the "Gold Rush".

Q Then you were on the payroll from about 1925 to 1927?

A That is what I think.

Q Then you were put back on the payroll in 1943, and are still on the payroll of the Chaplin Studios?

A Yes.

Q In what capacity are you on the payroll of the Studio?

A When the "Gold Rush" came out we were going to make another picture.

Q Do you receive a salary from the Chaplin Studios?

A Just a token salary. Just to keep me in the studio, and then if we made a picture it would be a regular salary.

Q Were you acquainted with Mr. Chaplin's second wife, Lita Grey?

A No.

Q Did you ever meet her?

A No, I never did.

Q Do you recall the dates during which Mr. Chaplin was married to Miss Grey?

A I think that was about in 1925 that he married her.

Q As an aid in refreshing your memory, the records of this office show that Charles Spencer Chaplin was married to Lita Grey in November 25, 1924.

A Yes, he was married before I came to the Studio.

Q And that their final divorce was granted in 1928.

A That is right, he was married when I met him.

Q In the past four months have you been contacted by Mr. Chaplin or anyone in

his behalf with respect to the problem or contemplated problem he has with the United States Immigration and Naturalization Service?

A No.

Q Have you discussed the matter with anyone in the past four months?

A No.

Q As I recall you played the female lead in the picture made by Mr. Chaplin called the "Gold Rush", is that correct?

A Yes.

Q Was Miss Grey originally scheduled to play this lead?

A Yes.

Q Do you know/you were substituted in her place?

A Of course, the reason that I thought --- I really don't remember or know, only that he liked --- when he saw the Salvation Hunters, he thought I looked the part.

Q At the time you were signed for the lead in the Gold Rush was Mr. Chaplin married to Lita Grey?

A That is what I can't remember. I suppose he was.

Q Miss Hale, you are advised that this office has information to the effect that you and your mother were residing in the Chaplin home, is that correct?

A No.

Q Did you ever live in the Chaplin home?

A No, I have been a house guest.

Q As a houseguest, did you ever spend a night in the Chaplin home?

A Yes, with other house guests.

Q Do you recall how many times you spent the night there?

A I couldn't say.

Q You don't recall that you and your mother ever took up residence in the Chaplin home?

A No, we were guests there.

Q Did your mother ever spend a night in the Chaplin home?

A I can't remember.

Q Were you ever served with a subpoena or summons to appear as a witness in the divorce proceedings of Miss Grey?

A No.

Q Miss Hale, you are advised that this office has information to the effect that you had an affair with Mr. Chaplin in about 1925, is that correct?

A It is incorrect.

Q You are advised that by an affair, I mean that you had sexual intercourse with Mr. Chaplin?

A Never.

Q By that answer you mean to state that you never had sexual intercourse with Mr. Chaplin?

A Exactly, I never did.

Q During the time of your acquaintanceship with Mr. Chaplin, would you say you were an intimate friend of his?

A Yes, I would say that we were very good friends of each other. I went to hundred of parties with him.

Q Did you ever attend parties or public functions with Mr. Chaplin during the time he was married to Miss Grey?

A Never.

Q Did you ever have occasion to discuss politics with him?

A Yes.

Q What did he say?

A At one time he called Mr. Roosevelt the white savior of America from Communism.

Q When did this conversation take place?

A I don't know, but I think he made a radiocast in behalf of Roosevelt, and I think we discussed that.

Q You previously stated you were on his payroll from 1925 to 1927, did you continue friendly relations with Mr. Chaplin beyond the time you were on the payroll?

A Yes, for years.

Q Did you continue being a guest at Mr. Chaplin's home?

A Yes.

Q You stated that Mr. Chaplin stated that President Roosevelt was the white savior of the United States against Communism, did you ever discuss Communism with Mr. Chaplin?

A I only remember that he was always for democracy and thought that it would cover everyone's needs. That human nature needed improving more than the democracy.

Q In these discussions did Mr. Chaplin ever state what his feelings were in regard to Communism?

A He was against it.

Q Why did he say he was against it?

A He was against it because he always said that our form of Government was the thing that gave the right to the individual, and he was greatly for the individual.

Q By the individual, was he referring to the working class of people, or all the people as a whole?

A All the people. He is very much an individualist.

Q Did he ever state to you that he considered himself a citizen of the world rather than a citizen of a country?

A He often spoke of his having an international thought such as Roosevelt had.



Q Did he ever state to you why he had never taken any steps to become a citizen of the United States?

A I can't remember him ever saying anything. I know he loves America. He never said anything that I can recall.

Q In these political discussions you had with Mr. Chaplin, did he ever compare the Communist form of government with the democratic form of government?

A I always was --- My feeling was --- In discussions we had he was against Communism.

Q But you don't recall any specific remarks he made that might have lead you to believe he was against Communism?

A Only he was 100% for the democratic form of Government.

Q Did he ever tell you that the Communist form of government gave better representation to the working class of people?

A Never, no, never said that. He always said that under a democracy, under our form of government, but it was just human nature that needed correcting so that it could be more fully realized. That is what he always said.

Q Were you still on a friendly basis with Mr. Chaplin during the past war?

A Yes.

Q By that I mean were you still a guest in his home, at times 1941 through 1945?

A Well, yes, unuh.

Q Did you have any political discussions with Mr. Chaplin during the past war?

A He would discuss it, yes.

Q At the beginning of World War II, did he ever indicate to you that he believed a second front should be opened?

A I don't remember that.

Q Did he ever discuss with you the speeches he made throughout the United States in which he was urging that a second front be opened?

A He never discussed that. I can't remember anything like that. Only that he was for anything that would help the Allies. I know that if anyone would run down in any way our form of Government, he didn't even want them in the house. I remember he discussed that with one of the guests.

Q Did you have occasion to discuss the part the Communists were playing in the Second World War with Mr. Chaplin?

A No.

Q Did he ever discuss the fact that Stalin and the Russians were bearing the brunt of the war, and that we should open a second front?

A I don't recall anything like that. I only recall he was for us winning the war, and he would do anything for that. He was for any Allies of ours. I know that too.

BY  (b)(7)(c)

Q Let me ask you a few questions, Miss Hale. You first met Charlie Chaplin

in 1925, is that correct?

A About that time.

Q Did anyone introduce you to him?

A Yes, Joseph Von Sternberg, the man that directed the "Salvation Hunters".

Q You said that you were an overnight guest at Chaplin's home on many occasions?

A Yes.

Q When was the first time you stayed overnight in his home?

A I can't remember.

Q Well, was it in 1925?

A No, he was married. I never went out with him or anything like that until he was divorced.

Q When was the first time that you became an overnight guest in Chaplin's house, was it in 1925?

A No, it could not have been then.

Q Was it in 1926?

A I can't remember because it was long after I knew him.

Q Well, how long after?

A I could't say.

Q Where was Chaplin living at that time?

A On Summit Drive. Isn't that where he is living now, up the hill. I am not sure of that street.

Q What room did you occupy in that house when you remained overnight?

A How do you mean, what room?

Q Well, you occupied a room didn't you?

A You mean how can I describe it.

Q Well it was a bedroom wasn't it?

A Yes.

Q How close to Chaplin's bedroom was it?

A It was a bedroom. It never was in the same room.

Q Well, was it in the connecting room?

A I don't recall.

Q What do you mean, you don't recall?

A The way I remember the house there was no connecting room. At least when I was there.

Q When you were an overnight guest in Chaplin's home, was he married?

A No.

Q Why did you remain overnight?

A Well, there were times when Mr. and Mrs. Ivar Montegue were there and we would just remain over to play tennis and to discuss plays.

Q And you would remain overnight?

A I, with these guests.

Q When you remained overnight, you didn't sleep in a room with other guests did you?

A No.

Q You had a room by yourself?

A I did.

Q Did Chaplin visit you in your room?

A No.

Q On how many occasions did you remain overnight?

A I can't recall.

Q Was it 100 times?

A No.

Q Was it 50 times?

A No.

Q Was it 25 times?

A No, I would say, I just couldn't say.

Q Is it because you have a faulty memory or because you don't want to testify?

A No, I couldn't remember, I suppose I would say it was over ten times.

Q Over ten times?

A Yes.

Q Over what period of time?

A You mean the years?

Q Yes?

A I don't remember.

Q During what period of time were you an overnight guest in Chaplin's house?

A I don't remember the dates.

Q Could it have been as late as 1940?

A I wouldn't remember.

Q Were you a guest there in the last year?

A No.

Q Within the last five years?

A No.

Q Within the last ten years?

A No.

Q Within the last fifteen years?

A Well that is 1942, you are going back to. I can't remember. 1942 is ten years, Well I would say it was ten years ago.

Q Were you an overnight guest in his home in 1940?

A It was sometime prior to that.

Q It was sometime prior to 1940?

A Yes.

Q Between 1930 and 1940?

A Well, I am trying to remember when I was there--- the dates are vague.

Q Now you take your time?

A Well, if I knew exactly where I was then -- no, I signed a contract with Paramount---

Q You were under contract with Chaplin for about two years in 1925?

A It might have been a year and a half.

Q During that period of time were you an overnight guest in Chaplin's house?

A No.

Q Did you have any intimate relations with Chaplin during that time you were in his home, or any place else?

A No.

Q Where were you residing at that time - 1925 to 1927?

A Well, I lived in different places then.

Q Did you live in Los Angeles?

A Oh, yes.

Q How far from the Chaplin home?

A I would say about two miles.

Q Were you living by yourself?

A No, with my parents.

Q Your parents?

A My mother and father.

Q Were your mother and father living when you were an overnight guest at the Chaplin home?

A Yes.

Q And there were times when your mother was not an overnight guest, but you were, in the Chaplin house?

A Yes.

Q Did Chaplin ever visit you at your home?

A Yes, many times.



Q Did he ever stay overnight at your home?

A No.

Q How long did you live with your parents?

A Up until the time they passed on. That was in 1944 or 1943. One passed on in 1943 and one in 1944.

Q You lived with your parents until their death?

A Yes, at 462 N. Alfred Street.

Q Did you ever remain in Chaplin's home overnight after your parent's death?

A No.

Q Do you know a V. J. Jerome?

A No.

Q Did you ever meet him in Chaplin's home?

A Not that I remember. I can't recall that name at all.

Q Do you know Lawson, John Howard Lawson, the writer?

A No.

Q Did you ever meet him in Chaplin's home?

A No.

Q Why would you be an overnight guest in Chaplin's home?

A Well, we used to play tennis and there were houseguests many times. And I was a very very dear friend of Ivar and Charlotte Montague, and they were there incessantly, and I was a very close friend to the wife.

Q Why would you be invited to remain overnight?

A We were very fond of each other for years.

Q How far did you live from the Chaplin home during that period of time?

A I would say about two miles.

Q How did you get to the Chaplin home?

A He would send a car.

Q Why couldn't he send a car to take you back to your house?

A He could have very easily.

Q But he had you remain overnight instead?

A Yes, because I wished to.

Q He didn't force you to?

A No, he is not a forceful man, he is very kind and gentle.

Q You have been in Hollywood a long period of time, haven't you?

A Yes.

Q You knew Charlie Chaplin was having relations with many women?

A I really know nothing about his life with other women.

Q But you knew he had relations with other women?

A I never knew.

Q You knew his reputation didn't you?

A Yes.

Q You knew that he had an unsavory reputation?

A I regarded him just as he treated me. He was very respectful.

Q That isn't the question, you knew he had an unsavory reputation with other women?

A I didn't think of him that way.

Q You knew about his reputation?

A I read about him.

Q And in spite of that you remained in his home overnight?

A Mr. Chaplin is very respectful to my ideals and thoughts and principles at all times. Mr. Chaplin is a very sympathetic and prideful man. He isn't a forceful man.

Q You were here in Los Angeles at the time of the paternity trial of Joan Barry?

A Yes.

Q You were acquainted with the testimony in that trial?

A No, I am not.

Q You read about it, didn't you?

A I really didn't, I didn't follow it.

Q You didn't follow the case even though you were a friend of Chaplin, you didn't follow that case?

A No, I really didn't.

Q Were you ever present in Chaplin's home when Max Eastman was a guest?

A Yes.

Q How many times?

A Once.

Q When was that?

A I couldn't say. The year I mean.

Q About when?

A I couldn't say about. I know it was between 1942 and when I knew him. It is very vague to me.

Q How do you recall Max Eastman? What brings him to your mind?

A You, you just asked if I remembered him.

Q What do you know about him?

A Well, my remembrance of him was just that he was a poet and writer and liked tennis.

Q And did you also know that he was a Trotskyite at that time?

A No, I didn't know that.

Q You didn't know that?

A No.

Q Were you present when there was any discussion between Chaplin and Eastman?

A Yes, but we were just talking. I only met him once and it was just for lunch.

Q Was there anyone else present?

A No.

Q Were you ever a guest when Rupert Hughes was a guest at the Chaplin home?

A No.

Q You know who Rupert Hughes is?

A Yes, sir.

Q What else do you know about Eastman?

A As I say I just met him that once for lunch and I remember tennis was the whole conversation.

Q Do you know Tim Durant?

A Yes.

Q When did you first meet him?

A I am not sure if it was him, yes, I think it was. I am not sure.

Q Did you know him as a close friend of Charlie Chaplin?

A No, I only met him, if it is the man I am thinking of, I am not positive--- we went to the Brown Derby one night.

Q You and Tim Durant?

A No, and Mr. Chaplin. I think it was Tim Durant.

Q Did you ever take any overnight trips with Mr. Chaplin?

A Yes.

Q On how many occasions?

A Two.

Q When was the first one?

A I can't remember the date, but I know where it was.

Q Where did you go?

A To Palm Springs.

Q Where did you stay?

A I stayed in a cottage.

Q Where did Mr. Chaplin stay?

A I don't even know where he stayed. In another cottage, or I think he stayed in the hotel.

Q Which cottage did you stay in?

A In part of the hotel.

Q Did you stay alone?

A Yes.

Q Did Chaplin visit you at the cottage?

A No.

Q He took you down in his car?

A Yes.

Q He paid for it?

A Yes.

Q And you remained there overnight?

A That is right. There was a chaperon there too.

Q Who?

A I don't know her name. She was a lovely woman in the hotel there.

Q Where was she?

A In the hotel.

Q Did she come with you?

A No.

Q I thought you said you stopped in a cottage?

A I was in the cottage, it was in a hotel.

Q I thought you said you stopped in a bungalow?

A In the evening we went into the hotel and had dinner.

Q There was no chaperon in the bungalow?

A No.

Q And you say Chaplin didn't visit you in the bungalow?

A No.

Q How long did you remain in the bungalow?

A Just the night.

Q And then you returned where?

A Here with Mr. Chaplin and Kono.

Q Was Kono with you?

A No, I think he followed. I don't know.

Q That was Chaplin's chauffeur at the time?

A He was the chauffeur.

Q Why did you go to Palm Springs with him?

A Because I wanted to see it.

Q When was the next trip?

A To Catalina.

Q Do you know Frank Wada?

A No.

Q Employed by Chaplin as butler?

A Oh, yes.

Q Was he ever present on any of these trips you took with Mr. Chaplin?

A No.

Q Do you know Frank Yonemori?

A I only know one Frank. I don't know the last name.

Q If any of these people would testified that you spent the night in Chaplin's home, would they be testifying correctly?

A Yes.

Q Did you ever spend a night in Chaplin's home when no one else was a guest?

A No.

Q You are sure of that?

A Yes.

Q Do you know what we mean by sexual intercourse?

A Yes, I do.

Q You were never married?

A No.

Q You are still receiving a stipend from the Chaplin Studios?

A Yes.

Q How large is that stipend?

A \$25.00 a week.

Q Why are you still receiving that?

A Well at the time of the re-release of the GoE Rush, he intended to make another picture.

Q But you never made another picture, and you are still receiving a stipend?

A Yes.

Q Since when?

A I think it was about in 1943. I am not sure about that. It was around there.

Q Do you know Dr. Tweedie?

A No, I don't recall the name at all.

Q Did you ever have occasion to be treated by Dr. Tweedie?

A No, I never go to doctors.

Q You have never been treated by Dr. Tweedie?

A No, I am a Christian Scientist. I was a member of the church during my relations with him, and I don't smoke or drink. And around me he very seldom drank.



Q Did you go in his yacht?

A No, we flew.

Q You and Chaplin, anyone else?

A No.

Q Where did you stay in Catalina?

A At the St. Catherine Hotel.

Q And when was that?

A I don't know.

Q And did you register at the St. Catherine?

A Yes.

Q You know that can be checked?

A Well.

Q How did you register?

A Georgia Hale.

Q And how did Chaplin register?

A Mr. Chaplin.

Q Did you occupy separate rooms.

A Yes.

Q Adjoining rooms?

A No.

Q On the same floor?

A I don't remember.

Q How long did you stay?

A One night.

Q Why did you go to Catalina?

A Just to see Catalina.

Q Did Chaplin visit you in your room?

A No.

Q He did not?

A No.

Q Did you visit him in his room?

A No.

Q Did you take any more overnight trips with Mr. Chaplin anywhere?

A Not to my remembrance.

Q I will give you time to think about it?

A No, I don't think so.

Q Did you ever go to Santa Barbara with him?

A No.

Q Were you an intimate friend of Chaplin during the early part of the second World War?

A There were years there when he was going around with Paulette Goddard that I never saw him. When he was married I never saw him. I only went out with him when it was all right.

Q You only went out with him when he was not married?

A Only when he was not married.

Q Did he ever make love to you?

A No.

Q Did he ever kiss you?

A Oh, yes.

Q Were you in love with him?

A I was very fond of him.

Q Were you ever in love with him?

A Yes, I think I was in love.

Q Did he ever promise to marry you?

A No.

Q Did he ever suggest marriage?

A We often spoke of marriage. Yes, we often spoke of marriage.

Q Did he ever propose to you?

A There were times when we would talk of it.

Q But you never did marry him?

A No.

Q Why?

A Our interests were different. I was a very religious person.

Q Was Chaplin religious?

A He believes in good and in kindness.

Q Does he believe in God?

A He believes in a supreme intelligence.

Q But not a Supreme Being?

A Yes, he does in a supreme intelligence.

Q Is he an atheist?

A No. He is a very kind person and he regards very highly the feelings of another.

Q You say he was very much interested in the Allied cause?

A Yes.

Q How did you get that impression?

A He was enthusiastic about it.

Q Do you know if he ever offered his services to entertain the Allied troops during the war?

A I don't know about that.

Q You know that he didn't, don't you?

A I would say I don't believe he did, but I really don't know.

Q Didn't it seem peculiar to you that he didn't offer to entertain the Allied troops if he was so interested in the Allied cause?

A No, he was an older man. He did a lot during the first war.

Q What kind of an actor is Chaplin?

A He is a pantomimist.

Q He is a comedian?

A Yes.

Q His business is making people laugh?

A Yes, maybe he could have made up an act. He isn't exactly the type, he isn't a singer.

Q But he is a comedian?

A Yes.

Q You do know, however, that he spoke many times during the Second World War in behalf of Russia and opening up a Second Front?

A I don't know that.

Q You never had any discussion with him on that?

A No.

Q Did you ever hear any of his speeches during the Second World War?

A No.

Q Did you ever attend any of them?

A No, I never did.

Q Do you know Robert Arden?

A Is that the man who had the radio show?

Q Yes?

A Also a broadcaster, I mean the news.

Q Yes.

A Yes.

Q Did you ever meet him in Chaplin's home?

A I met him once.

Q Were you an overnight guest when Arden was there?

A No.



Q Do you know what the relationship between Arden and Chaplin was?

A I think they were mere friends. I don't think they were too good friends.

Q Did you ever hear any of Chaplin's broadcasts over Arden's program?

A No, I don't think I did. I was only with them one night when they were together.

Q Did you know Chaplin when he married Oona O'Neill?

A Yes.

Q Are you familiar with the circumstances that lead to his marriage to Oona?

A No, I know she played tennis there. I saw Mr. Chaplin only a few times during that time.

Q Did you know Mr. Chaplin during the period of time he was going around with Joan Barry?

A I saw him a few times, or no, I think it was after.

Q Did you ever see Joan Barry at Chaplin's home?

A No.

Q You knew Charlie Chaplin was carrying on a relationship with Joan Barry, didn't you?

A No, I didn't see him at that time, it was after. I think I saw him after he had broken up with her.

Q After he had broken up with her?

A I think, I don't know.

Q You knew he had broken up with her?

A I don't even know it, but I know I saw him a few times, but I really don't know about her.

Q Did Chaplin talk to you about Joan Barry?

A No, because I only saw him a few times.

Q Did you visit at his home?

A Yes.

Q Did you stay overnight?

A No.

Q Why did you go to Chaplin's home at that time. This is around 1941 and 1942?

A That is when he was bringing out the Gold Rush.

Q Were you an overnight guest at his home then?

A No.

(b)(7)(c)

BY EXAMINING OFFICER [REDACTED]

Q You were under contract to Mr. Chaplin at the time of his marriage to Lita Grey, is that correct?

A Yes.

Q In Miss Grey's complaint for divorce, she alleged that Mr. Chaplin was having an affair with two or three different women, were you aware of that?

A No.

Q Did Mr. Chaplin ever tell you he was in love with Marien Davies?  
A No, I don't think so.

Q At the time you were under contract with him, do you know if he was associated with Marian Davies at the time he was married to Lita Grey?  
A No.

Q Are you acquainted with Myrna Kennedy?  
A No. I never met her. I know she was his leading lady, but I never met her.

Q Did Mr. Chaplin ever tell you of affairs he had with other women?  
A No.

Q Do you know if Mr. Chaplin contributed any moneys to the Red Cross or U.S.O. during the second World War?  
A I don't know.

Q Did he ever tell you how much money he had contributed to the Russian War Relief?  
A No.

Q Do you know of any contributions he made to any charitable organizations at any time you knew him?  
A I don't know anything about any of his contributions. He never discussed it.

Q Do you know if he had any charity interests in the United States?  
A He never discuss that - financial things.

Q Did you ever take a trip with Mr. Chaplin on his yacht?  
A No.

Q Do you know of any trips he took abroad?  
A Yes.

Q Do you recall what trips he took?  
A I don't know when that trip was. He took a trip to Europe when he was going around with Paulette Goddard.

Q Do you recall the last time you made a trip to Tijuana with Mr. Chaplin?  
A That I made a trip with him. I never made a trip with him to Tijuana.

Q You understand, do you not, Miss Hale that these questions we are asking you, we feel might materially effect the re-entry of Mr. Chaplin into the United States?  
A I imagine they would.

Q And you realize that any false statement you make on a material fact might subject you to possible prosecution for perjury?  
A Yes.

Q Do you care to change or modify any of the answers you have given?

A No.

Q In the event that Mr. Chaplin were excluded from the United States would your \$25.00 a week salary continue from him?

A I have no idea.

Q Do you believe that your salary would continue in the event he were not permitted to return to the United States?

A I have no idea. I have never given it any thought.

Q Would you knowingly tell the Immigration Service of any event that might prevent his re-entry to the United States?

A I have just told the truth, and my feelings and reactions of Mr. Chaplin. And as far as I know he has been a very generous man to people.

Q Are you sympathetic to his return to the United States?

A Yes, I believe I am.

Q You believe that he should be permitted to enter the United States?

A Yes, I do. I think he is a generous and kindly man.

Q Feeling that he is a generous man, do you think that this excuses him for not having taken out United States citizenship during the long period of time he was in the United States?

A I don't know.

Q Do you feel that any person should remain in the United States making a fortune in the United States, and still not owe any political allegiance to this country?

A I never thought anything about it.

Q Well, with these thoughts in mind, do you still say that you are sympathetic to his return?

A I thought that everybody had to pay taxes.

Q It is not a question of paying taxes, it is a question of allegiance to a country?

A I have known some Canadians who love the United States and who love Canada. I have never heard anything against them on that score.

BY MR. [REDACTED] (b)(7)(C)

Q You say Chaplin was a generous man?

A Well, I mean in watching him during the years, I have seen him give - - - it was an artist who lived at his studio and he was very generous to him.

Q Do you know if he ever contributed to any charitable causes?

A Just watching him working with people that I knew. I don't know anything about his studio, what they do or don't do.

Q I mean Chaplin?

A I don't know anything about that.

Q You don't know then if he has contributed to any charitable cause?

A No.

BY EXAMINING OFFICER [REDACTED] (b)(7)(c)

Q Do you know anything of your own knowledge which you have not told us which might affect Mr. Chaplin's return to the United States?

A I think you have covered everything.

I have read the foregoing transcript of testimony, pages 1 to 21, inclusive, and certify that my answers are true and correct to the best of my knowledge and belief. Further, corrections numbered \_\_\_\_\_ to \_\_\_\_\_ inclusive, were made at my request.

Subscribed and sworn to before me this  
day of \_\_\_\_\_, 1952.

U.S. Immigration & Naturalization Service

Certified true and correct transcript of  
the shorthand notes of this proceeding.

*Pally Partridge*

MARCEA GLENBY  
10/27/52



UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
Los Angeles 13, California

File: 1600-41933

October 27, 1952

RE: CHARLES SPENCER CHAPLIN

(b)(7)(c)

Sworn statement made by MARCEA GLEMBY to Investigator [REDACTED] in the Office of the United States Immigration and Naturalization Service, 458 South Spring Street, Los Angeles, California, on October 27, 1952.

PRESENT:

(b)(7)(c) [REDACTED] Examining Officer  
[REDACTED] Investigator  
OPAL O. ROBERTSON, Stenographer  
MARCEA GLEMBY, Witness

EXAMINING OFFICER TO WITNESS:

- Q. You are advised that I am an Investigator and Acting Immigrant Inspector in the Immigration and Naturalization Service, and that as such, I am empowered by law to administer oaths and take testimony. Any statement that you make must be voluntary and any such statement may be used against any person in criminal or deportation proceedings as the Government sees fit. Do you understand?
- A. Yes, I must recollect to the best of my ability over the period of time as it involves, such as you say it does.
- Q. Any time that you want to qualify a statement in any way, of course, you should say; in other words, to the best of my knowledge, to the best of memory, such statements as that. Will you please stand and raise your right hand? Do you swear that the statements you are about to make will be the truth, the whole truth, and nothing but the truth, so help you God?
- A. I do.
- Q. You are further advised that making a false statement under oath constitutes the crime of perjury, the penalty for which upon conviction is a fine of not more than \$2,000.00 or imprisonment for not more than five years. Will you please state your full, true, and correct name?
- A. Marcea Glemby.
- Q. Where were you born?
- A. Los Angeles.
- Q. Are you at present a citizen of the United States?
- A. Yes.
- Q. Have you ever lost United States citizenship in any manner?
- A. No.
- Q. Have you ever been arrested for any reason whatsoever?
- A. No.

Q. For traffic violations of any kind?

A. Arrested, no. I did speed once, I ~~remember~~ this one particular time, and I had to pay a fine. I remember when I did go up to Beverly Hills, I didn't have the money with me and I had my father to talk to the Judge and pay the fine.

*did go before the judge, father paid fine*

Q. Never anything of a more serious nature than that?

A. No.

Q. Where have you resided during your life time?

A. Here, Los Angeles. I lived for a very short time, I believe for six months, in New York with my first husband before we came out here, but that is the only time.

Q. When did you first go to New York to reside?

A. 1944, June.

Q. Did there ever come a time when you became acquainted with a person by the name of Joan Barry?

A. Yes, I did.

Q. How did you first meet Joan Barry?

A. I met her at what was then Bundles for Britain. It was during the war, the organization of volunteer workers. Shortly thereafter, the name changed to Naval Aid Auxiliary. Two English women, friends of my mother and father, residing here, had been working there, and they interested me in it.

Q. What kind of work were you and Joan Barry doing at Bundles for Britain?

A. When I met her, we were both knitting. I was interested in another, Red Cross, but we were knitting, I believe, as were a lot of other girls and women.

Q. How long were you acquainted with Joan Barry; in other words, when did you last meet and converse with Joan Barry?

A. From the beginning it was on again and off again, as I explained to you before from the first meeting I would hear from her when she came back to town. Either it was Mexico or New York as I recall. Now there is a matter of a few years that I didn't see her, and then I last saw her. I was divorced. I ran into her and I don't remember where. That was in. I think it was 1946 or 1947 that I saw her and had any conversation with her at all. That's to the best of my knowledge. I know the little girl was walking around. She must have been. I'm trying to think. I think that was a short period that I had seen her compared to the former years I had seen her more often.

Q. This last time you met her was in California?

A. Yes.

Q. Do you remember the exact or the approximate date upon which you first met Joan Barry?

A. To the best of my ability, it would be the latter part of 1940 or 1941.

- Q. During your acquaintance with Joan Barry, did you ever come to a realization that she was acquainted with and friendly with Charles Chaplin?
- A. Yes, I did.
- Q. Do you know under what circumstances Joan Barry met Charles Chaplin?
- A. I'm sure she told me. I don't remember exactly. I know she told me, but I can't remember. She was so interested in theatricals, everything that was happening to her. I just listened to her. everything that was happening to her. Sometimes in that field. over enthusiastic. I will try to recall it. I can't off hand.
- Q. Did Joan Barry ever introduce you to Charles Chaplin?
- A. Yes, she did.
- Q. Will you please describe how this introduction happened?
- A. I was trying to remember the first introduction. I believe it was on a Sunday. She had asked me several times to come over on Sunday afternoon. when there was a gathering for tennis, so I did go on a particular Sunday. At that time.. to meet Mr. Chaplin.
- Q. Do you remember the approximate date you met Mr. Chaplin?
- A. Approximately. I would say 1941.
- Q. Do you think it was the early or the latter part?
- A. Well, I can't say for sure. It was during that year but I don't remember whether it was beginning or not.
- Q. Did you have occasion to meet other people as a result of your visiting the Chaplin tennis court?
- A. Yes, many people, some on the court, some overlooking the court sitting and talking.
- Q. I believe that you had mentioned previously that on one occasion you had been introduced to Bob Arden, Tim Durant and Mrs. Charles Vidor?
- A. Yes, I'm sure. there was a Mr. Vidor also. whether at this time or on other occasions, but the names stand out as having met them. There were a few other people I do not remember. Tim Durant and Bob Arden.
- Q. Did you meet these people at the Chaplin tennis court or in connection with some social function in the Chaplin residence?
- A. I believe all of these names were around. and with Joan Barry. I believe they were and whether it was on this occasion or another occasion. most always they were. believe that Mr. Arden and Mr. Durant were all close friends of Mr. Chaplin.
- Q. Did you visit the Chaplin residence on many occasions?
- A. No, I wouldn't say many occasions. There were several times that. I think I would go over there with Joan when no one else was about. go in the pool and talk with the two boys. I remember sometimes on Sundays it was the usual tennis.



Q. Did you ever meet Joan Barry's mother?

A. Yes, I have.

(b)(7)(c)

Q. Were you well acquainted with her, would you say?

A. Well, [redacted] in a way, yes. As I recall, several times she came by the house to visit or sometimes when Joan wasn't there.

Q. During your acquaintance with Joan Barry, do you remember her studying at the Max Reinhardt Studio Work Shop?

A. I am sure she mentioned it to me. I'm not sure whether she was studying there at the time because she was so involved in this studio. Chaplin Studio to be exact, on this picture that she had the script for and was preparing to do. So Max Reinhardt seems to be so secondary to my remembering the script in the Chaplin studio. I don't know whether she was going there at the time. Running from place to place with lesson and lesson and rehearsals.

Q. Do you remember the date upon which she commenced attending the Max Reinhardt Studio Work Shop?

A. I'm trying to remember if she was when I met her or just beginning. If she had made some kind of a start at the time or just beginning to be interested in theatricals. To the best of my knowledge, I think she was attending.

Q. Is there any way that you can fix a date on which she was attending the Max Reinhardt Studio Work Shop?

A. The only way I could is the same time we met, around that same time in 1941, I think. Because later on when she began, involved in this picture, I don't think she would start then.

Q. During the time that you were acquainted with Joan Barry, did she ever tell you about any abortion of a child that she had at that time or did you ever in any other way gain knowledge of such abortions?

A. I believe that she did mention something to me at one time. There was several times when she would come into the house and she had had a quarrel. Upset or something with Mr. Chaplin and would talk, from the best of my ability, I believe she did mention something to that effect because it does stand out thinking of the person and the man.

Q. Do you know when such abortion or abortions occurred as to date?

A. No.

Q. Do you know where they occurred?

A. No. All I remember is her saying she was worried or something. Having gone through something like that with Mr. Chaplin, but I never questioned her.

Q. Do you have any knowledge of the name of the doctor or other person who performed abortion or abortions for her?

A. No.

Q. Do you have any knowledge of the name of the nurse or nurses who attended her at that time?

A. No.

Q. Did you yourself ever accompany her either to see a doctor or from a doctor's office, or to a nursing home or a hospital or from a nursing home or hospital?

A. No.

Q. Do you have any knowledge or information whatsoever concerning any other persons who might have been involved in any abortion or abortions on her part?

A. No.

Q. You stated previously that to the best of your remembrance, Charles Chaplin at this time also associated with Gussie Moran, the tennis player, and you also thought that at that time he associated with Jinx Falkenberg.

A. I can't say that they went out together, that I don't know. They were there on the tennis court. I think Jinx Falkenberg was there. I am very sure she was there. I know this Gussie Moran was. As far as I know at the time he was going with Joan Barry. I didn't know of anybody else.

Q. During this time how well acquainted did you become with Thomas Wells Durant or Tim Durant?

2 A. We went out. Joan asked me as I remember if I would like to go out with them. She was, of course, going with Mr. Chaplin. She told me about this Tim Durant. I met him through other people later. We seemed to know the same people, but I believe it was Joan who first introduced me and the four of us had dinner together. I don't remember how many times. I think Tim came and picked me up, that we did go out. I don't remember exactly how many times.

Q. What was the date or the approximate date that you and Joan Barry, Tim Durant, and Charles Chaplin had dinner together?

(b)(7)(c) A. [redacted] it must have been in 1941 or 1942. It would help me if you would tell me when Joan had that baby. It was before that when we were all together. I saw Joan after that.

Q. I think it was in the Spring of 1943.

A. Then it must have been in 1942.

Q. Where did you have dinner that evening, was it at some one's residence or was it at a cafe?

3 A. I don't think this particular evening that we did go out. I think we had the dinner at Tim's house, to the best of my knowledge and remembering. I believe it was his house.

Q. Did you ever go out with Charles Chaplin himself?

A. No.

4 Q. Were you ever intimately acquainted with Chaplin in any way?

A. No, ~~only through Joan and these other people.~~ *definitely not.*

Q. Do you have any knowledge during the time that you were acquainted with Joan Barry as to whether or not Paulette Goddard was residing in the Chaplin residence?

A. I don't believe she was.

1600-41933

Q. Did Joan Barry ever speak of Paulette Goddard to you?

A. She did mention her name. With reference to what I don't remember now.

Q. Did Tim Durant ever mention Paulette Goddard to you?

A. Not that I can remember.

Q. How long did you maintain your acquaintance with Tim Durant?

A. At the time I was going out with several people and I don't think I went out with him too many times.

Q. Would you care to approximate the number of times?

A. It would only be approximately, as I recall, I was quite interested in some one else at the time. may be three or four times.

Q. How well did you know Bob Arden?

A. I knew him quite well, too. I went out with him. about the same time.

Q. Did Bob Arden ever mention Paulette Goddard to you?

A. As I remember at the time he talked about all of them. He was close to Mr. Chaplin and talked about him and I don't remember exactly in what respect he would talk about her and Joan and I can't say anything that I can remember that he said.

Q. Did either Bob Arden or Tim Durant ever mention to you or discuss with you any abortion of a child on the part of Joan Barry?

A. No.

Q. Had you ever on any occasion met Charles Chaplin prior to the time that Joan Barry introduced you to him?

A. No.

Q. Do you have any knowledge of the date or the approximate date that Paulette Goddard ceased residing in the Chaplin residence?

A. No.

Q. Did Joan Barry's mother ever mention to you at any time any abortion of a child on the part of Joan Barry?

A. No, I don't believe she did.

Q. Did Charles Chaplin ever mention anything of the sort to you?

A. No.

Q. Did Joan Barry ever indicate to you how the abortion which she mentioned to you was arranged?

A. No.

Q. Did any one ever indicate that to you in any way?

A. No, I don't know anything about it, only the one time she mentioned having gone through it.

Q. Did you ever have occasion to become acquainted with Paulette Goddard?

A. No. I met her on the street one day. I was married to my first husband

and he knew her sometime or other previously and they stopped and talked and we just said "How do you do." That was 1944 or 1945, but I didn't meet her at this time.

Q. Do you have any other statements that you feel that you would like to make or should be made at this time relating to this interrogation?

A. I don't know what would be pertinent to the facts. I don't know the things exactly you have to know or need.

Q. Are you willing to return to this office and sign your statement when it has been transcribed by the stenographer?

A. Yes, sir.

I hereby certify that the foregoing is a true and correct transcript of my stenographic notes, Book No. 2408.

*Opal O. Robertson*  
Opal O. Robertson  
Stenographer

I have read the foregoing transcript of testimony including pages 1 to 7, inclusive, and certify that my answers are true and correct to the best of my knowledge and belief; further, corrections numbered 1 to 4, inclusive, were made at my request.

\_\_\_\_\_  
Marcea Glemby  
Witness

Subscribed and sworn to before me at Los Angeles, California this \_\_\_\_\_ day of \_\_\_\_\_, 1952.

\_\_\_\_\_  
(b)(7)(c) Examining Officer

\_\_\_\_\_  
Investigator



LA FILE 1600-41933

1 STATEMENT OF OONA O'NEIL, TAKEN AT 9850 OLYMPIC BOULEVARD, LOS ANGELES, BY SPECIAL AGENT [REDACTED] AT 6:30 P.M.  
2 JUNE 4, 1943. (b)(7)(c)

Bk. 96  
Pg. 107

3 IN RE: Charles Chaplin, Present: [REDACTED]  
4 Joen Berry  
5 FILE NO: 15-2983 Questions by: [REDACTED]  
6 CHARGE: Miscellaneous  
7 DEPUTY: Reported by: Lorne Adams

(b)(7)(c)

8 Q MR. [REDACTED] Miss O'Neil, Oona O'Neil, is that right?  
9 A Two l's.

10 Q And you are the daughter of Eugene O'Neill, famous playwright?  
11 A Yes.

12 Q And what is your mother's name, Miss O'Neill? A Agnes  
13 Bolton O'Neill.

14 Q And you are living here at the present time at 9850 Olympic  
15 Boulevard? A Yes.

16 Q How long have you lived here, Miss O'Neill? A I think since  
17 February, the beginning of March.

18 Q Where have you lived previously to that? A Lived in Los  
19 Angeles with my mother.

20 Q Where was that? A It was on [REDACTED] (b)(6)

21 Q Are your mother and father divorced from each other now?  
22 A Yes.

23 Q How long have they been divorced? A Quite along time, 15  
24 years.

25 Q Was your mother living here with you, Miss O'Neill? A Yes.

26 Q She moved in here with you at the time you moved in? A Yes.

27 Q And she left about a week ago? A Yes, a week ago Monday -  
28 a week ago Tuesday.

29 Q And where is she staying in New York City? A She is in New  
30 Jersey, Point Pleasant, New Jersey. Just Point Pleasant will  
31 reach her.

32 Q Where were you born, Miss O'Neill? A In Bermuda.

33 Q When? A May 14, 1925.



1 Q And how old are you now? A Eighteen.

2 Q When were you eighteen? A May 14th.

3 Q Just a few days ago? A Yes.

4 Q Do you have a birth certificate? A No, I haven't. I think  
my mother may have, I don't know.

5 Q Did she ever get a certified copy? A I don't know, I imagine  
6 so.

7 Q Did she ever show it to you? A No. I don't know whether  
8 she has it or not, but it can be gotten. I was born in Bermuda  
at a house called Spithead - we own it.

9 Q Is that the birthdate you have always given, 1925, May 14th?  
A Yes.

10 Q When is the last time you have seen your father? A About a  
11 year ago - not this past summer but the summer before.

12 Q Are you a British citizen? A I think that I am neither.  
13 When I am 21 I choose-until then I am considered an American  
citizen. My mother and father are both citizens.

14 Q Have they ever registered you with any consul? A No, but in  
Bermuda.

15 Q With the consul in Bermuda? A Yes.

16 Q Have those records been sent to Washington, D.C.? A I think  
17 so, yes.

18 Q Where did you go to school, Miss O'Neill? A Last?

19 Q Yes. A In New York, a school called Brearley - it is in New  
York City.

20 Q Is that a high school? A No, it is a prep school, a finish-  
21 ing school.

22 Q What did it correspond to in regard to our public school?  
23 A Oh, high school.

24 Q Did you graduate from it? A Yes.

25 Q When did you graduate? A Last June a year ago.

26 Q Where did you go to school before that? A A school in  
27 Virginia called Warrenton Country School, in Warrenton, Virginia.

1 Q And is that also a finishing school? A Yes.

2 Q How long did you go to this Brearley? A Two years, and two  
years before that I went to school in Virginia.

3 Q Where did you go to school before that, Miss O'Neill? A Well,  
4 I went to several public schools, several convents in New Jersey.

5 Q What were the names of those schools? A I don't know. It was  
just a public school in Point Pleasant, New Jersey.

6 Q What convent did you attend? A I went to a convent in New York  
7 boarded there, St. Warburg's.

8 Q W-a-r- or W-a-l? A W-a-r-b-u-r-g.

9 Q When did you first arrive in Los Angeles, Miss O'Neill?  
A I think in November.

10 Q Of 1942? A Yes.

11 Q This is the first time you have been out to this part of the  
12 country? A I have been to San Francisco. I came out in September,  
I think, up there, then I came down here. My mother was  
13 here. I met her here.

14 Q Did you move in with her when you came to Los Angeles? A Yes.

15 Q Where was she living at that time? A That address, 1074 West  
16 34th.

17 Q Who was she living with - alone? A She was living alone.

18 Q Did you come out by yourself? A No, I came out with another  
girl.

19 (b)(6)

20 Q What was her name? A [redacted] She is married now.

21 Q What is her married name? A [redacted]

22 Q Is she living here in Los Angeles? A I think she is in New  
York now.

23 Q Have you gone to school out here since coming here? A No,  
I finished school, not college, but high school.

24 Q Do you have any business or occupation now? A Yes, I am going  
25 to be in a picture.

26 Q You are under contract, are you? A Just a picture contract.



1 Q Who is that contract with? A A producer named Eugene Frenke.

2 Q Spell that please. A F-r-e-n-k-e, I think - I am not sure.

3 Q What studio is that? A It is no studio. It is a picture he  
4 is doing independently, released through United Artists. It  
is "The Girl from Leningrad."

5 Q Have you started making the picture? A June 15th I think.

6 Q When did you sign that contract? A Just before my mother left  
7 about a week and a half or two weeks ago, I think.

8 Q Do you have a copy of that contract with you? A No, she has  
though. I gave it to my mother. She has it now.

9 Q Who is your agent? A My agent was Feldman and Elum, but I  
10 guess they are not now. They didn't get me any work. I think  
the contract was automatically dropped.

11 Q They didn't participate in getting you your contract with Mr.  
12 Frenke? A No.

13 Q How did you make the contact to get this contract with Frenke?  
14 A I met him and saw him several times, and he said he would like  
to test me for this part.

15 Q Is he a regular producer for United Artists? A No. He has  
16 produced before, but small pictures, I think, at some studio.

17 Q Are you under salary now? A Not until the picture starts.

18 Q How much salary does your contract call for? A \$250.00 a  
19 week.

20 Q How long does the contract run? A Three weeks maybe. As  
21 long as I am in the picture - they have a shooting schedule.

22 Q Have you been training for the picture? A Yes.

23 Q Who have you been training with? A A woman by the name of  
24 Flossie Freedman.

25 Q What is her address? A Chateau Marmont.

26 Q MR. [REDACTED] It is on Marmont Drive, off Sunset? A Right  
27 across from the Players.

28 Q MR. [REDACTED] (b)(7)(c) Who sent you to her? A I can't remember.  
29 An agent here, a Minna Wallis - I knew about her anyway because  
I had been working out at Fox.

1 Q You have been doing some picture work at Fox? A Not picture  
work, training. She is under contract at Fox as the coach there.  
2  
3 Q Minna Wallis is? A No, Flossie Freedman.  
4  
5 Q Have you been under contract to Fox? A No.  
6  
7 Q When did you first meet Minna Wallis? A When I first came  
out here.  
8  
9 Q That was about November of 1942? A Yes, when I first signed  
with Feldman - it was around November or December.  
10  
11 Q How did you become acquainted with her? A I had an agent  
named Tony Owen, and he introduced me.  
12  
13 Q Who does he work for? A Feldman and Blum.  
14  
15 Q He introduced you to her? A Yes.  
16  
17 Q And he showed some interest in your picture career? A A  
little, not much. I knew him as a friend, not an agent. The  
other one did all my picture work.  
18  
19 Q What was the occasion of your meeting Miss Wallis? A Just up  
in the office, and she was there - I met everybody, all the  
people who work in the office.  
20  
21 Q That is up in Feldman and Blum? A Yes.  
22  
23 Q How did you happen to become acquainted with that agency?  
A I was here before when I first came out here, came down to  
Los Angeles for two days.  
24  
25 Q From where? A From San Francisco.  
26  
27 Q Was that in November? A Yes.  
28  
29 Q Were you living in San Francisco then? A Yes.  
30  
31 Q Where were you staying there? A We stayed at the St. Francis  
Hotel.  
32  
33 Q You and [redacted]? A Yes.  
34  
35 Q And you came down here to Los Angeles? A Yes, we drove down  
over the weekend. I met Mr. Feldman and he said he thought he  
could get me a job, which was what I wanted too.  
36  
37 Q How did you become acquainted with Mr. Feldman? A I met him  
in the Players Restaurant.

1 Q Who were you with when you met him? A I was with [REDACTED]

2 [REDACTED] (b)(6)

3 Q Have you had any other movie contracts? A No, I have tried -  
I took a test at Columbia. It was very bad.

4 Q You have had no contract then? A No, I had no contract at  
5 Fox either, just worked there for awhile, about two months.

6 Q What was the occasion of your mother leaving a week or so  
ago? A She had to leave. She had to go back. She is coming  
7 back, I think, in about a week and a half.

8 Q In about a week and a half? A Yes, maybe two weeks, as soon  
as she can get away.

9 Q Is your mother married at the present time, Miss O'Neill?  
10 A No, she is not.

11 Q Are you married? A No.

12 Q Are you engaged to be married? A No.

13 Q Well, Miss O'Neill, are you acquainted with Mr. Chaplin?  
A Yes.

14 Q When did you first meet him? A Oh, I met him when I came  
15 out here - my mother had known him for a long time.

16 Q That was in about November of 1942? A No, it was when I  
came down with my mother. Yes, November, I guess that's right.

17 Q Had you been here in Los Angeles prior to November? A Those  
18 two days. That must have been the end of September or October,  
the beginning of October, just for a week-end.

19 Q Was it that week-end you met Mr. Chaplin? A That is when I  
20 met Mr. Feldman.

21 Q And then when you moved down here is that when you were in-  
troduced to Mr. Chaplin? A Yes.

22 Q Your mother introduced you? A Yes.

23 Q What was the occasion of your being introduced? A I went to  
24 a party Minne Wallis gave.

25 Q Where was that party held? A At her house;

26 Q Where was that? A I don't know the address - in Beverly  
Hills.

1 Q On Crescent Drive? A I think so, yes.

2 Q Who was present at that party? A Miss Wallis and myself,  
3 and my mother, and Mr. Durant and Mr. Chaplin.

4 Q Mr. Tim Durant? A Yes.

5 Q Just the five of you? A Yes.

6 Q Is that the first time you met Chaplin? A Yes.

7 Q Did you become well acquainted with Mr. Chaplin subsequent  
8 to your meeting him? A Well, yes.

9 Q Have you become pretty well acquainted with Mr. Durant since  
10 meeting Mr. Chaplin? A Fairly well.

11 Q Is that the first time you ever met Mr. Durant? A Yes.

12 Q Is that the first time you met Miss Wallis? A No, she  
13 asked me to dinner she didn't know my mother.

14 Q You brought your mother along? A Yes, she said "Bring your  
15 mother."

16 Q She asked you to dinner when you met her up at the agency?  
17 A Yes, I talked to her several times up there. I used to go  
18 up and talk to her.

19 Q Did Mr. Chaplin evidence any interest in your motion picture  
20 career? A A little. He was interested I was working, that's  
21 all.

22 Q And when was the next time you saw Mr. Chaplin? A Two weeks  
23 later. He has ten people come up for tennis on Sunday afternoon.  
24 I went up.

25 Q Had you been invited? A Yes.

26 Q By whom? A Mr. Chaplin.

27 Q When was that invitation extended to you? A The night I  
28 met him.

29 Q With whom did you go to Mr. Chaplin's house? A By myself.

30 Q Who was there when you got there? A A lot of people I don't  
31 know.

32 Q Were there a lot of people around? A Yes, there was in the  
33 afternoon. There was tennis.

1 Q Can you name a few of the people there you can remember?  
A Louis Milestone, the director - Mr. Durant.

2

3 Q Tim Durant? A Yes.

4 Q Was Minna Wallis there? A No.

5 Q Who else? A Robert Arden, Mr. Charles, Jr., Charles Chaplin,  
6 Jr., and his brother Sidney. A painter named Doile Cuttman.

7 Q Anyone else you can remember at that time? A No. There were  
8 other people there I imagine, but I can't remember.

9 Q Did you play tennis that afternoon? A Just watched.

10 Q Did Mr. Chaplin play tennis? A Yes.

11 Q Who did he play with? A I don't know. I don't remember now.

12 Q Had you met Mr. Arden prior to that occasion? A No.

13 Q That was the first time you met him? A Yes.

14 Q Have you become well acquainted with Mr. Arden subsequent  
15 to that time? A I don't know exactly what you mean - very  
16 close friends, yes.

17 Q After that occasion, watching him play tennis, when was the  
18 next time you saw Mr. Chaplin? A I think during the next week.

19 Q During the following week - where did you see him then?  
A Went to his house for dinner.

20 Q Were you invited? A Oh yes.

21 Q When was that invitation extended to you? A I don't remember  
22 exactly.

23 Q Did he call you? A No, I think it was on a Sunday.

24 Q He extended the invitation to you the day he was there?  
A Yes.

25 Q By the way, when you finished tennis that day, was there some  
26 sort of a gathering at the house that evening? A We had dinner.  
27 We went out to dinner.

28 Q Where did you go to dinner? A Beachcomber.

29 Q Who was present at the dinner party? A A boy named Herman

1 Wiseman, a girl named Pamela Blake I think.  
2 Q Who else, Mr. Chaplin, and yourself? A Yes.  
3 Q What does Mr. Wiseman do? A He is a writer.  
4 Q For whom? A I don't know. I think he writes and tries to  
5 sell.  
6 Q And Miss Blake, do you know what she does? A I don't know.  
7 Q You haven't seen her since? A I have seen her once since.  
8 Q Have you seen Mr. Wiseman since? A Oh, yes.  
9 Q Where, Mr. Chaplin's home? A Yes.  
10 Q And other places? A I have seen him one or two times out-  
11 side, yes.  
12 Q How late did you stay with Mr. Chaplin that evening? A I  
13 don't know. I think probably around 11:30 or 12:00.  
14 Q Did he escort you home? A Yes.  
15 Q That is when you were living at 34th Street? A Yes.  
16 Q What car did he bring you in? A He brought me in a car part  
17 of the way, then he put me in a cab. We drove until we found a  
18 cab.  
19 Q Then you returned home alone? A Yes.  
20 Q You are still living with your mother at that time? A Yes.  
21 Q The next time you saw him you were invited up to dinner the  
22 following week - who was present on that occasion? A Mr. Durant,  
23 I think.  
24 Q And Mr. Chaplin and yourself? A Yes.  
25 Q Do you remember meeting Edward the butler, the first man?  
26 A Yes.  
27 Q By the way, what is the name of the second man up there?  
28 A I don't know - I am not sure.  
29 Q How late did you stay that evening? A I don't know exactly,  
30 I think probably 11:30 or 12:00. I don't get in much later  
31 usually.

-9-

8 Q Gin rummy? A Yes.  
9 Q And did you talk about your picture career? A I don't think  
10 so, I don't know.  
11 Q Did Mr. Chaplin ask you? A He asked me how it was coming  
12 along. I was going out to Fox doing nothing.  
13 Q And then when did you see Mr. Chaplin next after that?  
14 A I don't know, fairly soon, probably on a Sunday.  
15 Q He invited you up again to his home? A Oh, yes, I have  
16 been up almost every Sunday.  
17 Q Since that time? A Yes.  
18 Q Had dinner there I suppose? A Not very often, sometimes, yes.  
19 Q Has Mr. Chaplin at any time had you under contract at United  
20 Artists? A No.  
21 Q Has he ever had you under contract with the Charles Chaplin  
22 Studio? A No, I don't think you can have anyone under contract  
23 at United Artists.  
24 Q Have you been under contract with Charles Chaplin Studio?  
25 A No.  
26 Q Did you and Mr. Chaplin ever talk about putting you under  
27 contract? A Yes. What could I do? He is not doing any  
28 picture's now, except he is doing one.  
29 Q What picture is he doing? A He is doing a picture - I think  
30 it is called "The Lady Killer" - I have read part of it.  
31 Q Is it in production now? A No, he is writing it.

-10-

1 Q Have you been up to Mr. Chaplin's home quite frequently dur-  
ing the week besides going on Sunday? A No, not quite fre-  
2 quently, once in awhile. During periods I went up several times.  
I went to dinner quite a lot. My mother has gone with me too.  
3  
4 Q She has been there sometimes and sometimes she hasn't? A Yes.  
5  
6 Q Did you ever stay over night in Chaplin's home? A Yes, a  
couple times over the weekend.  
7  
8 Q Stay there over the weekend - when was the last time you  
stayed over the weekend at Mr. Chaplin's home? A About - I  
9 think about three or four weeks ago, maybe longer. Let's say  
a month ago then.  
10  
11 Q That is your best recollection at this time? A Yes.  
12  
13 Q That would be about approximately May 1st? A Well, yes,  
somewhere in there.  
14  
15 Q And what weekend did you spend the time before that? A I  
don't know. I have been up there about three or four weekends.  
16  
17 Q Those other weekends were spent at times previous to this last  
weekend on May 1st? A Yes.  
18  
19 Q Was your mother with you on all those occasions? A Yes.  
20  
21 Q On every occasion? A No, once she wasn't.  
22  
23 Q Haven't you ever spent any nights there during the week?  
No, I haven't.  
24  
25 Q You are quite sure about that, Miss O'Neill? A Yes.  
26  
27 Q When is the last time you have seen Mr. Chaplin? A I saw  
him yesterday.  
28  
29 Q Where was that? A At his place. I saw him in the afternoon.  
30  
31 Q Were you invited up? A Yes - there were other people there.  
32  
33 Q Who else was there? A A man named Pascal - I don't know his  
first name, and Greta Garbo, Mr. Chaplin, Mr. Durant, and myself.  
34  
35 Q Mr. Durant has been there quite frequently when you have been  
there? A Yes.  
36  
37 Q What is Mr. Durant's business by the way? A I think he works  
at United Artists, I am not sure of that.

1 Q Has Mr. Durant ever evidenced any interest in your motion  
2 picture career? A No, not really.

3 Q Hasn't he ever told you he could probably develop you into a  
4 fine motion picture actress? A No.

5 Q When you stayed at the Chaplin home where did you usually  
6 sleep? A Well, when I stayed with my mother I stayed in the  
7 boys' room, I believe.

8 Q By the way, do the boys live there? A No.

9 Q Where do they live? A They live with their mother.

10 Q Did they visit quite frequently? A Yes.

11 Q When your mother was there you slept in what room? A That  
12 room, and one time she was there and the boys were there and we  
13 slept in the other room - there were three bedrooms.

14 Q When your mother wasn't along where did you sleep? A In  
15 the boys' room.

16 Q By yourself? A Yes.

17 Q With relation to Mr. Chaplin's room, how close is the boys'  
18 room to Mr. Chaplin's room? A It is the other end of the hall.

19 Q Have you ever been in Mr. Chaplin's bedroom? A Yes, in the  
20 daytime - I have seen it, yes.

21 Q Have you ever been in bed in Mr. Chaplin's bedroom? A No,  
22 I haven't.

23 Q We will probably ask you a few questions that may be embarrass-  
24 ing, Miss O'Neill. Please try and understand we are here in  
25 the capacity of law enforcement officers - we want the truth as  
26 to what occurred. Have you ever been in bed with Mr. Chaplin?  
27 A No, I haven't.

28 Q Have you ever been in a state of undress in Mr. Chaplin's  
29 presence? A No, I haven't.

30 Q Have you ever been in a state of undress in front of Mr.  
31 Chaplin at any time or in any condition? A No. In a bathing  
32 suit.

33 Q By undress I mean in the nude? A No.

34 Q Has Mr. Chaplin ever made love to you? A Never.



1 been up there to dinner. He has been very nice. I don't know  
2 many people here, but he certainly has never made any attempt to  
make love to me.

3 Q Never at any time kissed you? A Never.

(b)(7)(c) 4 Q MR. [REDACTED] Not last weekend? A Yes.

(b)(7)(c) 5 Q You were up there last weekend weren't you? A Yes. Oh, yes,  
6 in the daytime, not over the weekend.

7 Q MR. [REDACTED] Weren't you ever in a state of undress when  
8 Edward came to the door? A No, I could have been in my bath-  
9 robe or in a bed jacket when he brought in breakfast.

10 Q Didn't you ever put on Mr. Chaplin's pajamas? A Yes, when I  
11 was sick up there.

12 Q What was wrong with you? A I had a very bad cold and a fever.

13 Q How long were you up there sick? A About three days - I  
14 think it was Saturday.

(b)(7)(c) 15 Q MR. [REDACTED] Did your mother come to see you while you were  
16 sick? A No, she didn't.

(b)(7)(c) 17 Q MR. [REDACTED] Did you have a doctor in? A Yes.

18 Q What was his name? A Shelton.

19 Q Did he prescribe any medicines? A Yes.

20 Q What were they? A Some kind of a pill, little bit like  
21 aspirin. There are still some up there - I think you can ask him -  
22 I imagine he will tell you.

23 Q Who called Dr. Shelton? A Mr. Chaplin.

24 Q Is that his personal physician? A Yes.

25 Q What did you and Chaplin talk about when you were together  
26 so much - what was the main subject of your conversation? A I  
27 don't know. We talked about a lot of things. He told me about  
28 his picture - and I don't know.

29 Q Did he ever talk about God to you? A No.

30 Q Did he ever give you his ideas of God? A No.

31 Q Did he ever tell you he was interested in the Communist  
32 movement? A No, but I have heard that he is - I know he is.

1 Q Did you ever discuss it with him? A No, I read one of his  
speeches.

2  
3 Q Did you ever discuss that speech with him? A I told him I  
thought it was good. I don't know anything about politics.

4 Q Wasn't he attempting to teach you? A No.

5 Q Did he ever give you any instructions in acting? A Never.  
6 One time he said one thing to me about acting, something about  
he showed me something about knowing where you are on the stage.  
7 That's the only thing he ever did.

8 Q Didn't you ever ask him to instruct you in acting? A No,  
because I am not good.

9 Q Miss O'Neill, do you feel you would like to come to the  
10 County Grand Jury and tell them your story? A Well, if I have  
to I suppose I do - what do you mean?

11 Q Have you and Chaplin talked about the Berry case? A No. I  
12 have heard him say something about it yesterday.

13 Q What did he say about it? A When he saw the papers he said  
it was a good thing it was a case.

14 Q Had you talked to Mr. Chaplin prior to that time about the  
15 Berry case? A No, except when she came in.

16 Q Did he tell you? A Yes.

17 Q What did he say? A He said she was a girl he had had under  
contract.

18 Q Prior to that time you had never heard of Miss Berry? A No.

19 Q Have you talked to Tim Durant about this Berry case? A No.

20 Q By the way, where does Tim Durant live? A I don't know.  
21 I think you can call his number.

22 Q I don't know his number. A His business address is GR 3111.

23 Q Is that the United Artists Studio? (Where does Mr. Arden  
live? A I don't know that either.

24 Q Do you know his telephone number? A No. I may have it  
25 written down.

26 Q Would you look and see if you can find it please? (Witness  
looks in book) A HE 5151.

1 MR. [REDACTED]

1 Q /Is that his home phone? A It doesn't say. I don't know.

(b)(7)(c)

2 Q MR. [REDACTED] Has Mr. Chaplin been to your home recently?  
A No. You mean here? No.

3 Q Has he been here since your mother has left? A Yes, he came  
4 in one night. He brought me home and he came in for a minute.  
5 I gave him something.

6 Q What did you give him? A I gave him some coca cola.

7 Q As a matter of fact, he was here last night wasn't he, Miss  
O'Neill? A No.

8 Q We know he was here last night. A No, he didn't come in  
9 last night.

10 Q He didn't come in to the house last night? A No, he brought  
me home and left me off right there.

11 Q We know he was in the house - why tell us he wasn't? A But  
12 he wasn't here.

13 Q We personally observe things - we know what they are. A I  
don't like to contradict you but no one was here last night.

14 Q Didn't Mr. Chaplin come in with you? A No, he left me off.

15 Q What car did he bring you in? A The little Ford he drives.

16 Q What year model is that? A I don't know. It is a black car.

17 Q As a matter of fact, he spent the night with you, hasn't he,  
18 Miss O'Neill? A No, never.

19 Q Has he ever talked about sexual relations with you, Miss  
O'Neill? A No, no, never.

20 Q Why do you hesitate? A Because I was trying to think. I  
21 have heard sex mentioned but never in connection with me.

22 Q In what connection has he talked about sex? A I don't know.  
I can't think of any special instance.

23 Q You have discussed sexual relations between a man and woman?  
24 A No, I think maybe in connection with somebody else.

25 Q Who, for example? A I don't know.

26 Q Did Mr. Chaplin ever tell you he admired your beauty? A He  
told me he thought I was pretty.

1 Q Did he ever admire your physique? A No.

2 Q Have you ever observed him with any other woman? A You mean  
have I seen him with other women?

3 Q Yes. A Yes, other women are often up there.

4 Q I mean on dates? A No.

5 Q When you spent weekends up there did he ever come into the  
6 room at night and talk to you? A No, not at night.

7 Q Has he come into your bedroom in the morning? A Sometimes,  
yes.

8 Q Talking to you? A Yes.

9 Q He was in his pajamas? A No, he was dressed.

10 Q As a matter of fact you were in Mr. Chaplin's pajamas?  
11 A When I was sick, yes.

12 Q When you weren't sick and stayed over the weekend what did  
13 you sleep in? A I brought my own things. We knew we were  
staying over the weekend.

14 Q Has he ever told you about his relationships with other women,  
Miss O'Neill? A Mr. Chaplin?

15 Q Yes. A No. I know he was married to Miss Goddard, that's  
16 about all.

17 Q Did he ever talk to you about that? A No, except he told  
18 stories about them being together.

19 Q As a matter of fact, Miss O'Neill, didn't Mr. Chaplin tell you  
he was very much in love with you? A Never said that, never.

20 Q If I were to tell you that that conversation was overheard,  
21 what would you say? A I wouldn't believe it because it could-  
n't have occurred.

22 Q Have you been coached by someone to say that? A No, I should  
23 say not.

24 Q Has Mr. Durant told you that? A No - no.

25 Q Has Mr. Arden told you that? A No.

26 Q Did you ever hear Mr. Arden discuss the Joan Berry case?  
A I never have, no, never.

1 Q Did you ever hear him express himself in any way regarding  
Miss Berry? A No, I haven't heard anything about the case  
2 until yesterday it broke in the papers.

3 Q You knew the case had broken in the papers several weeks ago,  
wasn't there any discussion about it after that? A Not in  
4 front of me, no.

5 Q Did you ask Mr. Chaplin any questions? A Yes, I asked him  
who she was, and he said she was under contract to him. I asked  
6 him what she was like and he said she was a very fine actress.  
He said he had planned to put her in the picture "Shadow and  
7 Substance."

8 Q What has happened to that play, did he ever tell you that?  
A No.

9 Q What time did Mr. Chaplin leave here today? A He wasn't  
10 here today.

11 Q Did you go out today? A No, I have been in all day.

12 Q Did you talk to Mr. Chaplin on the phone today? A No.

13 Q Miss O'Neill, we have evidence of the fact that you have had  
sexual relations with Mr. Chaplin? A You must be wrong. It  
14 is out of the question.

15 Q Why is it out of the question? A Because he is a friend.  
There is no question of anything like that.

16 Q You know if you come down before the County Grand Jury and  
17 tell them the story you have told us you will have committed  
perjury? A Why?

18 Q Do you know what perjury is? A Yes, I think that is not  
19 telling the truth under oath.

20 Q You will be called before the Grand Jury and you will be  
placed under oath and you will be asked all these same questions  
21 we are asking you. If you tell the County Grand Jury the story  
you have told us you know you will have committed perjury.

22 A Why? I have been telling you the truth.

23 Q You haven't been telling us all the truth, Miss O'Neill.  
Why will people tell people who are in a position to know?

24 A Who, Miss Berry? Because it has been in the papers?

25 Q No, we don't read the newspapers, Miss O'Neill. We have  
reliable, independent evidence of the fact that you have lived  
26 up there at Chaplin's home, that you have been in Chaplin's bed-

1 room with him, that you have been in his bed in a state of un-  
2 dress, that you have spent nights with Mr. Chaplin in his room.  
3 A Not one thing you say is true.

4 Q You deny that? A I deny all of it, yes.

5 Q Have you had sexual relations with anyone else at Mr. Chaplin's  
6 home? A No.

7 Q Have you ever had any sexual relations with Durant? A No.

8 Q Or Arden? A No.

9 Q Have you ever talked with Edward, the butler? A Yes.

10 Q Do you get along with Edward? A Yes, certainly.

11 Q Why would anyone have any reason to tell the District Attorney  
12 of this county that you had been having intimate relations with  
13 Mr. Chaplin? A I don't know, unless it is some of his enemies.

14 Q Does he have enemies? A Naturally - you know he does. I  
15 have read the newspapers and everything certainly are against him.

16 Q Have you seen today's paper? A No, I haven't been out of  
17 this room today, no.

18 Q As a matter of fact were you just 17 years old, Miss O'Hall?  
19 A Before May, yes.

20 Q Before May 14th were you 17 or 18 - you were 18 May 14th.  
21 A Yes.

22 Q Why would anybody have any reason to besmirch your reputation?  
23 A I don't know. I have no idea. I don't think they are trying  
24 to besmirch mine.

25 Q As a matter of fact did you meet Mr. Frenke through Mr.  
26 Chaplin? A Yes. I wouldn't say I didn't. It was with Mr.  
27 Chaplin and Marc Connolly. Mr. Frenke was there with his wife -  
28 with his daughter.

29 Q It was through Mr. Chaplin's influence you were signed with  
30 Mr. Frenke? A No, that is wrong.

31 Q Mr. Frenke could release his pictures through United Artists?  
32 A That is wrong. Mr. Chaplin is a stockholder, not a director.  
33 There are four people on there.

34 Q Who are the four? A Miss Pickford and two others. I think  
35 David Selznick. I don't know who the others are.

1 Q How did you find that out? A I know he has been having trou-  
2 ble with the company and he has been talking about it. I heard  
him talking about it with Mr. Durant.

3 Q Mr. Durant and Mr. Chaplin are close friends? A Yes, very  
4 good friends. He plays tennis with him almost every day.

5 Q Do you indulge in alcoholic liquors? A No. I have drunk,  
6 yes, but don't indulge when there.

7 Q Have you ever had any alcoholic liquors in Mr. Chaplin's  
8 home? A Yes, but not every time. I have been up there. I have  
never had more than one glass.

9 Q Never in all of your life? A Yes, but not at Mr. Chaplin's.

10 Q Have you ever had it with Mr. Chaplin during an evening?  
A No, they don't serve me drinks - I am too young.

11 Q Who did you talk to about the possibility of the District  
12 Attorney's investigators talking to you? A Nobody - I never  
dreamed --

13 Q You read in the paper that the District Attorney was inter-  
14 ested in the Chaplin case? A Yes.

15 Q Of course you did, and didn't you read that the District  
16 Attorney's investigators were going to make a thorough and com-  
17 plete investigation of the entire Berry-Chaplin case? A Yes,  
I guess I did. I never dreamed they were coming to see me. I  
don't know what I have to do with the Berry-Chaplin case - what  
is the complaint against me? I am not making any complaint.

18 Q Who told you to say that? A I am saying that.

19 Q Somebody told you to say that - I know somebody told you to  
20 say that? A You are completely wrong. No one has told me that.

21 Q Did Mr. Chaplin ever suggest putting you under contract?  
A No, never.

22 Q Has Mr. Chaplin ever paid you any money? A Never.

23 Q When did you talk to Mr. Chaplin last? A Last night.

24 Q Where did you meet Mr. Chaplin? A Up at his place. I went  
25 up there. There were people playing tennis. I told you Miss  
Garbo, Mr. Pascal and Mr. Durant.

26 Q Was there a lot of conversation about Mr. Chaplin's predicament?  
A Practically none. There were jokes about that.

1 Q How late did you stay there? A We went to Mr. Durant's for  
dinner.

2 Q Where is that? A That is towards Santa Monica.

3 Q How near the polo field out there? A I don't know. It is in  
4 that direction.

5 Q Off Sunset? A I think so, yes.

6 Q And how late did you stay at Mr. Durant's?

7 Q MR. [REDACTED] 11:00 o'clock? A No, a little later - I think  
around 11:30, 12:00.

(b)(7)(c)

8 Q MR. [REDACTED] A little later than that? A No.

9 Q And did you leave Mr. Durant's place then? A Yes.

10 Q Accompanied by whom? A Mr. Chaplin.

11 Q Where did Mr. Chaplin take you then? A He brought me here.

12 Q Did he come in with you? A Yes.

13 Q Has he ever been in this house? A Yes, he has been in it.

14 Q Since your mother left? A No. Yes, he has.

15 Q When was that? A During the past week.

16 Q What was the occasion? A He was bringing me home. It was  
17 early - it was about 10:00 o'clock. I said "Do you want to come  
in?" We drank some coca cola. He went home.

18 Q How long was he in the house? A Probably an hour.

19 Q And did he make love to you at all while you were in the house?  
20 A No.

21 Q MR. [REDACTED] He has been your constant escort since November?

22 A No, not my constant escort. My most constant.

(b)(7)(c)

23 Q MR. [REDACTED] At no time has he ever attempted to even kiss  
24 you? A No, never has.

(b)(7)(c)

25 Q MR. [REDACTED] Not even last Monday morning, on Memorial Day?

26 A No.

Q MR. [REDACTED] You were up there, weren't you? A I don't  
know. Monday?



1 Q Memorial Day - that is day after Sunday. A Yes, I was up  
there I think.

2 Q MR. [REDACTED] Did you see Miss Berry when she came in? A No.

3 (b)(7)(C) Q You didn't know she saw you? A No.

4 Q MR. [REDACTED] Do you remember kissing Mr. Chaplin in the  
5 presence of Miss Berry? A No. I wasn't up there Monday I don't  
think - not Monday - the day Miss Berry was up there?

6 Q Sunday night and Monday morning early. A You have confused  
7 me. I don't remember anything.

8 Q Are you in love with Mr. Chaplin? A No.

9 Q Do you have any fondness for Mr. Chaplin? A Yes, I certainly  
do.

10 Q If Mr. Chaplin had attempted to kiss you would you have  
11 resisted his advances? A Probably - I don't know - yes, I  
would have.

12 Q Because you dislike -- A No, because I like him but I don't  
13 want to kiss him.

14 Q Do you have any fondness for him in any sexual way? A No.

15 Q Miss O'Neill, did anyone tell you that if the District  
16 Attorney's investigators come out and talk to you that you would  
tell them you weren't complaining about Mr. Chaplin, why should  
17 anyone else? A No, but that's what I told the newspaper men.

18 Q When did the newspaper men see you? A They didn't see me.  
They called twice.

19 Q What did they say to you? A They asked me if I was engaged  
20 to Mr. Chaplin, if I was under contract to him, quite a lot like  
the questions you asked me, what he had said about Miss Berry,  
and how old was I.

21 Q Did you tell them how old you were? A Yes.

22 Q Did the reporters tell you what papers they were representing?  
23 A No.

24 Q Did they tell you who they were? A I think he told me a name  
I don't remember.

25 Q When your next appointment to see Mr. Chaplin? A I have none  
26 right now.

1 Q Have you ever had sexual intercourse with Mr. Chaplin?  
A Never.

2

3 Q You know what I mean by sexual intercourse, don't you?  
A Yes, I do.

4 Q As a matter of fact, weren't you in bed undressed in Mr.  
5 Chaplin's bedroom when another party came up and found you in  
6 bed? A I should say not, no.

7 Q As a matter of fact, Edward the butler has seen you in bed  
8 undressed, hasn't he? A Yes, in a bathrobe.

9 Q In Mr. Chaplin's bed? A No.

10 Q In the adjoining room to Mr. Chaplin's? A No, the boys'  
11 room.

12 Q The room that immediately adjoins Mr. Chaplin's bedroom?  
13 A I have never been in there. I have been in there once with  
14 my mother. The other room has twin beds. When I stayed alone  
15 I stayed in that room.

16 Q In what room? A The boys' room.

17 Q When you stayed alone up there who else was present in the  
18 house? A All the servants. I was sick. I had a fever. I  
19 had a bad cold and I went up there to dinner and I went up there  
20 in the afternoon. Mr. Chaplin took my temperature. He called  
21 my mother and he also called the doctor, Dr. Shelton.

22 Q And besides the servants you and Chaplin were alone, is that  
23 correct, Miss O'Neill? A Yes.

24 Q Did your mother come up after she had been called by Chaplin?  
25 A No, she didn't come up. She knew I was there.

26 Q As a matter of fact, Miss O'Neill, you have more or less been  
27 living up there at Chaplin's home? A No, I have been living  
28 down here.

29 Q You have stayed there several days on end? A No, weekends,  
30 no days.

31 Q It has been extended over weekends hasn't it, Miss O'Neill?  
32 A No.

33 Q We know how often you have been there - we are just trying to  
34 get you to tell us? A I have.

35 Q Has anyone instructed you what to say in case any representative

1 of the District Attorney's office came here? A No, it was quite  
a surprise to me.

2  
3 You didn't expect me? A I still don't know why are you here?  
I don't know why I am being involved in this case.

4 Q MR. [REDACTED] What case? A This Chaplin case - Miss Barry.

(b)(7)(c) 5 Q MR. [REDACTED] Do you know Miss Barry? A No, I don't.

6 Q Did you ever see Miss Barry? A I saw her once, yes.

7 Q Where did you see her? A I saw her at Mr. Chaplin's.

8 Q Under what circumstances? A She came into the room. I was  
sitting talking to Mr. Chaplin just for a minute.

9 Q What did she say when she came in? A She was incoherent -  
I couldn't understand.

10  
11 Q What subject matter was she talking about? A She seemed to be  
telling Mr. Chaplin she had to see him.

12 Q MR. [REDACTED] When was this? A That was the day before she was  
expected, I think.

(b)(7)(c) 13  
14 Q MR. [REDACTED] That was May 6th, the day before she was  
arrested. As a matter of fact, when she came into the room you  
were in bed undressed, weren't you? A I was sitting on the  
bed with a bathing suit and bathrobe.

15  
16 Q You were between the sheets lying down? A I was on top of  
the bed, sitting - I had been sitting - it was about 7:00 o'clock  
at night.

17  
18 Q You still had your bathing suit on? A Yes, a bathrobe  
over it

19  
20 Q Miss Barry was not able to see the bathing suit? A Yes, she  
was, I am sure.

21  
22 Q Miss O'Neill, we have had a certain story told to us about  
your conduct in regard to Mr. Chaplin now. You have your oppor-  
23 tunity of telling us exactly what happened, the truth of what  
24 happened - in lieu of that you will be called before the County  
Grand Jury? We are giving you the opportunity here of getting  
25 your story? A Well, as far as Mr. Chaplin is concerned, I  
admire him very much, and he has been very nice to me, extremely  
26 nice. All these hot days I have gone up to the pool - that is  
27 where I have gotten my tan. He has introduced me to a lot of  
28 people. He has taken me out several times to dinner. I have

1 Q Are you going to wait for a call from Mr. Chaplin before you  
2 see him? A No, I may call him.

3 Q What is his telephone number? A CR 5-0525.

4 Q MR. [REDACTED] Do you know Orson Wells? A Yes. (b)(7)(c)

5 Q MR. [REDACTED] Where did you meet him? A I met him one day at  
6 lunch, at Romanoff's Restaurant.

7 Q You were with Mr. Chaplin then? A No.

8 Q Who were you with? A An agent named Louis Sherr, and a man  
9 named George Ballinchine.

10 Q How well do you know Mr. Wells? A I have been out with him  
11 several times.

12 Q Do you know him pretty well? A Yes.

13 Q Do you like Mr. Wells? A Yes.

14 Q If Mr. Wells attempted to kiss you would you resist his  
15 advances? A I don't know, probably. Why should I tell you that?

16 Q Has he ever kissed you? A Yes.

17 Q Have you ever had any sexual relations with Mr. Wells? A No.

18 Q Do you intend to stay out here, Miss O'Neill? A Yes, I do.

19 Q Do you intend to make Southern California your home? A Not  
20 my home, but I intend to stay out here until this picture's over.

21 Q What place do you consider your home? A New Jersey, really;  
22 that's where we own a house.

23 Q Where in New Jersey? A Point Pleasant.

24 Q Is that your mother's home? A Yes.

25 Q MR. [REDACTED] Where is your father's home? A Oh, San Francisco. (b)(7)(c) It is a place called Emeryville.

26 Q MR. [REDACTED] Did you see your father when you were up in San  
27 Francisco, Miss O'Neill? A No, I didn't.

28 Q Do you have any brothers and sisters? A Yes, I have a brother,  
29 a half-sister and half brother.

30 Q Are they your father's children? A No, my half sister isn't.

31 Q Now, you are taking coaching lessons are you for your picture?

1 A Yes.

2 Q Have you studied your script? A I haven't gotten the script  
3 yet. I still have another test to make. I have one scene to  
study for the next test/

4 Q If you don't pass that test there is no picture? A This test  
5 is for the part - I have the contract but there is a choice of  
6 two parts. One is a bigger part, one is a smaller part. I am  
7 taking a test to see which part I am better suited for.

8 Q Has Mr. Chaplin ever discussed your part in this coming  
9 picture? A Yes, he told me which part he thought would be better  
10 for me.

11 Q Has he read the script? A No, but I told him about the two  
12 parts.

13 Q Did he have anything to do about arranging to get you this  
14 part? A No, nothing at all.

15 Q Did Mr. Durant have anything to do with it? A No, it was  
16 entirely Mr. Freneke/ He saw me, directed me. He has a partner,  
17 by the way, who produced it with him. He showed it to his  
18 partner.

19 Q MR. [REDACTED] Who is his partner? A Rabinovitch.

(b)(7)(c)

20 Q What/his first name? A I don't know.

21 Q MR. [REDACTED] What is your religion, Miss O'Neill? A I have  
22 no particular religion now. I was brought up as a Catholic.

23 Q You have given up the Catholic church? A Yes.

24 Q Has Mr. Chaplin induced you to give up the Catholic church?  
25 A No. I stopped when I was about 12.

26 Q Was that a kind of a common meeting ground between you and Mr.  
27 Chaplin, your lack of any particular faith? A No. He hasn't  
28 said anything to me about religion.

29 Q Now, as a matter of fact, Miss O'Neill, when you came down  
30 here in November you started going with Chaplin steadily, didn't  
31 you? A No, it wasn't until January. I met him in late Decem-  
32 ber. It wasn't until January I saw him.

33 Q Was it after Miss Berry had been arrested the first time?  
34 A I didn't know anything about that. Not, the first time, no.  
35 I hardly knew Mr. Chaplin.

1 Q Did your mother approve of your going up there, staying with  
Mr. Chaplin on weekends? A Yes, she trusted him as a friend.  
2 She knows him.

3 Q How long has she known Mr. Chaplin? A Many years. I often  
heard her speak of him before.

4 Q And you now tell us that you didn't start going with Mr.  
5 Chaplin until January, is that correct, Miss O'Neill? A Yes.

6 Q Did you meet Mr. Chaplin back in New York when he was back  
7 there? A No, I didn't.

8 Q Have you ever taken any trips with Mr. Chaplin any place?  
A No, no.

9 Q Has he ever evidenced a desire to take a trip with you or have  
10 you accompany him? A No.

11 Q Who pays for the rent in this apartment, Miss O'Neill?  
A My mother.

12 Q When was the first time you stayed over night at the Chaplin  
13 home? A I don't know, probably a month and a half or two months  
after I met him.

14 Q Who was there that evening? A Oh, I don't know. I don't  
15 know who was there - my mother was there.

16 Q What bedroom did you sleep in that night, Miss O'Neill?  
A The boys' room.

17 Q Where were they? ... There weren't there - they were with their  
18 mother, I imagine.

19 Q You were there alone that night? A No, I was with my mother.

20 Q Did she sleep with you that night? A Yes.

21 Q All night? A Oh, yes.

22 Q Did you at any time during that night visit Mr. Chaplin's  
bedroom? A No.

23 Q Did you ever visit the bedroom adjoining Mr. Chaplin's room?  
A No.

24 Q Did Mr. Chaplin ever put his arm around you? A No.

25 Q And you at this time deny, Miss O'Neill, that you ever had  
any sexual relations with Mr. Chaplin? A Yes, I do.

1 Q Or with any other member of his household? A Yes.

2 Q Mr. Durent? A Yes.

3 Q Or Mr. Arden? A Yes.

4 Q Are you willing to appear before the Grand Jury of Los Angeles  
5 County and tell the same story you have told us? A I am willing  
6 to if I have to , I have to.

7 Q If you were called before the Grand Jury you would give them the  
8 same story you have told us? A Yes.

- 9  
10 1 - Mr. Howser, D.A.  
11 1 - Mr. Ferguson, D.D.A.  
12 1 - B. of I. Files  
13 1 - Steno. Div. Files

JOINT

STATEMENT OF CHARLES CHAPLIN JR. AND SIDNEY CHAPLIN, TAKEN AT  
1125 BOARD OF TRADE BUILDING, LOS ANGELES, MR. MILLIKAN'S OFFICE  
BY INVESTIGATORS [REDACTED] AT 4:10  
P.M., JUNE 7, 1945.

\* \* \* \*

IN RE: Charles Chaplin,  
Joan Berry aka  
Joan Barry

Present: [REDACTED]  
(b)(7)(c) [REDACTED] (also  
reporting)

FILE: 15-2983  
CHARGE: Miscellaneous

Questions by: [REDACTED]

Reported by: Mildred E. Evans

(b)(7)(c)

\* \* \* \*

Q [REDACTED] This is a statement of Charles Chaplin Jr. and  
Sidney Chaplin, both being sons of Charles Chaplin. MR. DOHERTY:  
I told those boys whatever they had to say, to tell the straight  
unvarnished facts and leave the rest as it is. [REDACTED]  
Charles, how old are you? A CHARLES: 17 - 18 the 20th of this  
month. (b)(7)(c)

Q How old are you, Sidney? A SIDNEY: I am 17, just 17.

Q When were you 17? A March 30.

Q Do you both reside at the same address? A CHARLES & SIDNEY:  
Yes.

Q Let me direct most of my questioning at Charles and if I want  
to ask a specific question of Sidney, I will. Where do you live,  
Charles? A CHARLES: I live in the Valley off Ventura, 4001  
Ethel Ave., North Hollywood. It is not in North Hollywood, it is  
on the way.

Q Your telephone number there? A State 4-0985.

Q Your address and telephone number is the same, Sidney?  
A SIDNEY: Yes.

Q How long have you resided at that address, Charles?  
A CHARLES: About a little over a year.

Q And who do you live with there? A My mother.

Q Did you live with your mother previously? A Yes.

Q At another address? A Yes.

Q Same goes for you, Sidney? A SIDNEY: Yes.

Q Have you ever lived at your father's house? A CHARLES: On  
occasions, week ends and vacations.



1 Q You have stayed at your father's house over periods of time?  
 A Yes.

2 Q Slept there? A Yes.

3 Q And Sidney, the same for you? A SIDNEY: Yes, sometimes he  
 4 couldn't make it on Sundays and he might be there.

5 Q By the way, do you boys go to school? A CHARLES: We tutor  
 6 now. SIDNEY: We are just finishing tutoring. I am going back  
 6 to Lawrenceville next year. CHARLES: Summer school.

7 Q Are you acquainted with Miss Joan Berry, Charles?  
 A CHARLES: Yes, I was.

8 Q And Sidney, did you know Miss Berry too? A SIDNEY: Yeah, I  
 9 was too.

10 Q Do you know Miss O'Neill, Charles? A CHARLES: Yes.

11 Q Sidney? A SIDNEY: Yes, I do.

12 Q To your knowledge, Charles, did Miss Berry ever live at Mr.  
 13 Chaplin's house? A CHARLES: NO.

14 Q Sidney? A SIDNEY: No.

15 Q To your knowledge, did Miss Berry ever stay over night at Mr.  
 16 Chaplin's home? A CHARLES: (Shakes head - no)

16 Q Sidney, did you ever see her sleeping there?  
 17 A SIDNEY: No, I haven't.

18 Q Did you ever observe whether or not Miss O'Neill slept over  
 18 night at Mr. Chaplin's home? A CHARLES: No, I've never.

19 Q Sidney, did you? A SIDNEY: Me neither. CHARLES: Not that  
 20 I know of.

21 Q I have a couple questions that may be considered indelicate  
 21 but I hope you will consider them in that spirit. Have you ever  
 22 observed your father in bed with another woman? A CHARLES:  
 22 Never.

23 Q With any woman? A (Shakes head - no)

24 Q The answer is no? A No.

25 Q Sidney? A SIDNEY: The same, no.

26 Q Have you ever observed your father embracing another woman?

1 A My stepmother. CHARLES: That is Paulette. SIDNEY: Miss  
Goddard.

2 Q Specifically, did you ever see Mr. Chaplin embrace Miss Berry?

3 A CHARLES: No.

4 Q Sidney? A SIDNEY: No, I have only seen her 3 or 4 times.

5 Q How about Miss O'Neill, Charles? A CHARLES: No.

6 Q Sidney? A SIDNEY: I have seen her less.

7 Q By the way, Mr. [REDACTED] do you have any questions you would  
(b)(7)(c) like to ask the children for the record? You may do so. MR.

8 [REDACTED] I will ask both Charles and Sidney a question or two  
because I asked them the same questions a few moments ago. When  
9 you would go out to visit your father's home, would you stay over  
night? A SIDNEY: Sometimes. CHARLES: Sometimes.

(b)(7)(c) 10 Q [REDACTED] Other times -- A SIDNEY: Other times if we  
11 were late from a show, we would just go up there. We couldn't  
get home.

12 Q You had a room there you boys could use at his home?

13 A CHARLES: Yes, we have our room.

14 Q There are times you would come in unexpectedly late at night?

15 A CHARLES: Yes.

16 Q What time?

A SIDNEY: 1 or 2.

17 Q In the morning?

A CHARLES: Yes.

18 Q When you came in at that time at night, did you have break-  
fast there?

A Usually, yes.

19 Q Did you ever see Miss Berry or Miss O'Neill or any other  
20 woman at your dad's home on those occasions? A No. SIDNEY: No.

21 Q At breakfast next morning either? A SIDNEY: No.

22 Q I believe, Sidney, you told me you took Miss Berry once to a  
movie.

A Yes.

23 Q Was that in the afternoon or evening? A We started out in  
24 the afternoon, Sunday afternoon, after they were at my father's  
house, there were a bunch of guests. I took her to a movie then  
25 to an apartment then went home.

26 Q Did you ever take her any place? A CHARLES: Once Daddy and

1 I went to the Bowl and Daddy and I accompanied her.

Sidney,

2 Q This school, Lawrenceville, where is that located?

A SIDNEY: In New Jersey, 9 or 10 miles from Trenton.

3 CHARLES: 9 miles from Princeton.

4 Q When did you go to school there? A SIDNEY: It was the year  
5 before Pearl Harbor, December 7th. CHARLES: Last December I  
quit here.

6 Q You came back last December? A CHARLES: Yes.

(b)(7)(c)  
7 Q [REDACTED] Calling your attention to an incident that  
8 occurred about a week before Christmas, 1942, do you recall, pre-  
9 ceding Christmas 1942, do you recall one night when Miss Berry  
was at the home and she had a gun? A SIDNEY: Yeah.  
10 CHARLES: Yes.

11 Q You both remember that? A CHARLES: Yes. SIDNEY: Yes.

12 Q Charles, will you tell what you know about that incident,  
13 please? A CHARLES: It was one night, I think a week night, and  
we had been to some show previously.

14 Q You mean by "we" -- A My brother and I. We tried to get in  
15 the front door and the door was naturally locked and we went  
16 around to the side door, sun porch, where Daddy works and I, of  
17 course, was very -- I didn't notice anything, I just rushed to  
18 the door, started -- Sid said, "Wait a minute, look." The whole  
pane of glass in the door was broken and on the grass a pair of  
19 shoes, glass and a lady's bag. We looked in the door leading to  
20 the living room, the glass was broken by the handle and immedi-  
21 ately Sid and I went around to the servants' quarters. We got  
Edward up, the butler.

22 Q Mr. Chaplin's first butler? A SIDNEY: Yeah. CHARLES: And  
23 he came around with us and we didn't know what to think. A woman's  
24 shoes there, we were confounded. Daddy came out on the balcony,  
25 he had dark clothes on and I remember distinctly it was a  
26 memorable night to us.

27 Q About what time of night was it? A 1:30.

28 Q 1:30 in the morning? A Around there.

29 Q Your attention -- A We said we would like to spend the  
30 night there. Daddy was very nervous. He said, "You must go home,  
31 you can't spend the night here." He was very nervous. We said  
32 it was too late to get a taxi, we would like to stay. He said,  
33 "All right, you can go in your room and shut the door and that's  
34

1 Q Next time you saw her was up at the County Jail? A Yes, be-  
2 cause that's when I said to her "I thought you were going to  
Tulsa to be married."

3 Q Prior to the date of May 8th or 9th when you saw Miss Berry?  
A I saw her the morning she was in - whatever date that was.

4 Q She was sentenced on May 8th. A It must have been the morn-  
5 ing of the 9th.

6 Q Sentenced and delivered to the County Jail on May 8th. Apper-  
7 ently on May 9th you had seen Miss Berry up in the County Jail  
and the last time you had seen her previous to that occasion was  
8 in about November of 1942 when she told you at that time she was  
going to Tulsa, Oklahoma, to marry Mr. Getty's attorney. Now,  
9 the night preceding May 9th you had called Miss Hopper, Miss  
Hedde Hopper, and during that telephone conversation she had  
10 informed you that Miss Joan Berry -- A I learned from her - I  
don't remember I asked her or whether she told me.

11 Q You learned in the course of the investigation that Miss Joan  
12 Berry had been sentenced to jail in the Beverly Hills Jail, and  
that she was pregnant and you felt that having known the girl  
for a period of several years you wanted to see if you could do  
13 something for the girl?

14 Q MR. FRESTON: Is that right, Minna? A Yes.

15 Q MR. [REDACTED] And the following morning you - either you or  
16 someone on your behalf, contacted the -- A I did myself. No,  
I asked somebody to -

17 Q You asked a friend of yours to call the Beverly Hills City  
18 Jail and you were informed she was no longer there but in the  
County Jail at the Hall of Justice? A Right.

19 Q And that same morning on the morning of May 9th you, yourself,  
proceeded to the Los Angeles County Jail? A Right.

20 Q And went upstairs and saw Joan? A Right.

21 Q Now, when you went to the County Jail you didn't go at the  
22 request of any other person, Mr. Chaplin in no way asked you to  
go, nor anyone? A I hadn't seen Chaplin for a month before  
23 this happened.

24 Q Mr. Durant did not ask you to go? A No.

25 Q MR. [REDACTED] Mr. Arden? A Arden I barely know. I went by  
myself of my own accord. You can say because I was a sep.

26 Q MR. [REDACTED] When you met Miss Berry in jail you had a con-

4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26

versation with her - in that conversation you first noticed that she looked rather haggard? A Yes, she looked very badly.

Q Felt rather sorry for her, felt a great deal of pity for her?

A Yes, I did.

Q You asked her what had happened - she told you she had been arrested for vagrancy? A Yes.

Q And you asked her what that meant? A Yes, I didn't know.

Q Did she tell you what vagrancy meant? A Yes, she did. I didn't pay much attention.

Q She then asked you - A She cried and asked me if I could do anything to get her out into a sanitarium, she would be willing to serve her term in a sanitarium if she could only get out of the cell with 17 other girls.

Q At that time you told her that going - A I said "Going into a sanitarium will cost you money - do you have any money?"

Q And she said she had received a thousand dollars? A She said "I got \$1,000 from Paul Getty's lawyer."

Q And she was going to use that money to defray the expenses? A She didn't say that. I said "Have you any money?" She said "Yes, I have a thousand dollars from Paul Getty's lawyer."

Q She said she would like to go in a sanitarium, the same as Francis Farmer had done? A Yes. I said those things took money.

Q You said "I don't know whether it can be done or not"?

A Yes, but I said "I will see if there is anything I can do." Then I asked the matron if there was anything that could be done and the matron told me the only one who could do it was the Judge who sentenced her, and I said "Who is that", and she said "Judge Holland in Beverly Hills." She had gone into her cell. When I left her I told her I would do what I could.

Q You then left the County Jail and went out to talk to Judge Holland? A Right.

Q At his office or the Courtroom? A His office.

Q And Judge Holland at that time told you that Miss Berry's case was not in his court? A He said "I didn't sentence her, it must have been Judge Griffin." He said "I will see what I can do." He said "I will see if there is anything I can do about it."

Q And you asked him to see what he could do for her. And then

1 later that day you and Judge Holland together went up to see  
2 Miss Berry in the County Jail, and at that time a discussion was  
3 had relative to - A Having her removed to a sanitarium.

4 Q And did Miss Berry at that time express her desire and will-  
5 ingness to go to a sanitarium? A Oh, she pleaded and cried and  
6 begged if there was anything, to please get her out of there -  
7 she wanted us to take her right then and there, she couldn't  
8 spend another night in that cell.

9 Q She said she was willing to have Judge Holland to represent  
10 her? A He asked her in my presence if she was willing to  
11 have him represent her and she said yes.

12 Q During that conversation there was no talk about fees?  
13 A I don't remember any. As I said, before the whole thing was  
14 so unimportant that I didn't attach importance to each little  
15 thing said and done. It might have been mentioned, I don't  
16 remember.

17 Q Then you and Judge Holland left the jail? A And I smashed  
18 my Cadillac.

19 Q You went home and you picked up the newspapers? A No, I  
20 saw it on the way home.

21 Q And that upset you and you decided you weren't going to have  
22 anything more to do with the Joan Berry case? A Naturally.

23 Q And you haven't since that time had anything to do with the  
24 Joan Berry case - you haven't talked to Judge Holland or anyone  
25 else about it? A No. I have talked to a lot of people about  
26 it.

27 Q MR. [REDACTED] Would you care to state who the friend was that  
28 called the Beverly Hills Jail? A An attorney, somebody who  
29 used to be connected with the District Attorney's office.

30 Q MR. [REDACTED] When you first arrived at the jail and talked  
31 to Miss Berry did you say to Miss Berry "Joan, you know Mr. Chaplin  
32 is not the father of the child?" A I did not.

33 Q Did you discuss the possible fatherhood of the child? A I  
34 did not.

35 Q Did you tell Miss Berry, or anyone else at the County Jail,  
36 that Miss Hopper had sent you to see her? A I did not.

37 Q And when you arrived with Judge Holland on your second visit  
38 did you say to Miss Berry, "Now, you have allowed yourself to be  
39 interviewed by the newspaper man and had your picture taken,

1 and now you have gone and done it"? A No, I did not, because I  
2 didn't know until I left the place that the thing was in the  
3 paper. I knew nothing about having her interviewed. The only  
4 time that came up, just as we were leaving a newspaper man came  
up and said "May we go to your hotel and take some pictures of  
you because those we took this morning were dreadful." I didn't  
know she had been interviewed until I saw it on the way home.

5 Q At no time during the connection you had with the case were  
6 you acting on behalf of Chaplin or any other person? A Never.  
I did not act for anyone except myself.

7 Q And you weren't a part of the great conspiracy to spirit Miss  
8 Berry away and hide her from her friends? A Never. I was even  
9 foolish enough -- I will show you what a sap I was -- It was on  
the tip of my tongue to say to her "If I can't get you into a  
sanitarium maybe I can get you into my house."

10 MR. FRESTON:

11 Q /Minna, when you were there talking to the young lady, did  
she discuss with you who might be the father of her child?

12 A No.

13 Q There was no such conversation between either of you? A No.

14 Q No such discussion at all as to the parentage of the child?

15 A No, that was none of my business.

16 Q The main subject of discussion was - A To get her out of  
the jail into a sanitarium.

17 Q Your acting as you did was only to do a favor for Miss Berry?

18 A That's all.

19 Q As a friend you had known for several years? A That is all.

20 1 - Mr. Howser, D.A.  
21 1 - Mr. Ferguson, D.D.A.  
22 1 - B. of I. Files  
23 1 - Steno. Div. Files  
24  
25  
26

1 all and don't go out of your room"so we did and got up the next  
2 morning and met Daddy at breakfast and he told us what had hap-  
pened, you probably know.

3 Q What did he tell you happened? A He didn't go into detail.  
4 He just told us he had a bad time with Joan Berry coming around  
5 -- neurotic or something. That's all he said. He didn't tell  
6 us.

7 Q Did you see the gun? A No.

8 Q Did you see the gun, Sidney? A SIDNEY: No.

9 Q Do you agree to the details of what Charles just related?  
10 A Yeah.

11 Q Do you have anything to add to Charles' story? A No, I  
12 think that is about all.

13 Q You didn't see Miss Berry that morning? A CHARLES: No, I  
14 didn't know she was in the house that morning. He didn't tell  
15 us.

16 Q MR. [REDACTED] Did Edward tell you she was in the house?  
17 A SIDNEY: Yeah. CHARLES: He told us before we went up to our  
18 room.

19 Q Did Edward tell you, Charles, Miss Berry was in the house and  
20 upstairs? A CHARLES: Yes, he did, that's right. He said,  
21 "Miss Berry -- we have been having trouble with her;" that is  
22 what he said. That is how I knew, had an idea what happened.

23 Q MR. [REDACTED] At any time you have been around the house, did  
24 you ever observe anything unusual in the sense of wild parties  
25 going on? A Never.

26 Q A lot of drinking going on? A No, that is one thing I never

27 Q How about you, Sidney? A SIDNEY: No, he doesn't drink or  
28 smoke.

29 Q MR. [REDACTED] I would like to ask Sidney if he has ever at any  
30 time written any letters addressed to Miss Berry? A Yes, I  
31 think I wrote one from Lawrenceville back east.

32 Q That is the only one you can recall? A Yes. CHARLES: Yes,  
33 I remember that too.

34 Q Have you ever written any? A CHARLES: I meant to but I  
35 never got around to it.

36 1 - Mr. Houser, D.A.  
37 2 - Mr. Ferguson, D.D.A.



STATEMENT OF MINNA WALLIS, TAKEN AT [REDACTED] AND  
BEVERLY HILLS, CALIFORNIA, BY INVESTIGATORS [REDACTED] AND  
[REDACTED] AT 9:05 O'CLOCK P. M., JUNE 5, 1943. (b)(7)(c)

Bk. 97 3  
Pg. 150 4

IN RE: Charles Chaplin, Present: Mr. Herbert Preston,  
Joan Berry. Atty. for Miss Wallis.  
FILE NO: 15-2983 Questions by: [REDACTED]  
CHARGE: Miscellaneous  
DEPUTY: Reported by: Lorna Adams.

(b)(7)(c)

(b)(7)(c)

Q MR. [REDACTED] Miss Wallis, as I understand the story which  
you have just previously related to Mr. [REDACTED] and myself in the  
presence of your attorney, Mr. Preston, is to the effect that you  
had met Miss Joan Berry about two years ago? A I guess so,  
about that time - whenever it was she came out.

Q That you had been introduced to Miss Berry by Mr. Chaplin;  
that you had seen her frequently over a period of time? A I  
wouldn't say frequently - occasionally.

Q Occasionally over a period of time; that in discussing the  
matter with Mr. Chaplin he had stated to you that he had pur-  
chased a play? A No. I mean it didn't come out that way. I  
knew he was working on a play - that I had read. He didn't make  
a point of telling me.

Q I mean in the conversation you were informed by Mr. Chaplin  
he had purchased a play called "Shadow and Substance" and that  
Miss Berry would - A He thought she might be very good for it.

Q For the young Irish girl in the play; that Mr. Chaplin thought  
that a production of that play would make Miss Berry rather  
famous and thought that possibly it might be a good idea if you  
would interest yourself in her as an agent? A Not in so many  
words. He said "Minna, I have this girl to do a picture - I  
think she will be good - I would like to have you handle it."  
The girl, by being a nut and letting her emotions run away with  
her --

Q MR. PRESTON: The statement about the girl being a nut is being  
taken down. She doesn't want to make any reflections on the  
girl at all.

Q MR. [REDACTED] About November of 1942 you had met Miss Berry  
and she told you at that time that she was leaving Los Angeles  
to go to Tulsa, Oklahoma, to marry Mr. -- A She didn't mention  
the man's name to me.

Q To marry Mr. J. Paul Getty's attorney - how long after that  
was it you met her again? A I didn't.

(b)(6)

1 STATEMENT OF TIM DURANT TAKEN AT [REDACTED] BY  
INVESTIGATORS [REDACTED] AT 12:40  
2 O'CLOCK P. M., JUNE 6, 1943. (b)(7)(c)

Bk. 973  
Pg. 164  
Bk. 984  
Pg. 1

IN RE: Charles Chaplin, Questions by: [REDACTED]  
Joan Berry  
FILE NO: 15-2983  
CHARGE: Miscellaneous Reported by: Lorna Adams  
DEPUTY:

MR. DURANT: Well, I don't know about the date - that's the only thing - I was trying to think about that the other day. A friend of Chaplin's and a man I know too in Mexico City wrote me a letter saying that a girl by the name of Joan Berry, who was down there - I think a friend of his, Paul Getty, was coming to Hollywood, was interested in getting into pictures - would I introduce her to Chaplin. At the time I was working for Chaplin. She came a week or so later, called me up. She came over to my house. She looked all right. I made a date with her for dinner for Chaplin and myself and a friend of hers - I think we went to Ferrino's.

Q Do you remember her friend's name? A No, I don't. She was an older woman. I know I had a sore throat that night, and she took me to the drugstore after a gargle. If it is important it is a doctor's prescription - you can look it up, if you really want it. Charlie liked her, I liked her - she makes a very good impression, and I went home. He took the other lady home and then I talked to Charlie about her later. He seemed to think that she was a good type for pictures and wanted to give her a chance to do something. Then he got her to read some lines. He got interested in her - he made a test of her - he said she was the greatest potential material he had ever handled. He bought, he paid \$20,000 for a play for her called "Shadow and Substance". He was so sold on her, told everybody in Hollywood he thought she had the makings of a Corbo. Then she started to get very, sort of irrational and peculiar. This fellow Getty seemed to keep coming back in her life. She spoke to me about him, said that he wanted to marry her as soon as he got a divorce. She was interested in Chaplin and the work. She would disappear at times. In the meantime Charlie put her under contract - I have forgotten how much a week. It didn't seem to be enough. She continually asked me to get her money if I could. She would disappear. As I say at times Chaplin wouldn't know where to locate her - he would have dates with her and she couldn't be found. I told him that I thought she was very unreliable, he should get rid of her. She found that out, took a violent dislike to me, accused me of trying to stop her career. In spite of that Chaplin went on with the thing. Now, that's the situation up to about, I think a year ago - I am not so good an

1 the dates. Then I went to work for Eddie Small. I was under  
2 contract with him for six months. I didn't see very much of  
3 them. I saw them at times. He told me once that she had broken  
4 the contract herself, that Metro, Sam Marks, wanted to send her  
5 over there. She had broken the contract on her own free will.  
6 Then he told me on occasions that he was having trouble with her.  
7 He never told me the details. I went to New York with Chaplin  
8 in, I think it was last October. He made a speech there. I saw  
9 her there - she was there, stayed at Pierre Hotel, which Mr.  
10 Getty owns. Then we came back to Hollywood. That was in, as I  
11 say, October, and since that time I have only seen her once.  
12 One night we were having dinner up there and she came to the  
13 house and wanted to see him. He wouldn't see her. That's the  
14 only time I have seen her since October. That covers it fairly  
15 well. If you want to ask additional questions go to it.

(b)(7)(c)  
9 Q MR. [REDACTED] Now, the mutual friend that you spoke about  
10 that introduced the girl, that wrote you the letter, was Mr. A.  
11 C. Blumenthal, and that was in about May of 1941? A That I  
12 can't tell you absolutely sure - it might be. You can check  
13 that from the time she left Mexico City.

12 Q MR. [REDACTED] The prescription would have a date on it? A If  
13 you can establish the fact she left Mexico City, it was right  
14 after she left Mexico City.

(b)(7)(c)  
14 Q MR. [REDACTED] Did she contact you first? A Yes, she did.  
15 She called me up.

16 Q At your home? A Yes.

17 Q And told you she had a letter of introduction from Mr.  
18 Blumenthal? A No, she said she was the girl that Blumenthal  
19 had written me about.

19 Q And you arranged for a dinner party at Perino's? A Yes.

20 Q A short time after that say about three weeks after that,  
21 Miss Berry was placed under contract to Charles Chaplin Studio?  
22 A I am not sure about the dates, but I think so; I think it was  
23 about three weeks.

23 Q We understand it was at a salary of \$75.00 a week, which was  
24 subsequently raised to \$100.00 per week. A That's right. It  
25 was a straight contract, not one of these options. I think it was  
26 a straight six months contract.

25 Q In about December she was given another six months contract?  
26 A That's about right.

26 Q When did you first meet Miss Berry's mother, Mr. Durant?

1 A Now, we went to dinner one night at a little restaurant across  
2 from Chaplin's studio - I don't remember the date - I don't  
remember that date.

3 Q Was it in reference to the time when you first met her and  
4 first introduced her to Mr. Chaplin - about how long after that  
5 was it? A I would say - this is strictly a guess - I would say  
6 probably four or five months, four months maybe, something like  
7 that, that's just a guess.

8 Q But shortly after or at about the time she was placed under  
9 contract to Chaplin did she move into Chaplin's home? A No,  
10 never - she had an apartment.

11 Q Do you recall where that apartment was? A Yes, I think it  
12 was down off Olympic about - will you tell me?

13 Q Would it be Robbins Drive? A It was the other side of  
14 Olympic. She did live on Robbins Drive later, but I think the  
15 first apartment was another place.

16 Q To your knowledge did she ever live in Chaplin's home?  
17 A Not to my knowledge, she did not. She always maintained this  
18 apartment.

19 Q But she was at Chaplin's home a good deal? A Yes, she was.

20 Q Do you know of your own knowledge what she was doing at  
21 Chaplin's home when she was there? A No, she had dinner several  
22 times, worked with him - I used to go play tennis with him - she  
23 was there.

24 Q Was she practicing and rehearsing for her part in the play?  
25 A Yes, she was doing a great deal of that. He saw quite a bit  
26 of her socially as well.

27 Q Coming to about September or October of 1941, Mr. Durent, do  
28 you know whether or not Miss Berry became pregnant about that  
29 time? A I never knew Miss Berry became pregnant until she told  
30 me, or until Chaplin told me she told him she was pregnant about  
31 three weeks ago - that's the first time I ever knew.

32 Q Chaplin told you that three weeks ago? A Yes, that she came  
33 and told him.

34 Q But in September, 1941, you did not know of her pregnant  
35 condition? A I did not.

36 Q Did you at that time, at Miss Berry's request, or at anyone's  
37 request, arrange for the performance of an abortion upon Miss  
38 Berry? A I did not.

1 Q Do you know Dr. Tweedy, Mr. Durant? A No.

2 Q Ever met Dr. Tweedy? A No, never met him.

3 Q Did you ever make any arrangements with anyone who was a  
4 representative of Dr. Tweedy? A No, never.

5 Q Did you ever ask anyone to go and make arrangements with Dr.  
6 Tweedy for the performance of an abortion? A Never.

7 Q To your knowledge was Miss Berry sent to Dr. Tweedy for any  
8 care at all of any kind? A To my knowledge I know nothing  
9 about any connection between her and Dr. Tweedy, if there was any.

10 Q Do you know whether or not an abortion was performed upon  
11 Miss Berry in about September or October, 1941? A I don't know  
12 because I never discussed it and she never discussed it with me.

13 Q Do you know whether or not an abortion was performed upon Miss  
14 Berry in January of 1942? A No, I do not.

15 Q Did you or anyone else to your knowledge arrange for an  
16 abortion upon Miss Berry? A No, not to my knowledge.

17 Q Do you know whether or not Mr. Chaplin arranged for such an  
18 abortion? A I am sure he didn't or I am pretty sure he would  
19 have discussed it with me. There was times when I worked for  
20 Small I didn't see much of him.

21 Q As I recall your story just now you didn't go with Mr. Small  
22 until June or July, 1942? A I think I wound up with Eddie  
23 about that time. I think I was with Small before that time.

24 Q What capacity were you working for Mr. Small? A I was work-  
25 ing as a writer. I sold an idea for a story, and I worked on  
26 that.

27 Q Had you been working for Mr. Chaplin prior to that time?  
28 A Yes, I worked for Chaplin in 1939, I think, or '40. We went  
29 to Pebble Beach and worked on an original screen play and started  
30 the "Dictator" up there. I was with Charlie about seven months.  
31 I will have to check that exact date, but I think it was '39, I am  
32 pretty sure it was.

33 Q At the time you introduced Miss Berry to Mr. Chaplin, were  
34 you working for him at that time? A I was not working for him  
35 at that time, no. I was not working for him at that time but I  
36 expected to - he was going to start production and he said he  
37 wanted me with him. We were looking for material. We were look-  
38 ing for the right play and the right setup.

1 Q By the way, was this play "Shadow and Substance" purchased  
2 he had placed Miss Berry under contract, or prior to that time?

3 A I think it was contemporaneous. I think it was just about  
4 the same time, I am not sure.

5 Q To your knowledge did he purchase the play especially for  
6 Miss Berry? A Yes he did, he certainly did. I think frankly  
7 that he purchased the play after he put her under contract. He  
8 looked around to find something.

9 Q Did he think this particular play would suit Miss Berry?

10 A He thought it was written for her, absolutely her.

11 Q Do you know of your own knowledge, or have you heard why  
12 the play was never produced? A The play was never produced be-  
13 cause Miss Berry showed by her actions that she was completely  
14 unreliable, an inveterate liar, and Chaplin did not feel that she  
15 had the stamina to sustain a performance for a complete screen  
16 play. He didn't want to risk his money on her delivering the  
17 goods.

18 Q Are those Mr. Chaplin's opinions? A That's what he told me.

19 Q And that was the reason he decided not to -- A That was the  
20 reason he gave me.

21 Q At about the time, at about September or October, 1941, did  
22 you at that time or at any time shortly thereafter, present a  
23 letter to Miss Berry in which she recited that she was resigning  
24 from her contract to Charles Chaplin Studios because of her  
25 pregnant condition and that Mr. Chaplin had done all he could  
26 for her and that she appreciated everything she had done? A No.

27 Q And that letter was addressed to Charles Chaplin Studios?

28 A Did I see that letter?

29 Q Do you know anything about that letter? A No, I do not.

30 Q You didn't prepare such a letter for Miss Berry's signature?

31 A I did not.

32 Q And subsequently that letter, after the performance of an  
33 abortion, was destroyed by Mr. Chaplin in your presence and Miss  
34 Berry's presence? A That is not true.

35 Q As a matter of fact, Mr. Durant, when Miss Berry became  
36 pregnant in about September or October, 1941, was it Mr. Chaplin's  
37 wish to allow her to have her baby and go to Santa Barbara, but  
38 you were the one who insisted she couldn't go on with it, and  
39 have an abortion? A I just said I know nothing about any abor-  
40 tions connected with Miss Berry or Mr. Chaplin.

1 Q That incident did or did not occur? A Did not occur.

2 Q You recall on the trip that you just told us about that you  
3 went back to New York with Mr. Chaplin in about October of 1942,  
4 you say you met Miss Berry back there? A Yes.

5 Q Now, was it Mr. Chaplin who had furnished the funds to Miss  
6 Berry to take that trip back to New York? A I don't know - I  
7 don't know about that - he never told me that he did.

8 Q You have no personal knowledge or hadn't heard anything  
9 about it? A No, I hadn't.

10 Q By the way, do you know when the contract between Chaplin and  
11 Miss Berry was abrogated? A No, I don't. I don't know when it  
12 was -- you mean the date?

13 Q About when? A No, I don't.

14 Q You mentioned something in your story. A Yes, I remember it  
15 had about a month to go, and she wanted to abrogate it and Charlie  
16 said "Well, why don't you keep it until - " she wanted to go  
17 over to Metro and we said "Why don't you keep on the payroll  
18 until you are definitely settled?" so I think it was about -  
19 wait a minute - maybe she was on the payroll the whole six months.  
20 I am lousy on dates.

21 Q Was that about June of 1942? A I really don't know. I will  
22 have to brush up on that, I am not sure about the date. She had  
23 a contract for six months and he extended it.

24 Q Do you remember what reason she gave for her wanting to abro-  
25 gate the contract? A That Chaplin took so long in preparation  
26 for a picture - it had been proven that he has taken sometimes  
27 two or three years to make a picture. She was getting impatient  
28 about it, and she had this opportunity to go over to Metro and make  
29 this picture and felt it was good experience for her and would  
30 keep her busy in the meantime, and she was getting sick of  
31 sitting around waiting, and that was the reason I believe she gave.

32 Q Do you know what occurred with that offer from M.G.M.?  
33 A What occurred?

34 Q Yes sir, did it ever go through or what happened to it?  
35 A I don't know. I talked to Marks once and he was very much  
36 interested in her, and I don't know what happened to it. He  
37 was sincerely interested in her because he called me and told  
38 me that over the phone. Why it washed up I don't know. I know  
39 that he thought as Chaplin did, she had great ability. I also  
40 told Marks that - he asked me about her personally - I told him  
frankly she is not too reliable. I know Marks and in fairness

1 to him I told him, which I told her, and she came back to me.

2 Q In your opinion she was rather bitter against you? A Defin-  
3 itely. She hated my guts.

4 Q Did she ever express herself in your presence that way?

5 A I couldn't be around with her she resented me so. I had to  
keep out of the way most of the time.

6 Q Was it a fact that shortly after the contract between Chaplin  
7 and Miss Berry had been cancelled that she was again placed on  
the Chaplin payroll at \$100.00 per week? A That I don't know,  
but I think she was.

8 Q At that time there was no written contract evidencing that  
9 agreement? A I don't know about it - you can get that from  
Reeves - he is the manager over there.

10 Q What is the man's name? A Alf Reeves.

11 Q His office is over at the Charles Chaplin Studios? A Yes.  
12 I can tell you he has all the contracts and everything there,  
13 Alfred Reeves - if you want to see him today he is probably in  
the phone book.

14 Q How did you happen to meet Miss Berry in New York, do you  
15 know that? A She came around; we were staying at the Waldorf -  
she came around one afternoon. We went out to dinner with her.

16 Q Was there anyone in your party on your trip to New York?  
A Just Edward.

17 Q Who is Edward? A The valet.

18 Q Mr. Chaplin's valet? A The butler.

19 Q What is Edward's last name? A I don't know. He was always  
20 known as Edward to me, and I have never found out.

21 Q How long has he been with Mr. Chaplin? A I think he has  
been with them since the Japanese went to Manzanar.

22 Q That would be about April or May of 1942? A You can figure  
23 that out. As I say I am bad on dates, but as soon as the Japs -  
the deadline - they stayed until the end, they left, and I think  
24 Edward was the first man he got. There might have been somebody  
25 else - possibly there was somebody else there for a short time,  
and he got Edward.

26 Q Now, you say Miss Berry contacted Mr. Chaplin when you were in



1 New York? A Yes, she came over to the apartment.

2 Q And did Mr. Chaplin and Miss Berry and yourself have dinner  
3 one night together, or several times? A We did, only once to  
4 my knowledge, as far as I am concerned.

4 Q You went out to a night club? A Yes.

5 Q Do you know whether or not at that time Mr. Chaplin spent  
6 the night with Miss Berry? A I don't know it, no, but - I will  
7 say I don't know.

7 Q How was it that Miss Berry happened to come back to Los  
8 Angeles, if you know? A How she happened to come back the last  
9 time?

9 Q After she was in New York in October? A How she happened to  
10 come back I don't know - I have no idea.

10 Q As a matter of fact wasn't it Chaplin who gave Miss Berry the  
11 money to come back? A If he did I didn't know about it.

12 Q Mr. Chaplin never so expressed himself to you? A No, he did  
13 not.

14 Q Well, to your knowledge about when did Miss Berry come back  
15 from New York? A I don't know. The only thing, the first I  
16 heard about it was I heard something about it from Charlie, but  
17 I don't know the exact time - how she got back.

16 Q During that previous year and a half when during the relation-  
17 ship of Mr. Chaplin and Miss Berry, do you know whether or not  
18 Miss Berry and Mr. Chaplin had been having sexual relations?  
19 A I don't know.

19 Q Do you have an opinion on the matter, Mr. Durant? A Well, I  
20 mean is that fair to ask me that?

20 Q We would like to have your impression? A I don't think I  
21 really can answer that - I would like to help you, but I don't  
22 think I can answer that.

22 Q Was it during the month of December, 1942, that Mr. Chaplin  
23 and Miss Berry were having a little difficulty, do you know?  
24 A Yes.

24 Q What was that difficulty? A That I only know from hearing  
25 about it. I had no part of it. I hadn't seen Miss Berry since  
26 October and I simply heard about it - I don't know the details.

26 Q We would like to have what you heard, Mr. Durant? A It is a

1 very delicate thing for me to say, because I wasn't there.

2 Q We know that. It is just an opinion. A The only thing he  
3 told me was that she had been coming up, had come up there once  
4 or twice and he was away- he had heard about that - then he told  
5 me one day that she had come up the night before with a gun and  
6 forced her way in and went upstairs and he couldn't get her out  
7 and couldn't get the gun away from her, and he had a hell of a  
8 time, and that --

9 Q Was that about Christmas or just shortly before Christmas?

10 A Yes, I think it was about that time.

11 Q Did Mr. Chaplin tell you anything else occurred the night of  
12 the episode? A No, he said he had a difficult time quieting her  
13 down and he finally got the gun away from her and she went away.

14 Q Did you find out Miss Berry's reasons for coming up with a  
15 gun? A No, she didn't give me a real reason. I assume because  
16 she was bitter at him for some reason - she didn't tell me why  
17 she did it. There certainly was no mention of any pregnancy or  
18 anything like that.

19 Q How long did Miss Berry stay at Mr. Chaplin's home that night?  
20 A I don't know - she stayed quite a while.

21 Q Was she there until the following morning? A I said that she  
22 stayed a long time - I don't know just when she did leave.

23 Q Do you know whether or not Mr. Chaplin and Miss Berry had  
24 intimate relations that night? A I do not know.

25 Q Coming down to the events centering around New Years Eve,  
26 do you have any information on that, Mr. Durant? A What was  
27 that?

28 Q That was the night apparently that Miss Berry was picked up  
29 by the Beverly Hills police. A I really don't know a thing  
30 about it, not a thing. I think Charlie told me something about  
31 it but I really don't know. She was picked up, she had been  
32 drinking and there was a fight and she had been picked up, and  
33 that's all I know. I really don't know any of the details about  
34 that.

35 Q Did you hear about an event the night before New Years Eve in  
36 which Miss Berry and Mr. Chaplin had had a quarrel and in which Miss  
37 Berry had told Mr. Chaplin that she was going to go to the police  
38 station and have herself arrested? A No, I didn't.

39 Q When was the first time you had heard that Miss Berry was  
40 arrested? A I think -- the first time she was arrested? When

1 was the first time?

2 Q The morning of January 1st was the first time. A I don't  
remember just when it was.

3 Q In relation to January 1st how long about, how near to that?  
4 A I imagine a week or so - I didn't hear anything about it at  
the time it happened. It might have been two days or a week, I  
5 am not sure. At the time it happened I heard nothing about it.

6 Q As a matter of fact, did Mr. Chaplin tell you about January  
7 1st or January 2nd that he had heard that Miss Berry was in the  
Beverly Hills jail charged with vagrancy and wondered what could  
be done about it or wondered what should be done about it?

8 A No, never put that question to me.

9 Q Did you ever have such a discussion? A No.

10 Q You say you didn't hear about the arrest of Miss Berry until  
about a week later? A It may have been a couple days - it may  
11 have been a week, but I did not know about it at the time.

12 Q When you heard about it was Miss Berry still in town or had she  
gone back to New York? A I believe she had gone back. I believe  
13 she had left - I think he told me that.

14 Q At the time he told you about the Berry arrest he also told  
you Miss Berry had left for New York? A I don't remember now  
15 just what the continuity of that was.

16 Q Give us your best recollection? A I know I didn't know about  
it at the time - it was a couple days later. I have a family -  
17 around the holidays I didn't see Charlie until two or three days  
later, and he told me there had been a row and she had been  
18 arrested, and I don't know whether he told me at that minute she  
had gone to New York or maybe I asked him a couple days later what  
19 became of her, and he said she had gone to New York. I don't  
remember.

20 Q Coming down to the date of about May 7th, do you remember that  
21 Miss Berry was up at Chaplin's home on that date when she was  
arrested? A Yes, the last time, yes.

22 Q Prior to that date of May 7th, that is the time she was arrest-  
23 ed, that night she was arrested, had you seen Miss Berry between  
that date and January 1st? A I haven't seen her since October,  
24 in New York.

25 Q Was the night of her arrest the first time you had seen her  
since October? A Yes, it was.  
26

1 Q Will you relate what occurred at the Chaplin home the night  
she was arrested? A Yes, she came up there.

2 Q About what time? A I think it was - oh, I would say about  
3 8:00 o'clock, 8:15. We were having dinner, and the butler  
came in and said "Miss Berry is here," and -

4 Q MR. [REDACTED] Who was having dinner? A Oona O'Neill, myself  
5 and Chaplin. He said "Miss Berry is here". Chaplin said "I  
can't see her now", and Edward went back and told her and she  
6 said that "I am going to sit here, I am going to stay here."

7 Q MR. [REDACTED] Where was that? A That was on the porch.  
Then Edward said "Will you talk to her?" So I went out. He said  
8 "Will you talk to her?" I went out and said "Joan, we are having  
dinner, will you please leave?" She said "No, I won't, I am  
9 going to stay right here." She seemed to be quite excited and  
upset. Then Charlie went out and said "Joan, this is no time to  
10 come - I will talk to you later, I am having dinner." She said  
"I am not going to go, I am going to stay right here." So we  
11 went back and he told Edward to call the police, to get a squad,  
not have her arrested, but have somebody take her off the pre-  
12 mises, and the squad car came and Joan went away with them.  
Charlie's idea was not to have her arrested but to have her removed  
13 because with the gun situation he didn't know what could happen.  
She might have had a gun with her again.

14 Q He was afraid? A Definitely afraid of what she might do.

15 Q From the time she first arrived at the house until she left,  
16 accompanied by the officers, how long a period of time elapsed?  
A I think ten minutes.

17 Q MR. [REDACTED] Did you overhear the instructions Mr. Chaplin  
gave the officers about removing her? A No, there was no  
18 instructions. The fellow came up the stairs and said "Joan, I  
19 think we might as well move on." He knew her. She went with  
him. I left right after dinner. As far as I know he didn't  
20 discuss anything with the officers.

21 Q MR. [REDACTED] Was that Sergeant Gebheart? A I don't know,  
22 and I don't know if I would recognize him.

23 Q When he came up did he ask what was wrong? A No, not a  
thing. Evidently they had told him over the phone.

24 Q That was Edward made the call? A It was me made the call.

25 Q What did you tell the officers? A I told them Miss Berry  
was here and it looked like she might create a nuisance.  
26 Chaplin asked me to do this. He said "Will you call and get a

1 Q Subsequent to May 7th she was placed in the County Jail by  
2 Judge Griffen - when was the first time you heard she had been  
3 put in the County Jail? A The first time I read it in the paper,  
I think - no, the first time Minna Wallis told me she was in jail, and  
called me up, that was it.

4 Q About what time of the day or night. A I think that was - it  
was probably the next day sometime.

5 Q The next day from what? A From the night she came up to the  
6 house/ I think it was, yes.

7 Q She told you that most of the discussion took place between  
8 you and Minna Wallis? A She called me and said that Joan Berry  
9 was down in jail, that is the first I knew about it. I certainly  
had no idea about it/ She said "I think I should go down and  
see her." You want the story about that?

10 Q Yes. A "I think I should go down and see her", and she said  
11 "Do you want to go down?" I said "Definitely not." She said  
12 "Well, I will go down and see if there is anything I could do."  
I was sorry for her. I said "I don't blame you, Minna, but I  
13 am poison to her and there is no point in my going down". Minna  
went down there and called me up and said that she was very much  
14 upset and said she thought she would feel better about it if she  
could help her get out, that she was pregnant, what did I think  
15 about it. I said "It is up to you, Minna, whatever you want to  
do." I said "I feel sorry for her too, but there is nothing I  
16 can do." She said, and then later she made some arrangements,  
and she told me the story later, she saw the matron and asked  
17 her if there was any way of her getting out and the matron said  
there is only one way and that is to get the judge that senten-  
18 ced her to give her a transfer, because of her condition, so the  
matron told her it was Judge Holland, so Minna went to see Judge  
19 Holland and Holland said it wasn't him, it was Judge Griffin,  
but he said "I think I can get it for you if you want to", and  
Minna said "Yes, I would like to do it." So they went over to  
20 Holland's office, I think it was, and Minna called me up and  
said - they explained the situation to me and said that she was  
going to try and get her out and what did I think about it, and  
21 how did Charlie feel, and I said "I am sure he feels sorry for  
her", and knowing her condition, which was a new angle, I called  
22 him up and he said "There is nothing really I feel I can do." I  
told Minna, "If you want to do it I think it is a decent thing to  
23 do if you want to do it go ahead, but you will have to do it on  
your own", so she, from what she told me - I wasn't there, she  
24 with the writ or whatever it was, went down with Holland to see  
Miss Berry, and during the course of conversation I asked Miss  
25 Berry, having no lawyer "Do you want me to represent you?" and  
Miss Berry said "Yes, I do", and that was all there was to it.  
26 They got her out and put her in a sanitarium.

1 squad car - will you call and get a squad car?" so I called and  
2 said "Would you please send for her and get her off the premises".  
3 They came up. The fellows knew her and she knew him evidently.  
4 I left and that's all I know about the police angle.

5 Q After she left was there a discussion about - between Miss  
6 O'Neill and Mr. Chaplin and yourself about the incident?

7 A Yes, about how completely open everybody was to this woman who  
8 was liable to do anything and the danger of the thing to have her  
9 at large. Of course it was terribly upsetting to Charlie, think-  
10 ing this girl would come back any time and shoot him.

11 Q Did Mr. Chaplin so express himself? A Yes.

12 Q Did Mr. Chaplin ever express himself in your presence as be-  
13 ing in love with Miss Berry? A No.

14 Q Did Miss Berry ever tell you that Chaplin was in love with her?  
15 A No.

16 Q Did Miss Berry ever tell you she was in love with Mr. Chaplin?  
17 A She certainly intimated it.

18 Q Was Mr. Chaplin fond of Miss Berry? A Very.

19 MR. GROSSMAN: Returning to the incident of January 1st.

20 Q MR. TOWER: Just one moment, please. I think there are some  
21 parts of this last incident that should be cleared up also.

22 Q MR. GROSSMAN: On the last incident the night she was arrest-  
23 ed, had she been to the house previously that day? A I don't  
24 know - I don't think so.

25 Q What time did you get to the house? A I got up there, I  
26 think about 5:00 o'clock. We played some tennis and we had dinner.

27 Q Was Miss Berry there when you got there? A No.

28 Q The first time she showed up was the incident you described to  
29 us when she was arrested? A As far as I know.

30 Q Do you know whether or not she was there earlier in the day?  
31 A No, I don't know.

32 Q Did Mr. Chaplin tell you that? A No.

33 Q When you got there who was there? A He was there alone -  
34 I think he was with Miss Hunter, his secretary. I think she  
35 usually is there in the afternoon. Then we talked a little while  
36 about his work and he read to me a little bit. Then we went down

1 Q And you told her to leave the place and get the hell out of  
there? A No, I didn't talk in that tone of voice.

2 Q But you did tell her to leave the premises? A Yes, I did.

3 Q Up to that time was Mr. Chaplin aware of the fact the girl  
was pregnant? A No, he was not, absolutely.

4 Q Did you know it? A No, I didn't.

5 Q Do you know whether or not there were any subsequent telephone  
calls made to the Beverly Hills Police station after she was  
taken down there? A No.

6 Q Did you make any such calls? A No.

7 Q Did any calls come from the Beverly Hills police station to  
Chaplin? A Not to my knowledge.

8 Q During the time she was arrested and the time she was senten-  
ced, do you know whether or not there was any discussion between  
Chaplin or any representatives of his and the Beverly Hills Police  
Department? A No, I do not.

9 Q At the time that Sergeant Gebheart took the girl with him and  
they started to walk away, did you say to Mr. Gebheart "When you  
are finished come back here, I want to talk to you?" A No, I  
did not.

10 Q Did anyone else say that? A I didn't hear them say that.

11 Q Did Mr. Gebheart come back that evening? A I don't know. I  
didn't stay.

12 Q When did you leave the house that evening? A Pretty soon  
after about 9:00 o'clock.

13 Q The arrest report shows she was not arrested until 10:30 P.M.  
A We were still having dinner. We weren't having dinner that  
late. I don't know how it could have been that much later. We  
were sitting down at the table, I am positive. It seemed to me  
around 8:30 to 9:00 o'clock, something like that. I think they  
are wrong on the 10:30.

14 Q The Police Department is usually pretty accurate? A Of  
course ^ can be wrong, but we were in the living room sitting  
down, and as I remember we were having dinner. In my opinion  
that was the time, around 8:30.

15 Q Returning to the incident of January 1st, Mr. Durant, do you

1 know whether or not Mr. Chaplin had made any arrangements to  
2 have the girl sent back to New York City? A No, I did not know  
anything about that.

3 Q Was there any discussion had between Chaplin and anyone else  
4 or anyone else in your presence have any discussion regarding what  
they were going to do with the girl? A Not that I know of.

5 Q Did you know anything about the arrangements that were made?  
6 A I did not.

7 Q Did you know anything about the arrangements that were attempt-  
8 ed to be made by Captain White of the Beverly Hills Police De-  
partment? A No.

9 Q Did Mr. Chaplin tell you anything about the arrangements sub-  
sequent to that time? A No.

10 Q You are very friendly with Mr. Chaplin, and normally he would  
11 discuss things with you? A No, the only thing is my feeling  
with Miss Berry. I didn't want to have anything to do with her.  
12 I didn't even like to discuss it.

13 Q How long have you known Robert Arden, Mr. Durant? A I think  
about two years, not well.

14 Q How did you first meet him? A I think I met him at Chaplin's.  
15 I don't remember really the first time I met him.

16 Q Do you know what Mr. Arden's real name is? A No.

17 Q Is Mr. Arden a frequent visitor at Mr. Chaplin's home?  
A No, I wouldn't say he was frequent.

18 Q He is rather friendly with Mr. Chaplin, isn't he? A He is  
19 friendly, yes.

20 Q Do you know whether or not Mr. Arden made certain arrangements  
or attempted to make certain arrangements with Captain White in  
21 regard to Joan Berry? A I really don't know anything about  
that situation, only what I saw in the papers.

22 Q Have you discussed the matter with Mr. Arden since the papers?  
23 A No, I never discussed it with Mr. Arden at any time.

24 Q When was the last time you saw Mr. Arden? A It probably was  
three or four weeks ago/ On Sunday I came up to play tennis.

25 Q What was Mr. Arden's attitude toward the girl? A I never  
26 discussed her with Arden - I really don't know. I never dis-  
cussed her with Arden at all.



1 and played tennis and had a shower and had dinner.

2 Q What time did Miss O'Neill arrive? A She came after tennis,  
3 about 6:30.

4 Q Did she come alone or escorted? A She came alone.

5 Q Do you know whether or not Miss Berry was at the Chaplin home  
6 the day before the day of the arrest? A No, I don't know. He  
7 didn't tell me.

8 Q Did Mr. Chaplin tell you during the discussion just prior to  
9 the time of the arrest, or after the arrest, that Miss Berry had  
10 been loitering around the place or bothering him for several  
11 days? A He said Miss Berry was in town, and didn't go into the  
12 details.

13 Q That's all he told you? A Yes, as I remember.

14 Q He told you that just prior to dinner? A I think he did. I  
15 think he told me - his expression was "Berry is back".

16 Q Mr. Chaplin didn't tell you anything about Miss Berry having  
17 come up to the house prior to the evening in question? A No,  
18 not that I remember.

19 Q Did he tell you anything about any telephone calls coming in?  
20 A Yes, I think he did, as I remember. There was some telephone  
21 calls - she had been calling up. He may have said something  
22 about her coming up, but I don't remember her particularly. I  
23 hadn't seen him for a couple days. I came up and we talked bus-  
24 iness and we played tennis. We started dinner - there was hardly  
25 an opportunity for him to tell me about it.

26 Q As a matter of fact, did Miss Berry come up to Mr. Chaplin's  
27 home the day before the time of the arrest? A Not to my know-  
28 ledge, no.

29 Q And wasn't Miss Berry up at Mr. Chaplin's home on the day of  
30 the arrest, earlier that day? A If she was I didn't know it.

31 Q You say that when Miss Berry came up to the house you were all  
32 in the dining room having your dinner? A Yes. We were in the  
33 living room actually, having dinner in there.

34 Q As a matter of fact, was Mr. Chaplin up in his bedroom at  
35 that time? A No, he was not.

36 Q And wasn't Miss O'Neill up in Mr. Chaplin's bedroom with him  
37 at that time? A No.

1 Q And didn't she, when she first came there, was told that Mr.  
2 Chaplin was busy or she discovered that Mr. Chaplin and Miss  
3 O'Neill were up in his room - didn't she go down to the pool  
4 and said she would wait for him there? A I knew nothing about  
5 that. I was not there at that time. I don't know when that  
6 happened actually.

7 Q Do you know that happened? A I heard that something like  
8 that happened.

9 Q When did you hear that had happened? A I don't remember, I  
10 really don't. I don't know whether it was a day later, I am  
11 not sure. Something like that happened, I don't know the details.

12 Q You had heard that Miss O'Neill and Mr. Chaplin were upstairs  
13 in his room? A No, no, I heard she came in.

14 Q Who is she? A Berry came in and that O'Neill was upstairs  
15 and she saw her there - I don't know whether that was the same  
16 day or the day after, or the day before - I don't know - I wasn't  
17 there.

18 Q Did you also hear when Miss Berry discovered Miss O'Neill she  
19 told Chaplin she would wait at the pool? A No.

20 Q Did you hear what happened when Miss Berry discovered Miss  
21 O'Neill? A No, there was a scene but I didn't hear what  
22 happened.

23 Q There were some words between the girls? A Yes.

24 Q Do you know what the words were? A No, I can imagine, but  
25 I don't know.

26 Q Did Miss Berry say anything to you or to Chaplin at the time  
27 the officers came up to get her? A No, she didn't.

28 Q Did she appear to be hysterical at that time? A Well, not  
29 hysterical but upset.

30 Q She was very upset? A Yes.

31 Q Did she appear to be acting rationally or irrationally?  
32 A It was irrational, I think, to come there at that particular  
33 time. I didn't see enough of her to really realize whether she  
34 was irrational - I just saw her and she said she was going to  
35 stay.

36 Q As a matter of fact did she tell Mr. Chaplin that she had  
37 something important to tell him? A No. I have said I didn't  
38 hear it.

1 Q Did Miss Wallis explain to you how the financial arrangements  
2 were going to be taken care of? A No, she didn't.

3 Q Didn't Miss Wallis tell you that the girl wanted to get out  
and get into a sanitarium? A Yes.

4 Q Didn't you ask Miss Wallis how the girl was going to stay in  
5 the sanitarium? A No, she told Miss Wallis that she had some  
6 money. I think she said it was a thousand dollars that Getty's  
lawyer or Getty had given her, so I guess Minne thought she had  
some money.

7 Q If she had a thousand dollars why did she ask you to see if  
8 Chaplin wanted to do anything about it? A To see how he felt  
9 about the thing, he being the one that got her committed - he  
would be the one that naturally would sign the release.

10 Q What did she ask you to ask Chaplin to do? A How he felt  
11 about her. She thought that she had to have something to do  
with okaying her release.

12 Q She had told you that Judge Holland said "he thought he could  
13 get the girl out? A Yes, assuming it would have to come from  
14 the plaintiff or the man who had her arrested, so she called me  
to ask me if Chaplin was interested in having her get out, assum-  
ing that he would have to sign something, because he was the one  
that had her committed.

15 Q As a matter of fact now, didn't she ask you to ask Chaplin  
16 whether or not he would be willing to foot the bill? A No.

17 Q No talk about money at all? A No.

18 Q Any discussion as to who was going to pay Judge Holland's  
19 fee? A No.

20 Q Did you ask Miss Wallis who was going to pay Judge Holland's  
21 fee? A No.

22 Q You called Miss Wallis back and told her Mr. Chaplin was not  
23 interested? A No, not interested in anything she did. Chaplin  
24 told me later that evening that she told me she was pregnant.

25 Q You just told me that Miss Wallis told you the girl was in  
26 jail and pregnant? A Yes, she told me the girl is pregnant,  
and "I think she should be taken out."

Q How long before that conversation with Miss Wallis did you  
find out she was pregnant? A Charlie told me the night before,  
that she told him she was pregnant.

1 Q How did he find out? A I don't know. He evidently had been  
2 told.

3 Q You were present all the time when Mr. Chaplin was talking  
4 to the girl? A No, I went in to make the telephone call.

5 Q And later that evening, in Miss O'Neill's presence, did Mr.  
6 Chaplin tell you the girl told him she was pregnant? A Yes.

7 Q What did Mr. Chaplin say about the fact of the girl's preg-  
8 nancy? A He said "I don't believe it." He said "If she is I  
9 have nothing to do with it."

10 Q Did Mr. Chaplin say that the girl had accused him of being  
11 the father of the child? A No, he didn't particularly say  
12 about that.

13 Q What did he say? A I don't remember.

14 Q Your best recollection? A It is a thing I have got to  
15 think about it.

16 Q Just give us your best recollection? A Yes, he gave me the  
17 impression that she thought that he was the father - that im-  
18 pression, you see what I mean? And he said "If she is pregnant  
19 I have nothing to do with it", so it made me think she said she  
20 was pregnant - of course Miss O'Neill being there nothing much  
21 was said but that was the first I knew of it.

22 Q And the first you knew she was in jail was when Miss Wallis  
23 called you? A Yes.

24 Q MR. [REDACTED] In other words, you called the police? A Yes,  
25 he asked me to call and have her removed. There was not any  
26 idea of having her arrested.

27 Q Then you didn't call the Police Department to find out what  
28 happened to her? A No, I did not.

29 Q MR. [REDACTED] By the way, in reference to the gun episode,  
30 that gun was eventually surrendered to Mr. Chaplin by the girl?  
31 A Yes.

32 Q And he turned that over to whom? A I don't know.

33 Q Wasn't there a check made on that gun? A I really don't  
34 know anything about that.

35 Q Now, during the time that Miss Berry was associated with Mr.  
36 Chaplin, do you know that she at various times, or did she at  
37 various times have mental disturbances? A By mental disturbances

1 what do you mean?

2 Q Did she appear to become very nervous and go into hysterics  
3 and did she become emotionally unstable? A Yes, she would  
4 become emotionally unstable several times.

5 Q How did she manifest that? A That was particularly in the  
6 Marks episode when she came to Charlie's and said she wanted to  
7 go over to Metro and he said "You are under contract to me", and  
8 said "I am not going to let you go," and she got upset and said  
9 he was taking advantage of her, and I think on one other occasion  
10 I think Mr. Chaplin had gone out on a party without her and that  
11 upset her very much.

12 Q During that period of time was she under treatment by a doc-  
13 tor? A Not that I recall of.

14 Q To your knowledge, at any time during her relationship with  
15 Mr. Chaplin was she under treatment by a doctor for any reason?  
16 A Not that I know of.

17 Q By the way what is Mr. Chaplin's personal physician's name?  
18 A Let's see. I don't know, but do you want me to find out?  
19 I know his dentist, Dr. Cramer. I went downtown with him one  
20 time - I don't know the man's name.

21 Q Did Mr. Chaplin ever arrange or did you ever arrange for  
22 Miss Berry to be interviewed by a psychiatrist? A No, he did-  
23 n't. If he did I didn't know about it.

24 Q To your knowledge was she ever interviewed by a psychiatrist?  
25 A To my knowledge she was not.

26 Q After she was released from jail did you have any further  
27 contact with Miss Berry? A No.

28 Q Have you had any with her since then? A No, none at all.

29 Q Do you know whether or not Miss Berry has visited Mr. Chaplin's  
30 home since her release from jail? A I believe she has.

31 Q On how many occasions? A I only know of one - there might  
32 have been others.

33 Q Do you know what occurred at that time? A A discussion of  
34 the case - I don't know the details.

35 Q About how frequently do you visit Mr. Chaplin's home on an  
36 average? A You mean now?

37 Q Oh, let's say over the past six months? A Oh, I would say

1 three times a week on an average.

2 Q And do you oftentimes stay overnight? A I have never stayed  
3 overnight in his house in my life.

4 Q When did you first meet Oona O'Neill, Mr. Durant? A I met  
5 Oona O'Neill - Miss Wallis asked Chaplin and I for dinner and  
6 to go to a picture, and said she was bringing Eugene O'Neill's  
7 daughter and her mother.

8 Q Miss Wallis said she was bringing the O'Neills to dinner?  
9 A Yes, that they had just put her under contract.

10 Q What is Miss O'Neill's mother's first name, by the way?  
11 A I don't know.

12 Q How old a woman is she, by the way? A She appears to be I  
13 would say 40-45.

14 Q About how long ago was that? A That was, I guess, a month  
15 ago.

16 Q About a month ago? A No, it was more than that, maybe it was  
17 between two and three months.

18 Q That would make it about February or April? A Wait a minute -  
19 I would say about three months, yes.

20 Q That would be about February, 1943? A No, wait a minute.

21 Q As a matter of fact, didn't Mr. Chaplin meet Miss O'Neill in  
22 about November of 1942? A I didn't think it was that far, it was  
23 that long ago - I am really bad on time. Yes, I think it was  
24 before Christmas, you are right. I did think it was just before  
25 Christmas, November or December.

26 Q On that occasion was that the first time Mr. Chaplin had met  
27 Miss O'Neill? A As far as I know, yes.

28 Q And have you become rather well acquainted with Miss O'Neill?  
29 A Yes, I have.

30 Q And Mr. Chaplin has also? A Yes.

31 Q By the way, returning to Miss Berry for a moment, did Miss  
32 Berry ever live at Mr. Chaplin's home? A No, not to my knowledge.

33 Q Did she ever stay overnight at Mr. Chaplin's home? A Not to  
34 my knowledge.

35 Q Did Miss O'Neill become a frequent visitor at the Chaplin home

1 after their meeting? A Every time that I was there she was  
2 there.

3 Q Since that first meeting? A Yes, since that first meeting.

4 Q Was Mr. Chaplin interested in Miss O'Neill as a prospective  
5 star? A I think he considered her as a prospective star and  
6 liked her very much socially, and thought of her not in the same  
7 way he did Miss Berry, although he thought of her as a possibil-  
8 ity.

9 Q By the way, when did Miss O'Neill first become acquainted  
10 with Mr. Frenke? A Mr. Frenke first met her when she came over  
11 to the studio one day to try for a part in "The Girl from Lenin-  
12 gred" - I believe that was the first time.

13 Q How long ago was that, Mr. Durant? A I would say that was  
14 two months ago.

15 Q With what studio is Mr. Frenke associated? A He is associated  
16 he is an associate producer for an independent company, and they  
17 are making a picture in the General Service Studio.

18 Q What is Mr. Frenke's name, his first name or initials?  
19 A Gene Frenke.

20 Q That is the same gentleman who was mixed up in the Lionel  
21 Atwill case? A Yes.

22 Q And as to your knowledge <sup>has</sup> / Miss O'Neill signed any contract with  
23 Mr. Frenke? A They were discussing the signing of one - whether  
24 she has actually signed I don't know.

25 Q Is she supposed to take a part in his picture? A He took a  
26 test of her, and likes her very much, but I think they plan to  
27 take another test - this is sort of a preliminary test.

28 Q As far as you know at the present time she still is not under  
29 contract and has not been definitely chosen to play the part?

30 A I believe the procedure is if you take the test the one that  
31 takes the test gives the producer the option to give her a con-  
32 tract. In other words, there is no use spending money and making  
33 a test unless they would like to have the opportunity to put  
34 them under contract.

35 Q In other words, he has an option, but he still hasn't picked  
36 the option up? A I believe he is waiting to take a further  
37 test.

38 Q Is this independent company he is producing for, is that dis-  
39 tributing through United Artists? A Yes.

1 Q Does Mr. Frenke have any business associations with Mr.  
2 Chaplin? A No. The way that came up Mr. Chaplin asked me if  
3 there was anything, that she was interested in going into pictures,  
4 and was there anything on the United Artists lot that would give  
5 her an opportunity - I told Frenke about this girl and he was  
6 immediately interested in her, particularly of her publicity  
7 value, being Eugene O'Neill's daughter, which is a thing of  
8 course you have got to figure. I asked her to come over and he  
9 met her and thought she looked good for the part. I believe he  
10 showed her "The Girl from Leningrad", and I believe he ran it for  
11 her and showed her the part he wanted her to do. This American  
12 picture is a picture that is going to be done in English, a repro-  
13 duction of the Russian version, and he showed her what he wanted  
14 her to do, and he gave her some lines to learn, and then later  
15 took the test of her, and he likes it very much, but I think they  
16 want to take a further test.

17 Q As a matter of fact didn't Mr. Frenke meet Miss O'Neill while  
18 she was with Mr. Chaplin at a restaurant or night club? A That  
19 might be, I don't know. I don't remember exactly where he did  
20 meet her - he probably did. I wasn't there.

(b)(7)(c)  
21 Q MR. [REDACTED] Mr. Durant, you have stated that Oona O'Neill has  
22 been at Mr. Chaplin's residence about every time you have been  
23 there in the last few months? A Yes, in the last few months -  
24 if I have been there three times a week - I have played tennis  
25 very often - she has been there.

26 Q How often has her mother been there? A I would say maybe a  
quarter of the time.

(b)(7)(c)  
27 Q MR. [REDACTED] Now, Miss O'Neill has spent many nights up at  
28 Mr. Chaplin's home? A If she has I don't know it, because I  
29 have never spent the night there.

30 Q As a matter of fact, you know she has been sleeping at Mr.  
31 Chaplin's home? A I don't know - I have never been there.

32 Q You have heard that fact discussed, haven't you? A I want to  
33 help you and all that, but I don't think it is quite fair for you  
34 to ask me that. I have never known she has slept there - I do  
35 remember one time she was ill and they discussed that.

36 Q Don't you know that Miss O'Neill was living there for awhile?  
37 A I don't, only during the time she was ill. I know she was there  
38 then, whether she was there before or after I don't know.

39 Q She had a lot of her clothes in Mr. Chaplin's home, didn't she?  
40 A I didn't see them there.

41 Q You know there were many days she would leave the pool in the



1 afternoon and go upstairs and dress for dinner? A Not a great  
2 deal in the pool - it has just been warm lately.

3 Q Do you know whether or not Mr. Chaplin has ever had sexual  
4 relations with Miss O'Neill? A No, I don't.

5 Q Have you heard any discussion about that? A No, I have not.

6 Q By the way, while I think of it, does Mr. Chaplin have some  
7 children - two sons? A He has two sons.

8 Q How old are those children? A Sixteen and seventeen.

9 Q What are their names? A Sidney and Charles, Jr.

10 Q Is Sidney the older? A Sidney is the younger, Charles, Jr.  
11 is the older.

12 Q Are they still going to school, do you know? A I don't  
13 know; I assume they are.

14 Q They had been going to Black Fox? A They went to Black Fox,  
15 and in the last year they went to Lawrenceville, and they came  
16 back and I assumed they were going to school here, I don't know  
17 where.

18 Q Their mother's name? A Is Lita Grey.

19 Q Has she since remarried? A Yes, I think a couple times.

20 Q Is she married at the present time? A I believe she is.

21 Q Do you know her husband's name? A No, I don't.

22 Q Where do the Chaplin boys live? A They live mostly with  
23 their mother.

24 Q Do you know where that is? A No, I have never met her, and  
25 I have never been to the house.

26 Q MR. [REDACTED] You say mostly? A During Christmas they have  
27 a party and the boys come and spend the night. I don't think  
28 they are very rarely there at night.

(b)(7)(c)  
29 Q MR. [REDACTED] As a matter of fact, the boys have their own  
30 room at the house? A No, they have a room they use, but it  
31 isn't their own room. I have some of my own clothes there. If  
32 I go out to dinner there I change clothes there. They come to  
33 the house.

34 Q There are many nights they spend there? A I didn't think so.

1 - Mr. Houser, D.A.  
1 - Mr. Ferguson, D.D.A.  
1 - B. of I. Files  
1 - Semo. Div. Files

(b)(7)(c)

STATEMENT OF ROBERT ARDEN, TAKEN BY INVESTIGATORS [REDACTED]  
AND [REDACTED] AT 1085 SUMMIT DRIVE, BEVERLY HILLS, CALIF-  
ORNIA, AT 4:55 O'CLOCK P.M., JUNE 6, 1943. (b)(7)(c)

Mr. 98  
Ms. 39

IN RE: Charles Chaplin, Questions by: [REDACTED]  
Joan Berry  
FILE NO: 15-2983 Reported by: Lorna Adams  
CHARGE: Miscellaneous  
DEPUTY:

Q Your name, please? A Robert Arden.

(b)(6)

Q And your address? A [REDACTED] Hollywood.

Q Is that your correct name? A My correct name is Robert Arden. I have used that since I came to the United States in '34. However, my real name was Rudolph Kligler. I am 43 years old, a native of Vienna, Austria.

Q And what is your telephone number at your residence address?  
A HI 5111.

Q You came to this country when, Mr. Arden? A February 28, 1934.

Q What is your business or occupation? A Radio commentator, newspaperman.

Q Connected with what organization or business? A Pardon me. What do you mean by organization?

Q Well, you are a radio commentator over what radio station?  
A K.F.W.B. and K.F.O.X.

Q You say you are a columnist also? A Yes.

Q For what paper or papers do you write? A At present Daily Variety.

Q Hollywood Variety? A Hollywood Variety.

Q Do you have an office at that place of business? A K.F.W.B., 5833 Fernwood Avenue, Hollywood, telephone HE 5151.

Q How long have you been acquainted with Mr. Chaplin, Mr. Arden?  
A I would say roughly speaking about two years.

Q During those two years that you have been acquainted with Mr. Chaplin, have you also been acquainted with Miss Joan Berry?  
A Not for two years - I have been acquainted with her.

1 Q How long have you known Miss Berry? A A little over a year.

2 Q That would be about June of 1942 that you first became ac-  
3 quainted with Miss Berry? A No, I would say around March or  
4 April, 1942, a little over a year.

5 Q Under what circumstances did you become acquainted with her,  
6 Mr. Arden? A I think the first time I met her was at the  
7 tennis court here.

8 Q Here at the Chaplin home? A Yes.

9 Q And did you become pretty well acquainted with her during  
10 the time you knew her? A I would say yes.

11 Q Saw her quite often? A Well, I would say frequently yes,  
12 for a time quite often, and then -

13 Q And where did you see her mostly? A At her house and at my  
14 house.

15 Q At her house? A Yes.

16 Q Where was her home located? A That was at I think 9921  
17 Robbins Drive, I am not quite certain, but I think it is.

18 Q In Beverly Hills? A In Beverly Hills.

19 Q You saw her quite frequently here at the Chaplin home?  
20 A I wouldn't say quite frequently at the Chaplin home. I used  
21 to be here only like all the rest of the people on Sunday  
22 afternoons. Every once in awhile she would be here, and every  
23 once in awhile she wouldn't be here.

24 Q Mr. Arden, did you ever have sexual intercourse with Miss  
25 Berry? A I don't think that I would want to answer this question  
26 without advice of counsel.

27 Q Have you anything to hide? A It isn't I have anything to  
28 hide, but those are such personal questions I don't think it has  
29 anything to do with it.

30 Q This entire matter is entirely personal. A If you can give  
31 me any kind of a promise that it is off the record, then I am  
32 willing to answer the question without advice of counsel.

33 Q As I said before, this information will go to Mr. Howser - we  
34 are here as representatives of Mr. Howser. A If Mr. Howser  
35 wants to know anything in the world he will not find a man more  
36 willing to give him information, to cooperation with the District

1 Attorney of the County of Los Angeles, because I think my repu-  
2 tation largely is based upon the fact that I have given more  
3 cooperation to the authorities than anyone else you can name  
4 offhand in this case - there is a friend of mine involved, and  
5 it is rather difficult for me to make any remarks on the record.  
6 If you will tell the girl to stop writing for a second I will  
7 answer the question, and you can relate the answer verbally to  
8 Mr. Houser.

9 Q When did you become acquainted with Captain W. W. White of the  
10 Beverly Hills Police Department? A On January 2nd I think, this  
11 year.

12 Q And what were the circumstances of your becoming acquainted  
13 with her? A I spent New Years Eve with Mr. Chaplin at Chaison's  
14 Restaurant and at about 11:30 PM we received a telephone call  
15 informing us that Miss Berry had been arrested.

16 Q That was 11:30 PM New Years Eve? A Yes, December 31st, 11:30  
17 PM.

18 Q Who answered that telephone - did you answer it? A Yes.  
19 No, wait a minute. Let me think back - I think Mr. Chaplin was  
20 asked to the phone and then he handed me the telephone.

21 Q And with whom did you talk? A With Mr. Chaplin's butler.

22 Q Is that Edward, this gentleman we were just introduced to?  
23 A Yes. May I continue?

24 Q Yes, what did Edward tell you? A The Beverly Hills police  
25 had phoned here asking whether Miss Berry was known here, that  
26 a girl by the name of Joan Berry had been arrested and stated she  
27 was under contract to Mr. Chaplin, and I took the telephone and  
28 asked Edward which police station. He told me Beverly Hills.  
29 Then I left Mr. Chaplin at Chaison's and I rushed over to the  
30 Beverly Hills police station to find out what the trouble was.  
31 When I got to the police station --

32 Q What time did you get to the police station? A A few minutes  
33 before midnight. Then when I got to the police station they had  
34 no record of Miss Joan Berry, and so I returned to Chaison's.

35 Q Who did you talk to at the police station? A I don't remember  
36 the man. The police officer on duty there I suppose. It wasn't  
37 the officer, I am quite sure it was a policeman on duty there.  
38 He looked in the - what do you call it? - the police blotter and  
39 said "We have no Joan Berry." I left and went back to Chaison's  
40 restaurant. Then the next day apparently was New Years Day and  
41 I think that somebody phoned Mr. Chaplin here that the girl was  
42 now at the Beverly Hills police station.

1 Q Miss Berry was at the police station? A Yes.

2 Q About what time did that phone call come to Mr. Chaplin?  
A I don't know. I heard about it in the afternoon, so Mr.  
3 Chaplin then told me to go down to the police station the next  
4 day and see what could be done for the girl, what charges were  
5 preferred against her.

6 Q When did you have this conversation with Mr. Chaplin? A New  
7 Years day.

8 Q About what time? A In the afternoon, between 3:00 and 5:00.

9 Q Did Mr. Chaplin tell you who had called from the police station?  
A No, the thing is very simple. After I got down to the police  
10 station and they said "There is no Joan Berry" we forgot about  
11 the whole matter. The next day we found she was there. As I  
12 found out later on the mistake apparently occurred because when  
13 she was arrested she pretended to have taken some poison and she  
14 was taken to the police hospital down there. Consequently she  
15 wasn't at the jail. The next day when the police surgeon found  
16 out that there was no such case of poisoning or suicide attempt  
17 they transferred her to the jail apparently, so Mr. Chaplin asked  
18 me to go see what could be done, what the charges were. The  
19 next day was January 2nd. I went to Captain White and I told him  
20 that Mr. Chaplin didn't desire to have that girl get into any  
21 kind of trouble - he felt that a young kid shouldn't have a jail  
22 sentence against her.

23 Q Had you known Mr. White previous to that time? A No, never  
24 seen him before.

25 Q How did you happen to contact Mr. White? A I came to the  
26 police station. He apparently was in charge of the case.

27 Q What was the conversation you had with Mr. White? A I told  
28 Captain White that Mr. Chaplin did not desire to have a black  
29 mark against that girl, and ruin her future life and career;  
30 whereupon Captain White says "It is a difficult thing, she is  
31 under a vagrancy charge". I asked where she was picked up.  
32 He said she was picked up in men's clothing on Olympic Boulevard.  
33 I said "Possibly you could do us the favor - after all nobody has  
34 any interest in harming the girl - I believe her place is with  
35 her mother, the best thing would be to send her back to her  
36 mother if she wants to go - I think I could work it out with Mr.  
37 Chaplin to get her a ticket."

38 Q Did Captain White say she had some bills outstanding? A No,  
39 he did not. I had to come back about two hours or so later. In  
40 the meantime I drove up here from the police station and told Mr.  
41 Chaplin what the status was, what the charges were, and he said

1 "That is very nice, if she wants to go back home get her a  
2 ticket, give her some money." I said "What do you call 'some  
3 money'?" He said "I will give her \$25.00 to tide her over. I  
4 went to the police station and apparently in the meantime she  
5 had been taken to the police court, and had been sentenced, and  
6 Captain White informed me that the girl was free to go and what  
7 would I do with her, she had been sentenced to stay out of  
8 Beverly Hills. I said "I will see if I can get her a place  
9 somewhere", and he said "Well see what she wants to do." The  
10 girl couldn't leave jail because she didn't have any clothing  
11 on - I mean she had a man's pajamas and I said "I am not going to  
12 take you like that to Los Angeles, do you think I am crazy?"  
13 I said "Where is your stuff?" She said "I have part at the  
14 Ambassador Hotel and part at the Plaza and part at the cleaners."  
15 I said "That throws a different aspect on the situation, I have  
16 got to ask Mr. Chaplin if he would want to pay for all that",  
17 so I came up here.

18 Q Did you bring her with you? A No, I didn't. I came up here  
19 to Mr. Chaplin and told him about it and he said "What can we  
20 do, go and see what you would pay for the whole thing", so I  
21 went to the Plaza Hotel and there was a bill of about \$132.00  
22 and something there, which I paid, and in return I received one  
23 suitcase and a little coat, which the bellboy brought up and took  
24 it to my car, and went back to the jail. I handed the stuff to  
25 the matron who helped Miss Berry get dressed, and in the mean-  
26 time I waited for her and I took her out of jail, driving out of  
27 Beverly Hills to Los Angeles. I asked her what she intended to  
28 do and she said "Bob, I still think I have a chance in Hollywood  
29 and I would like to try it." So I said "Joan, neither I nor Char-  
30 lie want to stand in the way of your career, I suppose what I  
31 have just done for you proves that we want to help you in every  
32 way possible, and I am going to get you a room somewhere, I will  
33 give you some money so you can stay there a week and see what you  
34 can do." Then I took her to a room. We drove around for an  
35 hour or so from hotel to hotel, couldn't get a room anywhere.  
36 Finally we found a room on Franklin, on the corner of - what  
37 street is that? - it is one block east of Cherokee - I forget the  
38 name of the street, and I left her and we agreed that she was to  
39 phone me if she changed her mind and wanted to go to New York.  
40 Two or three days passed and I didn't hear anything from her.  
41 One day I phoned the rooming house to find out how she was get-  
42 ting along and I was told that Miss Berry had checked out; the  
43 following day I received a telephone call from her.

44 Q At your home? A No, at the office, stating that she couldn't  
45 stand it, and where she was in this rooming house, and she had  
46 gone out and found herself another room on Sycamore, North  
47 Sycamore off Sunset, I think, and she wanted to go to New York,  
48 she had found out she couldn't do any good here - if my offer  
49 still holds good, so I said "My offer still holds good, it is a

1 question whether Mr. Chaplin still wants to do it, but I believe  
2 we can persuade him to maintain his promise." Then I phoned Mr.  
3 Chaplin and he okayed the expenditure so I told Joan that if  
4 she would get herself ready for the next day I would have a ticket  
5 for her and I would redeem her clothes from the Ambassador Hotel,  
6 and I gave her again some little money to redeem various of her  
7 clothing and wearing apparel from laundries where she had been  
8 forced to leave them. The next day I called a Yellow Cab driver -  
9 I can give you his name and I can give you his address.

10 Q Will you give it to us now, please? A William Gynes, and he  
11 lives in Normandie Village on Sunset Strip.

12 Q Is that a Yellow Cab driver? A Yes.

13 Q Is he still employed by the Yellow Cab Company? A I believe  
14 so. He used to be a very big producer in Europe. I had known  
15 him over there and I felt it was an opportunity for him making  
16 an extra few dollars, so I gave him the necessary money and sent  
17 him over to the Ambassador Hotel to pay \$200 and some odd dollars -  
18 I forget the exact amount, retrieve all her luggage, and then go  
19 up to the Hollywood Boulevard and pick up the ticket I had  
20 reserved for Miss Berry, and then phone me in the afternoon for  
21 further instructions. In the meantime I contacted Captain White  
22 by telephone, told him I wanted to see him - he came out to Bever-  
23 ly Hills and in the afternoon - I think it was around 1:30 or so  
24 and I told him what had happened, that Miss Berry was now ready  
25 to leave; that in view of past experiences I didn't trust her,  
26 and that having been entrusted by Mr. Chaplin with the task of  
seeing that she actually gets home with nothing to interfere, I  
asked him if he would be good enough to accompany Miss Berry to  
the train, since at 6:00 o'clock in the afternoon it would be  
pretty near impossible for me to go, and because at that time I  
write my radio script for my 7:45 broadcast. Captain White told  
me he would go if his wife could go along, and I said there was  
no objection to that, that Miss Berry wasn't a prisoner or any-  
thing, that I would consider it a personal favor. Since the trip  
was to be made in his off time I told him that we would take care  
of the transportation and I had the same cab driver call for  
Captain White at his house, take him to Miss Berry's address, and  
accompany Miss Berry to the station. When I went to Captain  
White that afternoon to give him the ticket I had stopped by Mr.  
Chaplin's and told him that Miss Berry was willing to leave and  
that I was giving the ticket and \$25.00 to Captain White. Mr.  
Chaplin said "Oh, give her \$100.00, \$25.00 will not do much for  
her", so I put \$100.00 in an envelope, sealed it and handed it to  
Captain White, with the request to give it to her when she was  
on the train. The next thing I heard was from the cab driver,  
who phoned me and told me that Miss Berry had left and he had  
taken Captain and Mrs. White back home. For four or five weeks  
thereafter no one heard anything from Miss Berry. The whole

1 incident seemed to be forgotten. She had promised me that she  
2 would return a special locked suitcase taken from Mr. Chaplin as  
soon as she reached New York. Of course she never kept her pro-  
mise for a very obvious reason, as I found out later.

3  
4 Q What was that reason, Mr. Arden? A The reason was that Miss  
Berry didn't go to New York. One day I was informed that the  
5 Chaplin Studios had received a check written by Miss Berry in  
Kansas City and another one issued in Tulsa, Oklahoma, and that  
6 payment of these two checks had been refused by the studio.

7 Q You mean that the checks were drawn on the studio? A I don't  
know whether the checks were drawn on the studio, but the checks  
8 were drawn apparently on a Hollywood Bank and Charlie Chaplin's  
studio given as reference or as place of employment.

9 Q MR. [REDACTED] What was the amount of the checks? A I believe  
10 one was about \$90.00, and the other a little less. I believe you  
(b)(7)(c) can get that information from the manager of the Charlie Chaplin  
Studio, who can give you the exact dates and the name of the  
11 bank. Then again we didn't hear anything until a few weeks ago  
when Mr. Chaplin's butler informed me "She is back again."

12 MR. [REDACTED]  
13 Q/Did you understand by that remark he was talking about Miss  
(b)(7)(c) Berry? A Yes, I wanted to put it exactly the way it happened.  
I said "Who?" He said "Our friend, Miss Berry."

14 Q You are talking about Edward? A Edward, yes. I said "How  
15 do you know?" He said "She phoned us." I said "What did you  
16 tell her?" "I told her to get in touch with you, that the boss  
17 didn't want to talk to her", so I said "Fine thing."

18 Q Did this conversation take place before she was arrested the  
third time? A Oh, yes.

19 Q Before she was arrested for violation of probation? A Yes.

20 Q Approximately how many days before that did it take place?  
A I would say roughly about ten days.

21 Q Continue Mr. Arden, please. A Then he told me that one of  
22 the studio employees, the Charlie Chaplin Studio employee had met  
Miss Berry on a bus and that she had told this employee she was  
23 throwing a big cocktail party tonight, that she had just come  
back from New York, was staying at the Chateau Elysee Apartment  
24 Hotel, and had gotten married to an Army officer in New York.  
Two days later --

25 Q Before you get past that - this is one conversation that you  
26 had with Edward? A With Edward.



1 Q Did he name the employee she had met? A I believe so - I  
forgot the name.

2 Q You don't remember the name now? A No, I don't remember  
3 the name.

4 Q Did Edward tell you how he happened to learn about the conver-  
5 sation? A I believe the girl phoned here.

6 Q Phoned and told that to Edward? A Yes.

7 Q Continue, please. A About two days later I received a phone  
8 call from Miss Berry at my office. She informed me that she  
9 had been married in New York to an Army Captain and that he was  
10 coming out soon, and that I should try to influence Mr. Chaplin  
11 to have her sentence lifted. I answered that neither Mr. Chaplin  
12 nor I had any kind of influence on court officials nor did we  
13 ever attempt to exercise any kind of influence and that in view  
14 of the fact that Los Angeles has an area large enough to accom-  
15 modate millions of people she and her husband would certainly find  
16 enough places to spend their time in, that she simply would have  
17 to forget about Beverly Hills. She insisted that we could do it  
18 if we wanted to, and he said "The best thing for you to do is  
19 go to the court yourself and talk to them." Then I hung up on  
her. The next thing --

14 Q Did she tell you in that conversation where she was staying?  
15 A Yes, she told me she was staying at the Chateau Elysee and  
16 gave me her phone number.

16 Q Did you at that time question her regarding the checks which  
17 had been - A No, that wasn't any of my business. I just heard  
that. That isn't any of my business.

18 Q Did you ask her about the luggage which she had promised to  
19 return? A No, I didn't want to engage in any kind of conversa-  
tion or controversy with her.

20 Q All right, continue please. A The next day she phoned me  
21 again and I had the definite impression that she was "high in  
22 spirits" and that she was talking for somebody else's benefit -  
23 by that I mean someone apparently was in her apartment listening  
24 to the conversation, which again revolved about lifting the ban  
25 in Beverly Hills.

24 Q Just relate as near as you can the substance of the conver-  
25 sation with her at that time, please? A She said again "If you  
26 want to talk to the Judge I am sure you could get the sentence  
27 lifted", and I said "I don't know the Judge and I don't suppose  
28 that Court sentences can be altered just by going to a Judge and  
29 saying 'Miss Berry finds it very inconvenient to be under sentence'

1 you should have thought of that before you got yourself into the  
2 mess" - that ended the conversation right then and there. The  
3 next thing I heard was on a Saturday morning - I believe in one  
4 of the local papers, that Joan Berry had been arrested and sen-  
5 tenced to 30 days for violation of her probation. That's all I  
6 know about the case.

7 Q Was that the first inkling you got that Miss Berry had been  
8 sentenced for violation of probation, through the newspaper?

9 A Yes.

10 Q Did you receive a call from Mr. Chaplin telling you about that?

11 A No.

12 Q Or Mr. Durent? A No.

13 Q Or Edward? A No.

14 Q When you found out about it in the newspaper what did you do,  
15 Mr. Arden? A I think I phoned Mr. Chaplin's residence here  
16 Saturday morning. He was working so Edward told me that the  
17 girl had been here the night before, Friday night, had spoken to  
18 Mr. Chaplin and created a disturbance - let's call it that he  
19 said she raised "holy hell".

20 Q Tell us exactly what he said? A "Holy hell".

21 Q Is that all he told you, Mr. Arden? A Yes.

22 Q Did he tell you the police had been called? A No, he didn't  
23 give me any details. HE said I just read it in the papers, and  
24 that was all.

25 Q Did you subsequently that same day have any conversation with  
26 Mr. Chaplin with regard to Miss Joan Berry? A No, I didn't see  
27 Mr. Chaplin that same day - I saw him the following day on Sun-  
28 day as usual in the tennis games.

29 Q Did you talk about the Joan Berry girl at that time? A I  
30 believe we mentioned it very briefly and he said "It is too bad  
31 she couldn't stay put and had to get herself into a mess again."

32 Q Is that all he said about Miss Berry? A Yes.

33 Q Did he tell you at that time that Miss Berry was pregnant,  
34 Mr. Arden? A No, no one knew.

35 Q Mr. Chaplin know? A No, I don't think so.

36 Q How do you know he didn't know? A Because I believe he would  
37 have told me that.

1 but I don't know.

2 Q Have you ever heard Miss O'Neill express herself with respect  
3 to Mr. Chaplin? A Yes, she is a great admirer of his, very fond  
4 of him, has great respect for him.

5 Q MR. [REDACTED] Did you ever see them embrace? A I have seen  
6 him kiss her in a sort of a friendly way, that's all.

7 Q MR. [REDACTED] They have been very steady companions for the  
8 past several - ever since they have known each other? A They  
9 have been quite steady. I have averaged about three times a  
10 week and she has been there most of the time.

11 Q How old is Miss O'Neill? A She is 18; I understand she is  
12 18.

13 Q As a matter of fact, you celebrated her 18th birthday at Mr.  
14 Chaplin's home on May 14th? A I don't know the date, but we  
15 did celebrate her birthday.

16 Q To your knowledge did any conspiracy exist or was there any  
17 agreement between any persons who were members of Chaplin's  
18 entourage to get the girl out of the state of California at the  
19 time she was arrested on January 1st? A No, there wasn't to my  
20 knowledge.

21 Q MR. [REDACTED] Were you told how Mr. Arden came into that picture?  
22 A I honestly don't know. I personally don't like Arden and I  
23 avoid him. Chaplin knows I don't. I don't know what his part  
24 in any of those arrangements were, I really don't. The only thing  
25 I can do is to get you to him - I really don't know.

26 MR. [REDACTED] Thank you very much. Mr. Durant, what is your  
27 address here at home? A 13151 1/2 Sunset Boulevard.

28 Q This is what is known as the old Liz Whitney Ranch? A Yes.

29 Q What is your telephone number here? A ARizona 3-2449.

30 Q And do you have an office or place of business? A Yes,  
31 General Service Studio, 1940 North Las Palmas, Hollywood, tele-  
32 phone GRanite 3111.

33  
34 1 - Mr. Howser, D.A.  
35 1 - Mr. Ferguson, D.D.A.  
36 1 - B. of I. Files  
37 1 - Steno. Div. Files

1 Q In other words, you base your opinion upon the fact that he  
2 said nothing to you about the pregnancy but you, yourself, did  
3 not know? A No, I didn't know. I wasn't here at the conversa-  
4 tion - I didn't see her, I only had these two telephone conversa-  
5 tions with her.

6 Q During that conversation did he appear concerned about Miss  
7 Berry? A Not particularly.

8 Q All right, several days later some publicity broke in the news-  
9 papers about Miss Berry, that is, giving her life story and the  
10 fact that she was pregnant - do you remember reading about that  
11 in the paper, Mr. Arden? A Yes.

12 Q Did you have any conversations with Mr. Chaplin about that  
13 publicity? A Not until my name appeared in the papers.

14 Q At any rate when publicity first broke about her being preg-  
15 nant was that the first information you had she was pregnant?  
16 A Yes.

17 Q Did you discuss that condition with Mr. Chaplin? A Yes, I  
18 discussed it with him later on.

19 Q How much later on? A It is only a question of maybe a day  
20 or two.

21 Q And what was the conversation? A Well, he told me that this  
22 allegation had been made by Miss Berry and that she had been re-  
23 leased from jail and that reports from the doctors were being  
24 expected.

25 Q He told you she had been released from jail? A Yes.

26 Q Did he tell you whether or not he had any part in having her  
27 released from jail? A No, but I inferred by the way he told me  
28 that he had nothing to do with it - otherwise he would have told  
29 me most likely he had her taken out or taken care of her, or  
30 something like that.

31 Q By the way, Mr. Arden, as a matter of fact didn't you,  
32 approximately two days, either one or two days following Miss  
33 Berry's arrest on the 7th, make a call to the Chateau Elysee?  
34 A Yes.

35 Q And have a conversation with Mr. Ince, the manager? A Yes,  
36 that's right.

37 Q And at that time you told him that Miss Berry was in the County  
38 Jail on a charge of vagrancy? A That's right.

1 Q That he should pack all of her belongings together and -  
A Avoid the accumulation of a bill.

2 Q That's correct, and that you would probably appear very short-  
3 ly and pay off the hotel bill and get her baggage? A No, that  
4 I didn't say.

5 Q You didn't tell him that? A No, I told him if anything else  
6 would happen I would phone him again.

7 Q How did you happen to make that call, Mr. Arden? A For a  
8 very simple reason that Miss Berry is a very irresponsible young  
9 lady; from my personal observation and I simply wanted to avoid  
10 the creation of another large unpaid bill. When I spoke to Mr.  
11 Ince he told me she had paid for the first week and that her  
12 room rent was now due for two or three days of the second week,  
13 so I told him in view of the fact Miss Berry was in jail to close  
14 up the apartment, "because it is very doubtful you will get paid  
15 for it, and keep the things until Miss Berry can come back."

16 Q What compelled you to make that telephone call? A A very  
17 simple, let's say human consideration - I wanted to protect both  
18 Mr. Chaplin and Miss Berry in the case, mainly that Mr. Chaplin  
19 if at any time would feel impelled to help Miss Berry again, to  
20 keep that help down to a financial minimum - that Miss Berry  
21 should find as little obstacles to retrieve her possessions as  
22 possible.

23 Q Did Mr. Chaplin ask you to make that telephone call? A No,  
24 as a matter of fact I never even told him about that.

25 Q As I understand it, Mr. Arden, you never met Captain White be-  
fore January 2, 1943? A No, never.

Q Well, as a matter of fact at that time, Mr. Arden, didn't  
you ask Captain White to get the girl floated out of the state of  
California, or for the Judge to impose some kind of a sentence  
which would make her stay out of the state? A I don't recall  
the verbatim conversation with Captain White. It is fairly  
possible that in the course of the conversation I may have said  
that instead of giving her a sentence of ~~forever~~ pregnancy if they would  
restrict her from Beverly Hills to avoid further clashes between  
her and Mr. Chaplin, that we would guarantee that she would get  
safely to New York to her mother.

Q Was there any mention made about having her stay out of the  
state of California? A I don't believe so because it is my  
impression that the Beverly Hills court, the Beverly Hills police  
court, did not have jurisdiction over the state of California -  
I don't think I would have made that request.

1 Q Did Captain White tell you that? A I believe it came up in  
the conversation somehow - it is so long ago.

2  
3 Q There was some conversation about having her kept out of the  
State of California? A No, not at that time. I think the ques-  
4 tion about the State of California came up when she had made her  
reappearance in Los Angeles. I believe that after my telephone  
5 call I visited Captain White after my telephone conversation with  
Joan Berry, which convinced me that she was out to cause trouble  
6 again. I went to Captain White, gave him the information about  
the two checks and asked him if there wasn't any possibility of  
7 restricting her from from making transcontinental trips for no  
good purpose, and to keep her out of California altogether; where-  
8 upon Captain White told me that that would be up to the Los  
Angeles authorities, that Beverly Hills had no jurisdiction in  
the matter.

9  
10 Q Did that conversation take place just a few days before she  
was arrested for violation of probation? A Yes.

11 Q That was the time that you asked him about those checks that  
she had written? A That's right.

12  
13 Q And he subsequently, after that conversation, informed you  
that there were no charges pending against her in Kansas City?  
A That's right.

14 after  
15 Q By the way, /Captain White had delivered Miss Berry to the train,  
did he call you up after that and tell you everything had gone  
16 off right? A No, he didn't.

17 Q Did you at any time offer Captain White any money for the  
purpose of having Miss Berry kept out of the city of Beverly Hills?  
A No.

18  
19 Q Did you offer him any money for the purpose of having her  
kept out of the State of California? A No.

20 Q MR.   <sup>(b)(7)(c)</sup> Didn't you think it was an imposition to ask an  
officer to go to the railroad station? A No, I didn't consid-  
21 er it an imposition - it was an open question that could have  
been refused as easy as it could have been granted; simply  
22 insinuated that I wanted to impress Miss Berry with the fact  
that she really was in trouble, and that she had better mend her  
23 ways.

24 Q Having a police officer accompany her to the police station  
would insinuate that impression? A Yes, it was merely a ques-  
25 tion of making sure that no further trouble would occur. It  
isn't one of the most pleasant things to have constant worries  
26 about a girl that is breaking into the house of a friend and

1 bothering him and causing monetary troubles and all that.

(b)(7)(c) 2 Q MR. [REDACTED] Did you offer Captain White any money for taking  
3 her to the train? A No, I merely offered to send a taxi for  
4 him and bring him back.

5 Q Was the gun you gave him to be considered as compensation for  
6 making that trip? A No, in no means. The gun was not given to  
7 Captain White as a private individual - the gun was handed to  
8 Captain White as the head of the Detective Bureau.

9 Q You intended to turn the gun over to the Police Department?  
A Yes.

10 Q MR. [REDACTED] Did you tell Captain White at that time how you  
11 had acquired the gun? A Yes.

(b)(7)(c) 12 Q Did you tell him of the incident that took place at Chaplin's  
13 home? A Yes, I gave him the gun with the information, adding  
14 that neither Mr. Chaplin nor I had any desire to present any  
15 charges for this incident, to keep the gun, we didn't want it  
16 around.

17 Q MR. [REDACTED] The first time you heard about Miss Berry  
18 being in jail was when you read about it in the paper? A Yes.

19 Q That was the morning of January 1st? A No, I am referring  
20 to the second arrest, that's when I learned of it from the papers.

21 Q That was the day following her arrest? A The day following  
22 her arrest.

23 Q My question is this: When did you first learn about her  
24 arrest in January? A The night of New Years Eve, when we received  
25 a telephone call at Chaison's.

26 Q But you found she had not been arrested when you came to the  
27 station? A I found she was not at the police jail in Beverly  
28 Hills, police jail - the next day I was informed she was in the  
29 Beverly Hills Police Station.

30 Q By Mr. Chaplin? A Yes.

31 Q And Mr. Chaplin had got his information from what source?  
32 A That I don't know.

33 Q I am going to call your attention to the police records, Mr.  
34 Arden - you say that on New Years Eve you received a telephone  
35 call at Chaison's from Edward? A That's right.

36 Q Informing you that Miss Berry had been arrested? A That's

1 right.

2 Q That you immediately went down to the police station and got  
3 there approximately at quarter of 11:00? A Quarter of midnight.

4 Q Now, the police report shows, Mr. Arden, the Police Department  
5 did not receive information regarding Miss Berry until 2:22 A.M.  
6 of January 1st - now, can you explain how it was that the report  
7 was received - she was arrested some 4½ hours before the Police  
8 Department actually received information about that? A That I  
9 can't explain except by referring again to my statement that  
10 when I came to the Police Department they told me there was no  
11 record of such an arrest.

12 Q Well, you say you mentioned that you subsequently were able  
13 to figure that out because she had first been taken to the  
14 Receiving Hospital? A That is the way I reconstructed it.

15 Q The call to take her to the Receiving Hospital wasn't received  
16 by the Police Department until 2:20 A.M. A Then the only  
17 source of information to explain that to you would be Edward,  
18 because he is the man that phoned us. I can only give you the  
19 facts as they are because I felt rather silly to go into the  
20 police station in a tuxedo.

21 Q Now, referring to the arrest of May 7th, 1943, did you in any  
22 way participate in the arrangements of attempting to get Miss  
23 Berry released from jail? A No.

24 Q Did you know anything about it? A About her release?

25 Q About the arrangements in getting her out of jail? A After  
26 learning of her arrest I spoke to Mr. Chaplin. In the course  
27 of the conversation he suggested that it might not be a bad idea  
28 to go and see the girl, which I volunteered to do - I believe on  
29 a Monday. Before I could go to the County Jail I learned in a  
30 telephone conversation with Miss Hedda Hopper that a lawyer --

31 Q Give us the conversation that you had with Miss Hopper, what  
32 she had said about Mr. Chaplin? A In the telephone conversation  
33 with Hedda Hopper, during which she said "There is a girl, preg-  
34 nant, alone without friends, and Charlie Chaplin has been act-  
35 ing very bad. We should all help her because the Bible says so.  
36 Now, the girl is not alone any more, she has friends, she has a  
37 lawyer, Judge Holland, and she is going to be released from  
38 jail." After that I phoned Mr. Chaplin and told him of what I  
39 had just learned; whereupon I got Mr. Durant on the telephone,  
40 who informed me that Miss Minna Wallis had taken an interest  
41 in Joan Berry and that her (Minna Wallis's) lawyer, Judge  
42 Holland, was taking care of her.



1 Q And did you have anything further to do with the matter? A No.

2 Q Returning to the arrest of January 1st, Mr. Arden - in talking  
3 with Captain White, you were acting as a representative of Mr.  
4 Chaplin at that time? A Yes.

5 Q And at that time you had told Captain White that Mr. Chaplin  
6 had spent a great deal of money on the girl in the past?

7 A That's right.

8 Q And that if the girl were floated out of town he would pay  
9 for the railroad fare back east and give her a little extra money,  
10 besides? A I didn't say exactly if the girl were floated out  
11 of town. I said Mr. Chaplin believed she should go back to her  
12 mother in New York, and if the court could be lenient and suspend  
13 her sentence on condition she stay out of Beverly Hills he would  
14 give her a ticket and see she complies with her sentence.

15 Q Now, Mr. Arden, what was your own state of mind regarding the  
16 trouble that Miss Berry was in - that is, when you learned she  
17 was pregnant? A It is a tough question. I would say it looked  
18 like a plot to me.

19 Q Will you explain that to me? A I wouldn't put it past Miss  
20 Berry to have gotten herself into this family way just in order  
21 to continue her hold on Chaplin.

22 Q Well, were you a little bit anxious yourself, Mr. Arden?

23 A Anxious?

24 Q Yes. A No.

25 Q I mean in view of your own personal past relationship with  
26 Miss Berry? A None whatsoever, no anxiety, because my past  
27 relationship with Miss Berry with Miss Berry was an extremely  
28 superficial nature. I would like to add this as my opinion that  
29 it seems fairly obvious that a girl of 23 maintaining a relation-  
30 ship with a man of 55 is out for something, and it ain't hay.

31 Q In your opinion, Miss Berry is attempting to shake Mr. Chaplin  
32 down for some money? A Definitely.

33 Q You feel that Miss Berry is in love with Mr. Chaplin?

34 A No, I feel that Miss Berry is totally incapable of being in  
35 love with anyone. Miss Berry is the type of a girl that hates to  
36 be tied down to anyplace. Even at the height of her relationship  
37 with Mr. Chaplin, when he offered her fame and stardom, she found  
38 it much more interesting to quarrel with him over a trip to New  
39 York than to continue her studies as he had advised her to do.  
40 From her personal relations I gathered the impression that she is  
41 just a rich man's plaything who wants to live in the style to which

1 she is not accustomed nor entitled.

2 Q Mr. Arden, did you feel when you learned first that Miss Berry  
3 was pregnant that you possibly might be named as the father of  
4 the child? A No, I didn't feel that way, because the last time  
5 I saw Miss Berry was around May, last year.

6 Q 1942? A Yes.

7 Q [REDACTED] Have you admitted possible parentage of this  
8 child to anyone publicly? A No.

9 Q You didn't call Miss Hedda Hopper and tell her that you were  
10 in fact responsible for her condition and not Mr. Chaplin?

11 A Miss Hedda Hopper started a rumor that I accepted \$10,000  
12 from Mr. Chaplin to admit paternity. However, I had heard of  
13 delayed action bombs but never of delayed action fathers. From  
14 what I recall during my telephone conversation with Miss Hopper  
15 I merely mentioned that the allegation that Charlie Chaplin was  
16 the father seemed rather without foundation since anyone of  
17 a hundred men, including myself, at one time or another, had  
18 enjoyed the somewhat doubtful favors of Miss Joan Berry.

19 Q /Returning to the incident of January 1st, in which Miss Berry  
20 was charged with vagrancy, and was sentenced to serve ninety  
21 days in jail, suspended on condition that she stay out of Beverly  
22 Hills, during your part in the transaction was there any money  
23 that passed hands between anyone, between yourself, Captain  
24 White or any official of the Beverly Hills Police Department to  
25 your knowledge in regard to that matter? A Never.

26 Q Anything that Captain White did for you, your statement is  
27 that he did as a favor? A Was purely a voluntary favor on his  
28 part.

29 MR. [REDACTED] All right. Thank you very much, Mr. Arden.

30 \*\*\*\*\*

31 1 - Mr. Houser, D.A.  
32 1 - Mr. Ferguson, D.D.A.  
33 1 - B. of I. Files  
34 1 - Steno. Div. Files

(b)(7)(c)

1 STATEMENT OF EDWARD CHANEY, TAKEN BY INVESTIGATORS [REDACTED]

2 [REDACTED] AT [REDACTED]  
LOS ANGELES, CALIFORNIA, AT 11:30 P.M., JUNE 6, 1943.

(b)(7)(c)

Bk. 98  
Pg. 92

IN RE: Charles Chaplin, Questions by: [REDACTED]  
Joan Berry.

4 FILE NO: 15-2983

5 CHARGE: Miscellaneous

Reported by: Lorna Adams

6 DEPUTY:

7 Q MR. GROSSMAN: How do you spell your name Edward?

A E-d-w-a-r-d C-h-a-n-e-y.

8 Q Where do you reside, Edward? A I live up there.

9 Q Right at Mr. Chaplin's home? A Yes.

10 Q You are Mr. Chaplin's valet? A No, the butler.

11 Q First butler? A Yes.

12 Q How long have you been so employed? A Over a year. You  
13 don't want an exact date do you?

14 Q Just approximately? A Over a year. I ought to think for a  
15 minute and give you the exact date. That would clear me of cer-  
tain things you are going to ask - about in April.

16 Q April, 1942? A Yes.

17 Q You are acquainted with Miss Joan Berry, are you, Edward?  
A I have known her as she comes up there.

18 Q And you are also acquainted with Mr. Tim Durent? A Oh, yes.

19 Q And Mr. Robert Arden? A Yes, Mr. Durent more than Mr. Arden.

20 Q And Miss Minna Wallis? A Very little, very little I would  
21 say not at all. You needn't ask me any question about her be-  
22 cause I don't know her to mention her name. She has only had  
23 one meal in the house since I was there, that was a breakfast, a  
Christmas breakfast - that is the only time. She has visited  
24 once or twice, but very little.

25 Q MR. [REDACTED] What Christmas was that? A Last Christmas -  
Christmas breakfast we had up there.

26 Q MR. [REDACTED] When you went to work for Mr. Chaplin, was  
27 Miss Berry living at the Chaplin home? A No, she has never  
28 lived there since I have been there, never.

1 Q She was up there frequently though? A Yes, to study, and that  
2 was at the pool because she used to come up there and never used  
3 to bother him - she used to go around, never ring the bell, used  
4 to walk around - you know the house, don't you - you can come  
5 to the house, they just walk around the house and walk to the  
6 pool. That's how she used to do. She used to be there and she  
7 wouldn't call there lots of times. Occasionally she would bring  
8 her girl friend.

9 Q Did she eat her meals there? A Very few - not too much, not  
10 in my time. Once or twice yes, they were there for dinner, and  
11 they would go to a movie but I can tell you the truth, you don't  
12 have to ask me - \* I am not lying - she has never been stayed at  
13 the house one night since I have been there, not on an invitation.  
14 She has broke into the house, you know that, don't you? That's  
15 what I wanted to clarify.

16 Q Now, do you remember about when Miss Berry broke her contract  
17 with Mr. Chaplin? A Well, I couldn't answer that truthfully,  
18 because that is all done with the studio. That is arranged with  
19 the studio and the studio doesn't tell us that she has been  
20 under contract, and we don't know anything at all about it.  
21 She said to me once she wanted to go to New York and I couldn't  
22 tell you what date, and he wouldn't let her go - I know he spent  
23 quite a lot of money to buy this play, that he wanted to put  
24 her in - he was training her to go into that play, and naturally  
25 enough if you spend a lot of money on a play for a certain girl  
26 and build her up you wouldn't want her to go away, would you?

Q That's right. A That's the way I understand it.

Q Wasn't it about Junr of 1942, that is, June of last year,  
just about a year ago, that she asked Mr. Chaplin to be released  
from her contract - that is as you understand it? A It was  
later than that, wasn't it?

Q Was it later than June? A I believe so. I thought - let  
me -- there are so many dates - I think it was just before  
Christmas, I wouldn't vouch for that. I don't know - there has  
been so many rows with that girl up there, I never thought I would  
have to be questioned about it. I do know that sometime she  
asked to be released from her contract, and she was released at  
her own request.

Q Edward, do you remember when Mr. Chaplin took that trip to  
New York in about October, 1942? A Yes.

Q You left for New York in October? A Yes.

Q And Mr. Durant went along? A Yes.

1 Q And you accompanied them? A I went with them.

2 Q Just the three of you in the party? A Yes.

3 Q Where did you stay when you got to New York? A The Tower  
Apartments, Waldorf.

4 Q Had Miss Berry gone to New York prior to that time? A Yes.

5 Q How long prior to that time had she gone? A Well, you kind  
6 of stump me. It might be a month - I wouldn't say, two or three  
7 weeks or a month, I don't know. I never took no notice of it.

8 Q Did Mr. Chaplin pay the expenses of that trip? A That I  
couldn't say - that I don't know.

9 Q What was your understanding - what had you heard about it?  
A Nothing.

10 Q Didn't you hear that Mr. Chaplin had paid for the trip?  
11 A No, no, no.

12 Q When you got to New York did Mr. Chaplin meet Miss Berry in  
New York? A No.

13 Q He did not meet her at all in New York? A No, she come up  
14 to the hotel once, and she was there - I could tell you the  
truth about that - she wasn't in the apartment - she wasn't there  
15 five minutes, and in my presence all the time - she come in for  
something, and she went right out. She banged the door - that  
16 kind of astonished me at the time. She was dressed in more of  
like a tiger skin dress - she had a kind of a tiger skin dress  
17 or coat on.

18 Q Now, how long did you stay in New York, Edward, do you recall?  
A Oh, about three weeks.

19 Q Then you came back to Los Angeles? A Yes.

20 Q Accompanied by Mr. Chaplin? A Yes.

21 Q And Mr. Durant? A Yes.

22 Q Coming down to the<sup>7</sup> month of December, were Mr. Chaplin and  
23 Miss Berry having some quarrels, misunderstandings, little dis-  
24 putes? A About what?

25 Q Oh, about various things? A Well, I don't know. She was up  
at the house.

26 Q Was everything serene during the month of December between

1 Miss Berry and Mr. Chaplin? A There didn't seem anything wrong,  
2 as far as I am concerned - they never did anything without having  
an argument.

3 Q Just normal conduct? A Yes. As I say she - they are under  
4 the same star, the same brand - they are always into an argument -  
they sit for 10 minutes and talk and get in an argument.

5 Q Calling your attention to an incident that occurred in the  
6 week preceding Christmas day, what we refer to as the gun episode,  
do you remember the night she came up there with the gun?

7 A Do I?

8 Q Tell us what occurred that night, as far as you know?

9 A Let's see. I have to think for a minute.

10 Q MR. [REDACTED] Was there more than one episode up there? A No,  
(b)(7)(c) but she was up in the house several times.

11 Q MR. [REDACTED] Let's hear about the gun episode? A Well,  
12 I'll tell you. First of all the boys had been sleeping there  
13 several nights before - I will have to tell you this - and the  
14 dad told them to go home that night, and up to the very night  
15 that she came up to the house with the gun and she got into  
16 the house - she smashed the window, the window, and got in that  
17 way. She got upstairs - Mr. Chaplin was out, and we were all in  
18 bed and -

19 Q About what time was this, Edward? A When she got in?

20 Q Yes. A I don't know what time she got in. We sleep at the  
21 other end of the house - you could break glass and you wouldn't  
22 hear it anyway. I should say about half past 1:00, 2:00 o'clock  
23 in the morning. I heard a tap at my window and it was Sidney -  
24 it was his son, and he said "Edward, there is somebody broke into  
25 the house." I said "What the hell are you doing here?" He said  
26 "We were late and we can't get home and we came back to sleep."  
27 I said "Wait until I get some clothes on." I went up and saw --  
28 I knew what had happened as soon as I saw the glass I knew what  
29 had happened - that is the identical thing that happened before,  
30 and I saw her outside and with her slippers and stockings laying --  
31 it had been raining, it was wet and the inside glass was broken  
32 into the living room, and when we got into the house who should  
33 be there but Mr. Chaplin. He hadn't got his coat off or nothing,  
34 and he was so nervous and he said "She is in there with a gun."

35 Q How did Mr. Chaplin know she was in there with a gun? A He  
36 just came in too - he hadn't been in long - he had been out.

37 Q When she said "she is in there with a gun" to what room does  
38 he refer to? A It is really the yellow room, but we call it

1 Paulette's room - it is on the indicator "Paulette's room". I  
2 said "Good Lord, I will go and get some clothes on." He said  
3 "No, don't bother, I will look after her." I said "Oh, no, I  
4 will get some clothes on." He said "No, no." I hung around for  
5 fully an hour, and at last he said "That's all right, you go to  
6 bed", because the boys were up there too - he wanted them to go  
7 home, and I said "You can't let the boys go home, let them sleep  
8 in there." They were in their own room - they have a room there  
9 we call the boys' room - it is right next to Paulette's room.  
10 That's all that happened that night.

11 Q Was Miss Berry in Paulette's room? A She was in the room,  
12 yes.

13 Q Or was she in Mr. Chaplin's bedroom? A No, she was not.

14 Q When did you next see Miss Berry? A Well, a little bit ear-  
15 lier the next morning after this disturbance, and we did our work  
16 and I got up - Hewas up too, and the boys got up, and of course  
17 it was the usual thing, she was still in there with the gun.

18 Q In where? A In that bedroom.

19 Q Paulette's bedroom? A Yes.

20 Q Did you go in there? A I exactly don't know what time it  
21 was, but he came downstairs and he was in the living room with  
22 the two boys and the door was open and I went up to Joan and I  
23 said "Now, what have you done", and she looked at me -- you know  
24 I can talk to Joan, I mean she has always been nice to me and I  
25 was always respectful to her, and so I said "Joan, what a silly  
26 girl you have been, coming in here with a gun" I said, and she  
27 said "What can I do, I am destitute, I haven't anywhere to go."  
28 I said "You didn't have to do that". I said "Listen, Joan, if I  
29 go to Mr. Chaplin" I said "and ask him if he will put you some-  
30 where where you can live, give you a room or something, and  
31 arrange for you to have something until you can get a job" I  
32 said "will you give me the gun?" That was all right, wasn't it?  
33 I didn't want a crazy girl going around there. She said - well,  
34 she decided she would give the gun up if I could get the boss to  
35 say that. Well, I come downstairs again, called him away from  
36 the boys into the dining room, and I said to him "Mr. Chaplin,  
37 you can't let that girl go out of this house with that gun, she  
38 has nowhere to go, no money she said"; I said "You can't make  
39 arrangements, let the studio make arrangements for her to get a  
40 room and she will give me the gun." He said "will she do that?"  
41 I said "Yes, she gave me her word." He said "I will go up and  
42 get the gun." He went up and awhile after he came down and gave  
43 me the gun. He even gave me the bill she had bought the gun  
44 with, and tore it in pieces. He said "I will keep that and give  
45 it to the studio and they can put it together and find out where

1 the gun was bought."

2 Q Did you do that? A I sent it to the studio in a box.

3 Q You mean you mailed it to them? A I called up to send a man  
4 up and also give them a little yellow slip and --

5 Q To your knowledge does the studio still have the gun?

6 A I believe they turned it over to the Beverly Hills police -  
7 I am not exactly sure, but I can find that out for you.

8 Q Were you in the house the night before New Years Eve, Edward?

9 A Yes.

10 Q Were you there when Miss Berry came up that evening? A Yes.

11 Q Were you present when the watchman was talking to her and when  
12 she jumped out of the bathroom? A No.

13 Q What do you know about the events of that evening? A I don't  
14 think she was in a very good condition.

15 Q How do you mean? A Well, they always say that she dopes -  
16 she must have had a drink or dope, and she gets that way - she's  
17 out of control when she takes a drink, and she come up there that  
18 night - I didn't see her - I believe, though, from what I heard  
19 that she came up there and the watchman was going to take her  
20 down to the police station - that was his orders - if she ever  
21 came up there to turn her in. He was going to do it or he was  
22 trying to scare her and she said she wanted to go to the toilet,  
23 and he is a slippery article, this fellow. He said "All right,  
24 I will take you." She said "You are certainly not coming in there  
25 with me." She went in and she locked herself in and she turned  
26 the faucet on and pulled the chain and got out of the window and  
beat it.

27 Q MR. [REDACTED] How was she dressed that night, do you recall?

28 A I didn't see her.

29 (b)(7)(c) Q MR. [REDACTED] That is the story you heard? A That is from  
30 the watchman.

31 Q What is the watchman's name? A Max. We call him Mack. He  
32 is not the regular watchman. He only comes up when we have  
33 trouble - when Miss Berry comes up there we have trouble. We  
34 have no regular watchman up there.

35 Q Was his name Max Watt? A Yes, that's it.

36 Q Do you know whether or not he lives at 1139 South Bedford Street?

A No, I don't know where he lives.



1 Q Now, the following night. A I will give you a little more  
2 information about that. That same night she called up. She  
3 called me up, got me out of bed.

4 Q Is that New Years Eve? A Yes.

5 Q What time was that she called? A I don't know. It might  
6 have been 1:00 or 1:30, and said she was going to commit suicide.  
7 I said "How many more times are you going to do that?" She  
8 said "I mean it this time, I am taking pills and I am taking  
9 iodine". She said that over the phone. She said "Thank you,  
10 Edward, for everything you have done for me, goodbye", and hung  
11 up. And then she was picked up, wasn't she?

12 Q Uh huh. A That's what I heard.

13 Q Did you communicate that to anyone that night? A No.

14 Q Where did Mr. Chaplin spend New Years Eve, do you know?  
15 A Now, let's see - he went to some restaurant.

16 Q Was it Chaison's? A Yes.

17 Q Did you have an occasion to call Mr. Chaplin that evening at  
18 Chaison's? A No, I never called him at all.

19 Q Did you receive a telephone call at about 10:30 or 11:00  
20 o'clock from the Beverly Hills Police Department that Miss Berry  
21 had been arrested? A No.

22 Q MR. [REDACTED] Were you on duty at that time? A I am there  
23 most every night. If there is nothing doing we leave at 10:00.  
24 We answer all calls afterwards because we are downstairs. You  
25 can't sleep anyway. You see with these movie houses crazy people  
26 call up all the time.

27 Q/ MR. [REDACTED] Now, tell us what you know about Miss Berry being arrested  
28 that night? A Which night?

29 Q What you have heard around the house, New Years Eve? A That's  
30 all I know about it.

31 Q Did you hear anything in regard to the payment of her fare and  
32 giving her \$100.00 to go back east? A Only in the papers.

33 Q Did you hear any discussion around the house about it? A No.

34 Q Coming down to the month of May, this last past, did you re-  
35 ceive some telephone calls from Miss Berry? A From where?

36 Q From the Chateau Elysee? A Oh sure, she called up. If you

1 mentioned the hotel I'll tell you - she called up all the time.

2 Q When she called you what was the subject of the conversation?

3 A Oh, let me see "How is he" "Is he mad at me?" something like  
4 that. No, she most always when she calls up says "How is he?"  
"Do you think he will talk to me?" I would say "Well, I don't  
know." Sometimes if he is mad I said "I don't know."

5 Q When was the first time she called you after she returned  
6 from New York? A I don't know, but she called up and told me  
she was married. I congratulated her.

7 Q Did she tell you who she married? A Some Army officer - she  
8 didn't mention no names.

9 Q Did she tell you where she got married? A She said she was  
married and was going to have a baby.

10 Q Is that the first time you ever learned she was going to have  
11 a baby? A No.

12 Q When had you heard it previously? A From Tulsa. She called  
up from Tulsa.

13 Q When was that - about how long prior to that conversation?  
14 A I don't know.

15 Q Approximately? A I wouldn't say - I don't know.

16 Q Before that conversation you just related? A I wouldn't  
quote it - I might be wrong.

17 Q Your best recollection. A She called me up twice from the  
18 Tulsa Hotel. She even gave me the room number, because she want-  
ed to speak to Mr. Chaplin. She said "Would you get him to call  
19 back that number?" He said no, he wasn't going to talk to her.

20 Q What did she tell you when she talked to you? A When?

21 Q From Tulsa? A She said she was married and coming back,  
and she was going to have a baby - just the same thing.

22 Q Is that the first time you heard about that? A In Tulsa,  
23 yes, when she called up from Tulsa.

24 Q Did you tell Mr. Chaplin about your conversation? A Yes.  
He said that was fine.

25 Q At that time did Miss Berry allege that Mr. Chaplin was the  
26 father of her baby? A Never mentioned it.

1 Q Did she say who was the father of her baby? A No.

2 Q Do you recall the date of May 7th was the date she was  
3 arrested at your home for violation of probation - that was  
several weeks ago? A You can put it that way if you like.

4 Q How would you put it, Edward? A Well, she came up there and  
5 wanted to see him.

6 Q About what time did she come up? A Mr. Durant was there  
for dinner.

(b)(7)(c)

7 Q MR. [REDACTED] Who else? A Miss O'Neill, Mr. Durant, and Mr.  
8 Chaplin were having dinner and the front door bell rang, and I  
9 opened it and Miss Berry stood there. She asked to see Mr.  
10 Chaplin. I said "Wait a minute", and he said he didn't want to  
11 see her. I said "Why don't you see her?" She was all right -  
12 there was nothing wrong with her that night. Mr. Durant went  
out, went to the glass door and spoke to her there and said "You  
had better go away, Mr. Chaplin doesn't want to see you." She  
said "I want to see Mr. Chaplin." Mr. Durant went and phoned  
the police.

13 Q Was Mr. Chaplin out there at all talking to Miss Berry?  
14 A He didn't go out and talk to her until after the police had  
been called. Then he went out there.

15 Q Was there any conversation held between Miss Berry and Mr.  
16 Chaplin? A When he went outside?

17 Q Yes. A Yes.

18 Q What was said between them? A He said something about he  
19 didn't want to see her any more, not to come up and molest him.

20 Q Is that all that was said, Edward? A It was very long.

21 Q Did she at any time tell Mr. Chaplin that she would like to  
22 talk to him privately? A Yes.

23 Q What did Mr. Chaplin say? A He didn't want to talk to her.

24 Q Did she at that time tell Mr. Chaplin she was pregnant?  
25 A No. She told me.

26 Q She told you at that time? A No, she didn't say she was  
pregnant. She said "If he wants his baby to be born in jail"  
that is all right with her.

Q This was after the police had been called and before they  
arrived? A Yes.

1 Q Did Mr. Chaplin hear that? A No.

2 Q Did you tell Mr. Chaplin? A Yes.

3 Q How long afterwards? A Oh, about - just after she had gone.

4 Q From the time that she arrived until the time she left, Edward  
5 how long a period of time elapsed - was it five minutes or fif-  
6 teen minutes, or was it half an hour? A Since she rang the  
7 bell until the police came?

8 Q Yes. A About twenty minutes at the most.

9 Q No longer? A No, because time passes quickly. It might not  
10 have been so long as that - it might have been a little longer.

11 Q After she left, when she was taken by the police and you told  
12 Mr. Chaplin what she had said, that is, it is all right with her  
13 if Mr. Chaplin wants his baby born in jail, what did Mr. Chaplin  
14 say to that? A He didn't say anything.

15 Q Didn't express himself in any way, Edward? A No.

16 Q Did you tell that to Mr. Chaplin in the presence of anyone  
17 else? A Well, I guess I said it, yes, afterwards.

18 Q In whose presence? A In the presence of the three of them.  
19 I believe I might have, I don't know. We stood in the living  
20 room - they were dining in the living room, in front of the fire-  
21 place.

22 Q To your knowledge was Mr. Durant instrumental in obtaining  
23 the services of Judge Holland on behalf of Miss Berry? A Not  
24 to my knowledge.

25 Q Do you know whether or not Mr. Chaplin was instrumental in  
26 getting Judge Holland's services? A No, I don't know.

27 Q Edward, when you first went to work for Mr. Chaplin, and  
28 shortly thereafter, did you hear any talk about two previous  
29 abortions which had been performed on Miss Berry? A No.

30 Q Never heard such talk? A No.

31 Q Never discussed that subject with anyone? A The only time -  
32 I will volunteer this - the only time, the first time I ever  
33 heard that was when Miss Berry was up at the house one day trying  
34 to break in again, she laid out the front door for quite ten  
35 minutes. She altered her mind and went and laid in front of the  
36 automobile in the driveway. I went down to pick her up.

1 Q When was this in relation to Christmas time? A This was be-  
2 fore Christmas I am telling you about, when you told me about  
3 the abortions. I went down to pick her up and while I was there  
4 there was a telephone call come from the Beverly Hills, from the  
5 Beverly Hotel, asked if Miss Berry was up there, and it was a  
6 nurse. She says she was her nurse, that she had run out of the  
7 hotel and got away from her. I said "If you are a nurse come up  
8 and get her, she is lying out here." So she come up. We got  
9 her into the car and when I was getting in - I was going to get  
10 in the other side -

11 Q The nurse come up? A She came up, yes, and she helped me  
12 in the car with her - she was dead weight. I put her in the car,  
13 went around to the other side. She got out of the car and ran away  
14 from us. We got in the car, we couldn't find her. We went  
15 around two or three blocks and I found her on Mr. Selznick's  
16 lawn.

17 Q Lying down? A Lying down. We got out and picked her up and  
18 of course she was cursing and all that kind of thing, and we got  
19 in the car and she wouldn't go down to the hotel unless I went  
20 with her, so I took her down there and as we were going up the  
21 stairs she started to talk about "I will get him for them two  
22 abortions". Then I opened my eyes. That was the first time I  
23 ever heard anything about it.

24 Q About how long before Christmas was this, Edward? A I could-  
25 n't tell you.

26 Q Was it near June? A I couldn't tell you.

27 Q Was it summertime or winter time? A It was before we went to  
28 New York.

29 Q That would be sometime before September? A Yes, and I took  
30 her up - I got her up in the hotel and she was very erratic - she  
31 was off her head - you couldn't make head nor tail out of her.  
32 She rang the telephone and as soon as she got the number she hung  
33 up. She was in a terrible condition. When I got back to the  
34 house I told Mr. Durent, I said "She said something awful about  
35 two abortions", and he said "I don't know anything about it",  
36 and I never told Mr. Chaplin at all. That's the only time I ever  
37 heard about the abortions until I saw this stuff in the paper.

38 Q What was she under a nurse's care for at that time? A I  
39 don't know. She had taken an overdose of sleeping pills and  
40 they called a doctor in and the doctor called up the house and  
41 wanted to talk to Mr. Chaplin and said she needed medical care  
42 and he said they had nothing whatever to do with him, she wasn't  
43 under contract with him, and it was nothing to do with him.

1 Q As a matter of fact, that incident occurred after your trip  
2 to New York, didn't it? A That's right, yes. That was when she  
3 was staying at the Beverly Hotel. When so much happened up there  
4 you never put dates down.

5 Q Now, Edward, as a matter of fact, when you were back in New  
6 York on that trip, didn't Miss Berry and Mr. Chaplin spend one  
7 night together? A Not to my knowledge.

8 Q Didn't you tell us at one time that they had spent the night  
9 together in New York? A No, I did not.

10 Q You now deny that - that you ever made that statement to us?  
11 A I never made the statement to you.

12 Q Do you recall telling us that Mr. Chaplin and Miss Berry spent  
13 the night together when she came up with the gun in her hand?  
14 A Together?

15 Q Yes. A No, she was in the house - I didn't say they were to-  
16 gether.

17 Q Do you remember telling us that they were in the same bedroom?  
18 A What do you mean? Slept in the same bedroom?

19 Q Yes. A No, they didn't.

20 Q Do you remember telling us that Miss Berry was in Mr. Chaplin's  
21 bedroom and that he came out on the landing and told you and the  
22 boys everything was all right, he had the situation under control?  
23 A Yes.

24 Q Do you remember telling us you had observed Miss Berry in Mr.  
25 Chaplin's pajamas? A In the morning.

26 Q Did you observe her in his pajamas that night? A No, I never  
27 saw her at night.

28 Q Do you remember telling us, Edward, that there was loud talk  
29 about the two abortions that had been previously performed upon  
30 Miss Berry? A When?

31 Q Before you came to the house. Let me put it this way: In our  
32 previous conversation you told us that Miss Berry had been aborted  
33 twice before you came to Mr. Chaplin's service, and that there  
34 was some talk around the house about those abortions - do you  
35 remember telling us that? A Around the house?

36 Q Yes. A No.

37 Q What did you tell us about the abortions previously? A I

1 told you Miss Berry mentioned it and that was in the hotel she  
2 said that.

3 Q Don't you remember telling us that Mr. Durent was the man who  
4 had solicited the abortions for her? A I heard that.

5 Q Where did you hear that? A That I don't know.

6 Q Did you pick it out of the air, Edward? A Yes. Miss Berry  
7 said so.

8 Q Just tell us what you heard? A At the time you don't take  
9 any notice of those - I don't remember this stuff.

10 Q When did Miss Berry tell you that? A Just a minute. Now  
11 that all comes to me. I heard Miss Berry say that in the attor-  
12 ney's office.

13 Q What attorney's office? A Judge Holland's.

14 Q You heard Miss Berry tell that to Judge Holland? A Yes.

15 Q When? A To get after Tim Durant for those abortions.

16 Q Were you present in Judge Holland's office? A I took her  
17 from the house the other day down there.

18 Q You are talking now of Memorial Day on Monday? A Yes.

19 Q MR. [REDACTED] You took her down to Hedda Hopper's one day recent-  
20 ly? A Yes. (b)(7)(c)

21 Q MR. [REDACTED] Was it after that you took her to Judge  
22 Holland's office? A Let me see now. It is such a damn muddle.  
23 I don't - you get twisted with that damn stuff. She was up - it  
24 was the day before she went to Hopper. Can you make that out?  
25 Do you know the date she was at Hopper's?

26 Q It was Memorial Day on Monday? A It was the day before that.

27 Q It was on a Monday when you took her to Miss Hopper's home?  
28 A I don't know where the devil we went after that. It was the  
29 day before I believe - would that be Sunday then?

30 Q The day before would be Sunday. It must have been Saturday  
31 then - I am not swearing to that.

32 Q Refreshing your recollection, Edward, was it a Tuesday you  
33 took her to Judge Holland's office? A Yes, is that the day she  
34 had her luncheon there? The day she had her sandwich and I took  
35 her to Judge Holland's office.

1 Q At whose request did you take her to Judge Holland's office?  
A I took her there because they didn't want her rearrested.

2 Q Who didn't want her rearrested? A The boss didn't.

3 Q Did she ask to talk to Judge Holland? A She called Judge  
4 Holland's office before she left the house.

5 Q Did you go into Judge Holland's office with her? A I took  
6 her in and said "There is Miss Berry."

7 Q Then what did you do? A I waited for her. I promised her I  
would take her home.

8 Q Did you overhear a conversation between Judge Holland and Miss  
9 Berry? A Yes, I did.

10 Q What was that conversation? A She wanted to sign the papers  
11 there. She wanted to bring him into court as the father of her  
child.

12 Q She told Judge Holland she wanted to sue? A Sue, yes.

13 Q You were present at that time? A Yes. After that you took  
14 Miss Berry home. He said he couldn't get the papers ready because  
15 they would have to be drawn up by a stenographer, that would take  
16 about three hours, and to be in his office at 11:00 o'clock in  
the morning and she could sign them.

17 Q Did you have a conversation with Miss Berry on the way down-  
18 town? A A lot of tommy rot. She loved him, and all that kind  
19 of stuff. That was when I heard about the abortions. That was  
when she said "I want you to go after Tim Durent for the two  
20 abortions" and the Judge said that had nothing whatever to do  
21 with him. He said "That is the District Attorney's business."  
Is that satisfactory?

22 Q As a matter of fact, was that gun that Miss Berry brought up  
23 to the Chaplin home turned over to Mr. Arden or was it turned  
24 over to the studio? A Turned over to the studio.

25 Q It was not turned over to Mr. Arden? A No sir, I don't  
26 think he ever saw the gun - I know he didn't.

27 Q Did you ever hear Mr. Durent state that he had solicited the  
28 performance of an abortion upon Miss Berry? A Never, never.

29 Q The night of the gun episode do you recall that Mr. Chaplin  
30 gave Miss Berry some money? A Yes.

31 Q How much money was it? A I don't know.



1 Q As a matter of fact, it was about \$60.00, wasn't it? A It  
2 might have been. He gave her what he had. It might have been  
\$60.00, it might have been \$40 - you can say \$60.

3 Q At any rate he gave her all the money he had in his pocket?  
A Yes.

4 Q All the cash? A Yes.

5 Q Did he instruct you at that time to pay Miss Berry \$25.00 a  
6 week? A No. Do you want it all?

7 Q Yes, please. A He gave her the money he had and told her  
8 that he would give her \$50.00 the next day and she was to get  
9 that from me - that was the arrangement he made with me as he  
10 talked to me about getting the gun - that was confidential between  
her and him. He must have made that arrangement with her to give  
up the gun so we could get her out of the house. He didn't know  
after she got out of the house what she would do.

11 Q Didn't you tell us there was an arrangement to pay her \$25.00  
12 a week? A No. He gave me - he told me after he gave her - I  
13 don't know what the money was - he gave her what he had in his  
14 pocket, it might have been \$60.00. After she had gone he said  
15 "Miss Berry is coming up and I am going to give her \$50.00 in  
16 the morning - I will give it to you - I don't want to see her."  
17 She called up and asked if I got the \$50.00 and I said yes.  
She came up and got it and beat it right away. This was on  
Friday morning. On the Friday after that she called up and asked  
if I had any money for her. I said "I don't understand." She  
said "Well, Mr. Chaplin has given me \$50.00." I said "Well,  
wait a minute. I will find out"

18 Q Didn't she come around the following day and get her money?  
19 A The other \$50.00? A She did the first, but I had no idea  
20 that he would promise her the end of the week another \$50.00 -  
21 he doesn't tell us - I don't know.

22 Q As I understand it now, he paid her some money, the money he  
23 had in his pocket? A Yes, \$60.00. He promised \$50.00 the  
24 next day. He figured on a hundred dollars.

25 Q You gave her the money the following day? A Yes, \$50.00.

26 Q The next week? A The following week after that.

Q Which would make it Christmas day? A She asked Christmas  
Eve, and she must have been drinking.

Q She asked you for the \$50.00? A No, she asked me if I got  
her money. Of course I didn't know what arrangements the man

1 had made. I said "Wait a minute, I will go and see." He was  
writing a play and I had to disturb him and it upset him.

2 Q What did he say? A He said "It isn't due until tomorrow."

3 Q You told Miss Berry it wasn't due until tomorrow? A Yes,  
4 and she said "All right". She hung up on me.

5 Q Did she come around the following day and collect the \$50.00?  
A She came up but as far as I know she never got it. I didn't  
6 give it to her and I don't think he did.

7 Q Edward, are you acquainted with Miss O'Neill? A In what way?

8 Q Do you know her? A Do I know her! That's a funny question  
to ask.

9 Q How long have you known her? A Since Christmas.

10 Q Since about Christmas you have known her? A Yes.

11 Q MR. [REDACTED] How do you place that date?

12 Q MR. [REDACTED] Any particular reason for placing it around  
Christmas? A No, it was about the time she started coming to  
13 dinner.

14 Q Then she started coming rather frequently? A She used to  
bathe up there, going in the water.

15 Q She lived there, didn't she, Edward? A No.

16 Q Never lived there? A No.

17 Q Didn't you tell us at one time she lived there? A No, don't  
18 quote that, for God's sake.

19 Q MR. [REDACTED] You told us the other night she lived there and  
you moved her clothes away from there when this publicity started.  
20 A I will tell you - there is always clothes up there, clothes  
of Paulette's and clothes of Berry's.

21 Q She slept overnight there in Chaplin's home, didn't she?  
22 A She was sick there. You can verify that - call up Dr. Shelton.  
He attended her.

23 Q Did she ever sleep there overnight when she wasn't sick?  
24 A With her mother there, yes.

25 Q Did she ever sleep there overnight when her mother wasn't  
26 there, and she wasn't sick? A What do you mean sick? No.

1 Q Edward, to your knowledge, has Mr. Chaplin ever had sexual  
2 intercourse with Miss O'Neill? A Not to my knowledge. For  
3 God's sake, that's a pretty tough question to ask a guy - I am  
4 not that familiar with them.

5 Q How often have you seen her go into his bedroom? A In his  
6 bedroom? Never. I can tell you that truthfully.

(b)(7)(c) 7 Q MR. [REDACTED] Have you ever seen her in bed with Mr. Chaplin?  
8 A No, no - God no.

9 Q Have you ever seen Miss O'Neill in a state of undress in the  
10 presence of Mr. Chaplin? A I have only seen her in a bathing  
11 suit in the pool.

(b)(7)(c) 12 Q MR. [REDACTED] Have you ever seen Mr. Chaplin and Miss O'Neill  
13 embrace? A No.

(b)(7)(c) 14 Q MR. [REDACTED] Have you ever seen Mr. Chaplin kiss Miss  
15 O'Neill? A No. I wouldn't blame him if he did.

16 Q MR. [REDACTED] When did they move her clothes out? A Who is  
17 "they"?

(b)(7)(c) 18 Q You told us she had been moved out? A Well, I don't know.

19 Q MR. [REDACTED] Do you remember the day the attorneys were out  
20 at Mr. Chaplin's home and they had a conference with Mr. Chaplin  
21 at the pool? A Yes.

22 Q They called you down and questioned you about the gun episode?  
23 A Yes.

24 Q You told them that day that the night of the gun episode was  
25 a week and a day before Christmas? A Yes.

26 Q And that was the night that Miss Berry stayed at the house?  
27 A Yes.

28 Q And "By God, if that was the date of conception then Mr.  
29 Chaplin was hooked?" A Yes, I said -- no, I didn't exactly say  
30 that.

31 Q What did you say? A I said "If Miss Berry was pregnant, and  
32 Miss Berry was pregnant for that day, and that she was that far  
33 gone, that looked pretty bad" - that's a nice way, isn't it?

34 Q Do you remember telling us how Mr. Chaplin was counting off  
35 the months? A The way I said that, that she was in the house  
36 but I couldn't swear there was any affair with him - I wasn't in  
the room - I went to bed after that.

1 Q It is your statement now that Miss O'Neill did not live at the  
house to your knowledge? A Yes.

2 Q To your knowledge Mr. Chaplin never had any sexual intercourse  
3 with Miss O'Neill? A No.

4 Q How old is Miss O'Neill, Edward? A I really couldn't tell  
5 you that - they say she is 18.

6 Q How often are the children up there, Edward? A Well, some-  
7 times they come up a lot and sometimes we don't see them for a  
8 week, but very often one of them will come and sleep there, call  
up, especially Charles - he will call up his father and his  
father will take him out at night. There is no way getting  
them home.

9 Q MR. [REDACTED] How often have they stayed there since Christmas?  
10 A It is hard to say. Sidney was there a week ago. He stayed  
up there.

11 Q MR. [REDACTED] While the children were in the home, Mr.  
12 Chaplin's home, and staying there, did Mr. Chaplin ever have any  
affairs on those nights? A No. With who?

13 Q With anyone? A No, he is very particular that way.

14 Q By that you mean he is particular, that he doesn't want the  
15 children to know about those things? A Well, I didn't say that.  
It is a father's instinct. What would you do if your son was  
around? You wouldn't want to see anything like that.

16 Q MR. [REDACTED] About how many times did the children stay there,  
17 once a week, twice a week, since Christmas? A It is hard to  
18 say - they stayed quite a good deal. You never know. Sometimes  
19 they stay there and we don't know it. We knock off at 10:00 and  
20 those boys come in and meet the father, go out with him, even  
if they have dinner at the house. They go to movies, they come  
back - there is no way for them to get home. They live with  
their mother.

21 Q Are they going to school now? A They have a tutor, I believe.  
22 I believe they are going back to Lawrenceville where they were  
before.

23 Q All right, Edward, thank you very much.

24  
25 1 - Mr. Howser, D.A.  
1 - Mr. Ferguson, D.D.A.  
26 1 - B. of I. Files  
1 - Steno. Div. Files

STATEMENT OF A. M. TWEEDY, M. D. TAKEN AT [REDACTED]  
BY INVESTIGATORS [REDACTED] AT 2:15  
O'CLOCK A.M., JUNE 5, 1943.

Sk. 97  
Pg. 97  
IN RE: Charles Chaplin, Present: Mr. Tweedy, Jr. (b)(7)(c)  
Joan Berry. Mrs. Tweedy.  
FILE NO: 15-2983 Questions by: [REDACTED]  
CHARGE: Miscellaneous  
DEPUTY: Reported by: Lorna Adams

(b)(7)(c) MR. [REDACTED] You must understand we don't have to come out and talk to a man. We can - Doctor, do you realize you have been charged with performing an abortion twice, on two different occasions? A I have not.

Q Then tell us that you haven't. A You ---

Q We have been instructed by District Attorney Howser himself personally to come and see you personally and talk to you. Mr. Howser himself gave us those personal instructions. A I am sorry, but I am going to bed.

Q If you say you didn't do it tell us you didn't do it.  
A I haven't anything to say at all. I don't do abortions. Coming into my home with such a trumped up thing as that. I simply won't discuss it.

MRS. TWEEDY: He told you he did not do abortions.

MR. TWEEDY, JR. I think you will appreciate this is rather delicate to my father, what he just went through.

(b)(7)(c) Q MR. [REDACTED] - believe your name is Tweedy, also?  
A MR. TWEEDY, JR. Yes, I just happen to be here in town tonight.

Q We have definite instructions from Mr. Howser to see Dr. Tweedy. You say it is a rather - what was the word you used - he was touchy about that - what was it? A I think you appreciate our position, coming out and waking us up in the middle of the night.

Q I don't see, Mr. Tweedy -- A I personally know nothing about it.

Q I don't see how that changes the thing in any way. A My father made a statement, I think that is adequate.

Q Well, then, this is the only thing - we will have to go back to Mr. Howser - we would like to have your father understand this. We are out here, not that we are interested in ---

1 A He made a statement, did he not?

2 Q I would like to have your father understand this - we are  
3 going to go back and tell Mr. Howser he refuses to talk about it.  
4 He refuses to tell us where his records are kept or if he keeps  
5 records. If he had nothing to hide he would be glad to talk to  
6 us. Your father is at this time - I know it is a delicate sub-  
7 ject for us to talk about, but the fact remains nevertheless  
8 that he is on probation. A That is very true - you can use that  
9 to browbeat --

10 Q We aren't browbeating him at all.

11 MR. [REDACTED] We gave him a chance before the newspapers came out  
12 here.

(b)(7)(c)

13 MR. [REDACTED] Tomorrow morning's papers on the streets prints  
14 the story that we are to investigate one certain doctor, and we  
15 all know the name of the doctor. We thought we would get out  
16 here before the newspapers got out. I think it is to your father's  
17 advantage, just between ourselves.

18 A He made a statement - I know nothing about this story.

19 Q That's what your father said too. In this case we shall have  
20 to leave and give Mr. Howser a report just exactly what your  
21 father told us, that he refuses to discuss the situation in any  
22 way at all, and Mr. Howser will have the alternative. The Grand  
23 Jury will be very much interested in hearing from him - that's  
24 the situation. I am going to be brutally frank about it.

25 A Will you tell the Grand Jury you woke him up at quarter to two?

26 Q We wanted to save you that surprise by coming out here and  
27 giving you the opportunity to cooperate with the office.

28 A I think my father has cooperated - I think if you will check  
29 with the medical board you will find he has cooperated a great  
30 deal.

31 Q He isn't cooperating now. We certainly cooperated with your  
32 father, our office has. We don't consider this cooperation, Mr.  
33 Tweedy. That's what we will have to report back to Mr. Howser.  
34 Your mother knows Mrs. Ferguson very well, and Mr. Ferguson has  
35 known your father in the past. A That's true - our families  
36 have known each other.

37 Q Mr. Ferguson told us to come out and see your father in the  
38 presence of Mr. Howser, and told us to tell him it would be to  
39 his advantage to play ball with us. Your father won't even sit  
40 down and see what is the deal. He says he refuses to talk.

(b)(7)(c)

41 MR. [REDACTED] He doesn't ask us who Joan Berry is - he just denies  
42 he had her as a patient.

(b)(7)(c)

1 MR. [REDACTED] He just said he refuses to talk. He doesn't ask  
2 us when the thing is alleged to have happened. He just says --  
3 he refuses to cooperate - I think he will regret his position  
4 in this thing. I frankly do feel he will regret it. There is a  
5 tremendous -- unfortunately you haven't read the newspapers --  
6 there is a tremendous public pressure in this particular case.  
7 A What is the case?

8 Q There is a particular girl by the name of Joan Berry who was  
9 mixed up with Charles Chaplin, and the thing has broken out she  
10 is a pregnant woman and is going to have a baby and alleges  
11 Chaplin as the father of the baby. She says she has been twice  
12 aborted under the arrangements and knowledge of Mr. Chaplin and  
13 another man, by your father.

14 MR. [REDACTED] In September of 1941 and January, 1942.

15 MR. [REDACTED] That's her story to us.

16 (b)(7)(c) MR. [REDACTED] and that's the story the Grand Jury has.

17 MR. [REDACTED] We have corroborating circumstances with other  
18 witnesses.

19 (b)(7)(c) MR. [REDACTED] We are in no means interested in prosecuting your  
20 father or attempting to prosecute. Mr. Ferguson and Mr. Howser  
21 both said "Go out and tell Dr. Tweedy what we want is cooperation  
22 in this thing, we have done him favors in the past, we feel he  
23 will cooperate - in fact Mr. Ferguson thought he would be very  
24 willing to cooperate.

25 1 - Mr. Howser, D.D.A.  
26 1 - Mr. Ferguson, D.D.A.  
27 1 - B. of I. Files  
28 1 - Steno. Div. Files

1 STATEMENT OF DR. A. M. TWEEDY, TAKEN AT 5157 HILLCREST DRIVE,  
(b)(7)(c) 100 ANGELES, BY INVESTIGATORS [REDACTED]  
2 [REDACTED] AT 3:50 O'CLOCK P.M., JUNE 5, 1943 (b)(7)(c)

3 IN RE: Charles Chaplin Questions by: [REDACTED]  
4 FILE NO: 15-2983  
5 CHARGE: Miscellaneous  
6 DEPUTY: Reported by: Lorna Adams

7 (b)(7)(c) Q. IR. [REDACTED] What are your initials, Doctor? A. A. L.  
8 Tweedy.

9 Q. And your telephone number here, Dr. Tweedy? A. AX 1-4957.

10 Q. How old are you, Doctor? A. 63.

11 Q. And how long have you been a practicing physician and surgeon  
12 or are you just a physician? A. From 1908.

13 Q. Since 1908 you have been a licensed doctor? A. I have been  
14 licensed in California since 1914. I was in the East before I  
15 came out here.

16 Q. Where did you go to medical school, doctor? A. Western  
17 Research University in Cleveland.

18 Q. Doctor, where was your last office? A. At 54th and Crenshaw.  
19 My offices were there for sixteen years.

20 Q. Now, Doctor, are you acquainted with a young lady named Joan  
21 Berry? A. Not acquainted with her. I wouldn't know her from  
22 Adam. The only thing I know what she looks like is her picture  
23 in the paper.

24 Q. Have you ever met her before? A. I couldn't say. I have a  
25 vague idea - something associates in my mind with that girl be-  
26 ing in my office.

27 Q. Do you recall when she might have been in your office? A. I  
28 haven't the slightest idea. After that trouble there wasn't a  
29 single record of any description.

30 Q. Would your records indicate whether or not she was in the  
31 office? A. They are not in existence. After this trouble I  
32 just simply destroyed the whole business.

33 Q. You are referring now to the recent prosecution against you  
34 for Assault with Intent to Commit Murder? A. Yes. The State  
35 Board, Anderson - you understand, I don't know how much - the  
36 District Attorney's office seized the records. I understand



1 they hauled down my patients and interviewed them and kept them  
2 there all hours of the night. Never again would I keep any  
3 record of mine in the face of the earth; unless the District  
4 Attorney's office has a record, has them, they are not in exist-  
5 ence.

6 Q The records were destroyed by you? A Every last one of them.

7 Q Was this girl ever presented to you as possibly being Joan  
8 Barrett? A I don't recall the name.

9 Q Or Mary Barrett? A The only thing I have any connection  
10 with at all, remember the thing, is the name Joan Berry has a  
11 familiar ring to it. It seems to me that one time - frankly  
12 the truest thing is that the girl I am under the impression that  
13 came there was storming around about something.

14 Q What was she storming around about? A I don't know. She  
15 said - I am not at all sure it was the same party - I remember  
16 something about a girl coming in there, she cried - she was go-  
17 ing to be a great actress. As I remember the conversation she  
18 was to get a trial, as I remember right, with M.G.M., but I  
19 don't remember much about it. It didn't get my attention.

20 Q Who was with her, Doctor, do you recall? A I haven't the  
21 slightest idea.

22 Q Was it a man or woman? A I couldn't say. I couldn't say if  
23 there was anybody up there with her or not.

24 Q Do you recall what she was there to see you about? A I  
25 don't. If this is the same party she was pacing up and down  
26 the room and I was trying to get rid of her, if that is the same  
27 party - I am not at all sure it is. When the stories about  
28 Chaplin first came out - I had known Chaplin some years ago --  
29 I don't suppose he would remember me, but he used to live at  
30 the Athletic Club in the early twenties. I used to go there a  
31 good deal. I used to play bridge. Once in a while we went up-  
32 stairs. There was a trainer lived there by the name of John F.  
33 Clark. I used to see Chaplin passing up and down the hall there.  
34 I talked to him quite a number of times, but I haven't seen him  
35 since.

36 Q Do you recall performing an abortion upon Miss Berry? A I  
37 never did.

38 Q Never performed an abortion upon her? A Never.

39 Q In September or October, 1941? A I never performed one.

40 Q Or in January of 1942? A I certainly did not. I don't

1 perform them.

2 Q Do you recall it, you don't recall it, or don't you remember?  
3 A I know darn well I didn't do it. Many cases were sent there  
4 that became an infernal nuisance.

5 Q Do you know a man by the name of Robert Arden? A The  
6 commentator?

7 Q Yes. A I never met him.

8 Q Do you know a man by the name of Tim Durant? A I don't  
9 remember him at all.

10 Q MR. [REDACTED] A tall fellow, with hair that is greying.

11 Q MR. [REDACTED] A real tall fellow with kind of grey hair,  
12 lots of hair on his head. A I don't remember. The name has a  
13 familiar ring to it, but I don't remember him - I am very sure  
14 I never met him.

15 Q You don't recall having - Mr. Durant having arranged with you  
16 to have an abortion performed on Miss Berry? A He never arranged  
17 anything with me.

18 Q Did you ever do any business with Mr. Durant at all? A To  
19 the best of my knowledge I never saw him in my life.

20 Q Did you ever receive any money from Mr. Durant? A Not from  
21 a man by that name.

22 Q Did you ever receive any money from anyone in regard to  
23 treating or examining Miss Berry? A That I couldn't say, I  
24 just vaguely remember the name, but as far as any association,  
25 I have no records and as I say there isn't one out of a hundred  
26 patients I saw I could today tell what the association was, be-  
27 cause when those patients come up there, the handling of any  
28 financial part was taken care of by the nurse. I personally  
29 had nothing to do with it. There were cases, maternity cases,  
30 different things like that, I couldn't tell for the life of me  
31 what money they paid or arrangements they made. I haven't sent  
32 out a bill in 15 years myself. As far as making any financial  
33 arrangement with the patient, I absolutely never did.

34 Q Do you recall what Miss Berry was up to see you about?  
35 A No, I don't. I couldn't swear for certain she was there. I  
36 just remember this woman coming down, storming around.

37 Q Can you describe her? A No, I can't. One woman was pacing  
38 up and down, and I don't recall these conditions.

1 Q In order to refresh your memory, Doctor, the first time Miss  
2 Berry was aborted, approximately three days after the perform-  
3 ance of the operation another operation had to be performed upon  
4 her for the simple reason that some complications had set in, or  
5 the first operation hadn't worked successfully - does that  
6 recall anything to your mind? A No, there was never, absolutely  
7 nothing of that sort.

8 Q Do you remember positively that never happened? A With her  
9 name I don't remember any connection of the kind whatsoever.

10 Q What I am trying to ask you, Doctor, is that do you have any  
11 recollection at all about such an operation, or is it you don't  
12 remember, or do you positively remember it never happened?

13 A I know right well it never happened. I don't remember the  
14 case at all. As I say all I know, remember about the case -  
15 when the name came up I was trying to turn over in my mind who  
16 in the world she could be and as near as I can think of is that  
17 girl that was up there one day pacing around the office - when  
18 that was I don't know. It must have been in the past year and  
19 a half.

20 Q Do you recall how she got to the office? A I don't know.  
21 Beyond seeing her walking up and down the floor I haven't the  
22 slightest remembrance of the individual at all.

23 Q Did you make a record of the case? A I have no record now,  
24 if I ever did, after Anderson grabbed all those books, everything,  
25 which I was weeks and months trying to get back out of the Dis-  
26 trict Attorney's office.

27 Q Did you get them back? A Some of them.

28 Q And you destroyed them? A Yes.

29 Q You don't have any personal records at all? A I haven't a  
30 thing. I closed my office and haven't a record left, for the  
31 simple reason I destroyed them; for one reason if they can walk  
32 in without any warrant and seize your records, I have no more  
33 records available. Now, this much I am willing to help out,  
34 because frankly I am nonplused as to the condition - the girl  
35 in the office, who worked in the office, if she has any recoll-  
36 ection of the case or who she was.

37 Q What was the name of the girl working in the office? A [REDACTED]

38 [REDACTED] I think she subsequently married - [REDACTED]  
39 She worked for me a good many years.

(b)(6)

(b)(6)

(b)(6)

40 [REDACTED] now? A [REDACTED] probably.

41 Q Do you know what her address is? A She used to live on 5th

1 or 6th avenue. Then she moved up in this neighborhood and I  
2 understand she moved again - where I don't know.

3 Q Is she a registered nurse? A No.

4 Q Is that the only nurse you had in the office? A There was  
5 different girls worked for me.

6 Q Do you recall the names of some of the other employees?  
7 A They only used to be there two or three weeks.

8 Q Do you recall the names of the employees who who had in your  
9 office at the time you remember this girl you vaguely remember  
10 was in there? A That was what time?

11 Q September or October, 1941, and again in January, 1942?

12 Q There was a girl known as Laddie - what in the deuce was  
13 her name? I wouldn't have the slightest idea where she is now.

14 Q Do you remember her name? A She went by the name of Laddie.

15 Q Laddie? A Yes, that is what we always called her. I think  
16 she was sent out by the Bureau.

17 Q What Bureau was that? A Central Registry, undergraduate  
18 nurse. I would have a girl come out there maybe work for a  
19 few weeks and maybe she would be off again for awhile and on,  
20 just as I needed help. [redacted] took care of the accounts for  
21 the whole thing, for the last year or two years I was sick.

22 Q Do you recall Mr. Durant approaching you and telling you he  
23 would pay you \$500.00 for this abortion? A Absolutely never  
24 did.

25 Q He never did it or you don't remember it? A He never did  
26 it. I never got \$500.00 for taking care of any patient of  
27 that kind at all.

28 Q Who is (b)(6)? A I don't recall the name at all. The first  
29 I ever saw his name was in the paper today. Until I read about  
30 it in the paper was the first I know about him. Durant you say?

31 Q That's right. A Do automobile race?

32 Q I can't believe it. A I used to know a Will Durant, an auto-  
33 mobile racer. There used to be a Durant that used to race, auto-  
34 mobile racing.

35 Q He was arrested just about a year and a half ago, and Mr.  
36 [redacted] was a member of your office, and  
37 [redacted] was arrested and he was arrested with the baby of Lico

1 Joan Berry for a fee of approximately \$500.00. Subsequently,  
2 in pursuance of that agreement, Miss Berry came to your office  
and an abortion was performed. She stayed there and three days  
3 later another operation had to be performed. A Durant arranged  
the thing? Absolutely not.

4 Q By the way, in your office, Doctor, did you have a place  
there with beds in it for patients to rest for several days if  
5 it was necessary? A There was one bed in the dressing room in  
the office.

6 Q There was a bed there? A The place I used to lie down there  
7 off the treatment room.

8 Q Did a patient ever stay all night.

9 Q Yes, many times a patient stayed overnight, but as far as  
any man by the name of Durant making arrangements it was never  
10 done - there never was any payment of anything like that. That  
I absolutely know didn't happen.

11 Q Miss Berry has made a statement to representatives of the  
12 District Attorney's office that you performed an abortion upon  
her on two different occasions? A Well, she is absolutely  
13 wrong.

14 Q You deny the charges? A I absolutely deny ever performing  
an abortion on that woman, because I refused to do that thing.

15 Q Do you think it is possible you might have performed an abor-  
16 tion upon her and she was going under another name? A I don't  
perform an abortion, not an abortion. I had many, many cases  
17 come up there where patients would come in there and were des-  
perately ill, but to do an abortion I turned them away by the  
18 hundreds.

19 Q You say by the hundreds? A It just seemed they kept coming  
in. Some I saw and some of them the nurse turned away.

20 Q Did you have any other doctor associated with you at your  
21 office? A No, I was there alone.

22 Q Did you have any doctor help you at any time? A Not at the  
23 office.

24 Q Did you have him help you any place else? A I don't say  
helping me. Certain types of cases I used to refer to other  
25 doctors.

26 Q Have you ever performed any abortions, Doctor? A That is a  
question I am not answering.

1 You refuse to answer that question? A Why should I answer  
2 a question like that?

3 Q For the simple reason that we have been informed that you  
4 committed these several abortions - that you were previously  
5 charged in the Superior Court of this County with first, murder  
6 resulting from the performance of an abortion, that charge  
7 being reduced to an Assault with Intent to Commit Murder which  
8 arose out of the performance of the abortion to which you  
9 pleaded guilty, and furthermore, Miss Berry has definitely stated  
10 without any equivocation that you were the Doctor that performed  
11 the abortion on her. A When I read about it she made a lot of  
12 statements - as far as all these statements about Durant arrang-  
13 ing for the thing to have her done, there is absolutely not a  
14 word of truth in it.

15 Q Did you have any knowledge as to whether or not Mr. Durant  
16 arranged for any abortion for Miss Berry? A No, never with me,  
17 no.

18 Q Did anyone else arrange for an abortion on behalf of Miss  
19 Berry? A Absolutely not, no one made any arrangements.

20 Q [REDACTED] Doctor, the financial arrangements were handled  
21 by the nurse in your office, is that true? A She took care  
22 of the books all the way through. As I say I couldn't tell for  
23 the life of me what any patient paid in that office. For the  
24 last two or three years I did not send a bill out or see a bill.

25 Q [REDACTED] Possibly if we describe the girl to you you might  
26 remember. A I saw her picture.

27 Q She is redhaired and has a lot of freckles on her face. She  
28 is about 120 or 125 pounds, and is about 5' 3", blue eyes.

29 A That wouldn't mean anything to me, because I saw so many  
30 patients.

31 Q A very nervous type and in the habit of pacing to and fro.

32 A I remember a girl pacing to and fro in the office there. I  
33 asked her what she was doing - she was ranting on about how she  
34 was going to become a great actress. I remember telling her I  
35 couldn't do anything for her, didn't know anything about it --  
36 whether that was Miss Berry I couldn't say.

37 Q Do you recall what you treated this girl for that was pacing  
38 to and fro? A I don't remember at all. I remember she came in  
39 one day - I was sitting at the desk in the office.

40 it  
41 Q Could have been an abortion? A No.

42 C You don't remember what you treated her for, but you know

1 positively it wasn't an abortion? A Positively.

2 Q How do you base that? A Because I refuse to do that. That  
3 you can very readily find from the records, that I don't believe  
4 they have access to every single record I have, and I don't  
5 believe they found one single case positively - the patient  
6 might have said so.

7 Q Do you recall entering a plea of guilty to a charge of  
8 assault with Intent to Commit Murder based upon the performance  
9 of an abortion? A I did so because the attorney Moses, held  
10 out the story that I might be sent to San Quentin because this  
11 woman died in our office, and I think I got a very nice run-  
12 around.

13 Q Doctor, I feel you aren't telling us the entire truth - you  
14 are holding back some information from us. A I haven't, absol-  
15 utely not a thing more. I suppose I could have gone and consulted  
16 an attorney. I have to leave here at 4:00 o'clock this morning to  
17 go to work.

18 (b)(7)(c) Q MR. [REDACTED] Do you recall at any time sending a nurse to  
19 accompany a patient and to take care of her in Beverly Hills at  
20 the home of Charles Chaplin? A Never. As far as I know I  
21 know positively I never sent a nurse or anybody else to Charlie  
22 Chaplin's place.

23 Q Did you ever send nurses with patients? A Often I sent  
24 nurses out. I have called nurses from the Registry to take  
25 patients; that would happen many times, but as far as Charlie  
26 Chaplin - if I had any connection with Charlie Chaplin I would  
27 recall it. There had been no mention of any dealings involving  
28 Charlie Chaplin.

29 Q Were you ever paid for any medical work by the United Artists  
30 Studios? A Not from the Studio. I had no account from the  
31 studio.

32 Q Were you ever paid by Charles Chaplin Studio for any medical  
33 work? A There is absolutely one thing I am positive - I cer-  
34 tainly would have remembered that, any connection with Charlie  
35 Chaplin. That would stand out. If there ever was this Berry  
36 woman in my office it never was in connection with Charlie  
37 Chaplin.

38 (b)(7)(c) Q MR. [REDACTED] Doctor, how was Miss Berry able to get your  
39 name and say that you were the man that performed these abor-  
40 tions? A I don't know.

41 Would  
42 Q Did/she have any reason about lying about your connection  
43 with the abortions? A I don't know what the connection there

1 would be, I frankly don't.

(b)(7)(c)

2 MR. [REDACTED] She had told the same story to friends of hers  
3 before she was contacted by the District Attorney's office - she  
4 gave your name confidentially to friends. A Well, I don't  
5 know, because frankly I haven't any information or anything more.  
6 It may be possible in the records of the District Attorney's  
7 office, when they took those records that there may have been  
8 some connection with her, but I personally have no record.

9 Q She gave this same information to very, very close friends of  
10 hers before she ever knew the District Attorney's office would  
11 ever want to talk to her, in which she named you as the physician  
12 who had attended her and she described your office, and told us  
13 where it was.

14 MR. [REDACTED] Gave us the location of the office.

15 MR. [REDACTED] She stayed there, I think, for three nights.

(b)(7)(c)

16 Q MR. [REDACTED] And described you. A She might have been a  
17 patient in my office - what it was I don't know - under that  
18 name I don't place it at all.

19 Q Was she ever in your office under the name of Spencer?

20 A Spencer - I couldn't say. As I say the patients I took care  
21 of were so many of them - it has been a year and a half since I  
22 have seen anything of the records at all - over a year since I  
23 have touched them or seen them.

24 Q By the way, Doctor, since the story has broken in the news-  
25 papers, have you been contacted by anyone on behalf of Mr. Durant  
26 or Mr. Chaplin in regard to possible interrogation? A One man  
27 called up and asked me if I knew anything about Tim Durant.

28 Q Who was that? A I don't know. He gave the name Astor, or  
29 something like that.

30 Q When did you receive this call? A That was, I think about  
31 three or four days ago.

32 Q Did he identify himself as being connected with any particular  
33 individual? A No, he called up and wanted to know if I knew  
34 anything about - at first he told me he had a lame back, and he  
35 said he wanted to be treated for a lame back, and he wanted to  
36 know if he could come to see me, and I told him if he wanted to  
37 come to the house in the evening he could come.

38 Q Did he come to the house? A Yes, he came to the house.

39 Q How long ago was this? A I think the first part of this  
40 week.



1           hat was your conversation with him in regard to Mr. Durant?  
2    I told him I didn't know Mr. Durant.

3           Did he ask you if you knew Mr. Durant?   A   Yes.

4           Did you ask him why he asked that question?   A   I asked him  
5    why he knew that information. He wanted to know what the  
6    connection was and if she was there.

7           If who was there?   A   Some patient. I don't know whether it  
8    was Miss Berry. I told him I didn't know anything about the  
9    case.

10          Who talked about Miss Berry?   A   He said something about Miss  
11    Berry. At that time I didn't even know about the case. I tried  
12    to find out something more about that. I had no record of it.  
13    I will tell you frankly I haven't touched a record of any des-  
14    cription.

15           (b)(7)(c)   Q   MR. [REDACTED] What was the description of this gentleman who  
16    called?   A   I would be at a loss - I don't suppose I talked to  
17    him two minutes.

18          You didn't treat him for his back?   A   No, he come to the  
19    door. He wasn't inside the door two minutes.

20          Give us a rough description?   A   I couldn't do that.

21          How old was he?   A   I don't remember what kind of a man he  
22    was. He came in here -

23           (b)(7)(c)   Q   MR. [REDACTED] Pardon me for interrupting, but I definitely  
24    feel at this time that you are deliberately holding back informa-  
25    tion from the District Attorney's office. I want to remind you  
26    at this time that you are on probation of the Superior Court for  
27    a very serious offense.   A   You come out the other night and  
28    you started about this probation. I gave my promise I would  
29    do certain things and I have fulfilled the law. I have cooper-  
30    ated and if I had taken advice I would never have talked.

31           (b)(7)(c)   Q   MR. [REDACTED] Our office doesn't feel that way - we run a very  
32    high class District Attorney's office - it is the opinion of  
33    the executives in our office that you were given a very, very  
34    square deal.   A   When this appeared in the newspapers day after  
35    day it just about broke me.

36          As to the issuance of the publicity in your case I know  
37    nothing - I do know that the reduction in your plea, in the type  
38    of plea, was more than square on the part of our office.  
39    A   Couldn't give any more information than I have. I just haven't  
40    got it. Before this thing had broken if anybody asked me if I

1 over heard of Joan Berry I would truthfully say I never heard  
2 of her in my life - if there was nothing more than the publicity  
3 of this thing - I have wracked my brains to find out who she was.

(b)(7)(c) MR. [REDACTED]

4 Q/ Doctor, you recall we were here about 1:30 this morning?

5 A It was about 2:30 - forced me to go to work this morning with-  
6 out any more sleep.

7 Q At any rate you recall at that time the moment I mentioned  
8 Miss Berry's name you got up and refused to answer any more  
9 questions? A I got up because you said I was on probation,  
10 and you got me out of bed and said "You are on probation".

11 Q I am going to differ with you, Doctor. The minute I asked  
12 you about Miss Berry without even mentioning you were on  
13 probation -- A I left this room.

14 Q Do you recall when I first asked you about Miss Berry you  
15 said "I have nothing to say"? A No, because you got me out  
16 of bed, and I know I wasn't going to talk about the case.

17 Q Do you remember making the statements that you weren't going  
18 to discuss the affairs of your patients with anyone else?

19 A No physician will discuss patient's affairs. We just got  
20 off the record - when I have no records it is purely guess work  
21 on my part. You don't expect any person to try and wrack my  
22 memory of something that happened months ago.

(b)(7)(c) MR. [REDACTED] You certainly had some confidence in the nurse or  
23 attendant that handled your records and took care of your  
24 patient's accounts in your office, and you should at least know  
25 that person's name? A I know I got an awful jolt when she got  
26 up at the Coroner's inquest and told stuff I never said before.

27 Q MR. [REDACTED] What was that girl's name? A Willis or  
28 Wilson. They have all that record I understand in the District  
29 Attorney's office, and they have more of a record of whom my  
30 patients were than I have because I imagine there was a copy  
31 kept on something of that sort.

32 Q MR. [REDACTED] Let us assure you again, Doctor, that we are run-  
33 ning a very high class District Attorney's office, a very  
34 ethical law office, one that should justify your confidence.

35 A What more can I do, my dear sir? I couldn't, if my life  
36 depended on it, give you any more details about that particular  
37 individual than I have - I absolutely don't recall the case.

38 Q You don't recall this girl being there over night? A I  
39 certainly do not.

40 Q Over two or three nights? A I certainly don't remember any-

1 thing of that sort at all.

2 MR. [REDACTED] Do you mean you don't remember or that you  
(b)(7)(c) 3 remember positively you did not handle the case? A That I  
4 couldn't say even. The only remembrance of the case I had at  
5 all was this wild-eyed girl pacing up and down the office.

6 Q You do recall there was a girl of that description in your  
7 office? A I remember a girl coming there which I vaguely asso-  
8 ciate with the name of Berry. Whether that was the same individ-  
9 ual I don't know.

10 Q You don't remember what you treated her for? A I don't rememb  
11 not this particular girl.

12 Q How do you know you didn't treat her in the office? A Be-  
13 cause this particular girl-I left the office to go to the hospi-  
14 tal and I remember telling her I could do nothing for her. I  
15 have no way of knowing that was the same individual or not.

16 Q You do recall part of the incident but you don't recall other  
17 parts of the incident? A I don't associate it with that name.

18 (b)(7)(c) Q MR. [REDACTED] When did you close your office? A Since this  
19 trouble came up.

20 Q When was that? A About the 1st of June, 1942.

21 Q Then it must have been previous to that time that this wild-  
22 eyed girl was in your office? A Oh, yes, but you see they  
23 came out there and seized my records and they were kept down  
24 there for months, and I never have seen what was left - my son  
25 got the records and the records and all things connected with  
26 the thing, because I was so disgusted, absolutely everything was  
27 destroyed because I wouldn't go back into that thing.

28 Q Do you remember the methods used in the destruction?  
29 A They were burned.

30 (b)(7)(c) Q MR. [REDACTED] Dr. Tweedy, did you after either of these  
31 abortions recommend to Miss Berry any particular sanitarium  
32 for her to convalesce in? A No. I don't remember anything  
33 about the thing.

34 Q Was there any particular sanitarium in which you usually sent  
35 your patients to for convalescence? A No, I don't think I  
36 ever sent a patient to a sanitarium in my life. I did nothing  
37 but obstetrics and gynecology.

38 (b)(7)(c) Q MR. [REDACTED] How about a rest home or convalescent home? A I  
39 never sent a patient to a convalescent or rest home in 15 years.

1 Q Did you send them to a hospital? A Sometimes to this Rose  
2 Maternity Hospital, the Van Ness Maternity Hospital, the French  
3 Hospital, the Lutheran Hospital - there is a hospital at Culver  
4 City called University Hospital. There used to be a hospital  
out on Manchester, Southwest General I used to send patients  
there, but to send patients to any rest home I haven't sent one  
for 12, 20 years.

(b)(7)(c)

5 Q MR. [REDACTED] Doctor, did you have any facilities at your  
6 office for performing operations? A What do you mean?

7 Q Well, were you able to perform operations in your office - did  
8 you have the instruments and facilities for it? A I have instru-  
ments every physician has.

9 Q Were those instruments sufficient, and would they permit you  
10 to perform operations in your office? A The ordinary routine  
operations could be done in the office - I had a well equipped  
office.

11 Q With the instruments you had in your office, the facilities  
12 you had there, could you if you were so inclined, have performed  
an abortion in your office? A I could have.

13 Q But do you now deny you did perform any abortions in your  
14 office? A I absolutely state that I refuse to take cases of  
uncomplicated pregnancy. Those cases were refused.

15 Q What - how do you define "uncomplicated pregnancy"? A Well,  
16 there were cases came to the office that had been tampered  
by chiropractors. I had patients come to the office with temper-  
17 atures as high as 103 or 104 where there had been an attempt of  
abortion made by an outside source. That is a case where you  
18 might call attempted abortion.

19 Q What would you normally do in such a case? A That would vary  
with the individual.

20 Q And by an uncomplicated pregnancy or a simple pregnancy,  
21 that meant just a normal pregnant condition? A Yes, a normal  
pregnant condition, the case was refused. I was beseeched by  
22 patients to have operations done.

23 Q You specialized in obstetrics and gynecology? A Yes.

24 Q And that specialization takes you into the female organs?  
A Entirely.

25 Q Doctor, in performing an abortion, what was the essential  
26 method in aborting a woman? A I don't know - there are many

1 different ways I understand.

2 Q What is the most common practice in aborting a woman? A And  
again you are asking me a very general question.

3 (b)(7)(c) Q MR. [REDACTED] You can give a general answer? A Most of those  
4 cases they practice therapeutical abortion - the patient will be  
5 sent to the hospital and the uterus emptied by either packing or  
6 curettizing. That is done after a consultation with two or three  
doctors, if it isn't safe for the patient to continue the preg-  
nancy. On the other hand there is a wide range of things done  
by different things.

7 (b)(7)(c) Q MR. [REDACTED] Doctor, as a matter of fact, don't you vividly  
8 recall the Joan Berry girl? A I absolutely don't. You have  
9 come back to that question over and over again. I have told you  
all I know about that case.

10 Q You must realize -- A You told me you don't believe it and I  
can't help it.

11 Q You must realize that the allegations have been made to our  
12 office that you did perform these abortions. Now, Doctor, if you  
13 were subpoenaed before the Grand Jury and placed under oath would  
14 you tell them the same story you told us? A The same story & I  
could tell them nothing further. I know nothing about the case  
then I told you.

15 Q In all probability you will be subpoenaed to appear before the  
Grand Jury.

16 (b)(7)(c) Q MR. [REDACTED] Doctor, in your office procedure you had an  
17 attendant or a clerk that was not a registered nurse? A At times  
18 I had a registered nurse - at other times a student nurse.

19 Q Did you at all times have a graduate nurse who would assist  
you in your surgery? A No, the only time I had a graduate  
nurse was in some special case. Years ago I had a graduate nurse  
20 but it was so impossible to keep them. They would work for  
three or four months and lay off.

- 21  
22  
23 1 - Mr. Howser, D.A.  
24 1 - Mr. Ferguson, D.D.A.  
25 1 - B. of I. Files  
26 1 - Steno. Div. Files

(b)(6)

Bk 39  
Pg 128

STATEMENT OF MRS. [REDACTED] TAKEN AT [REDACTED]  
LOS ANGELES, BY INVESTIGATORS [REDACTED]

[REDACTED] AT 2:50 P.M., JUNE 7, 1943.

(b)(7)(c)

(b)(7)(c)

\* \* \*

IN RE: Charles Chaplin, Joan Questions by:  
Berry aka Joan Barry [REDACTED]

PILE: 16-2983

CHARGE: Miscellaneous

Reported by: Mildred M. Evans

\* \* \*

(b)(7)(c)

Q MR. [REDACTED] Your name is Mrs. [REDACTED]? A Yes.

Q And your husband's name? A [REDACTED]

(b)(6)

Q And your address here is 5708 South Deane Ave.? A Yes.

Q What is your telephone number? A We are having it disconnected.

Q Are you moving? A Yes.

Q What is your new address? A 3622 Victoria.

Q Do you have a telephone installed there yet?

A No, we can't have one.

Q What is your husband's business or occupation?

A He works at Sears-Roebuck.

Q What store?

A Vermont and Slauson.

Q MR. [REDACTED] Do you have any children? A Three.

(b)(7)(c)

Q MR. [REDACTED], you at one time were employed by

Dr. Tweedy?

A That's right.

Q In what capacity? A As a nurse. I am not a nurse, I was the receptionist and helped him.

Q How long were you employed by Dr. Tweedy? A I think it was about 2 1/2, 3 years. I am not sure about that.

Q You were so employed by Dr. Tweedy during the year 1941?

A Uh-huh.

Q And the first part of 1942, weren't you? A Yes.

Q You know a girl by the name of Joan Berry? A Yes.

Q When did you first meet her? A Oh, I don't know the date.

Q What were the circumstances of your meeting her? A She came to the office. The first was a phone call.

1 Q From whom? A I think from Dr. Immerman.

2 Q What doctor is that? There are two brothers. A Stanley.

3 Q Who was that call to? A That was from his nurse. I know the  
4 call came from Dr. Immerman's office because I talked to the nurse.  
5 She just called and said she was sending a patient over and would  
6 like Dr. Tweedy to talk to her. She must have come herself. I  
7 don't remember of anyone coming with her the first time.

8 Q Do you remember the nurse's name that you talked to?  
9 A No, I don't know Dr. Immerman's nurse.

10 Q How did she identify herself? A From Dr. Immerman's office.

11 Q Did she make an appointment for Miss Berry?  
12 A Yes, but I don't remember the date.

13 Q Was it about September or October of 1941 to your best recol-  
14 lection? A Well, yes. The last time was during the first of  
15 the year.

16 Q The second abortion was in January 1942? A Yes.

17 Q When she came down, who was she with? A I don't know. Since  
18 I have been reading the papers, I tried to remember if she was  
19 with anyone. I think she came in a cab. She did the second time.

20 Q What occurred when she came down? A She said she had an  
21 appointment and I let her talk with Dr. Tweedy.

22 Q Did you talk with Miss Berry at all?  
23 A No, because I didn't know her very well.

24 Q Did she say what she was there for? A I knew what she was  
25 there for.

26 Q How did you know? A She told me. She stayed all night.

27 Q When she first came there? A Yes.

28 Q What happened when she first came there? Was she operated on  
29 that day? A No, she wasn't. Dr. Tweedy wouldn't do it.

30 Q Did she ask Dr. Tweedy to perform an abortion? A Yes.

31 Q What did he say? A He said he didn't think it was necessary  
32 and she was very pleased about it. I will tell you this in my  
33 own way. She came to the office and wanted to have an operation.  
34 Dr. Tweedy said -- I remember -- I wasn't -- I didn't hear Dr.  
35 Tweedy talking to Miss Berry. After she had come out, Dr. Tweedy

1 told me she was not coming back, he had advised her not to have  
2 it done. She was very pleased about it. She went into another  
3 room after the examination, in the examining room, another room  
4 and she said, "I am so glad; I didn't want to have it done any  
5 way. There was some friend connected with it. I can't remember  
6 whether she came to the office with her or whether she stayed  
7 downstairs.

8 Q Was it female or male? A It seemed like it was some girl  
9 friend she was talking about. She said they advised her to have  
10 it done on account of her career; that if she had a baby her  
11 career would be all shot. Her friends wanted her to have it done.  
12 I didn't inquire anything about it. Then she left the office. I  
13 don't know how long later, a couple or three days. She came in  
14 one afternoon and said she wanted to talk to Dr. Tweedy then she  
15 talked with Dr. Tweedy and made an appointment to have the work  
16 done and that is when she said she went home and it seems that  
17 this girl friend and other parties told her she must have it done.

18 Q When you say "it seems that this girl friend", you mean she  
19 told you? A Yes.

20 Q Tell us what she said. A They told her it was absolutely  
21 necessary, she must have it done.

22 Q What names did she mention? A I don't think she told me any  
23 names. She just used -- because naturally she wouldn't.

24 Q Did she tell you anything about herself? A When she stayed  
25 all night -- I stayed with her during the day.

26 Q When she came back after that first visit, that is when she  
27 had the abortion performed upon her? A Yes.

28 Q How long was she pregnant at that time? A I don't remember.

29 Q Was she registered there under the name of Joan Berry? A Yes.

30 Q Did she give any references? A I don't think so. The only  
31 thing I knew about her was she was from Dr. Immerman's office.

32 Q That was Dr. Stanley Immerman? A Yes.

33 Q MR. [REDACTED] Did she tell you what studio she was from? A No.

(b)(7)(c) 34 Q MR. [REDACTED] Did she pay for the abortion? A Oh, yes.

35 Q How much did she pay? A You see, that is sort of a mixed up  
36 affair. In the beginning Dr. Immerman was to send the patient.  
She had paid Dr. Immerman the first time, that is how I talked to  
Dr. Immerman's nurse, before Dr. Tweedy said he wouldn't take



1 Miss Berry. She said to go ahead and take Miss Berry and Dr.  
2 Immerman would send the check over and when Dr. Tweedy decided  
3 not to take Miss Berry, I called the nurse back and said Dr.  
4 Tweedy decided not to take Miss Berry and when she came to the  
5 office -- I know it was a couple hundred dollars.

6 Q Was it \$400 or \$500? A No, it wasn't that much. I only know  
7 it was a couple hundred dollars. Dr. Immerman said the operation  
8 would be \$750. I said he sure would have got a cut out of it  
9 because I think Dr. Tweedy charged her \$300.

10 Q Did she pay for it herself? A She must have. She came to  
11 the office alone.

12 Q Did you receive the money from her? A No, she gave it to Dr.  
13 Tweedy.

14 Q Dr. Tweedy told you he had received the money? A Yes, be-  
15 cause I took the money to the bank.

16 Q But it was around \$200 or \$300? A Yes, you can find out from  
17 the books.

18 Q Did she stay overnight? A Yes.

19 Q Did she leave the following day? A I am not sure whether she  
20 stayed one or two nights.

21 Q Was this the first abortion? A Yes.

22 Q Did she have to have another operation in a couple days? A I  
23 think she had to be washed out, irrigated out.

24 Q She stayed at Dr. Tweedy's office all that time? A I think  
25 she was there two or three days, I am not sure, but I know she  
26 was there more than one night.

27 Q Was she sent away with a nurse? A The first time?

28 Q Yes. A Not the first time. I think she went home in a cab.

29 Q Do you know who called for her? A Just a cab.

30 Q No one called for her? A If I remember right, I called the  
31 cab for her.

32 Q MR. [REDACTED] Did she get any phone calls while she was there?  
33 A She had no make phone calls. She called Tim.

34 Q MR. [REDACTED] What did she say about Tim? A He was a very  
35 good friend of hers.

1 Q Anything else?

A No.

2 Q MR. [REDACTED] Did she mention Chaplin? A I don't think she did  
the first time. She might have but I don't know but she said --  
3 I suppose she did because I knew the first time, she must have  
told me but I didn't make any calls at all to Chaplin's place. I  
(b)(7)(c) did call Tim but I think it was an office phone but I don't remem-  
ber; I never saw the man.

5 Q MR. [REDACTED] You dialed the number she gave you? A Yes.

6 Q Did you talk to Tim or did she? A No, she wasn't allowed to  
7 get up.

8 Q Did you ask for Tim or Mr. Durant? A No, I didn't know his  
last name until I saw the papers. I probably asked for Tim, said  
9 "I am calling for Miss Berry."

10 Q Then Tim got on the wire? A I just told him Miss Berry was  
all right and when she would be able to come home.

11 Q You do remember talking to a person known as Tim? A I do  
12 remember making a call to Tim for Joan.

13 Q Was it a studio? A I wouldn't know the studio numbers any  
way, I couldn't say. I do know he had an office.

14 Q Was there any nurse sent out with Miss Berry? A I don't think  
15 so.

16 Q Did anyone come to visit Miss Berry while she was there? A I  
don't think so. Vaguely in my mind I remember some girl the first  
17 time but I don't know whether that girl would have any connections  
with it.

18 Q Do you remember the girl's name? A No.

19 Q Was there a nurse assigned to stay with her at night? A When?

20 Q When she stayed overnight. A Yes, there was a nurse there.

21 Q What was that nurse's name? A Her name then was [REDACTED]

22 Q What is her present name? A [REDACTED] (b)(6)

23 Q Do you know where she lives? A No, I don't know her address.

24 Q Do you know her telephone number? A I could take you there.  
25 She used to live in Dorset Village but she just moved.

26 Q Do you know where she moved to? A I don't know the address.

1 Q MR. [REDACTED] How far is it from here? A It is just a little  
way.

(b)(7)(c)

2 Q MR. [REDACTED] Coming down to the second abortion, will you  
3 relate what occurred, the events leading up to the abortion, etc.?

4 A Two or three times after that, after she had been to the  
office, I talked to Joan on the telephone.

5 Q Did she call you? A I asked her to call and say how she got  
6 along. She came back for a check up two weeks after. That was  
7 about the first of the year.

8 Q January, 1942? A Yes. I know that because the nurse that  
9 stayed with her had been home ill, Jeanette Voris, and when she  
10 came back, that was Joan's day at the office. She made an  
11 appointment to talk to Dr. Tweedy.

12 Q Did she call you? A She probably called me because I worked  
13 days.

14 Q Do you remember when she came in? A Yes, she came in in the  
15 morning and made the appointment.

16 Q What happened? A She had an abortion. She wasn't very far  
17 along, I don't think, the second time.

18 Q Did Dr. Immerman send her over the second time? A No, I  
19 don't think he knew she was there.

20 Q Dr. Tweedy examined her? A Yes.

21 Q Told her she was pregnant? A Yes.

22 Q And she decided she wanted to be aborted? A Yes.

23 Q Were you present in the room at the time the abortion was per-  
24 formed? A Yes.

25 Q Were you present in the room the first time? A I probably  
26 was.

27 Q On the first abortion, 3 days prior to the first abortion, Dr.  
28 Tweedy refused to abort her because it wasn't necessary? A He  
29 said a girl her age, she wanted her baby, there was no reason for  
30 having it done.

31 Q She wanted her baby? A Yes.

32 Q Did Dr. Tweedy give a reason for finally doing the abortion?

33 A Yes, she came back and said if Dr. Tweedy didn't do it, she  
34 was going somewhere else because she was going to have it done.

1 Q But he at no time told you thereafter that the reason he  
2 changed his mind was he wanted to save her health or save her  
3 life? A I don't think so. (b)(6)

4 Q You recall that definitely, don't you, [redacted] A I think  
5 she was in perfect health, as far as I am concerned.

6 Q Now the second abortion, she came in, Dr. Tweedy examined her  
7 and then performed an abortion upon her? A No, she made an  
8 appointment.

9 Q He examined her and then made an appointment for the abortion?  
10 A Yes.

11 Q Was that several days later? A Patients never came in and  
12 had it right there.

13 Q Was the abortion performed in the morning, afternoon or even-  
14 ing? A Morning.

15 Q How long did she stay there? A I don't think she ever stayed  
16 over night. The nurse took her home.

17 Q What nurse was that? A [redacted] (b)(6)

18 Q The same nurse that had been with her before? A Yes.

19 Q Did [redacted] (b)(6)  
20 stay several days with her? A No.

21 Q How did she leave? A They left in a cab or Mr. Chaplin's car  
22 came after her. I remember now, she told us she was staying at  
23 Mr. Chaplin's house, she was studying to be an actress and she  
24 was going to some school.

25 Q Mr. [redacted] teaching school? A Yes, and that he was going  
26 to produce an Irish picture, she told us the same too.  
(b)(7)(c)

27 Q Mr. [redacted] slender and substance? A Yes, and she was to  
28 be the leading lady.

29 Q At that time did she pay for the operation herself? A I  
30 think so. She always gave the money to Dr. Tweedy.

31 Q Do you remember how much she paid for that abortion? A I  
32 don't know. Approximately the same, I imagine. That could be  
33 found out by Dr. Tweedy's records.

34 Q At any time she came back, did Mr. Chaplin's car drive her  
35 home? A I don't know how she came.

36 Q She came home though? A Yes, the next day.

1 Q Did she discuss Tim? A I don't know whether she did then or  
not.

2 Q In your opinion, when she came into the office for the second  
3 abortion, did she look in good health? A She looked fine, she  
4 always did. She is a very nervous, high strung person but that  
is just her way.

5 Q When Dr. Tweedy first met Joan Berry, she was introduced to  
him as Miss Joan Berry? A Yes.

6 Q Would he remember her by that name? A Dr. Tweedy -- patients  
7 would come back to the office time and time again and he wouldn't  
8 remember their name. I knew the moment Joan called on the phone  
for the appointment it was Joan.

9 Q Dr. Tweedy knew that she was connected with Mr. Chaplin, did  
he? A Yes.

10 Q At any time did you observe Mr. Tim Durant in Dr. Tweedy's  
11 office? A Never saw him.

12 Q Ever have any discussion with him regarding the payment of the  
13 bill? A No, none.

14 Q The only conversation you had with Mr. Durant was a telephone  
conversation with Tim? A That's right.

15 Q In which you told him Joan was getting along fine? A Yes.

16 Q And he said OK? A Yes.

17 Q Did  stay at Mr. Chaplin's home with Joan? A No,  
(b)(6) she told me she stayed until about 12 or 1 o'clock. She helped  
18 her get into bed.

19 Q Did she go back and examine her after that or did Joan come  
20 back for an examination? A No, never came back and I have never  
seen her since that time nor never have talked to her.

21 Q Were these bills paid by cash or check? A I think by cash.

22 Q That is the way those things are ordinarily handled? A Yes.

23 Q Did you make a record out for Joan Berry? A Yes.

24 Q What kind of case did you list it as? A Nothing.

25 Q Did the card show what kind of treatment she got? A No, all  
26 I put on the card was Joan Berry.

1 Q Do you know what an abortion is, [redacted]? A Yes.

2 Q How long have you been working around doctors' offices?  
A About 9 years.

3 Q Are you familiar with surgical instruments that are necessary  
4 in the performance of an abortion? A Yes.

5 Q What would be the medical term for an abortion? A We always  
called it a curettement because it is a curette that is used.

6 Q A curettement is the name for an operation used --  
7 A To clean out the uterus.

8 Q And to stop pregnancy? A Not necessarily pregnancy. A  
curettement, the way I understand it -- I am not a nurse, I re-  
9 ceived my training from Dr. Tweedy -- I know a curettement is  
the cleaning out of the uterus but that doesn't mean a pregnancy.

10 Q But any cleaning out of the uterus would kill a pregnancy if  
11 a pregnancy was existing? A Definitely.

12 Q Both of these operations underwent by Joan Berry was a  
curettement? A Yes.

13 Q In each case, she was pregnant? A Yes, I am sure she was;  
14 at least, I was told she was.

15 Q By Dr. Tweedy? A Yes, that is the only way I had of knowing.

16 Q What name does she go under -- this other nurse? A [redacted]

(b)(7)(c) 17 Q MR. [redacted] What is her husband's name? A I think it is [redacted] (b)(6)  
[redacted] but we call him [redacted] (b)(6)

18 Q Which Douglas plant does she work at? A I don't know. I  
19 know she works at Douglas. I know she takes the Inglewood car.

20 Q Do you know what name she uses at her work? Does she use her  
21 husband's name? A I think she uses the name [redacted] because they  
sent me a paper to fill out. (b)(6)

22 Q Why does she go to Hollywood? A Because she goes every  
23 afternoon over to Hollywood.

24 \* \* \* \*

- 25 1 - Mr. Howser, D.A.
- 1 - V.L. Ferguson, D.D.A.
- 26 1 - B. of I. Files
- 1 - Steno. Div. Files

1 Q Was she accompanied by anybody? A No.

2 Q She didn't stay the full night? A The day she came for the  
examination she came in a big black car and some chauffeur.

3 Q She told you that was Chaplin's car? A No, she didn't.

4 Q You just kind of guessed at it? A What else could I do. She  
5 told me so much about him.

6 Q MR. [REDACTED] What did she tell you about him? A About sending  
(b)(7)(c) her to this school and her going to be the leading lady.

7 MR. [REDACTED]  
8 Q Did she tell you anything else about him? A I don't know.  
She was very jealous of Charlie. She was for the simple reason  
9 she talked too much.

10 Q Did she at any time tell you who was responsible for her preg-  
nant condition? A I couldn't say that she did, no.

11 Q You say she didn't stay out the full night? A No, she left  
that night about 9:30.

12 Q Mr. Chaplin's car called for her? A Yes, they called.

13 Q Who called? A I thought she should stay all night and she  
14 made a fuss and she said she would raise the roof and Dr. Tweedy  
said, "We will let you go home if you promise to go home and go  
15 to bed." She called whoever was there and said they would put her  
16 to bed.

17 Q You put in the telephone call for her? A No, I was just  
getting ready to go home. Dr. Tweedy says, "Joan wants to go  
18 home, we will have to let her go." I said, "That is very foolish  
and I think she ought to do what everybody else does." She says,  
19 "June, don't be that way." She called me June. I said, "That is  
entirely up to you, you are the doctor." He said, "We will let  
20 her go home." She was to go home at 9:30. I think [REDACTED]  
put in the call and the car was to come for her at 9:30. I went  
out and as I rounded the corner -- (b)(6)

21 Q Did she call Chaplin's home? A Yes, she did.

22 Q [REDACTED] did? A Yes.

23 Q MR. [REDACTED] As you rounded the corner -- A As I rounded the  
24 corner, the chauffeur driven car with Joan and [REDACTED] in it  
drove off. (b)(7)(c)

25 Q MR. [REDACTED] Did you call Tim the second time? (b)(6)  
26 A I don't think so.

(b)(6)

Bk 39  
Pg 152

STATEMENT OF MRS. [REDACTED] TAKEN AT 3216 WEST 67th STREET,  
LOS ANGELES, BY INVESTIGATORS [REDACTED]

[REDACTED] AT 8:35 P.M., JUNE 7, 1943.

(b)(7)(c)

(b)(7)(c)

IN RE: Charles Chaplin,  
Joan Berry aka  
Joan Barry

Questions by: [REDACTED]

FILE: 15-2983

Reported by: Mildred M. Evans

CHARGE: Misc.

\*\*\*\*

Q MR. GROSSMAN: Your first name is what, [REDACTED]?

A [REDACTED] (b)(6)

(b)(6)

Q Your former name was [REDACTED] A Yes, that's right.

Q MR. [REDACTED]: How do you spell that? A [REDACTED] (b)(6)

Q MR. [REDACTED] And you live here at -- what is the address here?  
A 3216 West 67th.

Q Do you have a telephone here, [REDACTED] A Yes.

Q What is it, please? A Pleasant 2-5502.

(b)(6)

Q What is your husband's name, his first name? A [REDACTED]

Q Now, [REDACTED] did you at one time work for Dr. Tweedy?  
A That is correct.

Q How long did you work for him? A Approximately 8 months.

Q Was that from about June 1941 to about February of 1942?

A That is kind of hard to say. I don't remember the dates on it.

Q Do you remember Miss Joan Berry? A I do.

Q Were you working there at the time Miss Joan Berry was there?  
A That is correct.

Q Do you recall about the first time Miss Joan Berry came there?  
A No, I don't.

Q You do recall she came to the office? A Yes.

Q Do you recall the first occasion? A Yes and no.

Q What I am trying to ask is this, [REDACTED] Will you relate what happened the first time you came in contact with Miss Berry?  
A I can't say because I don't remember.

Q Tell us what you do remember. A I don't remember.

1.

Q. Did Miss Berry discuss whose car it was? A She told me it was Chaplin's but whether it was I don't know.

2.



1 Q Did you go to Mr. Chaplin's home that night? A Yes.

2 Q You met Mr. Chaplin, did you? A Yes.

3 Q You spoke to him? A Yes.

4 Q What conversation did you have with him? A We didn't have  
5 very much of any conversation. It was about the movies and Miss  
6 Berry's career.

7 Q When you got to Mr. Chaplin's home, who was there besides Mr.  
8 Chaplin? A Nobody.

9 Q No one else? The butler? A I guess the butler was there.

10 Q Was Mr. Durant there? A No.

11 Q Did you ever meet Mr. Durant? A No.

12 Q Do you know who Mr. Durant is? A No.

13 Q As a matter of fact, didn't Mr. Chaplin make a statement in  
14 your presence that all he has to do is to wave his pants in front  
15 of a girl and she becomes pregnant? A I don't remember that.

16 Q Didn't he make a statement in your presence that it was all  
17 his fault and he was sorry? A No, I don't remember that.

18 Q Did you discuss Miss Berry's condition with Mr. Chaplin?  
19 A No.

20 Q Not at all? A No, except what she told me to.

21 Q Will you explain that, please? A Miss Berry wanted me to  
22 tell him she was a sick girl and needed attention.

23 Q And you told that to Mr. Chaplin? A Yes.

24 Q Did you tell Mr. Chaplin what was wrong with the girl?  
25 A He knew.

26 Q In your discussion with him, he appeared to know what occurred  
27 to Miss Berry? A I imagine so.

28 Q Did you ever talk to Mr. Tim Durant at all, ever in your life  
29 time? A No.

30 Q Do you know who Mr. Tim Durant is? A No.

31 Q Have you ever heard of the name? A Yes, I have heard of the  
32 name but I don't know who he is.

1 Q Who did you hear mention his name? A Joan.

2 Q What did she say about Mr. Durant?  
A Just a friend of hers is all I know.

3 Q You became friendly with Miss Berry during the time you were  
4 with her? A I wouldn't say friendly any more than anyone else.

5 Q She confided in you, did she? A I wouldn't say that.

6 Q How long did you stay in Mr. Chaplin's home that night?  
A I don't know.

7 Q Just guess -- what is your best recollection?  
8 A I know it was over an hour.

9 Q From the time you got there? A Yes.

10 Q And did Mr. Chaplin's chauffeur drive you back to the office?  
A Over to my home.

11 Q You didn't go back to the office that night? A No.

12 Q [REDACTED] when was the last time you talked to Dr. Tweedy?  
13 (b)(6) A The day I quit.

14 Q Have you ever seen him since? A I haven't seen him since.

15 Q By the way, when Miss Berry had an abortion performed on her  
16 the first time, you were present at the time it was performed,  
weren't you? A Yeah, I guess I was; I don't know.

17 Q Now you do know, [REDACTED] don't tell us you don't.  
18 A I don't know. (b)(6)

19 Q Would you like to come up before the County Grand Jury and  
20 tell them you don't know? Try and recall -- do you recall, of  
21 your own knowledge, that you were present at the time Miss Berry  
was aborted the first time? A Yes, I guess I was present; I  
don't know.

22 Q Mrs. Jones, let me put this question to you. Have you any  
23 personal reason for attempting to evade the questions we are  
putting to you? A Absolutely none.

24 Q We will appreciate very much your cooperation. A I am not  
25 trying to hide anything; I haven't anything to hide; I am not  
ashamed of anything.

26 Q You remember Miss Joan Berry pretty well, don't you? A Yes.

1 Q Because it was a little out of the general run of cases that  
came to the office? A Yes, except for her personality.

2 Q You knew she was connected with Chaplin? A No, absolutely  
3 not.

4 Q When did you first find out she was connected with Chaplin?  
A When she told me.

5 Q What was the occasion? A She would recite something. I  
6 would ask where she got it and she would say Chaplin.

7 Q Was that the time of the first abortion? A Yes.

8 Q As a matter of fact, you and [redacted] regular duties  
were to assist Dr. Tweedy when he aborted a patient? Correct?  
9 A I guess that's right. (b)(6)

10 Q Do you know what an abortion is, [redacted]? A That's right.

11 Q And the operation that Dr. Tweedy performed on Miss Berry was  
an abortion? A Yes.

12 Q That is, he removed the fetus? A I guess that's what you  
13 would call it.

14 Q And at the time that she was aborted the second time, you  
were also personally present at that time, weren't you, Mrs.  
15 Jones? A Yeah, I think I was.

16 Q Did you ever talk to Mr. Durant over the telephone? A No.

17 Q Didn't you put in some telephone calls for Miss Berry to Tim?  
A No.

18 Q When she was staying there? A No, I didn't.

19 Q By the way, how many nights did she stay there on the first  
20 abortion? A That is something I don't remember, how long she  
was there.

21 Q MR. [redacted] She was there more than one night? A Yes but I  
22 don't remember how long.

(b)(7)(c)  
23 Q Didn't she make any phone calls during those nights?  
A Oh, yes.

24 MR. [redacted]  
25 Q Whom did she call? A She called the Chaplin home.

26 Q Talk to Tim or Mr. Chaplin? A I don't know who she talked  
to. It was none of my business.

1 Q Didn't she tell you to get certain persons on the telephone  
for her? A No.

2 Q Who put in the calls for her? A She got up and used the  
3 phone.

4 Q Was she allowed to get up? A When she was in condition she  
5 was.

6 Q When she wasn't in condition, was she allowed to use the  
7 phone? A No, she was not.

8 Q As a matter of fact, in order to refresh your memory, Mrs.  
(b)(6) Miss Berry first came to Dr. Tweedy's office for the  
9 purpose of arranging for an abortion and Dr. Tweedy at that time  
10 refused to perform the abortion because he said it was not neces-  
11 sary. Do you recall that? A No, that was between the doctor  
and her.

12 Q Have you knowledge of that? A No.

13 Q Do you recall Miss Berry telling you that she at first didn't  
14 want an abortion and wanted to have a baby? A I don't remember  
15 that.

16 Q Do you remember Miss Berry telling you she had to have an  
17 abortion because she couldn't have been a star otherwise? A No.  
18 (b)(6)

19 Q Did you recognize Miss Berry from her pictures in the paper,  
20 [redacted] A Yes.

21 Q You say Mr. Chaplin was the only one at the Chaplin home when  
22 you took Miss Berry home? A Yes, to my knowledge.

23 Q Did you see anyone else around the house? A No.

24 Q MR. [redacted] In what part of the house did you spend this hour  
25 you talked to Chaplin? A Quite a bit in the bedroom.

26 Q MR. [redacted] Was Miss Berry put to bed immediately?  
27 A No, we all sat downstairs first.

28 Q Then you put her to bed? A Yes.

29 Q MR. [redacted] Mr. Chaplin ask her what had happened to her, what  
30 caused her to be sick? A No.

31 Q How were you introduced to Mr. Chaplin? A Joan.

32 Q What did she say? A She said, "This is the little girl who  
33 takes care of me at nights."

(b)(7)(c)

1 Q MR. [REDACTED] Did you call Mr. Chaplin's home to have the  
car sent down for Miss Berry? A No.

2 Q Do you know who did call for the car? A Joan.

3 Q Did you hear what conversation she had? A No.

(b)(7)(c)

4 Q MR. [REDACTED] What did Mr. Chaplin say when you told him at  
5 Joan's request she was going to need some nursing attention?  
6 A That all come through the doctor. I took my orders from him,  
I didn't get some from her.

7 Q (Former question repeated) A She said that as a matter of  
8 form. She was afraid he would make her work.

9 Q What did he say in response to that? What did Mr. Chaplin  
10 say? A He didn't say much of anything. He said anything she  
wanted she could have it.

(b)(7)(c)

11 Q MR. [REDACTED] Did he ask you to recommend a nurse? A No.

12 Q MR. [REDACTED] The man that you spoke to was Mr. Chaplin, was  
13 it? A Yes.

14 Q You recognized him from his picture? A That's right.

15 Q The pictures in the paper recently were of the same man you  
16 spoke to? A Yes.

17 Q Did Miss Berry ever tell you in any conversations with you  
18 that it was Mr. Durant, Tim, who insisted she have these abor-  
19 tions? A No.

20 Q Was there any conversations between you and Miss Berry in  
21 which you discussed her becoming pregnant so quickly after her  
22 first abortion? (b)(6) A No.

23 Q Was it a fact, [REDACTED] that at the time of her first  
24 abortion, something had gone wrong and after several days she  
25 had to be worked on in some manner? A I don't remember that.

26 Q Didn't she have to be washed out in several days?  
27 A Usually in those cases it was the proper procedure to.

28 Q Do you recall in this case she was washed out? A I don't  
29 remember those things in the day time because I wasn't there.

30 Q What hours did you usually work? A From 3:30 to 8 in the  
31 morning.

1 Q Did you ever see Miss Berry again after you delivered her to  
Mr. Chaplin's home? A No.

2 Q Never? A Never.

3 Q Did you ever see Mr. Chaplin again? A Never.

4 Q Did you ever see Mr. Durant? A I never saw him.

5 Q Did you ever see any other representative of Mr. Chaplin?  
6 A No.

7 Q MR. [REDACTED] Didn't Mr. Chaplin do some kidding about how easy  
(b)(7)(c) he got girls pregnant? A No.

8 Q MR. [REDACTED] Said nothing about that at all? A No.

9 Q [REDACTED] do you have any reason to conceal the truth about  
10 Mr. Chaplin? (b)(6) A No.

11 Q Have you been approached by anybody within the last week or  
12 10 days? A No.

13 Q MR. [REDACTED] Has anyone called you on the phone? A No.

14 Q MR. [REDACTED] What time of the day or night were these abor-  
(b)(7)(c) tions performed? A Day time.

15 Q You were on duty in the day time then, weren't you?  
16 A Sometimes I would be, sometimes I wouldn't be.

17 Q When Dr. Tweedy was going to perform an abortion in the day  
time, were you on duty then? A Sometimes yes, sometimes no.

18 Q But you were assisting at the time Miss Berry had her abor-  
19 tions? A Yes.

20 Q MR. [REDACTED] Do you know how much money Miss Berry paid Dr.  
(b)(7)(c) Tweedy? A No.

21 Q Did you ever discuss it with Mrs. Wilson? A No.

22 Q Did Joan tell you? A No, that was all taken care of through  
23 the doctor.

24 Q MR. [REDACTED] At the time you assisted Dr. Tweedy, you knew  
it was the performance of an abortion, didn't you, [REDACTED]  
25 A Yes, I guess so.

26 Q Are you aware of the fact that it is unlawful to perform an  
abortion in the State of California? A Yes.

1 Q Mrs. Jones, do you remember any of the conversation you had  
with Mr. Chaplin at his home after you brought Miss Berry to his  
2 home? A Yes.

3 Q What was that conversation? A It was about his new picture  
he was going to star her in.

4 Q Anything else? A He was talking about his sons. That is  
5 about everything.

6 Q Did he make any statements about his responsibility in the  
affair? A No, not at all.

7 Q Not at all or don't you remember? A No, he didn't make any  
8 at all.

9 Q You are sure of that? A Yes.

10 Q You are sure he didn't make a statement that all he had to do  
was to wave his pants at a girl and she would become pregnant?  
11 A No.

12 Q He did not make such a statement? A Not in my presence.

13 Q Do you know whether or not other nurses were going to be hired  
to take care of Miss Berry after you left? A No.

14 Q Did Miss Berry come back to the place to be examined to see if  
15 she was all right? A She should have. She did the first time,  
16 about a couple weeks later.

17 Q MR. [REDACTED] Did they offer you anything for accompanying her  
home? A No.

18 Q MR. [REDACTED] Did Mr. Chaplin inquire as to how Miss Berry  
19 was feeling as a result of the abortion? A Oh, yes.

20 Q What did he say? A He just wanted to know if she was feel-  
ing all right.

21 Q Did he ask you how the abortion went? A No.

22 Q Did he ask you if the operation went normally?  
23 A No, he didn't ask me that either.

24 Q When you say he asked you how she was feeling or asked you if  
she was feeling all right, give us exactly, as near as you recall,  
25 what he said in that regard. A He wanted to know if she was  
feeling all right, if she was having any pain right then.  
26

1 Q Did he ask you if she was recuperating all right from the  
operation? A Yes.

2 Q MR. [REDACTED] Did he seem provoked because she wouldn't stay  
3 over night at Dr. Tweedy's? A No.

(b)(7)(c)

4 Q It is the usual procedure, isn't it, to stay over night?  
A Yes.

5 Q MR. [REDACTED] How many beds did they have at Dr. Tweedy's  
6 for that? A One.

7 Q Just handled one patient at a time? A Yes.

8 Q MR. [REDACTED] Mr. Chaplin didn't ask "Why didn't you stay over  
night, Joan, and rest?" A No.

(b)(7)(c)

9 Q MR. [REDACTED] Did he appear glad to see her? A Yes.

10

11 Q MR. [REDACTED] Did they embrace? A Yes.

11

(b)(7)(c)

12 Q MR. [REDACTED] Did they kiss each other? A Yes.

12

13 Q Did you have any conversation with the chauffeur on the way  
back home? A No, not at all.

13

14 Q You didn't return to the office that night? A No.

14

15 Q Is there any particular reason for not returning?  
A Well, there was nobody there.

15

16

17 Q You only worked on the nights when somebody was there?  
A That's right.

17

18 Q Did you by any chance stay all night with her, [REDACTED]?  
A No, I couldn't.

18

19

20 Q Why not? A I had to go to my home.

(b)(6)

20

21 Q Were you married at that time? A No.

21

(b)(6)

22 Q Were there any other nurses working for Dr. Tweedy besides  
[REDACTED] and yourself? A No.

22

23 Q The following day did Dr. Tweedy question you regarding your  
24 trip to Mr. Chaplin's home? A Oh, yes, because Joan called up  
the next day and was raising Cain.

23

24

25 Q What was she raising Cain about? A She was insanely jealous.

25

26 Q What was she insanely jealous about? A Because I stayed  
about 15 minutes too long downstairs.

26



1 Q What do you remember about her? A As far as I am concerned,  
she was just another patient.

2 Q Did you have any conversations with her? A How she is feel-  
3 ing, if she is feeling all right, OK, if not, why.

4 Q Are you a registered nurse? A No.

5 Q Were you a student nurse? A No.

6 Q What were your duties in Dr. Tweedy's office? A Following  
the doctor's orders and taking care of patients.

7 Q Weren't you the nurse that took care of Miss Berry the first  
8 time she was up there and had been aborted by Dr. Tweedy?

A Besides the other one.

(b)(6)

9 Q Besides [redacted] The first time she was up there and was  
10 aborted, she stayed there several days, didn't she? A I don't  
remember how long she stayed.

11 Q It was more than one day? A I don't remember.

12 Q MR. [redacted] Weren't you on duty nights? A Yes.

(b)(7)(c)

13 Q MR. [redacted] Do you recall who brought Miss Berry to Dr.  
14 Tweedy's office? A No.

15 Q Did you ever see her there with anyone else? A No.

16 Q Do you recall when she left the office, how she left?  
A No, I don't.

17 Q Do you recall the second abortion she had? A Yeah, I knew  
18 she was there the second time but I don't know when.

19 Q Do you remember that you went home with her? A That's right.

20 Q Describe in your own words about what time you left the office  
as far as you recall? A The doctor wouldn't release Miss Berry  
21 without me accompanying her, at least to her home. That is not  
more than right. It was no fault through mine that I went to her  
22 home so about 9 o'clock, I accompanied her home.

23 Q What kind of car did you accompany her in?

A Oh, gee, I don't know.

24 Q Whose car was it, do you know? A No.

25 Q Did Miss Berry discuss whose car it was? A She told me it  
26 was Chaplin's but whether it was I don't know.

1 Q She was angry with you because you hadn't gotten out of the  
house fast enough? A Yes.

2 Q MR. [REDACTED] Did Mr. Chaplin show an interest in you personally?  
3 A No, not that I know of. I don't pay attention to those things,  
I wasn't interested.

(b)(7)(c)  
4 Q MR. [REDACTED] Did she call Dr. Tweedy and protest your  
5 loitering around the house and not getting out? A No, she  
didn't say that.

6 Q What did she say? A She said she was flowing and doing this  
7 and doing that and was having a terrible time.

8 Q MR. [REDACTED] Did she say she had any nurses with her? A No.

(b)(7)(c)  
9 Q MR. [REDACTED] What did Dr. Tweedy tell her? A To get back  
in bed and stay there.

10 Q Did Dr. Tweedy show any concern about her? A No.

11 Q Did she come into the office? A No, because he went right  
12 out.

13 Q MR. [REDACTED] How did he go out, drive out? A I suppose.

14 Q When he came back, did he tell you he had been out?

A I didn't come back until that night.

(b)(7)(d)  
15 Q MR. [REDACTED] When you came back that night, he wanted to  
16 know what had happened? A I said I took her in and when I left  
her she was perfectly well, went to bed and said good night.

17 Q What did Dr. Tweedy report when he went to see her?  
18 A Nothing, she was just jealous, that high strung type.

19 Q Did he say she was flowing excessively? A No, just normal.

20 Q MR. [REDACTED] Did he meet Mr. Chaplin when he went out?

A I don't know that.

(b)(7)(c)  
21 Q MR. [REDACTED] Did Dr. Tweedy go out to see her again at her  
22 home? A I don't know if he was out there again. I know he  
went out once.

23 Q At any rate, you do know that after that telephone call he  
24 announced his intention of going out to Mr. Chaplin's home to see  
Miss Berry and left the office? A That was in the day time  
25 before I ever got there. I don't come on until 3.

26 Q When you came on at 3 o'clock, what time did Dr. Tweedy get

1 Q He waited downstairs? A Yes.

2 Q MR. [REDACTED] When you came back downstairs and talked to Mr.  
(b)(7)(c) 3 Chaplin for a while, did he ask you how was she? A We sat  
4 downstairs for a while and I said, "Joan, you have got to go to  
5 bed," and I put her to bed and said I must go home.

6 Q Did Mr. Chaplin ask, "How is her condition?" A Yes, he want-  
7 ed to know if I wanted to stay and I said there is no reason at  
8 all; my orders is to take her home; her condition is fine, there  
9 is no need to worry.

10 Q Do you remember how she left the first time? A No, I don't  
11 remember that now.

12 Q Whether Mr. Chaplin's car came after her or did she leave in  
13 a taxicab? A I don't think I was there the first time she went  
14 home or the second either.

15 Q MR. [REDACTED], you are familiar with the various  
(b)(7)(c) 16 medical implements that are necessary to perform an abortion?  
17 A That's right.

18 Q Prior to the abortion performed upon Miss Berry, you had  
19 observed other abortions performed, had you not? A Very few.

20 Q Those that were performed by Dr. Tweedy?  
21 A Very few because I wasn't there in the day time.

22 Q MR. [REDACTED] What was the usual price Dr. Tweedy got for an  
23 abortion? A I haven't any idea.

24 Q You have an idea -- A No, the doctor never discussed that.  
25 June would know more than I would.

26 Q If a friend had asked you how much it would cost to get an  
(b)(7)(c) 27 abortion, you couldn't tell her? A No, she would have to ask  
28 the doctor. I really wouldn't know.

29 Q MR. [REDACTED] How long had you been working around doctors'  
30 offices? A I never.

31 Q How long did you work for Dr. Tweedy? A Approximately 8  
32 months.

33 Q During the performance of the abortion by Dr. Tweedy, say the  
34 first abortion, did Dr. Tweedy make any comments at all? A No.

35 Q By the way, when Dr. Tweedy performed that first abortion, did  
36 he put Miss Berry to sleep in any manner, or render her uncon-  
scious? A With an anesthetic?

1 Q Yes. A Yes.

2 Q Did he give her an anesthetic the second time? A No.

3 Q Was there any reason for that? A None that I know of. That was discussed between him and another person.

4 Q The first time she was given an anesthetic and the second time she was awake throughout the entire performance of the abortion. Did you, during the performance of that second abortion, have any conversation with her or did Dr. Tweedy have a conversation with her? A No, he never said a word.

7 Q Do you know how far gone Miss Berry was when the first abortion was performed? A No, I don't.

9 Q Do you know how far gone she was on the second abortion? A No, those I never knew.

10 Q MR. [REDACTED] During the occasion you were with her after her first abortion, didn't she tell you she would rather have had the baby but that Chaplin and Durant or some others, because of the effect it would have on her career, asked her not to have the baby but to go ahead and have the abortion? A She never made any comments to me on that.

14 Q Did she mention Chaplin and Durant by name? A Not at first, no.

16 Q MR. [REDACTED] She did mention them the first time? A She did but not the first couple days.

17 Q MR. [REDACTED] Do you remember her calling up a Tim? A No, I don't remember much about him at all.

19 Q Much -- do you remember anything about him? A Nothing that you would say would be important.

20 Q MR. [REDACTED] Let us decide about the importance. A That is all I can say. She just named him.

21 Q Did she tell you who he was? A No.

23 Q MR. [REDACTED] Did she call him? A She never called him in my presence.

24 Q Did she call Chaplin in your presence? A Yes, she called him.

25 Q What was the conversation? Tell him she was having trouble and was going to stay there extra days? A No.

1 Q What was the conversation? A The only time she called him  
2 in my presence was when she was ready to go home and the doctor  
told her she could go home.

3 Q What did she say? A She said she could come home and he  
4 said, "Are you sure you are feeling all right?"

5 Q Did she receive any calls from Chaplin? A No.

6 Q Do you remember of her receiving any calls from anybody?  
A Not that I know of.

7 \* \* \* \*

8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24

- 1 - Mr. Howser, D.A.
- 1 - Mr. Ferguson, D.D.A.
- 1 - B. of I. Files
- 1 - Steno. Div. Files

1 back from Chaplin's house? A He was there when I was there.

2 Q You had a discussion with Dr. Tweedy? A No, he just asked  
3 what happened to me. He said Joan called up raising Cain and he  
4 said, "Oh, she don't know what she is doing."

5 Q He told you he had to go out to see her? A He went out that  
6 day.

7 Q To Mr. Chaplin's home? A Yes.

8 Q He said he had examined her and she was all right?

9 A She was all right.

10 Q Any more reverberations around the office after that?

11 A She never came back to the office.

12 Q MR. [REDACTED] She call up or anything? A No, she used to get  
13 sore at [REDACTED] sore at me.

(b)(7)(c) 14 Q MR. [REDACTED] Did she make any comment on the fact that she  
15 became pregnant so often? A The last time she said, "Here I am  
16 again."

17 Q MR. [REDACTED] Did she tell you Chaplin was responsible for her  
18 condition? A No, not right off the bat.

19 Q I don't understand that. A She didn't come right out and say  
20 so.

(b)(7)(c) 21 Q MR. [REDACTED] She intimated that to you? A Yes.

22 Q In what manner? A You know, just talking about the work she  
23 was doing, discussing dialogues and talking about him.

24 Q Say she slept with Chaplin? A Yes.

25 Q Did she discuss her sex relations with Mr. Chaplin?

26 A I don't know that at all.

27 Q Did she discuss that with you? A No.

28 Q MR. [REDACTED] When you took her up to bed that night -- who told  
29 you to take her up to bed? A Well, that was my duty to take her  
30 to bed.

(b)(7)(c) 31 Q MR. [REDACTED] Who directed you to the room? A Joan.

32 Q She did herself, and Mr. Chaplin? A No.

33 Q Didn't he go up with you? A No, she knew where the room was.

(b)(7)(c)

1 STATEMENT OF CAPTAIN W. W. WHITE, TAKEN IN THE OFFICE OF CHIEF  
2 C. H. ANDERSON, BEVERLY HILLS POLICE DEPARTMENT BEVERLY HILLS,  
3 CALIFORNIA, BY INVESTIGATORS [REDACTED]

(b)(7)(c) [REDACTED] AT 11:35 O'CLOCK P. M., JUNE 4, 1943.

4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24  
25

IN RE: Charles Chaplin, Present: C. H. Anderson, Chief;  
Joan Berry [REDACTED] Police Clerk.

FILE NO: 15-2983

Questions by: [REDACTED]

CHARGE: Miscellaneous

DEPUTY:

Reported by: Lorna Adams (b)(7)(c)

(b)(7)(c)

Q MR. [REDACTED] Captain, your initials are what? A W. W.

Q What is your address? A 311 North Palm, Beverly Hills.

Q And your telephone number? A CR 1-2949.

Q You are employed by the Beverly Hills Police Department?  
A I am.

Q What's your position? A Captain of Detectives.

Q How long have you been connected with the Beverly Hills Police  
Department? A About 23 years, a little over.

Q Calling your attention to a Miss Joan Berry, when did you first  
become acquainted with her? A Well, the first time I became  
acquainted with Joan was in '42 when I was looking for her father,  
as a national check artist.

Q Did you become acquainted with her then? A I met her at a  
distance. I knew what she looked like. I also knew what her  
mother looked like. I think they were living at Robbins Drive.  
We staked the house a considerable time on that place, more for  
the Los Angeles Police forgery detail than ourselves. He was  
wanted by them and also wanted in other towns. I believe that was  
in early '42. The next time I met her was January 1, 1943.

Q MR. [REDACTED] What was his name? A John, I believe.

Q MR. [REDACTED]: John Berry? A Yes.

Q Spelled B-e-? A B-e-r-r-y.

Q The next time you met her was January 1 of 1943, and what was  
the occasion at that time? A She had been booked in our jail,  
and I believe that was January 1st when I first saw her. It was  
the next morning after she was arrested.

Q I have a report here dated January 1, 1943. A What was it?

1 doy was that, Mr. [REDACTED] (b)(7)(c)

2 There is no time on that. A The arrest report would give the  
3 time.

4 Q The arrest report shows that she was arrested at 5:15 A.M.  
5 A It was the same date then because when I come to work around  
6 9:00 o'clock, or sometime thereafter when I talked to her, which  
7 is one of my first duties is to check on whose in jail.

8 Q Were you told by Sergeant Marple that she was in jail or did  
9 you just examine the record? A I just examined the records. I  
10 always examine the jail record in the morning to find out who  
11 has been locked up during the night, and what for.

12 Q You had a conversation with Miss Berry at that time? A Yes.

13 Q What was the substance of that conversation? A The main part  
14 of the conversation was - I noticed she was booked on a vagrancy  
15 charge, and I naturally wanted to find out who she knew and if she  
16 had any home and any money and so forth.

17 Q MR. [REDACTED] At the time you staked out her home, attempting to  
18 locate her father, did you know then that she was connected with  
19 Charles Chaplin? A Oh, no.

20 Q MR. [REDACTED] What did she tell you about herself that you  
21 can recall, Captain? A Well, from memory I remember her saying  
22 something about having some kind of a contract with Chaplin. I  
23 didn't pay much attention to it. She said it was broken some-  
24 time before. She told me she had no money whatever and she had  
25 slept at a man's apartment down on Olympic the night before, a  
26 man she had recently met. She didn't have a dime, she had no  
27 place whatever to go, no relatives or friends she could go to  
28 other than this man, probably, if I remember right.

29 Q Did she at that time tell you she was acquainted with Charlie  
30 Chaplin? A Yes, she made some remarks about Charlie Chaplin.

31 Q I think it would be a good thing at this time to read into  
32 the record your report you made at that time, Captain, dated  
33 January 1, 1943:

34 "Interrogated this subject in the Detective Bureau this date  
35 in the presence of Mrs. Reno, Police Matron.

36 Am informed that she came out here from New York, arriving  
37 here Nov. 25, 1942. She stayed at the Biltmore Hotel one day,  
38 and then moved to the Ambassador Hotel, staying there approx.  
39 one week. She owes them approx. \$200.00, and they are holding  
40 the bulk of her clothing. She then moved to the Beverly cause



1 Hotel, staying there approximately one week. She then went to  
2 the Plaza Hotel, Hollywood and she owes them about \$60 and they are  
3 holding the balance of her clothing. Left the Plaza Hotel on  
4 Dec. 30, 1942, and she stayed for the night of the 30th at 9709  
5 Olympic Blvd. with a boy friend by the name of Hans Reusch. That  
6 evening she came into the Police Station in a hysterical condi-  
7 tion, and was taken to the Olympic Blvd. address.

8 She has known Charles Chaplin for about one year, and  
9 during this year Chaplin purchased a picture for her, and was  
10 going to make an actress out of her. Picture was said to cost  
11 \$15,000.00. They were alleged to have been in love with each  
12 other, and he further bought many articles of clothing for her,  
13 including a very fine silver fox fur coat.

14 She has been under contract with Chaplin for about one  
15 year, and during this time she has received approx. \$100.00 a  
16 week, and considerable extra money. Some time she broke the con-  
17 tract with Chaplin. Even since the breaking of the contract,  
18 Chaplin has been paying her, but a few nights ago he told her he  
19 would not give her any more money. This is the time she became  
20 hysterical and came into this station.

21 Many times she has gone to the Chaplin estate, and broken  
22 a window in order to get into the house. Last night she took a  
23 cab and went to the Chaplin home, and did not have money to pay  
24 the cab fare. She gave the driver her silver fox coat, but it  
25 was taken by the butler and the fare paid. She was raising a  
26 disturbance there last night, and the watchman took her into the  
27 house. She went into the bathroom, and he went to the phone to  
28 call the police, but she jumped out the window and walked to  
29 the Olympic Blvd. address. There she told the boy friend she had  
30 taken poison and went out and got into a car, which is where the  
31 ambulance picked her up.

32 Prior to the affair with Chas. Chaplin, she had an affair  
33 with a Mr. Paul Cetti, a very wealthy oil man.

34 She further stated that she had lived at the Chaplin  
35 estate for approx. six weeks some time ago."

36 Q Is that approximately the conversation you had with her that  
37 morning, Captain White? A That no doubt is because I believe  
38 that is my report. That's the approximate conversation. I made  
39 that up after she had left my office. I typed that up myself  
40 you know from memory of what she had said.

41 Q Now, did you then proceed to have a vagrancy complaint filed  
42 against her? A I didn't do anything about the vagrancy complaint.  
43 She was already booked on a vagrancy complaint, and I didn't --  
44 I don't know, to tell the truth, whether I did or not, but I  
45 didn't sign a vagrancy complaint against her, I know that.

46 Q Immediately after talking to her you made this report out?

47 A Yes.

1 Q And placed it in her file? A That's right.

2 Q Did you contact anyone at the Chaplin home after that?

3 A No.

4 Q On that date? A No.

5 Q Did anyone from the Chaplin home contact you that date?  
6 A I was contacted by a Mr. Arden - I don't know - I don't  
7 think it was that date, I think it was a later date.

8 Q She was arraigned the following day on January 2nd? A Yes, (b)(7)(c)  
9 or the 2nd. I don't know what time it was, Mr. [REDACTED] I was  
10 contacted, but I was contacted by Mr. Arden, Mr. Bob Arden.

11 Q He called you on the telephone or in person? A Well, he  
12 talked to me on the phone and he also talked to me in person.

13 Q Came to the station, or did you go to see him? A Oh no,  
14 it was always in the office.

15 Q What was the conversation you had with Mr. Arden, Captain?  
16 A Well, the only conversation that I remember was the one about  
17 four or five days after she was sentenced. He asked me as a  
18 favor to take her down to the train, that he was busy, that he  
19 would send a cab to the house and pick me up, and I said "Okay,  
20 if my wife can go along with me I will go with her."

21 Q Prior to the time of the arraignment and sentence by Judge  
22 Griffin, you had some conversation with Mr. Arden, did you?

23 A Well, I no doubt did, Mr. [REDACTED] (b)(7)(c)

24 Q Can you recall that please, Captain? A I know there was some  
25 conversation concerning getting some clothes for her with Mr.  
26 Arden, because she had come in here with only a bathrobe and a  
27 pair of man's house shoes on, and Mr. Arden told me that he would  
28 get - I believe he told me he would get some clothes for her and  
29 take her to a hotel, which was no doubt prior to the time she  
30 wanted to go to New York or Detroit.

31 Q Had you known Mr. Arden previously? A I think I met Mr.  
32 Arden once before.

33 Q When he called you did he tell you who he was acting on behalf  
34 of? A No doubt he did - I don't remember.

35 Q Do you recall whether it was Mr. Chaplin he was calling for?  
36 A You got me there. He no doubt did - otherwise I wouldn't have  
37 known who he was talking about.

38 Q Did he before the arraignment in any conversation with you

1 discuss the advisability or the probabilities of being able to  
2 get Miss Berry sentenced in such a fashion as to be taken out  
of the state? A No, I don't believe so.

3 Q Did he discuss with you before the sentence was passed the  
4 matter of providing a train ticket, plus \$100.00 in cash to be  
5 given to Miss Berry? A No, he didn't, I am sure of that. I  
6 am sure he never did talk to me about any amount of money or  
7 anything - he did hand me an envelope the day I took her, or  
8 rode down with her to the train, he handed me an envelope, but  
9 I don't know what it did contain - I never looked in it.

10 Q Did he at any time discuss with you the chances of getting  
11 Judge Griffin to put her on probation and go out of the state -  
12 in other words, to float her out of the state? A I don't know  
13 I don't remember him doing it.

14 Q Well, let's get at it this way, then, Captain. Did you have  
15 a conversation with Judge Griffin just prior to the time of the  
16 hearing in his chambers? A Yes.

17 Q And will you relate the substance of that conversation with  
18 Judge Griffin? A Well, I don't know how the thing came up.  
19 Somebody had asked me if this girl could be floated out of the  
20 state - I don't know who it was asked me, whether it was Arden  
21 or somebody else, but I imagine it was Arden, and I did ask Judge  
22 Griffin or did tell Judge Griffin that in the event that she  
23 wanted to go back to New York or to Detroit that there would be  
24 money coming that would pay the expenses. Is that satisfactory?

25 Q Well, just all the conversation? A I don't remember it all  
26 about the blame thing, but I got a faint recollection of talk-  
27 ing about this thing - I knew he couldn't float her out of the  
28 state.

29 CHIEF ANDERSON: This was just another case - it was nothing of  
30 -- I will explain it. I can see why he wouldn't be able to remem-  
31 ber too plainly, because there wasn't anything at the time that  
32 would be especially impressive. She just was a tramp - is that  
33 your attitude, Captain? A Definitely. She had been staying  
34 down here on Olympic Boulevard with this guy she hardly knew.

35 (b)(7)(c)  
36 MR. [REDACTED] On the day you made the report do you recall  
37 getting any telephone calls from Robert Arden or having any  
38 personal conversation with him? A No, I do not.

39 Q Do you recall having any the next morning before the date of  
40 arraignment, at the time of arraignment? A I don't recall them,  
41 but I must have had a conversation with Robert Arden the next  
42 morning.

1 Q Do you recall what that conversation was, Captain? A Well,  
2 I don't recall having it. I don't recall what the conversation  
3 was.

4 Q Do you remember going into Judge Griffin's chambers and tell-  
5 ing him that if it was possible for the girl to be floated out  
6 of the state that you knew arrangements could be made to pay her  
7 passage back east and to give her some money? A I believe I  
8 did have that conversation.

9 Q Do you recall what Judge Griffin replied to that? A Yes.  
10 I know what his reply would be; that he couldn't possibly float  
11 her out of the state.

12 Q Prior to the time of arraignment had you talked to the girl  
13 at all in regard to going back east? A No.

14 Q All right. Were you present in court at the time of the  
15 arraignment and plea? A I don't believe I was.

16 Q Did you see the girl shortly thereafter? A I don't believe  
17 I saw the girl again until the night that she rode down to the  
18 station with my wife and I.

19 Q How did you come to take her down to the station, Captain?  
20 A Mr. Arden called me and asked me if I would, as a favor to  
21 him, take her down, he would send a car down and pick her up,  
22 and I said "Yes, I will take her if my wife will go with me."  
23 He handed me an envelope.

24 Q Did he tell you what was in it? A No.

25 Q Did you ask him? A No. I don't remember asking him.

26 Q Did he tell you what to do with the envelope? A Told me to  
27 give it to her.

28 Q That was about January 3rd? A No.

29 Q January 4th? A Several days after - it could have been as  
30 many as three or four or five days afterwards.

31 Q CHIEF ANDERSON: Where was she at - where did you pick her  
32 up? A I don't remember the address. It was at night and the  
33 man driving the car knew where she lived. It was in Hollywood.  
34 It was a Yellow Cab. The cab driver had been instructed.

35 Q Did Mr. Arden come by your place? A No, the cab driver  
36 picked me up.

37 Q Did Mr. Arden come down to your office and hand you the

1 envelope? A Yes, here at the City Hall, at my office. I am  
2 sure it was the same afternoon.

3 (b)(7)(c) Q MR. [REDACTED] Can you give us the general neighborhood in which  
4 you picked the girl up? A I would say it was over in the neigh-  
5 borhood of Detroit or north of Santa Monica Boulevard. I didn't  
6 pay any attention to it. The cab driver had the instructions  
7 and I didn't pay any attention. It was a double, I believe - it  
8 might have been an apartment house.

9 (b)(7)(c) Q MR. [REDACTED] Did Mr. Arden give you her address when he  
10 handed you the envelope? A No, I said "Where will I meet the  
11 girl?" and he said "The cab driver will have all the instructions

12 Q The cab came by at what time? A Well, it was dark, probably  
13 around 7:00. That could be figured out pretty close from the  
14 train time. I don't know what the train time was now.

15 Q When you got there over to the place did the girl get in the  
16 cab? A Yes, the cab driver got out and went in and brought her  
17 out. She came out with him. In fact she came out to the car  
18 first and said "I will be just a minute", went back in and came  
19 back in again.

20 Q Got in the cab with you and your wife? A Yes.

21 Q Where did you go then? A To the Grand Central Station.

22 Q To the Union Station? A Union Station, yes.

23 Q Was there any conversation held between you and your wife  
24 and the girl on the ride down? A Just a friendly conversation.

25 Q Did she say what she was going to do? A Going to see her  
26 mother.

27 Q Did you give her the envelope? A Yes.

28 Q Did she open the envelope? A Not in my presence.

29 Q Did she ask you what was in the envelope? A I don't believe  
30 she did.

31 Q When you got to the station did you get out of the cab with  
32 her? A Yes. In fact we went clear to the train with her.

33 Q When she handed her ticket over to be examined and punched, did  
34 she have to open the envelope to have the ticket punched? A I  
35 don't know. I didn't pay any attention.

36 Q You walked to the train? A Yes.

1 She told us goodbye and waved to us.

2 Q Did you take the cab back home? A The cab brought my wife  
and me back to my home.

3 (b)(7)(c)  
4 Q Mr. [REDACTED] Did you tell the porter anything about who the  
girl was? A No, I told nobody.

5 Q Or the conductor? A No, there was nothing official about  
6 that whatever, nothing. There was nothing ever mentioned to her  
about police business or anything, not a word.

7 Q MR. [REDACTED] (b)(7)(c)  
after you got back home did you call Mr. Arden? A No.

8 Q Did he call you? A No.

9 Q Did you ever have any subsequent conversation with Mr. Arden  
10 with regard to putting her on the train? A No, I don't remem-  
ber any, no.

11 Q Did you ever have any conversation with Mr. Chaplin with re-  
12 gard to the girl? A I have never talked to Mr. Chaplin in my  
life.

13 Q Did you ever have any conversation with Mr. Tim Durent with  
14 regard to the girl? A I have no idea who he or she is.

15 Q Or Minna Wallis? A No, I have no idea who she is.

16 Q In other words, after you put the girl on the train the matter  
was dropped and you forgot it? A Completely.

17 Q And you never received any compensation for your services?  
18 A No.

19 Q Subsequently when this Miss Berry was picked up for violation  
of probation, did you have any occasion to talk to her at that  
20 time when she was in jail? A No, never even saw the girl.

21 Q You never talked to her since the time you took her to the  
station? A Never seen her since then.

22 Q Did you ever have any conversation with any one regarding the  
girl? A No. I talked to Bob Arden this morning.

23 Q Did you? A Yes. He came in to call me down for the little  
writeup in the paper the other day.

24 Q What was the conversation today? A About the paper stating  
that I had said that I had had a conversation with a certain

1        "I know that I would furnish the money and the ticket to send  
2        her out, or something like that.

3        "Did you had had a conversation with a certain attorney - you  
4        know there was a newspaper article to that effect? A It was  
5        yesterday or night.

6        "What did he ask you about that? A He just asked me why I  
7        said it.

8        "What did you say? A I just said I told the truth, that's all.

9        "Did you have a conversation with an attorney about the ticket?  
10        "Well, there was a slight conversation with Dutch Holland about  
11        a week ago in the courtroom. He said something about the Joen  
12        Berry case, and he said "I think it is common knowledge that Rob  
13        Arden furnished the money and the ticket to send her out of  
14        town." I said "Well, I don't know."

15        Q CHIEF ANDERSON: There is one thing I think we forgot there.  
16        That's about questioning - during the time she was in custody did  
17        anybody tell you that this girl was pregnant? A Never.

18        Q MR. [REDACTED] At the time that Miss Berry was in jail on May  
19        7th and 8th did Mrs. Reno come to you during that time and tell  
20        you that Miss Berry had told her she was pregnant? A No, I  
21        don't remember her ever telling me anything about Miss Berry.  
22        What was the time of her last arrest?

23        A May 7th. A In the evening of the 7th I am off. I wasn't  
24        here at all. I am off on Saturdays.

25        Q You didn't know anything about her pregnant condition at all  
26        until when? A Until I seen it in the newspapers.

27        Q In handling this case, Captain White, what was your state of  
28        mind in regard to the girl - that is, did you consider it an  
29        exceptional case because of Arden's interest in it, or did you  
30        consider it merely a routine case? A I considered it just a  
31        routine case. What do you mean, before or after?

32        Q During -- from the time you first talked to her and she told  
33        you about her association with Chaplin, and subsequently your  
34        conversation with Arden prior to the arraignment and sentence.  
35        A I just thought it was a routine case, all the way through, as  
36        far as that is concerned.

37        Q How did Judge Griffin determine that she had hotel bills out-  
38        standing - do you know anything about that? A She told me - I  
39        guess I told him.

1 Q You told Judge Griffin yourself? A I guess I did, I don't  
2 know. I must have - who else would have?

3 Q You weren't present in Court were you? A No, I don't think  
4 no. I am pretty sure I wasn't.

5 Q When Arden was talking to you did you ask him what Arden's  
6 interest was in the case? A When Arden was talking to me?

7 Q Yes, when Arden was carrying on these conversations with you  
8 about the possibility of floating the girl out of the state,  
9 did you wonder what Arden's interest was in the case?

10 A Naturally.

11 Q Did you ask him? A I imagine I did.

12 Q Do you recall what he replied? A He told me he was connect-  
13 ed with Charlie Chaplin.

14 Q And as a representative of Charles Chaplin he was interested  
15 in the girl, is that correct, Captain? A As near as I can re-  
16 member that would be correct.

17 Q Did you consider it unusual that a girl who was being charged  
18 with vagrancy, that Charles Chaplin was displaying that amount  
19 of interest in her? A Well, the girl had told me that she had  
20 broken that contract with him, and she further stated she had  
21 no home, she had no one she could go to, to help her - naturally  
22 I figured it was just another routine case.

23 Q You didn't consider it unusual that Charles Chaplin was dis-  
24 playing an interest through Robert Arden in getting the girl out  
25 of the state? A Naturally. I thought there was no doubt some  
26 reason for all this.

27 Q Did you ask Mr. Arden? A I don't know that I did.

28 Q Do you recall he gave any reason? A No, I don't.

29 Q But your impression is that he was definitely interested in  
30 getting the girl out of the state? A Well, he was definitely  
31 interested in helping the girl to get home. The way he told it  
32 to me, if I remember right, was that after - sometime after this  
33 sentence that she wanted to go home to her mother, and I natur-  
34 ally figured that it was a good Samaritan act too.

35 Q Did it appear unusual to you that a girl who was charged with  
36 vagrancy would have friends that would be able to pay her train  
37 fare and give her money besides? A I don't know if I ever gave  
38 it that thought.



1 MR. [REDACTED] Did you relate to Arden any of the things the  
2 girl had told you, and which you indicate in your report?

3 A I don't remember whether I did or not. In fact I doubt if I  
4 did. (b)(7)(c)

5 C MR. [REDACTED] Okay, Captain, thanks a lot.

6 (A recess is held at this time)

7 (b)(7)(c)

8 Q MR. [REDACTED] After a brief recess we will resume taking the  
9 statement. Now, Captain White, coming back to the day of  
10 January 1st, during that day did you talk to Mr. Arden or to  
11 anyone else regarding the Joan Berry girl? A That's the 1st -  
12 no.

13 Q On the morning of January 2nd did you receive a call from  
14 anyone or were you contacted by anyone in regard to Miss Berry?  
15 A I believe that Mr. Arden came into the office and seen me  
16 personally.

17 Q That was the morning of the 2nd? A The morning of the 2nd.

18 Q Will you relate the substance of your conversation with Mr.  
19 Arden? A The substance was that this girl had been a terrific  
20 expense to Mr. Chaplin, he had spent a lot of money on her - he  
21 had bought a play for her which turned out it was a part she  
22 couldn't take, and had spent considerable money on her, and  
23 that he was still willing to spend a few dollars in a charitable  
24 way if she would go back to her home.

25 Q That is, Mr. Chaplin would be? A Well yes, but through Mr.  
26 Arden. He also asked me if I thought that she could be floated  
27 out of the state and I said No, I didn't believe Judge Griffin  
28 would have the authority to float her out of the state.

29 Q Did you tell him at any rate you would talk the situation  
30 over with Judge Griffin? A Yes, I did; I told him I would talk  
31 the situation over with Judge Griffin.

32 Q And did you later that day and before the time for arraigh-  
33 nement talk to Judge Griffin? A Yes, I did.

34 Q And what conversation took place at that time? A At that  
35 time I told Judge Griffin that this girl had run up numerous  
36 bills in the city of Los Angeles at different hotels, several  
37 of which were holding her clothing, and that Mr. Chaplin would  
38 that I had information through Mr. Arden that Mr. Chaplin would  
39 pay those bills and also furnish her a ticket to return home  
40 if she wanted to.

41 C To her family in New York? A In New York, or wherever it was

1 Plus giving her some little extra money? A Yes, I think he  
2 said he would probably give her some extra money. There was no  
3 amount mentioned.

4 Q Do you recall what Judge Griffin's reaction was to that?  
5 A Well, I am sure that the Judge said he couldn't float her -  
6 he couldn't force her to go, and wouldn't.

7 Q And were you present in court when the hearing of Joan Berry  
8 was held? A I don't believe I was.

9 Q Did Judge Griffin at that time tell you that he wasn't running  
10 this court for the benefit of Mr. Chaplin? A I don't know that  
11 he said that, but I know Judge Griffin doesn't run his court for  
12 the benefit of anyone.

13 Q You don't recall his saying that, can you? A I don't recall  
14 that, no.

15 Q After the hearing did you talk to the girl again? A Not  
16 until the night that I went to the train with her.

17 Q In regard to the trip back east, what was the next thing you  
18 heard from Mr. Arden? A The next thing I heard was a few days  
19 later, a few days after the 2nd, I believe he called me first, and  
20 said that Joan wanted to go back home, and asked me if I would  
21 do him a favor of riding down to the train with her, and I said  
22 yes, if it was all right if my wife goes along. He said "Okay,  
23 I will send a car by to pick you up at your house at a certain  
24 time", which I don't remember the time, "and the driver will  
25 know where to find Miss Berry", and he came into the station  
26 later that day, handed me an envelope and told me to give it to  
27 Joan Berry when I seen her.

28 Q Did he tell you what was in the envelope? A No doubt he told  
29 me there was a ticket and some money.

30 Q And that evening the car came by and picked you up? A That's  
31 right.

32 Q Was it a Yellow Cab? A Yes. It picked my wife and I up at  
33 the house.

34 Q CHIEF ANDERSON: Then you went over and picked the girl up?  
35 A That's right.

36 Q And took her down to the station as you have previously  
37 related? A That's right.

38 Q Did you have any subsequent conversation with Mr. Arden a  
39 few days afterwards or that night regarding her departure?

1 A No, I don't remember of any.

(b)(7)(c)

2 Q MR. [REDACTED] In other words, did Mr. Arden call you to see  
3 if everything had gone off all right? A I believe he did a  
4 few days later. I believe he called me at the office one day  
5 and I wasn't in and he left a number and I called him back, and  
6 told him that she had taken the train.

6 Q And did he make any statement? A No, just "okay".

6 Q Your part in this affair was what, Captain - was it official  
7 or unofficial? A Unofficial, very much so.

7 Q Did you do this for a remuneration or was it strictly a  
8 favor? A Strictly a favor.

9 Q You weren't paid any money at all? A No.

10 Q In your own mind what did you feel about it? A I felt that  
11 no doubt Mr. Chaplin was doing this girl a pretty good deed -  
12 he was helping her out, to get her back home to her family where  
13 she no doubt belonged, a young girl.

12 Q You had a conversation with Mr. Arden this morning? A Yes.

13 Q At the station? A Yes.

14 Q And what was that conversation, Captain? A It was concern-  
15 ing some information that was in the newspaper yesterday morning.  
16 I was supposed to have told a certain attorney that - what the  
17 heck was it? - that he had furnished the money and the transpor-  
18 tation for the girl to go back east.

17 Q Did he object to that story? A He seemed to at that time.

18 Q Was he objecting to the fact you told the newspapers about  
19 it? A I haven't told the newspapers. I told the attorney and  
20 this attorney told the newspapers.

20 Q During your conversation this morning did he at any time  
21 intimate to you that he prefer you don't talk to anyone or tell his  
22 part in the deal? A No, I told Mr. Arden this morning as far  
23 as I was concerned there was only one story to tell, that was  
24 the truth about the thing.

24 Q Subsequent to that time you have had no further contact with  
25 the Joan Berry girl? A No, never seen her since.

(b)(7)(c)

25 MR. [REDACTED] All right, thank you very much, Captain.

26 1 - Mr. Howser, D.R.  
1 - Mr. Ferguson, D.D.A.  
1 - B. of I. Files  
1 - Steno. Div. Files

(b)(7)(c)

STATEMENT OF CLAUDE R. MARPLE, TAKEN IN THE OFFICE OF CHIEF  
C. H. ANDERSON, BEVERLY HILLS POLICE DEPARTMENT, BEVERLY HILLS,  
CALIFORNIA, BY SPECIAL AGENT [REDACTED] AT 10:35 O'CLOCK  
P.M., JUNE 4, 1943.

IN RE: Charles Chaplin, Present: C.H. Anderson, Chief.  
Joan Berry [REDACTED] Agent; [REDACTED]  
[REDACTED] Police Clerk.  
FILE NO: 15-2983 Questions by: [REDACTED]  
CHARGE: Miscellaneous  
DEPUTY: Reported by: Lorne Adams

[REDACTED] Sergeant, your records here in the Police  
Department indicate that on December 31, at 2:30 A.M., you  
handled a deal in which Miss Berry came into the station?

A That's right.

Q Do you recall that incident, Sergeant? A Very plainly, yes.

Q Will you relate in your own words what occurred? A Miss  
Berry came into the front door of the station, came up to the  
window and -

Q CHIEF ANDERSON: You mean the booking desk window?

A The front desk.

Q MR [REDACTED] Were you on duty there? A I was in the station  
at the time - I had a clerk there with me at the time. I went  
over and asked her what was the matter. She said "I want to talk  
to you". I said "All right, we will go back in my office back  
here", so I took her back in there and asked her what was the  
matter, and I talked to her for approximately thirty minutes, and  
during that time I was unable to get anything out of her as to  
what her trouble was or why she came into the station. I finally  
told her that we were not getting anywhere "with you talking here  
to me about something I can't very well do anything about - have  
you got anyplace to go, you can't stay here, we have no place  
for you here", and after so long a time trying to get out of her  
where she lived and what her trouble was, she said "maybe I have  
got a place where I can stay." So I said "Will you give me the  
telephone number and I will call it for you", but she wouldn't  
give me the telephone number. She said "I will call it." So I  
gave her a telephone that was there and told her how to dial it -  
she had to dial it to get outside, and she dialed the number,  
then talked to someone and asked if she could stay there, if she  
could come down, and I didn't know where the place was at all.  
So evidently said yes; she said "I have a place to stay." I  
said "All right, I will take you down there." The matron was  
already here on duty. I went up and woke up the matron in her  
quarters, had her dress - she came down. We took Miss Berry and  
asked her "where are we going?" She gave me this address on

(b)(7)(c) -1-

1 Olympic - I believe it is 9507.

2 Q 9709. A 9709 - something like that. I took her down there  
3 and I didn't get out of the car. I told the matron to go in  
4 with her. The matron got out of the car and was gone for approx-  
5 imately five minutes and came back and says "Well, I guess she  
6 has a place to stay." She said "A man opened the door and she  
7 went in and closed the door", and I came on back to the station  
8 with the matron - that's the last I saw of her that night.

9 Q Sergeant, when she first came into the station did she say what  
10 she wanted to talk to you about? A I couldn't get out of her  
11 any reason for coming into the station.

12 Q Did she at any time make a statement that she wanted to be  
13 arrested? A I told her that - I believe I told her, if I remem-  
14 ber correctly, that I would have to do something with her, I  
15 couldn't exactly shove her out in -- I think it was sprinkling  
16 rain that night -- I said "the only thing I can do with you is to  
17 book you for vagrancy." I said "I can't put you in jail without  
18 I make a booking on you."

19 Q What was her reply? A She didn't want to stay here.

20 Q Did she give you any reason for coming to the station? A No,  
21 she didn't.

22 Q What was the general subject matter of the discussion - of any  
23 person in particular? A She didn't discuss any person. The  
24 only thing she kept repeating "Oh Charles, oh Charles, Charles" -  
25 I asked her who Charles was, but she wouldn't tell me.

26 Q Did she appear to have been drinking? A No, she didn't appear  
27 to be drinking at that time. As I remember I didn't smell any-  
28 thing on her.

29 Q Did she appear to be under the influence of some drug? A She  
30 seemed to be highly excited, hysterical.

31 Q She wasn't acting normally? A She wasn't acting what I would  
32 call normally, no.

33 Q Did she mention the name of Chaplin? A No, she did not.

34 Q Did she mention any other names besides Charlie? A She did  
35 not.

36 Q Did she mention the name of the individual to whose apartment  
37 she went to? A She did not. I didn't know who he was.

38 Q By the way, Sergeant, at this point have you given your resi-

1 dence address? A No, I haven't.

2 Q What is it please? A 9049 Nemo Street in West Hollywood.

3 Q And your telephone number there, please? A CR 5-6827.

4 Q How long have you been a member of the Beverly Hills Police  
5 Department? A I have been here 18 years next January.

6 Q You are now Sergeant in the Beverly Hills Police Department?  
A That's right.

7 Q Did she, during the conversation that night, tell you she was  
8 without any funds or she needed money? A No, she said nothing  
about it.

9 Q She didn't say that she was connected with Charlie Chaplin?  
A She did not.

10 Q Did she tell you she was an actress? A She told me she was an  
11 actress, yes.

12 Q Did she tell you by whom she was employed? A She did not.

13 Q Did she tell you whether or not she was employed at the time?  
A No.

14 Q CHIEF ANDERSON: On that card there I think it says an address  
15 of 9921 Robbins Drive - how did you get that - did she say she  
16 lived there or formerly lived there? A She said she had lived  
17 there at one time, - I believe since I come to think of it she  
18 said she had lived at 9921 Robbins - I don't remember just how  
19 Robbins came into it - it came out she didn't live there any more.

20 MR. [REDACTED] (b)(7)(c)

21 Q She said she didn't live there any longer? A Yes.

22 Q Did you ask her where her mother was? A Yes, and I believe  
23 she told me she was back in New York. I asked her if she had any  
relatives or friends and she said no.

24 Q She appeared alone in the station? A She came in by herself.

25 Q What was her physical appearance like that night? A I seen  
26 no appearance of any marks or scars anyplace on her body, that was  
visible at that time.

27 Q Did her clothes appear to be disheveled? A No, they didn't.

28 Q How was she dressed that evening, do you recall? A It seems  
to me like she had on a kind of an evening dress and a fur cape,  
a short fur cape, as I remember.

1 All right, the next time you saw Miss Berry was when?  
2 That was on New Years morning, the 1st.

3 Q Where did you see her? A In an automobile in front of the  
4 same address where I had taken her the night before.

5 Q How did you happen to be over there? A I answered the tele-  
6 phone and a woman's voice says "there is a woman that has taken  
7 poison in an automobile, lying in an automobile in front of 9907  
8 Olympic Boulevard.

9 Q 9709? A 9709! I recognized the same number as the place I  
10 had taken the girl the night before. I immediately called for  
11 the ambulance to go down there, and while they were getting  
12 ready I got in the police car and hurried down there myself ahead  
13 of the ambulance. There were four or five cars parked there on  
14 the street in front of this address nearby, and I think I looked  
15 in the third one before I found this girl, which I recognized  
16 as the same girl lying in the front seat in this car. I took  
17 hold of her shoulder and shook her and she just kind of turned  
18 over and twisted her head around, so I stepped back then and  
19 looked around the floor while the ambulance was coming, to see  
20 if I could see anything that looked like a bottle or anything of  
21 that type, and in about three or four minutes the ambulance came  
22 and took her out of this car and put her in the ambulance and  
23 started for the hospital. After they had taken her out of the  
24 car I continued to look through the car, lifted up the seat,  
25 looked under anyplace I could find to see if I could find any  
26 kind of a bottle or something of that type, to find out if she  
had taken anything, and what it was, if she had. I didn't find  
anything, so knowing where she had went the night before I went  
up to this apartment.

Q Just before you go any further, before she was put in the  
ambulance and taken to the receiving hospital did you have any  
conversation with her at all? A I did not.

Q Did she appear to be unconscious? A Well, I don't know. I  
had an idea at the time that she was more or less putting on an  
act. She opened her eyes and kind of shut her eyes and rolled  
her head around a little bit.

Q You went to the apartment? A Yes.

Q How did you know what apartment it was? A Mrs. Reno had told  
me what apartment she took her to the night before.

Q What occurred then? A I went up to the apartment and I  
could see from the outside it was all lit up, the lights were  
lit. I rang the bell and pounded on the door for approximately

1 five minutes. Nobody came to the door. There was no signs from  
2 the apartment. I turned around then and went back downstairs,  
3 and when I got back down there a man came up to me, all out of  
4 breath, and said "I just got a report that some actress tried  
5 to commit suicide out here." I said "Who are you?" He said "I  
6 am a reporter from the Examiner", so I asked him his name then,  
7 which he gave me, and he gave me his name - I don't remember the  
8 name now.

9 Q Would that be Carl McClung? A I believe that is the name. He  
10 showed me his credentials as a reporter. I didn't give him much  
11 satisfaction at the time. I told him I didn't know whether there  
12 was anything to it or not, the ambulance was gone, and I didn't  
13 want to stir up something I did not know anything about.

14 Q Did he tell you at that time how he found out about it?

15 A I asked him but he wouldn't tell me.

16 Q Did you subsequently find out how he happened to be there?

17 A I did not, as I remember.

18 Q In your report dated January 1, 1943, signed by you, you  
19 state as follows: "On coming upon the place I was contacted by  
20 Carl McClung, a reporter for the L.A. Examiner, who informed me  
21 that a Joan Berry who had taken poison would be found in a car  
22 in this neighborhood, his office having been called and informed  
23 of this about a half an hour or forty minutes prior to his  
24 arrival. A I believe that is right too. I believe he did say  
25 his office had been informed of it and he told me he had been  
26 around over Spaulding and Olympic. This wasn't quite to Spauld-  
ing. It was east of Spaulding.

27 Q Did he give you this information at that time? A Yes, at  
28 that time.

29 Q Did he follow up the call by going to the receiving hospital,  
30 do you know? A No, I didn't tell him that we had taken anyone  
31 into the receiving hospital.

32 Q What did you tell him, do you recall? A I put him off with  
33 some kind of an answer - I don't remember what it was.

34 Q Did he come over to the station? A I never seen him after  
35 that.

36 Q Did you then follow up the ambulance to the receiving hospi-  
tal? A I did, yes.

37 Q Did you check the car that she was found in? A I did. I  
38 checked the license number of the car and the registration - I  
39 think I have it on my report.



(b)(6)

1 Q Your report shows that the car bore license no. 5X8922,  
2 registered to [REDACTED] Los  
3 Angeles. Did you ever interview [REDACTED] A I did not, and  
4 the funny part of that deal on the car is that while I was up-  
5 stairs trying to find out from this place upstairs something  
6 about this girl he came and got the car and disappeared with it.

7 Q CHIEF ANDERSON: When you say "he came" you don't know who?  
8 A Somebody did. The car disappeared.

9 Q In other words when you came down from the apartment the car  
10 was gone? A That's right.

(b)(7)(g)

11 Q IR. [REDACTED] You followed up the ambulance call to the  
12 receiving hospital? A I did later on.

13 Q How much later? A I think it was at least an hour afterwards.

14 Q What occurred over there, Sergeant? A When I went over to  
15 the hospital the only one there at that time was the intern on  
16 duty there at night.

17 Q You don't remember his name? A No, I don't. I know him -  
18 I would know his name if I seen him. He is a small fellow over  
19 there that wears glasses.

20 Q Did you have a conversation with him? A I did.

21 Q What was that conversation? A I said "What did the doctor  
22 find out about this girl?" He said "In the opinion of the doctor  
23 she hasn't taken anything, she has a discoloration on her lips,  
24 possibly maybe iodine, maybe not anything", but he said "As far  
25 as she is concerned she is all right - I didn't give her any  
26 treatment."

27 Q Was the girl in the hospital at the time you got there?  
28 A She was.

29 Q She had been in the hospital ever since the receiving ambul-  
30 ance brought her there? A That's right.

31 Q That was approximately an hour? A Approximately an hour, I  
32 believe.

33 Q What occurred after you talked to this intern? A I asked  
34 the girl "what are you trying to do?" I talked to the girl while  
35 she was lying on the table. She was still lying on the table.

36 Q What table is that? A It is the table they lie on when you  
37 bring them in.

- 1 Q Was she awake? A Very much so.
- 2 Q Did she appear to be conscious? A Very much so.
- 3 Q Did she appear to know what she was saying and doing? A Yes.
- 4 Q What conversation occurred? A I said "What is the idea of  
5 this kind of business?"
- 6 Q Did you recognize her as the girl who had been in the station  
7 the night before? A Yes, I knew her right off. She began to  
8 cry around and said something about "Charles, Charles", and would  
9 n't give me no particular answer, and I asked her "haven't you  
10 got a home, haven't you got a place where you can go", or some-  
11 thing of that type, and she said "No, I have no home", she said  
12 "I have no money", and I asked her about her friends and she had  
13 no friends.
- 14 Q How was she dressed at that time? A She had on a man's  
15 bathrobe and a man's houseslippers.
- 16 Q And pajamas? A I don't know. I believe if I remember right  
17 that she had on just thin underclothing underneath the bathrobe.
- 18 Q What was the balance of the conversation as you recall it?  
19 A I was rather burned up. I said "If you are going to pull  
20 this kind of stuff I have a place for you." I said "Come on."  
21 She got off the table and she walked up to the station. I booked  
22 her on old Penal Code - no visible means of support.
- 23 Q Did you put in a call for Miss Reno? A She was already here.
- 24 Q Did you tell her you were going to book her for vagrancy?  
25 A Yes.
- 26 Q What did she say? A Nothing.
- 27 Q Did you at any time accuse her of loitering around the estate  
28 of Charles Chaplin? A No, I did not.
- 29 Q Or bothering him? A No.
- 30 Q Did you know she was acquainted with Charles Chaplin? A Not  
31 at the time I booked her.
- 32 Q Did she at any time make any statement to you at the time of  
33 booking that she was a protege of Charles Chaplin? A She did  
34 not.
- 35 Q Prior to the time you booked her, Sergeant, did she ask you  
36 to contact anybody for her? A No, she did not.

1 Q Did you ask her what apartment that was you had taken her to  
2 the night before? A No, I wasn't interested in that - all I  
was interested in was getting rid of her.

3 Q She told you she had no place to go? A That's what she told  
4 me. The second night she didn't have anyplace to go she couldn't  
go back where she was the night before.

5 Q Did you ask her if she had any money? A I asked her if she  
6 had any money. She said she didn't.

7 Q Did you ask her what had become of the silver fox fur she  
8 had on the night before? A No, I didn't.

9 Q Did you wonder in your own mind what had become of it?  
10 A Maybe I did - I don't know. I was so confounded busy that  
11 morning I didn't have much time to go into any details of that  
12 type.

13 Q When she got off the table did she appear to be in any pain?  
14 A Not a bit, walked very briskly over to the station from the  
15 hospital.

16 Q Coming from the hospital to the station did you go on the in-  
17 side or on the outside? A At night we have to walk on the  
18 outside.

19 Q Did you walk on the outside with her? A I did.

20 Q Did she raise any fuss? A Not a bit.

21 Q Came right over with you? A She did.

22 Q When you booked her she was standing right there? A That's  
23 right.

24 Q She knew she was being booked for vagrancy? A She did.  
25 I told her I was going to.

26 Q Did she ask you what that meant? A I don't remember that  
27 she did. She might have.

28 Q Did you explain to her what that was? A I believe I told  
29 her as long as she didn't have any money and had no home and no  
30 friends or anyplace to go that I was going to have to book her  
31 for vagrancy.

32 Q Do you recall what her reply was to that? A About all she  
33 did was stand there and sniffle.

34 Q Cry? A I wouldn't call it crying, just kind of a sniffle.

1 Q Did she say anything? A No, she didn't say a word to me.  
2 Q Did you call Miss Reno? A Miss Reno was there at the time.  
3 Q She was standing right there when you booked her? A Yes.  
4 Q Then what happened? A Miss Reno took her upstairs and put her  
5 in the cell.  
6 Q After she was put in the cell did you talk to her? A No.  
7 Q Did you talk to her at any time between the time she was taken  
8 out of your presence and put in the cell and the time she was  
9 brought into court and arraigned on the charge of vagrancy?  
10 A No, I don't think I even talked to her - I don't believe, if  
11 I remember right.  
12 Q Did we ask you if - did you walk up to the cell with her?  
13 A I went into the women's quarters with the matron when we took  
14 her in there, yes.  
15 Q What occurred there? A We just opened the door and she  
16 went in and locked the door.  
17 Q Then you went downstairs? A Yes.  
18 Q Did she at that time tell you to contact anyone for her?  
19 A No.  
20 Q When you booked her did she ask you what was going to happen  
21 to her? A I don't remember that she did.  
22 Q She was arraigned the following morning, wasn't she? A I  
23 don't remember that.  
24 CHIEF ANDERSON: He goes off at 8:00 o'clock in the morning.  
25 Q MR. [REDACTED] The next day, January 2nd? A CHIEF ANDERSON:  
26 He wouldn't know. (b)(7)(c)  
27 Q You went off at 8:00 A.M. in the morning. She was still in  
28 the cell at that time? A MR. MARPLE: Yes.  
29 Q Did you talk to her in the cell before you left that morning?  
30 A I don't know now whether I did or whether I didn't. I believe  
31 the matron and I was in there when we served breakfast.  
32 Q Did she talk to you at that time? A I am uncertain whether  
33 she said anything to me or not. I think she said something  
34 about how long she would have to stay there.

1       What kind of spirits did she appear to be in at that time?  
2       A   Very good spirits, a lot better than she did the night before.

3       Q   Was she in jail clothes then?   A   Yes, she was in jail clothes.

4       Q   You went off duty at 8:00 A.M. and you came on duty at what  
5       time?   A   Midnight the next night.

6       Q   Was she still in the cell at that time?   A   I am uncertain.

7       Q   Did you go up and talk to her at that time?   A   No, I didn't  
8       go up there at that time.

9       Q   Did you talk to her at all during that night, Sergeant Marple?  
10       A   After she was in the cell up there?

11       Q   This is the second night - after she was up in the cell.  
12       A   I don't believe I even said a word to her. I think I went in  
13       there with the matron the next morning when we served breakfast.

14       Q   That was just prior to her going downstairs and being arraign-  
15       ed before Judge Griffin?   A   I don't think she was arraigned.

16       Q   I am talking about the next night, that is, New Years day  
17       night.   A   I don't believe I was even in the cell on the 2nd,  
18       at all.

19       Q   At any time prior to her going in the court and being arraign-  
20       ed did you have any further conversation with her, Sergeant?  
21       A   No, I didn't.

22       Q   Did any information come to you prior to her going in the  
23       Court and being arraigned that she was connected with Charles  
24       Chaplin?   A   The only thing that made me think she might be was  
25       the fact that on the same morning that I booked her I got a tel-  
26       ephone call from a man who said he was a watchman or a servant  
27       of the Chaplin's estate.

28       Q   What time did you get that telephone call?   A   I think that  
29       was around 4:00 or 4:30 in the morning, close to 5:00 o'clock.

30       Q   He identified himself as a watchman for the Chaplin estate?  
31       A   That's right.

32       Q   What was the conversation you had with him?   A   He asked me  
33       if I had seen anything of a girl named Joan Berry, and I said  
34       "Yes, we have her in our jail down here." He said "That's the  
35       place for her." He said "I never seen such a fool in my life."  
36       I said "Why?" He said "She come up here in a cab and didn't  
37       have no money", and he said "I paid her cab fare" and he said

1 "I have a fur cape up here as security for the cab fare for my  
2 money", so I remembered the night before she had a fur cape on.  
3 I asked him how he happened to call. He said "I wanted you to  
4 know where the fur cape was in case somebody claims I tried to  
5 steel it." He said "It is up here." As I remember I put that  
6 on my report.

7 Q Any further conversation with him? A No, that's all he  
8 said; that's all the information he gave me. He said she had  
9 been up there in a cab and that she didn't have no money, so  
10 he had paid her fare and kept the cape as security.

11 Q Did he tell you at that time how he had come to know she was  
12 in jail? A No. In fact he didn't state to me that he knew  
13 she was in jail. I told him she was in jail.

14 Q Did you inquire as to how he had come to call your station  
15 to find out whether she was in jail? A He told me the reason  
16 he called was on account of the cape.

17 Q How did he know where to call? A I don't know unless he  
18 just thought he should notify the Police Department on account  
19 of the cape.

20 CHIEF ANDERSON: As I recall it, when he called the first thing  
21 when he called was "Do you have Joan Berry there?"

22 A I don't recall. He might have asked that, I am not certain.  
23 (b)(7)(c)

24 Q MR. [REDACTED] You never did ask him how he came to know  
25 about Joan Berry being in jail? A No, I didn't.

26 Q Did you wonder about that, Sergeant? A Well, I might have  
27 at the time, I don't know.

28 Q Did he tell you over the telephone that the girl was connect-  
29 ed with Charles Chaplin? A No, not as I remember he did not.

30 Q Or that the girl had been a former girl friend of Charles  
31 Chaplin? A No, I am sure he didn't say anything like that.

32 Q Did he at that time tell you that Chaplin was interested in  
33 the girl? A No, he did not, as I remember.  
34 (b)(7)(c)

35 Q MR. [REDACTED] Did you tell any of your brother police officers  
36 about the conversation with the watchman at the Chaplin home.

37 A I think I talked it over with my clerk that morning.

38 Q Did you tell Captain White? A Well, I had it on the report  
39 for the Captain to read, and I believe I told him something  
40 about it when he came on duty.

(b)(7)(c)

1 Q MR. [REDACTED] What time did Captain White come on duty?  
A 8:00 o'clock.

2  
3 Q Did you tell Captain White there was a girl upstairs who had  
been booked on vagrancy? A I told him.

4 Q Also your part in the case was discharged at the time you  
had her in the jail? A That's right. I was all through as far  
5 as I was concerned.

6 Q You didn't sign a complaint charging her with vagrancy, did  
you? A I don't believe that I did personally at the time.

7  
8 CHIEF ANDERSON: I think it was signed by the day commander -  
the day commander usually signs the misdemeanor complaints and  
9 the felony complaints are usually signed by the individual  
officer, C. C. Garrison. Does that appear on the complaint?

A Probably so because he is the day commander.

10 MR. [REDACTED] (b)(7)(c)

11 Q /Did you have any conversation with Captain White when you were  
off duty and he came on duty regarding the Berry girl? A No,  
12 I didn't. I told him I had a detailed report there about her.

13  
14 Q You made this report out - it is dated January 1st, 1943,  
2:22 A.M. that same morning, Sergeant? A Yes, that's right.  
I made that out before I went out in the morning after I put her  
upstairs.

15 Q Okay, coming down to the date of May 7th.

16 Q MR. [REDACTED] Do you have any recollection at all about the girl  
being released after she was sentenced by Griffin? A I never  
17 even seen her afterwards. I don't know a thing about her after  
that. (b)(7)(c)

18 Q MR. [REDACTED] Coming down to the date of May 7th when she was  
19 arrested for violation of probation, you didn't make the arrest  
did you, Sergeant? A No, I didn't.

20 Q She was arrested at 8:30 PM - when she was brought in the  
21 station were you on duty at the time? A Yes sir, I was.

22 Q And did anything unusual occur that evening? A Well, I  
23 don't know what you would call unusual exactly. In the first  
24 place, the matron wasn't here. We put her in the waiting room  
and I called for the matron immediately. I was waiting for the  
25 matron - we have a peep hole there we can look through to see  
what anyone was doing there - she had her wrist up like this  
(indicating) and she had what looked like a piece of metal - I  
26 thought she might be working on her wrist. I opened the door  
and went in. She had a compact and had taken it into pieces and  
27 she had four or five scratches on her wrist - I think it was her  
left wrist. I grabbed her hand and took that compact away from

1 her and part of it fell on the floor. She had her hand up like  
2 this (indicating) and I thought she put it inside her waist.  
3 I still kept an eye on her. She was walking around and crying.  
4 The matron come shortly and I told the matron. I said "I think  
5 this girl has still something that she might harm herself with.  
6 You will have to search her."

7 Q When you took that away from her did she say anything?

8 A I can't remember-she said something. She was saying so many  
9 things I don't remember any particular thing she said. I got  
10 part of this compact and examined it and there was no glass in  
11 it. I picked up a couple little pieces of glass on the floor  
12 and it still looked to me like there might be some of it still  
13 missing, so when Mrs. Reno came I said "We are going to have to  
14 take this girl's clothes away from her and search her thorough-  
15 ly and find out if she has anything she might harm herself with."  
16 We went ahead and booked her at that time on the charge Sergeant  
17 Gebheart told me to book her on violation of probation, and  
18 took her upstairs to the dressing room and the matron went in  
19 there with her alone and started to, I suppose trying to search  
20 her. Anyway she called to me and said "I am having a lot of  
21 trouble with this girl" - she said "I don't know whether I will  
22 be able to search her or not. She acts like she might faint."  
23 When I went in she was lying on the floor crying. She was  
24 letting out big long cries. I knew she hadn't fainted. When I  
25 went in her waist was opened. Her breasts were showing, so I  
26 tried to talk to her then and asked her if she had anything else  
27 on her. She didn't answer me. She had her hand closed. I said  
28 "What have you got in your hand, Joan"? She wouldn't tell me  
29 anything. I finally opened her fingers and if I remember right  
30 there was a ring in there with a sharp set in the ring, so I says  
31 to the matron "Pull that waist out of her slacks and see if there  
32 is anything slid down in there."

33 Q Were you holding the girl up at this time? A Yes, I picked  
34 her up and was holding her up more or less to a sitting position.

35 Q Were you in front of her or in back of her? A In back of  
36 her, and when I did there was a little piece of metal of some  
37 kind fell out of her waist, which I suspicioned at the time  
38 there was, when she was downstairs that she put in there, so I  
39 was more or less worried at the time, for fear she might have  
40 something else. I tried to get her to let the matron help her.  
41 In fact I told her I would have to. I said "The matron will  
42 assist, you go ahead and put on her jail clothes. And she told  
43 me she wouldn't put on any jail clothes.

44 Q Was her shirt waist still on? A Yes, as I remember, but it  
45 was open in front.

46 Q You were still holding her and she was still in a half sitting



1 position? A Yes, and she was a heavy girl, and I tried to get  
2 her to get up. She wouldn't get up, she wouldn't cooperate in  
3 any manner. I picked her up around the waist and more or less  
4 carried her into the cell.

5 Q She still had her slacks on? A Yes.

6 Q And she had her shirt waist on? A Yes, as I remember. The  
7 matron took the jail clothes back and she told me later on.

8 Q You took her back to the cell? A Yes. After I got her on  
9 the inside with the door closed I left her with the matron.

10 Q When you put her on the inside what did she do? A I believe  
11 she - I tried to get her to stay on the bed and she rolled off  
12 the bed on to the floor and laid on the floor.

13 Q CHIEF ANDERSON: Was her waist off at that time? A I believe  
14 her waist was off, but I am not sure. I believe it was.

15 Q Was the matron with you when you took her back to the cell?  
16 A Yes, at all times. I believe I put her on the bed, and she  
17 got on the floor, I believe - her shirt waist was off.

18 Q MR. [REDACTED] She was nude to her waist? A I believe she  
19 was, yes.

(b)(7)(c)

20 Q What did you do? A I told the matron to be sure and keep  
21 and eye on her and also said if she couldn't get the slacks off  
22 her and the jail clothes on her - afterwards she came down in  
23 about an hour and told me she had managed to get her into the  
24 jail clothes.

25 Q Did you see her again that night? A No, I didn't. I had  
26 the matron watch her very closely. I wasn't entirely satisfied  
27 that I had gotten every piece of glass and metal and everything  
28 else she might try to do away with herself.

29 Q When you were holding her up in the dressing room did Miss  
30 Reno take off her shirt waist? A She reached around and pulled  
31 it off out of her slacks. I thought she had a piece of metal.  
32 I thought at first she probably had on a brassiere. I found  
33 out she didn't.

34 Q Did she take off the waist at that time or did the matron  
35 remove it while you were holding her? A The matron removed  
36 it while I was holding her arms. I think she got it mostly  
37 removed.

38 Q She was fighting you all the time? A She was fighting like  
39 a tiger all the time.

1 Q You sort of hustled her back in the cell? A I wouldn't call  
2 it that.

3 Q She didn't go voluntarily? A No, she didn't go voluntarily  
4 at all.

5 Q Did you stand around and watch her in a semi-nude condition?  
6 A No sir, I did not.

7 Q Or did any other officers to your knowledge? A There was no  
8 other officer there but myself.

9 Q It was about an hour afterwards that Miss Reno came down and  
10 said she had managed to have her change into her clothes?

11 A I think so, approximately an hour as I remember. Miss Reno  
12 came down and told me about it and said "I really believe I  
13 helped that girl." She said "I got down and prayed for that  
14 girl, I felt so sorry for her."

15 Q Did you talk to her any more that night? A No, but I did  
16 instruct Mrs. Reno to go in there quite often.

17 Q While you were in the process of attempting to get her to  
18 change into her jail clothes what was she talking about, if  
19 anything? A Well, I don't remember. We were sweating and  
20 working with her pretty hard at the time, and I was principally  
21 interested in seeing that she didn't have anything to do away  
22 with herself - I think she said something about she had been  
23 sick and had been under a doctor's care.

24 Q Did she mention to you that she was pregnant? A No, she did  
25 not.

26 Q What time did you go off duty the following day? A I went  
27 off duty at 12:00 o'clock that night.

28 Q What time did you go back on duty the next day? A 4:00  
29 o'clock the next day.

30 Q And at that time was Miss Berry gone from jail? A I am  
31 uncertain whether she was or not.

32 Q Did you or anyone in your presence treat Miss Berry roughly?  
33 A No sir, I never did.

34 Q Manhandle her in any way? A Not in any manner.

35 Q Other than what the situation called for? A That's all I  
36 did, absolutely.

37 Q You just discharged your duty as you saw fit at the time?  
38 A Yes. The officer in charge is the jailer.

(b)(7)(c)

1 Q MR. [REDACTED] Did Mrs. Reno tell you that the girl had told her  
2 she was pregnant? A I don't remember that she did. If she  
3 did I don't remember. I heard about it later, that the girl  
4 claimed she was pregnant, but I don't believe Mrs. Reno told  
5 me that.

(b)(7)(c)

6 Q MR. [REDACTED] When she told you she was sick did you report  
7 that to any other officer in the department, or to your superior?  
8 A No, I did not.

9 Q Did you believe that she was sick? A No, I didn't.

10 Q CHIEF ANDERSON: In connection with that, did she report that  
11 she had been sick or she was sick? A She said she had been sick  
12 and under the doctor's care. She didn't tell me she was sick  
13 at the time. (b)(7)(c)

14 MR. [REDACTED] I think that's all, Sergeant, thank you very much.

15  
16  
17  
18 1 - Mr. Howser, D.A.  
19 1 - Mr. Ferguson, D.D.A.  
20 1 - B. of I. Files  
21 1 - Steno. Div. Files  
22  
23  
24  
25  
26

(b)(7)(c)

1 STATEMENT OF JESSIE (BILLIE) RENO, TAKEN IN THE OFFICE OF CHIEF  
2 C. H. ANDERSON, BEVERLY HILLS POLICE DEPARTMENT, BEVERLY HILLS,  
3 CALIFORNIA, BY SPECIAL AGENT [REDACTED] At 9:45 O'CLOCK  
P.M., JUNE 4, 1943.

4  
5 96 I.D. NO: Charles Chaplin, Present: [REDACTED] Agent;  
6 1714 Joan Berry. [REDACTED] Police  
7 FILE NO: 15-2983 Clerk [REDACTED]  
8 CHARGE: Miscellaneous Questions by: [REDACTED]  
9 DEPUTY: Reported by: Lorna Adams

10  
11 Q MR. [REDACTED] What is your full name? A Jessie (Billie)  
12 Reno.

13 Q And your address please? A 300 North Palm Drive.

14 Q Beverly Hills? A Beverly Hills.

15 Q And your telephone number? A CR 6-6586/

16 Q Do you have any occupation or business? A This is all.

17 Q What is that? A Well, you mean by business?

18 Q You are employed here by the Beverly Hills Police Department?  
19 A Yes.

20 Q In what capacity? A As the matron.

21 Q CHIEF ANDERSON: She is not on full time. She is subject to  
22 call.

23 Q MR. [REDACTED] Now, Miss Reno, were you on duty the night of  
24 December 31, 1942? A If that is the night that Johan Berry was  
25 called in, yes.

26 Q I am referring specifically to the night that Miss Berry -  
27 let me put it this way - when is the first time you became acquaint-  
28 ed with Miss Berry in any capacity? A Well, the night that they  
29 called me.

30 Q Who called you? A The station called me here - I can't tell  
31 you the date without I would look it up, or without Chief Ander-  
32 son would look it up.

33 CHIEF ANDERSON: Our records show it was December 31st.  
34 A That is the date.

35 Q MR. [REDACTED] At 2:30 A.M. A Yes, 2:30.

36 Q What was the nature of the duties you performed that night in

(b)(7)(c) -1-

309

1 connection with Miss Berry? A Well, she was quite excited when  
2 I come in.

3 Q Where was she when you first saw her? A She was sitting on  
4 the desk in the room right off the main office.

5 Q In the commanding officer's room? A Yes, she was sitting on  
6 the desk crying.

7 Q And were you given some instructions in regard to Miss Berry?  
8 A I took her upstairs.

9 Q Were you given instructions by someone in regard to Miss  
10 Berry? A I don't think anything was said outside of the same  
11 as I always do. I took her upstairs and tried to quiet her down.  
12 She was quite excited.

13 Q CHIEF ANDERSON: May I interrupt - this is the night <sup>she</sup> was  
14 taken home? A Yes, that's what I was referring to.

15 Q Did you take her upstairs that night? A As far as I can  
16 remember, Chief Anderson, we did.

17 Q Up in the matron's quarters? A Not in my room, in the cell.

18 Q That night you didn't arrest her, did you take her up in the  
19 cell that night? A I can't say exactly.

20 Q You wouldn't have taken her up there? A If she wasn't  
21 arrested?

22 Q Wasn't that the night she came in here? A And we took her  
23 out again.

24 Q She wasn't under arrest. I mean at that time she came in and  
25 had had some fight with her boy friend, isn't that the night?  
26 A Is that the first night she was here? We took her out about  
27 3:00 o'clock I believe.

28 M.R. [REDACTED]

29 Q /Is that 3:00 A.M. - you mean, let's put it this way - the re-  
30 cords here at the Beverly Hills Police Department indicate that  
31 on 12-31-42 at 2:30 A.M. a Joan Berry presented herself at the  
32 station and stated that she had a fight with her boy friend, she  
33 was very hysterical that night - the remarks indicate she was taken  
34 by Sergeant Marple ~~and~~ to Sulgrave Manor at 9709 Olympic  
35 Boulevard - does that refresh your memory? A That's what  
36 happened. Maybe that night we didn't take her up. Chief Ander-  
37 son, I really can't say for sure. We didn't take her upstairs.

38 Q CHIEF ANDERSON: What reason did you have to take her upstairs?  
39 A She was in this room - I can't remember right offhand.

(b)(7)(c)

1 Q. MR. [REDACTED] Do you recall having any conversation with Miss  
Berry that morning? A Oh, no; just the -

2  
3 Q. What was she complaining of, do you remember that? A She  
4 didn't feel well. She was just so excited - really her conversa-  
tion was - I don't think you could really say that she was talk-  
ing about much of anything. She was trying to quiet herself down.

5 Q. Did she appear to be under the influence of intoxicating  
6 liquors or had she been drinking? A I don't think so - I don't  
believe so.

7 Q. CHIEF ANDERSON: Did the Sergeant ask her any questions that  
you heard? A No, nothing, in particular.

8 (b)(7)(c)

9 Q. MR. [REDACTED] Did she mention Mr. Chaplin's name that evening?  
A I don't believe she mentioned his name that evening.

10 Q. How long did you talk to her when you first met her? A Well,  
11 we really couldn't talk to her because she was so excited.

12 Q. How long were you with her? A I believe, Chief Anderson,  
we took her over at 3:00 o'clock, 3:30.

13 Q. CHIEF ANDERSON: The interrogation card shows she was brought  
14 in around 2:30, the exact time you took her back down. You had  
an interview with her for sometime? A Trying to quiet her down.  
Then we took her over.

15 MR. [REDACTED] (b)(7)(c)

16 Q. What was she complaining about? A Let me think - I don't  
believe she said - she was just excited and crying.

17 Q. Do you know what her purpose was in being here? A I don't  
18 believe she told me, maybe she did.

19 Q. Well, did Sergeant Marple tell you what her purpose was in  
being here? A No, he didn't. We didn't talk it over at all.

20 Q. You and Sergeant Marple took her back to this apartment on  
21 Olympic Boulevard? A Yes.

22 Q. Did you take her into the apartment? A I took her upstairs  
myself.

23 Q. How far did you go with her? A To the door.

24 Q. Did you knock on the door? A She did.

25 Q. Did someone open the door? A I didn't see him. It sounded  
26 like a man's voice. I didn't see him - I only know that someone  
opened the door, and that was all.

1 Q Did she appear to be quite calm at the time you took her  
home? A Yes, she quieted down.

2 Q CHIEF ANDERSON: Did she tell you she lived down there?

3 A No, she didn't say she lived there.

(b)(7)(c)

4 Q MR. [REDACTED] Why did she ask to be taken to that address?

5 A I guess she had no other place to go.

6 Q Did she tell you that? A No, I don't believe she told me  
that - that was the place she asked us to take her.

7 Q In other words, when you were talking at the station you asked  
if she would like to have you take her home? A I don't do that.

8 Q Was she asked where she would like to go, to your knowledge?

9 A No.

10 Q CHIEF ANDERSON: Did anyone else ask - in other words, some-  
body must - she must have told somebody she wanted to go to that  
11 address - you wouldn't have known about that address - perhaps  
the Sergeant asked? A Perhaps so, I can't say as to that.

12 MR. [REDACTED] (b)(7)(c)

13 Q Now, when was the next time you saw Miss Berry? A I can't  
14 tell you what date it was the next time she was brought in.

15 Q The records of the Beverly Hills Police Department indicate  
that she was again brought into the station on January 1st.

16 CHIEF ANDERSON: January 1st about 5:00 o'clock in the morning.

17 Did you get a call the next day? A That I can't remember,  
18 Chief Anderson, the time.

(b)(7)(c)

19 Q MR. [REDACTED] The call was New Years Day? A I can't remem-  
ber the day, if it was New Years Day, just exactly the date -  
20 the date that they have down is the time they called me. The day  
she was called in you called me - I can't remember the date.

21 Q You do remember being on duty the night that she had supposedly  
22 taken taken some poison or attempted suicide? A I believe that  
was what they said.

23 Q Did you first see her over at the receiving hospital that  
24 morning? A Yes.

25 Q You went over there with whom? A That I can't say, I can't  
26 remember.

27 Q Do you recall the appearance of Miss Berry at that time?  
28 A Excited and crying.

29 Q Did she appear to be under the influence of liquor? A I can't

1 say so.

2 Q What did you do with Miss Berry, take her back to the jail?  
3 A I don't think she came back with us - I think they brought  
4 her over later.

5 Q CHIEF ANDERSON: You were here when she was taken upstairs?  
6 A Yes. (b)(7)(c)

7 Q MR. [REDACTED] You put her into a cell? A Yes.

8 Q Do you remember how she was dressed at that time? A I think  
9 it was either that night or the next morning I asked her to put  
10 on the uniform.

11 Q That night do you remember how she was dressed? A No, I don't.

12 Q CHIEF ANDERSON: Let me ask you this: Was this the night  
13 she had the bathrobe on and the man's slippers? A I believe so,  
14 Chief Anderson, because I think she had that on. She was here  
15 two or three times - she had the robe and the pajamas on.

16 Q You want her to describe that or not?

17 Q MR. [REDACTED] Describe her appearance as best as you can  
18 recall? A She had on a pair of pajamas.

19 Q What kind of pajamas? A Blue.

20 Q Were they sleeping pajamas? A Yes.

21 Q Were they lady's pajamas and a bathrobe? A And a bathrobe.

22 Q CHIEF ANDERSON: Was it a lady's bathrobe? A It could be  
23 either used for a lady or a man.

24 Q MR. [REDACTED] Did you have any conversation with her in the cell? A How  
25 long was she here, Chief Anderson? (b)(7)(c)

26 Q Do you want me to get the jail register? (BY CHIEF ANDERSON)  
27 (Police Clerk Zinn leaves room) That night after she came in,  
28 after you booked her, it was early in the morning - did she go  
29 to sleep then? A She was very nice when she was here, one, two  
30 or three days - she was very quiet and very calm.

31 Q Right after she was booked did you put her to sleep or did she  
32 sit up and talk to you for awhile? A As a rule I go in and talk  
33 to them, one or two or three times to see if they are all right,  
34 and she was all right.

35 Q MR. [REDACTED] Now, in your conversations with her at that time

(b)(7)(c)



1 did she discuss Mr. Chaplin with you? A Well, I don't remember  
2 remember exactly the different things that were said, what was  
said.

3 Q Did you question her regarding her finances? A Oh, no, I  
never question.

4 Q You didn't question her at all? A No.

5 Q Did she ask you to contact someone at the Chaplin home for  
6 her? A I don't remember of her doing that, no.

7 Q Did you contact someone at the Chaplin home? A No, I never  
called anyone.

8 Q Did she ask you what she was being charged with? A I don't  
9 remember of her asking me that.

10 Q Did you tell her at any time what she was being charged with?  
11 A No, I believe they told her that at the desk.

12 Q We are asking you only what you know of your own knowledge?  
13 A No.

14 (Police Clerk Zinn returns to room, bringing records).

15 CAPTAIN ANDERSON: Detective Captain White did interrogate her  
16 the following date in the daytime and I remember you were present  
and I came in to the room during a short period of time of the  
interrogation. A Yes, that's right.

17 Q MR. [REDACTED] (b)(7)(c) But you, yourself, never took any part in any of  
the interrogation, is that right, Miss Reno? A We talked very  
18 little.

19 CHIEF ANDERSON: I might explain this way: that our matrons are  
more or less inactive as far as interrogating the prisoners are  
concerned. (b)(7)(c)

20 Q MR. [REDACTED] You are now referring to the jail register which  
21 shows that Joan Berry, case No. 33279, was received in the police  
station on 1-1-43, the officer being Larple, being charged with  
22 647 P.C., Section 1, vagrancy. She was a female, aged 22, race  
white, born in Michigan, occupation actress, residence in County  
23 4 1/2 years, and United States lifetime. The trial judge was Griffin  
in Beverly Hills City Court; that the sentence was ninety days in  
24 the County Jail, suspended on condition that she pay her bills  
and stay out of Beverly Hills. The date of sentence was on Jan-  
25 uary 2, 1943, and she was passed out - I presume that means  
released from jail on January 2, 1943, with the notation "released"  
26 and remarks "no property". Miss Reno, did Miss Berry at any time

1 ask you what the charge of vagrancy meant? A No.

2 Q And did you discuss that with her? A No.

3 Q Did she at any time ask you why she was being held in jail?  
4 A No, she didn't ask me.

5 Q CHIEF ANDERSON: An important question there at this time  
6 while she was in jail, did she take it lightly or was she de-  
7 pressed? A Well; I would say that she was very much upset -  
8 that was the reason that she was here in the first place - she  
9 was terribly upset, and did I answer that correctly?

10 Q MR. [REDACTED] (b)(7)(c) During the time that she was in jail, at any  
11 time she was in jail, under your surveillance, did she ask you  
12 to contact anyone for her? A I don't remember of her asking me  
13 to contact anyone.

14 Q Did you ever contact anyone for her or place any telephone  
15 calls for her? A No sir.

16 Q Do you normally place telephone calls for prisoners under  
17 your charge? A No sir.

18 Q Whose normal duty is that? A Well, the party, after such a  
19 length of time - I believe five hours - is allowed to make their  
20 own telephone calls.

21 Q Did she use the phone herself? A That I can't remember.

22 Q Did you ever call a man named Robert Arden on her behalf?  
23 A No, I called no one.

24 Q Did Mr. Arden ever call you? A Here?

25 Q Yes, or any place? A No.

26 Q Did you ever talk to Mr. Arden while she was in jail? A I  
27 don't know who he was. Some man called her - I don't know his  
28 name.

29 Q Did he talk to you? A I don't believe he spoke to me at all.

30 Q How do you know a man called? A Didn't he bring some clothes  
31 over, Chief Anderson?

32 Q CHIEF ANDERSON: Wasn't that after the trial a man brought  
33 the clothes? A Yes.

34 Q MR. [REDACTED] That was after the trial she was still in cus-  
35 tody of the time?

(b)(7)(c)

1 CHIEF ANDERSON: I will explain it this way: That time she came  
2 in she had no street clothes. The way I recall it - I might say  
3 this is only from what reports I had - she came in here with a  
4 bathrobe and a pajama suit and slippers, and they were not street  
5 clothes, and before they could release her they had to put some  
6 clothes on her, is that correct? A That's it.

(b)(7)(c)

7 Q MR. [REDACTED] Do you know how this man was contacted?

8 A That I know nothing about.

9 Q Did you, during that time, discuss with Mr. Berry the plea  
10 she should enter to the charge? A No.

11 Q Did you advise her to plead guilty? A No.

12 Q Did she appear to be under a nervous strain during the time  
13 she was here? A Yes.

14 Q In your opinion would you say she was either a psychopathic  
15 case or bordering on a psychopathic case? A That would be for  
16 a doctor to answer.

17 Q Just as a layman would you consider her to be normal or  
18 sub-normal in her emotional -- A I think she was a very normal  
19 girl as far as I could see.

20 Q Do you recall when she was sentenced by Judge Griffin?  
21 A Not the date.

22 Q That was on January 2nd? A Yes.

23 Q Did you appear in the courtroom with her? A Yes.

24 Q Will you relate as best as you can remember the proceedings  
25 that were had in court at that time? A Well, I really can't -  
26 I don't remember much about it because I didn't pay a lot of  
attention.

Q Do you remember the Judge reading the complaint to her and  
arraigning her? A Yes.

Q Do you remember the Judge asking her how she pleaded, guilty  
or not guilty? A Yes, he asked her that.

Q When he asked her that did she turn to you and ask you any  
questions? A No, I was sitting back in the courtroom.

Q What was your answer to that question?

Q CHIEF ANDERSON: Do you remember? A I don't remember.

Q All we want you to do is tell what you remember. A I don't

1 remember. There are so many I don't pay much attention.

MR. [REDACTED] (b)(7)(c)

2 Q /Do you remember when Judge Griffin pronounced sentence she  
3 was to be sentenced to the County Jail for ninety days, sentence  
4 suspended on the condition she pay her hotel bills? A Yes.

5 Q After the sentence did she make any remarks to you about the  
6 sentence that had been passed? A I don't remember of her saying  
7 anything about it.

8 Q Did she act unusual after that? A No.

9 Q Did she say she was expecting someone to come down and pick  
10 her up or meet her? A I don't remember.

11 Q Did she say she was expecting some street clothes? A I think  
12 she said she would have to have some street clothes in order to  
13 leave.

14 Q Did she ask you to call anyone? A No, I called no one for  
15 her.

16 Q Now, coming down to the third time you met Miss Berry, Miss Reno-  
17 that was the occasion, according to the records here in the Police  
18 Department on May 7th, when she was arrested for violation of  
19 probation? A Yes.

20 Q And the record here indicates she was arrested at 8:30 P.M.  
21 Do you recall that occasion - that was recent, very recent?

22 A Yes, they called me.

23 Q They called you and you came down? A Yes.

24 Q Was she here when you came here? A Yes, she was here.

25 Q Where was she when you first saw her? A I believe she was  
26 sitting in this little room right off --

CHIEF ANDERSON: Referring to the waiting room? A Yes, the  
waiting room. (b)(7)(c).

Q MR. [REDACTED] Was she alone? A Yes.

Q What was her condition, appear to you to be at that time?  
A Very nervous.

Q And at that time did she say anything to you relating to the  
fact of her arrest? A No, she said nothing at all.

Q Did she discuss anything about Charles Chaplin at that time?

1 A I don't remember her saying anything.

2 Q What occurred then after you met her - what did you do,  
3 where did you go, what did you say? A We took her upstairs.

4 Q Who is "we"? A One of the officers and myself.

5 Q What was the officer's name? A That I don't remember.

6 Q Would that be Sergeant Marple? A I believe he was the one.  
7 Yes, he was the one.

8 CHIEF ANDERSON: He is the big, fat fellow.

9 Q MR. (b)(7)(c) What occurred when you took her upstairs?

10 A We put her in uniform.

11 Q You put her into a uniform? A Yes, tried to, but she didn't  
12 want to.

13 Q Just tell us as closely as you can recall? A We asked her to  
14 put on her uniform.

15 Q Sergeant Marple was present all the time? A Well, not exact-  
16 ly. Later on after she had nothing on but her panties I was  
17 along with her.

18 Q Miss Reno, if you can just give us in your own words, as  
19 closely as you can, event by event and statement by statement as  
20 it took place during that time? A We just asked her to take off  
21 her blouse.

22 Q Up to that time you and Sergeant Marple took the girl upstairs,  
23 I take it the cell block is upstairs? A CHIEF ANDERSON: The  
24 cell block is upstairs, but they have a room where they take  
25 the persons, where they have all the different sizes of coveralls  
26 and shorts and slacks and tops - did you take her into that  
27 room? A MISS RENO: Yes, we took her into the room and asked  
28 her to take off her blouse.

29 Q Who went into the room? A Sergeant Marple, myself.

30 Q And Miss Berry? A Yes.

31 Q You asked her to take off her clothes? A Yes.

32 Q What did she say? A She was crying.

33 Q How was she dressed then? A She had on a pair of slacks  
34 and a shirt, a shirt blouse, you know, to go with the slacks,  
35 and a long blue coat.

1 Q What did she say when you asked her to take her clothes off?  
A She didn't want to.

2 Q What did she say? A I don't remember what she said.

3 Q Did she give any reason for not taking them off? A No, she  
4 just didn't want to.

5 Q Did you talk to her and ask her to take them off? A Yes.

6 Q Did Sergeant Marple ask her to take them off? A He told her  
7 she would have to put on a uniform, for her to go with me, and  
for her to put on a uniform.

8 Q CHIEF ANDERSON: Isn't it customary for the officers to stand  
9 outside the door? A Yes, they stand outside the door while I go  
inside with them. (b)(7)(c)

10 Q MR. [REDACTED] Was Marple inside the room or was he outside?  
11 A Well, he was inside while we were getting the uniforms and  
12 trying to talk her into changing her clothes. Then he stepped  
13 outside and + was alone with her, and + believe she fell on the  
floor.

14 Q What do you mean she fell on the floor? A Well, she was  
15 crying and sat down on the floor and started crying.

16 Q When you were here alone with her, did you attempt to use  
17 force to get her to remove her clothing? A Well, I helped her.  
18 I tried to help her get her blouse off and get into the shirt,  
19 and she was so nervous and excited she couldn't get her shirt  
20 over her head. She didn't want to put it on, but we gave it to  
21 her and later on we took her into the cell.

22 Q You gave her what? A The blouse. We took off her blouse.

23 Q Did Sergeant Marple assist you in taking off the blouse?  
24 A I believe when she fell on the floor he came in.

25 Q She was still dressed when she fell on the floor? A Yes.  
26 He picked her up and I took her blouse off her.

27 Q Did you take her brassiere off? A She had no brassiere on -  
28 nothing on but the blouse.

29 Q When you took her blouse off she was naked to the waist?  
30 A Yes.

31 Q Then what occurred? A We took her into the cell.

32 Q Did you attempt to take off her slacks? A I believe she

1 took off her slacks - I think she did.

2 Q Did she take them off voluntarily? A I don't remember.

3 Q Did you assist her in taking them off? A I don't remember  
4 as to that.

5 Q CHIEF ANDERSON: Did she have on the jail slacks when she went  
6 in the cell block? A I don't remember, Chief Anderson.

7 Q MR. [REDACTED] (b)(7)(c) Did Marple help you take her slacks off?  
8 A I don't remember of him helping me.

9 Q We have gotten this far. You and Marple and the girl, that is  
10 the Berry girl, went upstairs into this room where they ordinarily  
11 change clothes, and Marple and you attempted to talk the girl  
12 into taking her clothes off, and Marple stepped outside; while  
13 he was outside the girl fell on the floor? A Yes.

14 Q You then called Marple back in? A Yes.

15 Q And he picked her up and while he was holding her--- A Her  
16 blouse was all unfastened by that time - it was practically off.

17 Q While he was holding her you removed her blouse? A Yes, but  
18 he didn't say. He left.

19 Q And then did she change into the rest of her uniform, jail  
20 uniform immediately? A I don't remember as to that.

21 Q Or did you take her back to her cell? A That I can't say -  
22 I don't remember.

23 Q CHIEF ANDERSON: You say "back to the cell" - she hadn't been  
24 into the cell. (b)(7)(c)

25 Q MR. [REDACTED] Was she taken to a cell? A CHIEF ANDERSON:  
26 At first I explained this. When they come up from the booking  
27 office they are taken to the room, which is a sort of a locker  
28 room. It contains several lockers with various sizes of jumpers and  
29 slacks. A person is placed in there and their street clothes  
30 are placed in the lockers on one side and they are fitted with  
31 coveralls, the jail slacks and tops in this room there, and then  
32 after they leave that room they go to the cell block. She hadn't  
33 arrived at the cell block at that time? A MISS RENO: Yes, we  
34 took her to the dressing room first, then to the cell.

35 Q MR. [REDACTED] (b)(7)(c) What I am trying to find out - how long of a  
36 period of time then elapsed from the time you first brought her  
37 into the room for the purpose of changing her clothes, to the  
38 time she was taken to the cell? A Just long enough to get her

1 blouse off and try to get her into her clothes. It took about  
2 ten minutes.

3 You would judge in about ten minutes she was entirely changed  
4 from her civilian clothes to the jail clothes? A As far as I can  
5 remember.

6 After her jail blouse was put on did Sergeant Marole leave  
7 then? A He left. He wasn't in the room only just when her  
8 blouse slipped off. He stepped out of the room. They always  
9 do when the women are dressing.

10 Did you put the blouse on her? A I tried to put it on her,  
11 and she wouldn't put it on. I put it around her shoulders and  
12 took her into the cell.

13 And she still had her slacks on? A I can't say - I don't  
14 remember whether she took her slacks off in there or not.

15 Do you have any independent recollection as to just when she  
16 put on her jail slacks? A No, I don't remember.

17 Or as to when she removed her civilian slacks? A No, I  
18 don't remember.

19 Well, was it approximately three or four hours after? A No,  
20 she was dressed in a short time. I don't remember if she put  
21 her slacks on in the cell or in the dressing room, but I know  
22 it was just a short time after she was in the cell she was up on  
23 the cot and she was sitting down on the floor crying, and I told  
24 her to get up on the cot.

25 When she was sitting on the floor crying, was she fully clothed  
26 in the jail clothes? A I believe she had the blouse around her,

27 around her shoulders? A I think so. I don't remember if she  
28 had her slacks on then or not - I don't remember.

29 Could there have been a period of three or four hours before  
30 she finally put the blouse on and the slacks on? A No sir, it  
31 was a half hour all told that she was on her bed lying down.

32 In other words, within a half hour after being taken to her  
33 cell she was fully changed from her street clothes or civilian  
34 clothes into regular jail clothes and fully clothed? A Yes,  
35 and the officer while she had her slacks off at any time was in  
36 the room with her.

37 It has been charged, Miss Lane, that when Miss Berry was put  
38 into jail that she refused to put on her jail clothes and that a  
39 police officer helped undress her, that is, helped take off,



1 undress her down to her waist, and that she refused to proceed  
2 further, that she fought the idea of changing into jail clothes,  
3 that she fell down to the floor and that she stayed on the floor  
4 for approximately three or four hours in that condition half  
5 clothed, and in the view of a male police officer, is that correct?  
6 A No, that is not correct.

7 Q At any time when she was lying on the floor was she permitted  
8 to be viewed by any male police officers? A No, the officers  
9 never come in when the women are dressing or undressing.

10 Q While she was in her cell and sitting on the floor with the  
11 jacket around her? A Not that I remember, not while I was in  
12 there.

13 Q CHIEF ANDERSON: Right in connection with that - is it cus-  
14 tomary for police officers to go in and look over women prisoners?  
15 A Pardon me -

16 Q Is it a customary thing for officers to go in -- A Only  
17 when I am with them. Only then when they are fully dressed.

18 Q What is the general procedure when there is a woman prisoner  
19 in there? A They call me first before they go in. I go in to  
20 see if they are all right, if they are dressed I tell them to go  
21 in.

22 Q Was that rule lived up to that night? A Yes. In fact I  
23 don't remember of an officer coming back upstairs.

24 Q MR. [REDACTED] (b)(7)(c) Did you stay with her until she was fully clothed  
25 in her jail clothes? A Oh, I was with her off and on - I don't  
26 remember if she put her pants on in front of me or not - I can't  
27 remember as to that. I don't remember when she put her pants on,  
28 because I go in and look at them and go back out again.

29 Q That is while she was in the cell? A Yes.

30 Q CHIEF ANDERSON: There was no other prisoners in there?  
31 A No other prisoners.

32 Q MR. [REDACTED] (b)(7)(c) At any time while Miss Berry was in jail during  
33 the time when her clothes were being taken off her and jail clothes  
34 put on, was any force used upon her or any other manner?  
35 A Only when she fainted. She acted like she had fainted. I had  
36 to call for help. I told her she would catch cold lying on the  
37 floor.

38 Q Sergeant Marple helped lift her off the floor? A Yes.

39 Q That was the only force that was used? A I can't call that

1 force. I called for help and he came in to help me. We tried  
2 to lift her up.

3 Q After you lifted her up on her feet did she stand on her  
4 own feet then? A I don't remember as to that.

5 Q Later did she at any time - later that evening did she have  
6 any conversation with you in regard to Mr. Chaplin? A I don't  
7 remember of her saying anything to me.

8 Q Did she make any statements to you as to the fact that she  
9 was being treated in a wrongful manner? A Here at the jail?

10 Q At the jail. A Oh no, she always told me I was very, very  
11 nice to her.

12 Q Did she complain at all about her treatment? A No.

13 Q Did she complain about her sentence from Judge Griffin?  
14 A I don't remember as to that.

15 Q You stayed with her and went into court with her the following  
16 day? A Yes.

17 Q When probation was modified and she was sentenced to thirty  
18 days in the County Jail? A Yes.

19 Q Do you recall what happened in Court that day - that was May  
20 8th? A I think he sentenced her to the County Jail.

21 Q Did she make any statements to the Judge at that time? A I  
22 don't remember what she said.

23 Q Did she tell you she was pregnant? A Yes, she did.

24 Q When did she tell you that? A While she was here during the  
25 time she was here.

26 Q You are speaking here of the third time she was here, May 2th  
27 and May 8th? A Yes.

28 Q Was it the early part of the evening of May 7th? A I don't  
29 remember the time.

30 Q Was it sometime before she went into court to be sentenced by  
31 Judge Griffin? A Yes.

32 Q What did she tell you about that? A That's all.

33 Q That she was pregnant? A Yes.

1 Q Did you ask her how long she was pregnant? A No.

2 Q Did you ask her who the father of the child might be? A No.

3 Q Did she volunteer the information? A Well, I don't remember  
4 what she did say.

5 Q Did she say it was-Mr. Chaplin was the father? A Well, I  
6 don't remember what she said.

7 Q Or anyone else being the father of the child? A I don't  
8 remember.

9 Q CHIEF ANDERSON: Did you report the fact that she told you she  
10 was pregnant - did you report that to anyone? A You mean down-  
11 stairs?

12 Q Yes. A I don't remember of telling anyone.

13 Q MR. [REDACTED] Did you advise her to tell Judge Griffin?  
14 A I didn't give her any advise whatsoever.

(b)(7)(c)

15 Q CHIEF ANDERSON: Did you believe she was pregnant when she  
16 told you that? A Well, I am not a very good judge.

17 Q MR. [REDACTED] What was your state of mind at the time she  
18 told you she was pregnant? A Well, that was my own personal  
19 thoughts.

20 Q What is what we would like to have, Miss Reno? A Well, I  
21 don't care to say because I think that is for the doctor to say,  
22 not for me.

23 Q CHIEF ANDERSON: I think, Miss Reno, what they are trying to  
24 get at - did you form an opinion whether she was pregnant or  
25 not - did you form an opinion one way or another - did you believe  
26 it or didn't you believe it, or did you doubt it? A Well, it  
27 is rather a hard question to answer.

28 Q I think you can answer it this way. A Yes, I thought she was  
29 pregnant. What I think means very little.

30 Q In other words you kind of believed what she told you, is  
31 that right? A Yes, from the looks of her-she was undressed.

32 Q You did think she was pregnant? A Yes.

33 MR. [REDACTED] (b)(7)(c)

34 Q /In other words, in your opinion, Miss Reno, she showed some  
35 signs, some physical evidence? A That's it.

36 Q Did you report that to any of your superior officers? A I

1 don't remember mentioning it to anyone.

2 Q Did you discuss it with either Captain White or Sergeant  
3 Harple or Sergeant Gebheart? A I don't remember. If they ask-  
4 ed me I perhaps answered them.

5 Q This is rather important, Miss Reno. We would like to know  
6 whether or not you have any independent knowledge of discussing  
7 with any other officer or reporting to any other officer the  
8 fact that this woman who was under your care was pregnant?

9 A I believe something was mentioned, I am not positive - I think  
10 something was said.

11 Q Just try and recall, as nearly as you can, Miss Reno, just  
12 exactly what you did in regard to the fact, in regard to this  
13 information you had of her pregnant condition? A I just didn't  
14 do anything about it. If it was mentioned at all I believe it  
15 was mentioned to Captain White.

16 Q What do you mean by that statement "if it was mentioned at all  
17 I believe it was mentioned to Captain White?" A I think she  
18 mentioned it in my presence, that's as near as I can remember.  
19 I don't remember saying anything to Captain White myself about  
20 it.

21 Q That was before she went into court? A As far as I can remem-  
22 ber, yes.

23 Q Now, did she tell Judge Griffin in open court that she was  
24 pregnant? A I was sitting too far back - I didn't hear the  
25 proceedings, not all of it. She spoke in a very low voice.

26 Q Do you recall her asking Judge Griffin to talk to him in his  
27 chambers? A I don't remember.

28 MR. [REDACTED] Thank you very much, Miss Reno.

29 (b)(7)(c)

30  
31 1 - Mr. Houser, D.A.  
32 1 - Mr. Ferguson, D.D.A.  
33 1 - B. of I. Files  
34 1 - Steno. Div. Files  
35  
36

1 STATEMENT OF JOAN BERRY, TAKEN BY CAPTAIN [REDACTED] IN  
 2 THE NEW CARLTON HOTEL, 529 SOUTH FIGUEROA STREET, LOS ANGELES,  
 CALIFORNIA, AT 5:30 O'CLOCK P.M., SATURDAY, MAY 29, 1943.

3 In re: Present: Mrs. Berry; Invs. [REDACTED]  
 4 File No. 15-2183 [REDACTED]  
 Charge: [REDACTED]  
 Deputy: Reported by: Jane Bostwick

5 Q BY CAPT. [REDACTED] Will you state your full name?  
 6 A BY MISS BERRY: (Indistinguishable.)

7 MRS. BERRY: I don't want that. That is not her name. Can't  
 you leave it Berry?

8 MR. [REDACTED] All right, put it Berry.

9 Q CAPT. [REDACTED] Where were you born? A MISS BERRY:  
 10 Detroit.

11 Q And your age? A MRS. BERRY: May 24, 1920.

12 Q And you've... Approximately when was it you arrived in Los  
 Angeles? Just approximately. A MISS BERRY: About...  
 13 I was about nineteen and a half or twenty.

14 MRS. BERRY: September, didn't you come in? Oh, I don't know.  
 1941.

15 MISS BERRY: When I was about nineteen and a half.

16 MRS. BERRY: No, they want the year, Mary.

17 CAPT. [REDACTED] The approximate month and year.

18 Q MR. [REDACTED] Let me start out with the story. Now, Joan,  
 19 I am going to relate the story as you have related it to [REDACTED]  
 [REDACTED] and myself previously this afternoon in the presence of  
 20 your mother. A MISS BERRY: If this hurts my mother or  
 Charles or the baby...

21 Q This is a confidential statement for Mr. Howser's information.  
 22 A All right.

23 Q Now, you originally were acquainted with J. Paul Getty?  
 A That's right.

24 Q In Tulsa Oklahoma? A I met him here.

25 Q In Los Angeles? A That's right.

26 Q And you accompanied Mr. Getty to Mexico City? A No, I did not.

1 Q Well, you were with Mr. Getty in Mexico City? A With  
his attorney and a cousin and a friend of mine, Hilda Kruger.

2 Q And you attended the inauguration of Avillo Comacho?

3 A It was immediately after the inauguration.

4 Q And in Mexico City you were given a letter of introduction  
to Mr. Tim Durant, who was connected with Charles Chaplin  
5 Studios? A Who was a good friend. He wasn't connected  
yet.

6 Q Who gave you that letter of introduction? A A. C.  
7 Blumenthal.

8 Q Who is he? MRS. BERRY: He's the fellow that can't come  
back to the United States on account of income tax.

9 MISS BERRY: He's a friend of Paul's.

10 Q You came to Los Angeles with that letter? A And would  
11 not use it.

12 Q You did not use it? A No, I didn't use it. I came with  
several letters of introduction, but didn't use any of them.  
13 Blumenthal kept calling up because Paul thought I might be  
lonesome and might go back to New York. Paul asked Blumenthal  
14 to call up.

15 MRS. BERRY: Why do you bring Paul into it so much? That isn't  
fair.

16 MISS BERRY: He's the greatest friend I've ever had.

17 Q GO ahead. A And I met Tim, and then I met Charles  
18 through him.

19 Q One night you were taken to a dinner at Perino's, at which  
time you met Mr. Chaplin? A That's right.

20 Q And that was in about May of 1941? A The end of May, yes.

21 Q And you became acquainted with Mr. Chaplin. He seemed to  
22 be interested in your career. A That's right.

23 Q And your aspirations to become a movie star.  
A (WITNESS NODS)

24 Q And about June of 1941 United Artists Studio placed you...  
25 A No, Charles Chaplin Studios.

26 Q Charles Chaplin Studios placed you under contract at a

1 salary of \$75.00 per week. A That's right.

2 Q And you were under contract to Mr. Chaplin for about a year.  
A (WITNESS NODS)

3 MRS. BERRY: Yes, the option was picked up again in December.

4 Q Of 1941? A Yes, it was picked up in December, 1941.

5 Q In about May or June of 1942 the contract was broken at your  
6 own request? A That's right.

7 MISS BERRY:  
Q During that year you were constantly studying with Mr. Chap-  
lin? A That's right.

8 Q You were with him a great deal? A I saw him...yes.  
9 Three hundred and sixty nights out of the year.

10 Q Every day and night in the year? A That's right.

11 Q At the time your contract was broken at your request you  
12 professed a desire to go to New York City, but Mr. Chaplin...  
13 A I said that unless I would go to New York--unless he would  
let me, I would break my contract.

14 Q And he didn't want you to go to New York, and so you broke  
15 your contract? A That's right.

16 Q During that year of 1941, in the month of September or  
17 October... A But mother, I wanted to sign with Metro.

18 MRS. BERRY: Is the girl taking this?

19 MISS BERRY: No, only when he speaks.

20 MRS. BERRY: Joan was not happy. The picture wasn't progressing.  
21 She had already had screen tests.

22 MISS BERRY: He had bought a play for me.

23 MRS. BERRY: And Joan was unhappy about it. She went down and  
24 broke her contract. They called me from the studio and asked  
25 didn't I have her under control, couldn't she reconsider it;  
26 and I said no, "She's unhappy here." So she broke the contract.  
Then she started dealing with Metro.

27 MISS BERRY: To make screen tests.

28 MRS. BERRY: To make screen tests with Metro. One of their  
29 up-and-coming stars came over and studied with her. But she  
30 had dropped her contract. She was through with him. Then why

1 didn't he leave her alone? The day you were to take your screen  
2 test, that's the day he went up and gave the speech that broad-  
cast it to New York. You wouldn't go to the Metro studio. You  
went with him. (b)(7)(c)

3 Q MR. [REDACTED] By "he" you mean Charles Chaplin?

4 A Yes. He wouldn't let her go. After she had broken her  
contract he still continued to pay her a \$100.00 a week.

5 Q In the month of September or October you were in a pregnant  
6 condition, and at that time an abortion was performed upon you  
7 by a Dr. Tweedie, whose office is around Crenshaw and 54th in  
the City of Los Angeles? A BUT you are back in 1941.

8 Q That's correct. A She broke the contract in 1942.

9 Q Well, that abortion was performed at the request of Mr. Chap-  
10 lin, and his agent, Tim Durant, who arranged for it. Is that  
correct, Joan? A MISS BERRY: Yes.

11 Q And you were there for a couple or three days, and at that  
12 time they had to operate again, and there were several days  
lapsed after that and you were treated by several nurses; and  
13 after that you were taken back to the Chaplin home where you  
stayed for a week. Am I wrong? A Yes, wait a minute.

14 Q To go back before the abortion was performed, Mr. Chaplin  
15 wanted to have the baby, wanted you to have the baby, wanted  
you to go to Santa Barbara and have the baby; and as soon as  
he was through with Paulette Goddard he would marry you.

16 A No, he didn't say that, but he said we would have the baby.  
17 It was Mr. Durant that suggested it wouldn't be a wise move at  
all, and I think he...

18 Q Talked Mr. Chaplin into something? A Not that, but I  
19 think he pointed out to Mr. Chaplin that it wasn't very wise.  
We went back and forth to the doctor's office, and each time  
20 we were to make an appointment; and I said I wouldn't do it.  
Frank was butler there at the time.

21 MRS. BERRY: That was when he had Japs.

22 MISS BERRY: I heard Charles say this. Tim says, "The most  
23 awful thing has happened." Charles said, "Has something  
happened to her?" Tim said, "She won't go through with it."  
24 Charles says, "Is that all?" Finally Tim talked Charles into  
it and Charles thought it was the best thing, so I agreed.

25 Q So the abortion was performed, and after that you went back  
26 to Mr. Chaplin's home and were there for several days attended  
by some nurses Mr. Chaplin had provided. A I can't remember



1 if that was the first or second time. It was the second time  
2 in January.

3 Q When you went back to Mr. Chaplin's home attended by some  
4 nurses it was after the second abortion, which occurred in  
5 January, 1942? A That's right.

6 Q That abortion was also performed with the approval of Mr.  
7 Chaplin at the advice of Mr. Durant? A That's right.

8 Q What abortion was it where arrangements were made for you  
9 to go to the sanitarium? A The first one.

10 Q Did you go to the sanitarium? A Oh, no...

11 MRS. BERRY: You see, she's giving out.

12 Q Or don't you recall? A MISS BERRY: I'm not going to  
13 say anything because I think it is detrimental to someone else.

14 MRS. BERRY: Leave out about the sanitarium.

15 Q In about May or June of 1942 you broke your contract with  
16 Mr. Chaplin and subsequently to May or June of 1942 you were  
17 again put on Charles Chaplin's pay roll at a salary of \$100.00  
18 per week, though there was no written contract evidencing that  
19 agreement. Is that correct? A Yes, there was no written  
20 contract.

21 Q Going back to the first abortion that was performed, do you  
22 recall that Tim Durant, or I guess it was Tim Durant, dictated  
23 a letter to Charles Chaplin Studios in which you stated you  
24 were resigning from your contract because of your condition?  
25 A That's right.

26 Q And that you were very grateful to Mr. Chaplin for all that  
27 he had done for you? A Yes.

28 Q Subsequently after that abortion was performed Mr. Chaplin  
29 in your presence tore that document up? A That's right.

30 Q Coming back to the latter part of 1942, you were again put  
31 on contract at \$100.00 per week and then about October of 1942  
32 you went to New York accompanied by your mother.

33 A (WITNESS NODS)

34 Q The tickets and expenses of the trip being paid by Mr.  
35 Chaplin. A MRS. BERRY: By the studio.

36 Q And in New York Mr. Chaplin followed several days later?  
37 A MISS BERRY: Yes.

1 Q And in New York... A MRS. BERRY: But he did not  
follow Joan. That isn't the implication.

2 Q Well, he came to New York several days later?

3 A MISS BERRY: Yes, to make an address for the Communistic  
Party.

4 MRS. BERRY: Not the Communistic Party.

5 MISS BERRY: Russian War Relief.

6 MRS. BERRY: The Second Front.

7 MISS BERRY: Second Front.

8 Q Where was that address made? A Carnegie Hall.

9 Q And he came there, and while he was in New York City and you  
10 were in New York City you met one evening at a night club and  
both of you went to the Waldorff-Astoria and spent a couple of  
11 hours there. A Not after the Waldorff-Astoria. We talked  
on the 'phone several times and one night he asked me to have  
12 dinner with him at the Twenty-one Club. And Tim and he and we  
had dinner and went to the El Morroco, I believe, and then I  
13 went to the Waldorff with him.

14 Q You went to the Waldorff with him that evening? A Yes.

15 Q And you that evening had what we term an affair?  
A Yes.

16 Q Subsequently you returned to Los Angeles. A He gave me  
17 some money that night.

18 Q He gave you some money and you returned to Los Angeles?  
A Yes.

19 Q He paid for the expenses of the trip? A Yes.

20 Q And he again appeared in Los Angeles after you had arrived  
21 here? A Yes.

22 Q You moved into the Beverly Hills Hotel? A Yes.

23 Q And at that time you were very much in love with Mr. Chaplin  
and, apparently, he was very much in love with you. Is that  
24 correct, Joan? A I think Charles is a very great man.  
He is great.

25 Q And during a period of time after you arrived back there  
26 just before Christmas you and Mr. Chaplin engaged in various

1 disputes, which we might term lovers' quarrels. Do you think  
2 that is an appropriate term, Miss Berry? A I think you're  
3 putting it very nicely. I mean we acted rather stupidly.

4 Q But you did have words, and although you didn't mean to hurt  
5 him, you did? A Vice versa.

6 Q Coming down to approximately a week before Christmas of  
7 1942, you had a few days previously purchased a gun and...  
8 A This is the delicate part.

9 Q You had purchased a gun and you went out to Mr. Chaplin's  
10 home and broke in. That is, you broke the pane of the back  
11 door, opened the door and went in? A That's right.

12 Q Mr. Chaplin appeared to be glad to see you, although... Was  
13 Mr. Chaplin in bed? A He was lying in the bed talking on  
14 the 'phone.

15 Q And he was apparently talking to some female person and  
16 giving her the same line you had previously heard. And after  
17 the telephone conversation you displayed the gun and Mr. Chap-  
18 lin appeared to become frightened. A No, he wasn't the  
19 least bit frightened.

20 Q He asked you if you were going to kill him, and you said  
21 you were going to kill yourself; and then said, "Well, sit  
22 down first, before you kill yourself, and let's talk it over."  
23 And you sat down and told him, "Well, I've decided not to kill  
24 myself," and he prevailed upon you to stay for the night.  
25 A That's right.

26 Q About the time he had asked you to stay for the night and you  
27 agreed, the butler came up. A No, the butler was down-  
28 stairs. The children were up on the landing. He walked out  
29 on the landing and told the children everything was all right  
30 and not to do anything, and to go to bed.

31 Q He came back in the bedroom and you undressed and he un-  
32 dressed and went to bed and kept the gun with you, and the gun  
33 appeared to make Mr. Chaplin nervous. A No, that's silly.  
34 I held the gun and put the gun on the table right beside me.

35 Q Beside the bed? A Yes, and he was here, and I was here.  
36 And every time he moved the gun I grabbed the gun and held it  
37 by me, but we both have a great sense of the dramatic, and I  
38 think it appealed to us.

39 Q And what were you going to say, Joan? A I don't know.

40 Q And at that time you had another affair with Mr. Chaplin,

1 which, I believe, was the last time you did have intimate re-  
lations with him? A (WITNESS NODS HER HEAD YES)

2 Q Subsequently... MR. [REDACTED] How were you dressed that  
3 night? A I was in his pajamas--in the tops.

4 Q MR. [REDACTED]: And then subsequently Mr. Chaplin asked you  
to go into the <sup>an</sup>guestroom, adjoining room, because of the gun.

5 A Yes.

6 Q And you did, and he went downstairs and Edward, the butler,  
came back up. A No, that was the next morning. Then we  
7 all went to sleep. He slept in his room, and I slept in my  
room.

8 Q But the following morning Edward asked you for the gun, and  
9 you told him to send Mr. Chaplin up and you would give him the  
gun, and Mr. Chaplin... A Charles had talked to me before,  
10 that morning.

11 Q And he did come upstairs, and you did give him the gun?

12 A Yes.

13 Q That was approximately a week before Christmas? A Yes.

14 Q That was the last time you did have intimate relations with  
Mr. Chaplin? A Yes, the last time I saw him.

15 Q He was going to put you on a salary of \$25.00 a week at  
that time? A Yes.

16 Q He told you to call back and pick up your money? A Each  
17 week.

18 Q That same night of the gun episode Mr. Chaplin gave you \$60.00  
in cash, which is all he had on his person. A That's right.

19 (JUDGE CECIL HOLLAND 'PHONED AT THIS POINT, AND MRS. BERRY  
20 ANSWERED THE 'PHONE)

21 Q And arrangements were made to pay you \$25.00 a week. You...

22 A This was to discipline me. Don't make him out that he's...

23 Q He told you you needed disciplining and he was going to give  
you only \$25.00 a week and you would have to learn how to live  
on that. A That's right.

24 MRS. BERRY: This Christmas he gave her \$25.00 a week, but the  
25 previous Christmas he gave you a silver fox fur or coat and a  
thousand dollars in cash.  
26

1 Q The previous Christmas he gave you a thousand dollar check,  
is that correct, Joan? A MRS. BERRY: He called it a bonus.

2 And

3 Q Besides that you had charge accounts in all the stores, which  
Charles Chaplin paid for? A MISS BERRY: In one store,  
the May Company.

4 Q We want to get this right. Anytime I say something wrong  
5 jump in and tell me. Then after you had left Mr. Chaplin that  
6 day you were rather upset during that week, and it was rather  
7 difficult for you to sleep, and you had gotten into the habit  
of taking ambutal pills. A (WITNESS NODS)

8 Q And during this period you were taking so many sleeping pills  
9 that several times you, yourself, did not know what you were  
doing. On the night of New Year's Eve you went to Chaplin's  
home. A Yes.

10 Q And the--gatekeeper, is it? A The watchman.

11 Q The watchman handled you roughly, slapped your face and,  
12 let's see, told you to get away and stay away from the place.  
Is that correct, Joan? A Yes.

13 Q On Christmas Day you came to get your \$25.00 a week and  
14 were told to come back the following day, that it wasn't due  
until the following day. A That's right.

15 Q And you did go back and pick up the \$25.00, which was given  
16 to you by Edwards. A We'll have to go back. When he was  
talking to this girl on the 'phone...

17 Q The night of the gun episode? A Yes. He explained to  
18 me he was talking to an old friend. I think he was. I be-  
lieved him at the time. I still believe him, Mummy.

19 Q The day after Christmas you went back and got your \$25.00 in  
20 cash, which was given to you by Edward, the butler. They had  
told you to come back the following day. Then New Year's Eve  
21 you went up there and the watchman handled you roughly, asked  
you what you were doing around there and told you to get away.  
A He said he wanted to talk to me.

22 Q What else did he say? A I became frightened. I ran  
23 into the bathroom.

24 Q That's right, and you climbed out of the bathroom window  
and jumped down about 13 feet and ran home. A You see, I  
25 ruined my whole outfit; I tore my stockings and my clothes,  
and...

1 Q And you then were very nervous and distraught, and went to  
the apartment of a friend of yours, whose name was Hans.

2 A (WITNESS NODS)

3 Q And what is Hans' last name? A Reusch.

4 Q And his apartment was on Olympic Boulevard in Beverly Hills?

A That's right.

5 Q Do you remember the number of that apartment? A I don't.

6 Q And Hans was not at home, but you persuaded the landlady to  
7 let you in. A Mm hm.

8 Q And you and the landlady had a drink, and subsequently you  
met another friend, a lady friend of yours. A No. I  
9 tell you, this doesn't seem possible; but I was in such a state  
that I really can't remember what happened after that.

10 Q You had been taking sleeping pills quite frequently?  
11 A I took the sleeping pills that night after I left the movies  
New Year's Eve. I took them right when I was going to bed.,  
12 and I couldn't sleep; and instead of making me sleep they  
stimulated me, and that's why I went up to Charles' house.  
13 I was taking sadgetol.

14 Q Who called the Beverly Hills Police that night?

A MRS. BERRY: Just a girl friend.

15 Q It was after you had left Hans' apartment? A MISS BERRY:  
16 Yes, she told me to go out, and she would either pick me up or  
have someone pick me up.

17 Q She called the Receiving Hospital? A That's what I  
18 gathered. I haven't talked to anyone.

19 Q You were taken to the Receiving Hospital? A Yes, I was.

20 Q What occurred there? A I remember a doctor was talking  
to me, and...

21 Q This was the night of New Year's Eve, wasn't it?

A Yes, and because I was angry with what Charles had...

22 Q Didn't you tell them... Did you tell them... Did they  
23 say to you, "You are loitering," and you said yes? What occurred?  
How did you get in jail? A I don't remember.

24 Q All you remember is the following morning you woke up and  
25 found yourself in jail? A But I woke up with a recollec-  
tion... I remembered that I was in jail. Have you ever been  
26 intoxicated? I have never been so drunk, but I've read about it.

1 Q You were attended by a matron in the Beverly Hills Jail?  
A That's right.

2 Q And did she say anything to you the following day. Did you  
3 ask her to contact anybody? A Yes. I wondered if Charles  
hadn't got in touch with anybody.

4 Q What did the matron say? A She said no.

5 Q Did the matron tell you what was going to happen in court?  
6 A She suggested I should plead guilty. She didn't suggest it.  
She just discussed it. She didn't suggest it, but when the  
7 judge said, "Are you guilty or not guilty? Were you loitering  
at the Chaplin Estate?"--well, I was guilty. I couldn't say  
8 no.

9 Q Did he say those exact words, "Were you loitering at the  
Chaplin Estate?" A Something to that effect.

10 Q What did the matron say to you? A I don't know whether  
11 she is the one that suggested...

12 Q At any rate, you said you were guilty to the judge's  
question, "Were you loitering?" At the time you said "guilty"  
13 in your own mind you didn't mean you were guilty of vagrancy?  
A No.

14 Q You meant that you had loitered around the Chaplin Estate.  
15 A Yes.

16 Q What did the judge say when you said "guilty"? A He said  
that, would I leave Beverly Hills?

17 Q At any rate, did Judge Griffin at that time tell you from the  
18 bench that he had been told that Mr. Chaplin or someone was  
going to furnish... A A friend, I think.

19 Q A friend was going to furnish a ticket to New York and a  
20 hundred dollars in cash? Did he say that to you from the bench?  
A That's right.

21 Q And asked you if you would take it and leave the state?  
22 A And I said no, I would not. And he said then he could not  
find it in his power to ban me from the state, but he thought  
23 it would be wise for me to stay out of Beverly Hills, and he  
said for me to stay out of Beverly Hills and put me on proba-  
24 tion.

25 Q And did Robert Arden? A I saw Robert Arden a couple of  
times, it seems to me, in the police station.  
26

1 Q Before the court hearing? A Before the court hearing,  
2 yes.

3 Q After the hearing was over did they contact Mr. Arden on  
4 the telephone? A Yes. I don't remember whether he came  
5 and went away.

6 Q At any rate, Mr. Arden came and picked you up?  
7 A That's right, in his car.

8 Q And went over and got your clothes? A Yes.

9 Q And then took you to, what hotel was it? To your room, was  
10 it? A Robert Arden took me... He went around looking  
11 for places to stay and couldn't find a hotel, and finally  
12 found a rooming house and I slept on the lady's bed.

13 Q Did Mr. Arden tell you during that time you had better take  
14 the money and the ticket and go back to New York? A He  
15 urged me several times that it would be the wisest thing--my  
16 career was shot.

17 Q Did he tell you Mr. Chaplin didn't care for you any more,  
18 he was through with you? A Yes, he did.

19 Q Then the following day you called Mr. Arden and told him you  
20 had decided to accept his proposition to go to New York?  
21 A Yes.

22 Q And that night Captain White of the Beverly Hills Police  
23 Department and his wife came down to your room where you were  
24 staying, picked you up, took you to the station...  
25 A Yes.

26 Q Put you on the train... A Yes.

27 Q Gave you your ticket and a hundred dollars cash? A Yes.  
28 I'm emphasizing it was a tourist ticket because I'm sure Mr.  
29 Chaplin didn't have anything to do with that. I'm sure Mr.  
30 Arden got it.

31 Q You did start East on the train? A I did.

32 Q Did you go all the way back East? A I will tell you  
33 why I didn't go, because the porter looked at me, and I was  
34 self-conscious....

35 Q Anyway, half way back to New York you decided, "Why should  
36 I go back to New York? Why can't I live in California?"  
A That's right.



1 Q And you stopped in Tulsa and talked to Mr. Rosenstein, who  
is attorney for Mr. Getty, and he gave you some money.

2 A Yes.

3 Q It was a loan by Mr. Rosenstein? A Yes.

4 Q Which you were to pay back subsequently? A Mm hm.

5 Q You didn't see Mr. Getty at that time? A No, I did not  
see him at that time.

6 Q Then you came on back to Los Angeles? A No, I went to  
7 New York, didn't I, Mummy?

8 MRS. BERRY: Mm hm.

9 Q And after staying in New York for awhile you came back to  
Los Angeles? A MISS BERRY: Yes.

10 Q And you arrived her about April, this last April, 1943?

11 A Yes.

12 Q And you went to the Chateau Elysee? A Yes.

13 Q During that time, after arriving at the Chateau, you called  
Edward, the butler, several times and asked him whether or not  
14 Mr. Chaplin wouldn't talk to you, and Edward told you he didn't  
think so. A That's right--at the present time.

15 Q You didn't talk to Mr. Chaplin? A No.

16 Q Then coming down to about two weeks ago, you decided to go  
17 to see Mr. Chaplin? A Well, I came to California for the  
express purpose of seeing him.

18 Q At that time did you know you were pregnant? A Yes, I  
19 did.

20 Q When did you find out you were pregnant? A In Kansas  
City, about the beginning of February.

21 Q You went to a doctor? A Yes.

22 Q Know the name of the doctor? A Yes.

23 Q He gave you an examination? A Yes.

24 Q What kind of an examination was it? Was it a rabbit test?

25 A MRS. BERRY: Did he give you a test for pregnancy?

26 MR. [REDACTED] Urinalysis?

1 MISS BERRY: Yes, <sup>(b)(7)(c)</sup> what he said.

2 Q MR. [REDACTED] Urinalysis? A Yes.

3 Q Up to that time you had never told Mr. Chaplin you were  
4 pregnant? A No, I did not.

5 Q Until two weeks ago Mr. Chaplin didn't know you were preg-  
6 nant? A No, he didn't know.

7 Q Then you decided to go out to the Chaplin home and tell him  
8 of your condition? A Yes.

9 Q You were friendly at that time with a girl named Maria de  
10 Guarda? A Yes.

11 Q You told Maria you were going out to tell Mr. Chaplin of  
12 your condition? A That's right.

13 Q You went out there? A Yes, I told Maria... Yes...  
14 Before...before this I went to see Miss Hopper.

15 Q Miss Hodda Hopper? A Yes.

16 Q You had previously met Miss Hopper? A No, but I had  
17 heard she was fair and she was fearless.

18 Q You went up to Miss Hopper's office with Maria? A No,  
19 I told Maria I was going, and she left me because she had another  
20 appointment.

21 Q And you told Miss Hopper your story, the full story?  
22 A Yes.

23 Q And Miss Hopper sent you over to see her doctor? A Yes.

24 Q And his name is? A Dr. Branch.

25 Q And Dr. Branch told you and Miss Hopper you were pregnant?  
26 A That's right--five months.

Q You went back to Miss Hopper's office? A Then I called.  
I called Edward, and Edward told me the police were out after...  
No.

Q That same day after the doctor's examination you went out  
to Chaplin's home? A That's right.

Q And you saw Mr. Chaplin? A I went in the back way and  
went upstairs because I didn't see Mr. Chaplin on the ground  
floor.

1 Q Did you talk to Mr. Chaplin? Did you observe anyone around  
there? A He wasn't in his room, but he was in the other  
2 room, and I heard...

3 Q Anybody else in the room? A Yes, a girl.

4 Q And that was Miss Uno O'Neill, and she was in bed undressed  
and Mr. Chaplin was undressed? A He was lying on the bed.

5 Q So you left the house and went down to the pool? A I  
6 went into the room, and he said, "Joan!" very surprised, and  
7 said, "Come downstairs," and told the girl to stay there. And  
8 he came downstairs with me and was quite...well, I wouldn't  
9 say he was hurt. He started...no. He was telling me how cruel  
I had been getting him in that position.

10 Q MR. DAVIS: Was he perturbed? A Yes, perturbed, that's  
11 it.

(b)(7)(c)

12 Q MR. [REDACTED] Did you tell him you were pregnant? A No,  
13 because he was telling me how awful I was.

14 Q And you went down to the pool then? A I told him I was  
15 going down to the pool.

16 Q And you did? A Yes.

17 Q And did Mr. Chaplin subsequently come down to the pool?  
18 A Yes, but before he came into the room Andrew, the second  
19 man, came, and then Mr. Chaplin and Andrew went away. I  
20 think he talked with the girl.

21 Q Did you at that time tell Mr. Chaplin of your pregnant  
22 condition? A No, I did not.

23 Q Did you leave Chaplin's home then? A I was down there,  
24 and called my mother, but it didn't come through; and I sent  
25 a telegram instead.

26 Q MR. [REDACTED] To New York? A To New York. Then I went up  
to the house. The walk up must have made me dizzy, because  
I fainted when I was talking to the chauffeur.

Q MR. [REDACTED] Did they put you in the car for the purpose  
of driving you home? A They did.

Q Back to the Chateau? A That's right.

Q When you more or less regained consciousness you found your-  
self in the back seat of the car? A Alone in the car.  
The car was pulled over to a corner and I was alone in the car.

1 MRS. BERRY: Where was the chauffeur?

2 MISS BERRY: I have never known to this day.

3 Q MR. [REDACTED] (b)(7)(c) You got out of the car and went into a strange  
home, and a man and lady there drove you back to Chaplin's home?

4 A To Beverly Hills.

5 Q And you went to Chaplin's home? A Yes.

6 Q What occurred at that time? A I rang the bell and the  
second man came out and he and the chauffeur drove me home.  
7 Mr. Chaplin wasn't home yet.

8 Q The following day you told Maria you were going out to see  
Chaplin again, and if anything... I beg your pardon. You  
9 talked to Edward on the 'phone the following day, and Edward  
told you the police were looking for you. A Yes, but I  
10 went to Miss Hopper's first.

11 Q And talked to her? A And told her what happened.

12 Q Then you went back and told Maria you had spoken to Edward  
and he had told you the police were looking for you and you  
13 wanted her to know you were going out to Chaplin's home to tell  
him about your pregnant condition and if anything happened to  
14 you, that she would know where you were. A Yes.

15 Q And then you went out to Chaplin's home? A Yes, I called  
Edward and told him I was coming.

16 Q And when you got out there? A I rang the bell. Edward  
17 came to the door, and I said, "Edward, I would like to see  
Mr. Chaplin." And Charles came out to the door and said,  
18 "What do you want?" And I said, "I would like to talk to you."  
And then Tim came out and said, "Go away from here." And  
19 Charles said, "Yes, if you don't leave I will have to call the  
police." And I said, "Charles I really want to talk to you  
20 alone." And Tim continued standing there, and I wouldn't talk  
while he was there. And Charles said if I didn't leave he  
21 would call the police, and Tim threatened me, and I don't know  
whether it was Tim or Mr. Chaplin who called the police.

22 Q The police were called, and while you were at the Chaplin  
23 home the police came? A Sergeant Gebhart.

24 Q And Sergeant Gebhart picked you up and took you to jail.  
A Before we drove away Tim said to Gebhart, "When you are  
25 finished come back here. I want to talk to you."

26 Q The following day you had a hearing in Judge Griffin's

1 court again? A Yes.

2 Q That night when they took you to jail, anything unusual  
3 occur in the jailhouse that night? A Yes. I was quite calm  
4 in the beginning, but I suppose when I realized I was going to  
5 jail again I became quite hysterical, and I refused to put on  
6 the prison garments. I don't know why. It was just distasteful  
7 to me to put them on. And the sergeant there, the man at the  
8 desk, pulled off my blouse, and he tried to force me to put on  
9 my clothes; and the matron stood there and let him see me all  
10 undressed like that, and I was screaming, and I pleaded with  
11 him.

12 Q In what state of undress were you? A I was....

13 Q Undressed fully? A It seems to me I was.

14 Q Well, the next day you went into Judge Griffin's court.  
15 Were you lying on the floor for 4 hours? A Yes, they  
16 couldn't get the clothes on. I know this much, I finally  
17 screamed so hard that when I was standing there I put the bottom  
18 on myself, and they left me without any top.

19 Q You eventually did put the top part on yourself? A Yes.  
20 It seems to me I stayed for hours and hours.

21 Q The next day you had a hearing in Judge Griffin's courtroom?  
22 A Yes.

23 Q Were you represented by counsel? A No, I wasn't.

24 Q What occurred there? A This time Judge Griffin said...  
25 I said, "Your Honor, I did not the last time know what vagrancy  
26 was." He said, "I remember your case very well." He said,  
27 "You're the Chaplin girl," or something like that. He said,  
28 "You were aware at the time what vagrancy meant." And I said  
29 no. He said, "I'm going to pronounce sentence on you." I said,  
30 "Before you do, I would like to tell you something." I wanted  
31 to see him alone in his chambers.

32 Q You wanted to tell him also you didn't understand by plead-  
33 ing guilty, you didn't understand the full meaning of vagrancy?

34 A Yes, because Robert Arden said, "Do you realize you were  
35 guilty of one of the vilest crimes in..."

36 MRS. BERRY: Is this Robert Arden?

37 MISS BERRY: Yes.

38 Q MR. GROSSMAN: Did the judge talk to you? A No, the  
39 judge refused to let me talk to him alone, and I didn't wish

1 to discuss it in the courtroom.

2 Q And he sentenced you to 30 days in the County Jail?

3 A Yes, with 60 suspended.

4 Q Served 30 days. The next day you were taken down to the County Jail? A Yes.

5 Q That was on a Friday, was it? A I was taken on a Saturday. I came into the station Friday night. They arrested me Friday night.

6 Q Saturday you were taken to the County Jail? A Yes.

7 Q Did Miss de Guarda come up to see you the next day?

8 A Yes, I believe it was the next day.

9 Q Miss de Guarda came up to see you? A Yes, Sunday.

10 Q She was the only one who visited you that day? A Yes.

11 Q Apparently the following day the reporters had found out about your being in jail, but you didn't at that time give them any story? A Yes, I refused.

12 Q The next morning, on Tuesday.... A No, it was Monday.

13 Q Miss Minna Wallace came to see you?

14 A MRS. BERRY: Who is a good friend of Charles Chaplin.

15 Q Who is a very good friend of Tim Durant and Charles Chaplin.

16 A MISS BERRY: And mine. She said she was.

17 Q What did Miss Wallace say to you? A She said she cried when she heard about it.

18 Q And did she say anything else? A Yes.

19 Q Did she tell you at that time not to say a word to anyone about it? A She said she thought she could get a friend of hers, an attorney of hers, to ask Judge Griffin to say that my sentence would be spent in a sanitarium.

20 Q And you agreed to that? A Yes, and she said, "Pleade, Joan, do not talk to any reporters or anything, and I will get this attorney, Judge Holland, this afternoon if I possibly can."

21 Q Did she at that time ask you if you were pregnant?

22 A Yes, she did.

23 Q And you told her? A Yes.

1 Q Then she asked you? A She didn't ask me then.

2 Q Did she come back to see you later that day? A She came  
back to see me later that day.

3 Q Did she ask you who the father of the child was?

4 A No, she said, "Joan, Charles is not the father of your baby."

5 Q /You told her what? A I told her no.

6 Q Did you say it with such expression as to convey the meaning  
he was the father of your child? A Yes, because on  
7 a previous visit Miss Wallace misinterpreted and said she came  
from Miss Hopper, and Miss Hopper said she didn't. She said  
8 she had not spoken to Mr. Chaplin or Mr. Durant.

9 Q And subsequently you found out that was not true?

A That's right.

10 Q And you refused to have anything more to do with Miss Wallace?

11 A I found that out when the newspapers came to talk to me by  
this Florabelle Muir. She said, "You trust Miss Hopper?"

12 And I said, "Yes, I do." She said, "If Miss Hopper tells you  
I was sent down will you talk to me?" And I said, "If they  
13 tell me that." They let the call come through.

14 Q And you talked with Miss Hopper on the 'phone? A Yes, and  
Miss Hopper told me Miss Wallace had misrepresented it, and the  
15 only girl she had ever sent down was Miss Muir; and said it  
would be the best thing to talk to Miss Muir and tell her the  
16 story.

17 Q Then you gave her the story? A Yes.

18 Q While you were in the County Jail did Dr. Green give you an  
examination to determine whether you were pregnant? A Yes.  
19 They said I was about 5 months.

20 Q When did Miss Wallace bring Judge Cecil Holland up to see  
you? A Later on in the evening.

21 Q And did she tell you at that time that she was retaining  
Judge Holland to represent... A Represent me. And I told  
22 her right then... I said, "Minna, I have spoken to the news-  
papers, and I let them take some pictures of me." And she  
23 said, "Oh, now you've spoiled everything."

24 Q Well, she at that time then told you, "Well, we will handle  
it all right. Don't talk to anybody else any more," and Judge  
25 Holland was standing there and said, "Don't talk to anyone."

26 A He said, "If they ask you any questions just say, 'Please

1 talk to my attorney. My attorney has advised me not to answer  
any questions."

2 Q The following day Judge Holland came with an order for your  
3 release. A Yes.

4 Q And he took you to a hotel out in Westwood? A Yes.

5 Q And the following day he told you he was going to send you  
6 to the Santa Monica Hospital, and you were there for about a  
week? A Yes.

7 Q He told you he was going to pay for the hospital himself,  
8 out of his pocket? A He told the little nurse at the re-  
ceiving hospital that he would.

9 Q He would stand good for the bill? A Yes.

10 Q And at the hospital you had three nurses daily, each on an  
11 8-hour shift? A Yes, but I had them for only two days, as  
I was getting restless. I wanted to leave. I couldn't sleep.

12 Q You asked Judge Holland to leave the hospital after a week.  
13 And you talked to Miss Muir and Miss Hopper? A No, just  
to Miss Hopper.

14 Q And previously you had signed a written agreement with Judge  
Holland? A Yes.

15 Q And it was this agreement which Miss Hopper took with her?  
16 A Inadvertently.

17 Q And Judge Holland when you told him became very perturbed  
18 and angry? A Yes.

19 Q After a week you left the hospital and were brought down  
20 here to the New Carlton Hotel, on Figueroa Street, between 5th  
and 6th, and you have been here since that time, and your  
attorney has told you not to talk to anyone. A Yes, he  
21 suggested that I don't talk to Maria or don't talk to Miss  
Hopper.

22 Q But you did secretly call Miss Hopper one day without Judge  
23 Holland's knowledge, and also Miss de Guarda? A Yes, but  
I told him.

24 MRS. BERRY: He didn't forbid you.

25 MISS BERRY: I want to say I think Mr. Holland was representing  
26 my interests completely. I think...



1 Q Did Judge Holland tell you at one time during the past week  
2 that although Miss Holland had retained him for you, neverthe-  
3 less, after he had found out she was interested only in Chap-  
4 lin's part of the case, that he was not interested in Chaplin's  
5 part of it, he was only... A Interested in me. He issued  
6 a statement to that effect. He was interested in me.

7 Q He came to see you every day? A Yes, he was very kind.

8 Q And he has been paying the bills here at the hotel?  
9 A No, my mother came.

10 Q And your mother arrived from New York City Tuesday last?  
11 A Yes.

12 Q And yesterday Judge Holland brought to you twice agreements  
13 which were drafted which were to be between you and Mr. Chap-  
14 lin, providing for your care and for the care of your child  
15 after it was born, for a period of 4 months? A Yes.

16 Q However, before those agreements had been brought to you  
17 Judge Holland had previously originally told you that they had  
18 agreed that Mr. Chaplin was going to pay you \$50.00 a week?  
19 A No, Mr. Wright, Mr. Chaplin's attorney, on Saturday said  
20 he would pay me \$50.00 a week.

21 Q Did he say that to you? A No, Mr. Wright told that  
22 to Judge Holland, and he told me that he would pay \$50.00 a  
23 week until the baby was 21, and pay for my expenses.

24 Q For hospitalization and so forth? A MRS. BERRY: There  
25 was a \$5,000.00 cash down.

26 MISS BERRY: No, only 2500.

27 Q Twenty-five hundred immediately, and that was agreeable to  
28 you? A No, it wasn't agreeable to me. We were just talking  
29 about it. I mean it wasn't agreeable to me. I mean, of course  
30 it would have been agreeable, but it wasn't definite.

31 MRS. BERRY: Judge Holland told me Wednesday that they had  
32 already agreed to give her a cash settlement of a few thousand  
33 dollars to take care of her immediate expenses for the birth  
34 of the child, and that they would give her \$50.00 a week until  
35 the child was 21. Now, I never saw that agreement, but I  
36 thought that was all signed up, and then Wednesday he talked  
about... I discussed with him about Joan, if the baby died,  
as well as, if he went that far, Joan's career was wrecked,  
that shouldn't there have been more care settled that if the  
baby died there would be nothing more for Joan.

(b)(7)(c)

1 Q MR. [REDACTED] Who made that statement about if the baby died,  
did Judge Holland make it to you, or did you make it?

2 A What I'm trying to get over to you is that this arrangement...  
3 They had some kind of arrangement they were working on. He  
started talking maybe he would ask for more cash or maybe he  
could get more.

4 MISS BERRY: Judge Holland was decidedly in my favor at this  
5 time, and he told mother while I was there that he didn't think  
it was a large enough sum that we were entitled to.

6 MRS. BERRY: There was nothing... The point I am trying to get  
7 over to you is that they talked about this, and the next day  
he said they called in a new lawyer, Mr. Doherty. That's what  
8 I'm trying to tell you.

(b)(7)(c)  
9 Q MR. [REDACTED] A new lawyer by the name of Frank P. Doherty?  
A I don't know whether he was Frank P. Doherty, he was.

10 Q They came up with the new agreements yesterday? A Yes,  
11 I think this new lawyer said they had been admitting ...  
written

12 Q The first/agreement was about 5:30 last night? A Yes.

13 Q That provided you would received \$2500.00 in cash plus  
14 \$100.00 a week for a period of 8 months, that at the end of  
that period she was to receive \$4,000.00 in cash. That at the  
15 end of 4 months both Miss Berry and Mr. Chaplin were to submit  
to blood tests to ascertain the parentage of the child. Is  
that correct, Joan? A Yes, that's correct.

16 MRS. BERRY: The father of the child.

17 Q The father of the child. And at that time you refused to  
18 sign that agreement because of the various phraseology in it  
and the statements made, and you told Judge Holland you would  
19 not sign that agreement? A MISS BERRY: That's right.

20 Q But that the arrangements of the blood tests was perfectly  
agreeable, that you wanted it that way? A Yes.

21 Q Thereafter, about 11:30 last night, Judge Holland appeared  
22 with another agreement with Mr. Chaplin's signature on it, and  
that agreement provided for the same payments. However, it  
23 still contained objectionable wording and phraseology?  
A Yes.

24 Q For example, the agreement stated that Mr. Chaplin in no way  
25 was responsible for the child and he was the one who was de-  
manding the blood test and you were agreeing to it? A Yes.  
26

1 Q And he possibly could not be the father of the child?  
A Yes.

2 C And he was in no way to be held liable or admitting any  
3 liability because of making payments? A That's right.

4 Q And you objected to that wording? A Yes, I did.

5 Q You told Judge Holland absolutely you would not sign that  
6 agreement? A Yes.

7 Q And you would rather wait and take it into court later?  
A No, I never said that.

8 MRS. BERRY: No.

9 Q You refused to sign that agreement, and Judge Holland said,  
10 "I'll take it back and tell you won't sign it." A MISS  
BERRY: Yes.

11 Q Did he advise you to sign that agreement? A Yes, he  
seemed to think it was fair.

12 Q He didn't leave any copies with you? A No, he wouldn't.  
13 But he did say he would let a reputable lawyer look at the  
copies of that agreement.

14 Q Then this morning he came to see you. A I want you to  
15 see this part. We had two different lawyers in this agreement.  
The first was Mr. Wright, and he advised Charles about the  
16 first agreement; but the new lawyer--Mr. Holland didn't like  
the other lawyer. He said evidently Charles thought the lawyer  
17 was admitting too much, and that's why they changed the agree-  
ment.

18 Q And then this morning Judge Holland came up to see you with  
19 his partner. A Mr. Woodmansee.

20 Q And at that time he handed you a letter which is dated  
May 29, 1943? A That's right.

21 Q He read the letter to you? A Yes.

22 Q And allowed you and your mother to read it? A Yes.

23 Q And at that time told you he wanted you to show it to your  
24 friends? A He asked me if he would be able to show his  
copy of the letter to his friends, and I told him of course.  
25 I told him I would always consider him my friend and I thought  
he acted the best he could in my interests.

1 Q He had previously told you not to say anything about the  
written contract to anybody? A No.

2 Q What did he say? A He said not to show it.

3 Q The letter is as follows:

4 On the stationery of Cecil D. Holland, Attorney at Law,  
5 Beverly Hills, California, dated May 29, 1943:

6 "Miss Joan Berry, Los Angeles County. Dear Miss Berry:  
7 "On the 18th day of May, 1943, you retained me to act  
8 as your attorney to prosecute a claim which you have for the  
9 support of your expected child against the man you said was the  
10 father of said child.

11 "I have stated to you on several occasions, one of them  
12 in the presence of your mother, who is now with you, that I  
13 would be glad to take you to the Grand Jury of this county or  
14 to the District Attorney of this county to present your case  
15 to them. On each occasion you refused my offer.

16 "I then prepared the necessary legal papers for you and  
17 your mother to sign and offered to file said papers for the  
18 purpose of having the Superior Court of this county determine  
19 who was the father of your child and to obtain the necessary  
20 money for the food, clothing and other expenses of said child  
21 according to the father's situation in life. These papers you  
22 and your mother refused to sign.

23 "I then at your request attempted to obtain a settlement  
24 from the alleged father of said child for your support during  
25 pregnancy and for the support of your child for four months  
26 after birth, at which time blood tests and other examinations  
27 would be made by competent doctors, one of your choosing and  
28 one chosen by the other side, and if they could not agree, a  
29 third doctor was to be selected by them. If you were not then  
30 satisfied with the opinion of said doctors you and your mother  
31 had a right to have the Superior Court determine the parentage  
32 of said child and necessary allowances made for its support,  
33 providing you were successful in winning your case.

34 "The money you were to receive until the test was made  
35 by the doctors amounted to \$1288.00 per month. This offer was  
36 refused. It was your desire to avoid publicity if possible for  
37 the sake of your future child, and the other side also wished  
38 to avoid publicity.

39 "Barry M. Woodmansee and I feel we have done all we can  
40 in your behalf; we hereby withdraw as your attorneys in order  
41 that you may employ other counsel. Respectfully yours,  
42 (Signed) Cecil D. Holland. CDH/BW P.S. Of course you know  
43 that we have received no attorneys' fees in this matter and  
44 expect you to pay us a reasonable fee when you are able to do  
45 so."

46 He asked you to sign that letter, did he not, Joan?

A Did he not, mother?

1 MRS. BERRY: Yes.

2 Q And you refused to sign it, and you told him, "You are still  
my counsel." A No.

3 Q You told him, no, you were still going to retain him, and  
4 he said, "Well, I'll make one more try." He said, "I'll see  
if I can't get those objectionable clauses stricken from the  
5 agreement." A MISS BERRY: Mr. Woodmansee said, "Why  
don't you initial the objectionable clauses?"

6 Q And that they would attempt to have them deleted from the  
7 agreement. Is that correct, Joan? A Yes.

8 Q And that you were to call Mr. Woodmansee or Judge Holland  
this afternoon? A Yes.

9 Q But when Judge Holland called you this afternoon just a few  
10 minutes ago he made no reference to working out the agreement  
at all, did he, Mrs. Berry? A MRS. BERRY: No. Well, I  
11 didn't give him a chance. I told him you people were here.

12 Q These two agreements he gave you yesterday had a clause  
calling for \$5000.00 attorneys' fees to be paid to Mr. Holland  
13 by Mr. Chaplin? A Yes.

MISS BERRY:

14 Q Miss Berry, you feel honestly that Judge Holland has tried  
to do all he could for you? A I honestly feel he has.

15 Q And possibly as a result of Mr. Doherty coming into the  
16 picture the objectionable phrasing and clauses were not  
deleted? A That's right.

17 Q Still feel that you are represented by Judge Holland, Miss  
18 Berry? A I feel he is a friend of mine.

19 Q You feel Miss Hopper is a friend of yours? A I feel  
20 decidedly Miss Hopper is a friend of mine.

21 Q And Miss de Guarda you feel is a friend of yours?  
A I do.

22 Q You are acquainted with a man by the name of Sam Marx?  
23 A Yes.

24 Q You have known him for several years? A Oh, several  
years, yes.

25 Q He is a good friend of yours? A Yes.

26 Q Have you ever had any sexual intercourse with him?

1 A I have not had.

2 Q And you are acquainted with a man by the name of Hans  
Reusch? A Yes.

3 Q And you have known him for awhile? A Yes.

4 Q Not too well? A No.

5 Q You have never had any sexual intercourse with him?  
6 A No.

7 Q You have known Mr. Getty and you've never had any sexual  
intercourse with him? A Strange as it seems, he is just  
8 a good friend of mine.

9 Q And you know Robert Arden? A Much to my sorrow.

10 Q And Mr. Arden, has he ever had any sexual intercourse  
with you? A Most decidedly no.

11 Q As a matter of fact, you and he never got along very well?  
12 A No. There are very many reasons why we didn't get along  
very well.

13 Q Mr. Arden called Miss Hopper and told Miss Hopper that Mr.  
14 Chaplin had never had any intercourse with you and if anybody  
were responsible for the child he would be the one? A Yes.

15 Q Did you ever write a letter to Mr. Chaplin from Tulsa and  
16 tell him that you had intrigued for money. A Yes.

17 Q Did you mean you had had any intimate relations with men  
for money? A No, I meant...

18 Q What did you mean? A You see, I have always... I said  
19 I was married. I came back to the town and said I was married,  
and I wasn't. I told them I was going to marry--just things  
20 to save my pride.

21 Q You made those statements to save your pride, and possibly  
to make Mr. Chaplin jealous? A Yes, I wrote them strictly  
22 because I thought he would be hurt. Because once... He was  
talking about some woman who had sold herself, and he said that  
23 would be the most awful thing in the world, for a man to love  
a woman and she would do a thing like that. So I wanted him  
24 to be hurt, so I wrote it.

25 Q But as a matter of fact you were very much in love with Mr.  
Chaplin at the time? A Of course I was.

26 Q You still are in love with him? A No.

1 Q What is your feeling for Mr. Chaplin now? You are still  
2 very fond of Mr. Chaplin? A Of course.

3 Q Miss Berry, did you ever make a statement to anyone that on  
4 the night of the gun episode you had to go there with a gun in  
5 order to rape Mr. Chaplin? A Well, I never said such a  
6 thing in my life!

7 Q As a matter of fact, did you do that? A Of course not.

8 Q During the period of time you were friendly with Mr. Chaplin,  
9 among other things, did Mr. Chaplin tell you he was very much  
10 in love with you, that he loved you like he had never loved  
11 any other woman and you were the only girl in the world for  
12 him? A Yes.

13 Q And he more or less swept you off your feet with his wooing.  
14 Is that correct, Joan? A I don't want to answer that.

15 Q Did he, among other things, ever tell you that there was  
16 no such thing as God? A MRS. BERRY: Yes.

17 MISS BERRY: He gave his conception of God. It think it's very  
18 great. He said we are put on this earth to write very beauti-  
19 ful literature... (b)(6)

20 MR. DAVIS: What Mr. [redacted] is interested in is in what he  
21 said and not your version of what you thought, whether it was  
22 right or wrong. Mr. [redacted] is interested in any statement  
23 he made to you on that subject matter, and not your opinion of  
24 it. You tell Mr. [redacted] just what he told you.

25 Q MR. [redacted] (b)(6) Did he at any time make the statement to you  
26 that there was no such thing as God? A At Catalina he  
27 said, "There is no God as you know him."

28 Q And did he in New York when you were back there on that  
29 trip, did he tell you that he was going to leave the country  
30 and he was going to Russia and become a commissar there?  
31 A I think he was afraid he was going to have to leave the  
32 country, and he was trying to be brave. I think he loves this  
33 country very much/

34 Q BY CAPT. DAVIS.: At any time during the period of time  
35 that you were acquainted with Mr. Chaplin, that is, subsequent  
36 to these episodes of the abortions, subsequent to the preg-  
37 nancy, have you or your mother, or has your mother in the  
38 presence of you, ever made any demand for a flat cash settle-  
39 ment from Mr. Chaplin? A Never. As a matter of fact,  
40 my mother when I had the charge account, my mother wouldn't  
41 even let me get you a pair of stockings. But I might say

1 this: Judge Holland told me that there were various people  
who thought I was blackmailing Mr. Getty.

2 Q MR. [REDACTED] <sup>(b)(6)</sup> In the past? A Yes, and that he was the  
3 father of my child.

4 Q Is that statement true or false? A That statement is  
absolutely untrue. Minna Wallace is the one who said, "Paul  
5 is the father of your child, not Charles."

6 Q She told you that? A Yes.

7 Q When was that? A In jail.

8 Q MR. [REDACTED] <sup>(b)(6)</sup> How long since you have seen Mr. Getty?  
A A long, long time ago.

9 Q Approximately. A July of last year, or something around  
10 there.

11 Q MRS. BERRY: Are you sure of that, you haven't seen him since  
last July? A MISS BERRY: July or August.

12  
13  
14  
15  
16  
17 WITNESSES:  
18  
19  
20  
21  
22  
23

24 3 - B. of I. Files  
1 - Steno. Div. Files  
25  
26



Reg. No. 928413

RECEIVED

NOV 29, 1943

U. S. ATTORNEY  
LOS ANGELES, CALIFORNIA

PHOTOGRAPHIC COPIES OF STATEMENTS  
TAKEN BY LOS ANGELES COUNTY DISTRICT ATTORNEY'S OFFICE  
IN THEIR INVESTIGATION CONDUCTED IN JUNE, 1943  
INTO THE CHAPLIN-BERRY MATTER

---

RE: CHARLES SPENCER CHAPLIN, et al;  
WHITE SLAVE TRAFFIC ACT.

---

Reg. # 708584

RECEIVED

NOV. 24, 1945

U. S. ATTORNEY  
LOS ANGELES, CALIFORNIA























## BOARD OF DIRECTORS

ACTING CHAIRMAN  
and TREASURER  
Dr. John A. Kingsbury

VICE-CHAIRMEN  
William Morris, Jr.  
Dr. Arthur Upham Pope

SECRETARY  
Prof. Henry Pratt Fairchild

EXECUTIVE DIRECTOR  
Richard Morford

Zlatko Belokovic  
Theodore Bayer  
John O. Crane  
Rev. John W. Darr, Jr.  
Muriel Draper  
B. Z. Goldberg  
Shirley Graham  
Dr. Harry Grundfest  
Dr. W. A. Hunton  
Philip J. Jaffe  
Leo Krzycki  
Corliss Lamont  
Samuel B. Leavin  
Howard McKenzie  
George Marshall  
Rev. Wm. Howard Melish

John Middleton  
Rt. Rev. Arthur W. Moulton  
Dr. Henry Noyes  
Dr. Emily Pierson  
R. A. Resika  
Curtis Ritter  
Dr. Holland Roberts  
Joseph P. Selly  
Edwin S. Smith  
Jessica Smith  
Rev. Wm. B. Spofford  
Dr. Vilhjalmur Stefansson  
Mary Van Kleeft  
Craig Vincent  
Max Weber

## SPONSORS OF THE NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, INC.

Louis Adamic  
George F. Addes  
Maxwell Anderson  
John Taylor Arms  
Max Bedacht  
Mrs. Alice S. Belester  
Dr. Henry Lambert Bibby  
Mrs. Louis Bloch  
Mrs. Anita Block  
Simon Breines  
Prof. E. W. Burgess  
Hon. Arthur Capper  
Charles Chaplin  
Hon. John M. Coffey  
Dr. Henry S. Coffin  
Aaron Copland  
Norman Corwin  
Jo Davidson  
Hon. Joseph E. Davies  
Dr. Herbert John Davis  
Hon. Hugh DeLacy  
Dr. Stephen Duggan  
Prof. Albert Einstein  
Max Epstein  
Dr. Mildred Fairchild  
Dr. Robert D. Feild  
Lion Feuchtwanger  
Rev. Joseph F. Fletcher  
Homer Folts  
Dr. W. Horsley Gantt  
Dean Christian Gours  
Ben Gold  
Dr. Mortimer Graves  
Dr. Alice Hamilton  
Lillian Hellman  
Mrs. Thomas N. Hepburn

Dr. Leslie Pinckney Hill  
Prof. William Ernest Hocking  
Dr. Walter M. Horton  
Langston Hughes  
Dr. Walter Hulihan  
Hon. Stanley M. Isaacs  
Dr. Millard H. Jencs  
Prof. Howard Mumford Jones  
Helen Keller  
Rockwell Kent  
Dorothy Kenyon  
Dr. Serge Koussevitzky  
Mrs. Thomas W. Lamont  
William W. Lancaster  
Dr. Emil Lengyel  
John F. Lewis, Jr.  
Prof. Robert S. Lynd  
Clifford T. McAvoy  
Judge Lois Mary McBride  
Fritz Mahler  
Dr. Thomas Mann  
Frank X. Martel  
Dr. Kirtley F. Mather  
Lewis Merrill  
Dr. George R. Minot  
Mrs. Lucy Sprague Mitchell  
Charles Michael Mitzell  
Hon. James E. Murray  
Dr. Philip C. Nash  
Dr. Robert Hastings Nichols  
Eugene O'Neill  
Dr. Marion Edwards Park  
Dr. Frederick Douglas Patterson  
Bishop Malcolm E. Peabody  
Prof. Ralph Barton Perry  
Dr. E. C. Peters  
Dr. John P. Peters

Henry W. Pope  
Michael Quill  
Carl Randau  
Anton Refregier  
Elmer Rice  
Wallingford Riegger  
Paul Robeson  
Col. Raymond Robins  
Earl Robinson  
Reid Robinson  
Harold J. Rome  
Joseph A. Salerno  
Miles M. Sherover  
Raymond P. Sloan  
Dr. P. A. Sorokin  
Marwell S. Stewart  
Leopold Stokowski  
Raymond Suning  
Genevieve Teboulis  
Hon. Elbert D. Thomas  
R. J. Thomas  
Dr. Max Thoreat  
S. A. Trone  
Philip H. Van Gelder  
R. E. Van Hoor  
Prof. George Vernadsky  
Bishop W. J. Walls  
Dr. Harry F. Ward  
Leroy Waterman  
Dr. Henry N. Wieman  
Dr. C. C. Williams  
Hon. James H. Wolfe  
Dr. Max Yergan  
Dean Mary Yost  
Dr. J. J. Zmrhal  
Leene Zugsmish

NEW YORK CITY DIVISION  
of the  
NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, INC.

114 east 32nd street • new york 16, n. y. • murray hill 3-2080

CHAIRMAN

Mr. R. A. Resiko

October 26, 1949

EXECUTIVE BOARD

Mr. Fred E. Frank  
Mr. Benjamin Goldshall  
Mrs. Elsa Hoppenfeld  
Mrs. Anna B. Jacquier  
Mr. Abraham Kaplan  
Mr. Abraham J. Kheel  
Mr. V. D. Leavin  
Mrs. Rose Levine  
Dr. Frances Levitt  
Miss Ella Marshak  
Mrs. Bertha Miller  
Mr. Morris Osipow  
Mr. A. L. Pantell  
Mrs. Rose Praeger  
Mrs. Helen Rosenman  
Mrs. Natalie Rubin  
Mr. Morris Schneider  
Mrs. Dorothy Schreibman  
Mr. Irving Shapiro  
Mr. William Shilling  
Mr. Max Siegel  
Mrs. Edith Sroog  
Mr. Sol Urman  
Mrs. Anne Weiss

Director, N.Y.C. Division

Mr. Bert Jahr

Dear Friend:

Daily it becomes apparent that the one durable basis for peace is American-Soviet cooperation. Only in this way will we be secure in our homes, possessions and personal lives. Peace can only be won by treating the Soviet Union as an equal. It can only be won by bringing greater understanding about Soviet life to the American people.

We in the Chelsea community feel it our responsibility to take the leadership in bringing the question of peace with the Soviet Union to our people in this area. It is appropriate, therefore, to do so at a time which brings forth a dual anniversary: the 32nd anniversary of the founding of the Soviet state on November 7, 1917; and the 16th year since the administration of Franklin D. Roosevelt established friendly relations with the USSR on November 16, 1933.

On FRIDAY, NOVEMBER 18, 1949 at 8:30 p.m. we are planning a meeting for "PEACE WITH THE SOVIET UNION" at the Cornish Arms Hotel Penthouse, 311 West 23rd Street. The speaker at that time will be REVEREND RICHARD MOKFORD, Executive Director of the National Council of American-Soviet Friendship. There will also be entertainment. Admission is seventy-five cents, tax included.

We know that as one desiring peace you will support such an event and bring your friends with you. A consciousness of peace must be brought, not only in large dramatic fashion, but in the daily effort within our own communities. Only in this way can we bring together a decisive people's force which will strengthen the will of the people for peace.

Yours sincerely,

*Morris Osipow*

Morris Osipow, Chairman  
Chelsea Committee of ASF

uopwa 19-91

# What is FM Broadcasting?

FM

FM

FM

FM

FM

FM

# For all the People

**BASED UPON FCC** allocations it is possible to have 35 FM stations in almost every city in the United States, none of which will interfere with the other and with incomparable reception free from natural and man made distortions.

**THE ONLY PRACTICAL LIMITATION** to the establishment of FM stations in cities and in the smallest communities is economic, the financing of the station.

**THE PRESENT** AM radio networks, AM independent stations and AM network outlets are scrambling for FM station licenses. Right behind them are radio corporations, newspapers, publishers and printing houses, motion picture concerns, advertising agencies, insurance companies, industrial companies, commercial groups, churches and municipal governments.

**LABOR UNIONS, LIBERAL** and progressive organizations, the labor press, veteran organizations, fraternal societies and other community groups —are being left behind in the race to get in on the FM ground floor. The UAW-CIO and the Chicago Federation of Labor, AFL, so far, are the only labor organizations which have filed applications for FM licenses.

**THE PEOPLE** failed to get into AM broadcasting when it developed in 1923. As a result, commercial and reactionary interests have dominated radio. Democracy in radio never was realized. High prices, censorship, discriminatory regulations kept labor and progressives off the air. FM presents a precious opportunity to correct this situation.

# How to get an FM station

**MAJOR ARMSTRONG** has declared: "Economic conditions . . . now limit the number of stations." Mr. W. R. David of General Electric reports: "the establishment of FM stations will be governed mostly by economics."

**TO SOLVE THIS PROBLEM**, a group of progressive labor and fraternal leaders in New York headed by Rockwell Kent, famous artist and author; John T. McManus, President of the Newspaper Guild of New York (American Newspaper Guild), and many others, initiated an FM organizing committee which finally has become a stock corporation, **PEOPLE'S RADIO FOUNDATION, INC.**, capitalized at \$100,000, and authorized by the State of New York to issue 1000 shares of preferred stock at \$100 per share; and 1000 shares of common stock with no par value.

**THE PURPOSE** of PEOPLE'S RADIO FOUNDATION, INC., is to establish a powerful, progressive FM radio station in New York City capable of serving the metropolitan N.Y. area with a population of 12,000,000 persons.

**THE FINANCIAL STRUCTURE** of the station to be established by the PRF is based upon the community character of the organization which includes individuals and representatives of organizations. The Foundation will be owned and managed co-operatively.

**HUNDREDS OF INDIVIDUALS** purchasing from one to several or more shares of preferred stock will make it easy to raise the necessary funds which will be supplemented by contributions. Additional funds will come from sale of commercial time when the station begins to operate.

# Who Sponsors Our Radio Foundation?

Due to the economic conditions in New York City, the establishment of a radio station is a task of great importance. The People's Radio Foundation, Inc. is a stock corporation, capitalized at \$100,000, and authorized by the State of New York to issue 1000 shares of preferred stock at \$100 per share; and 1000 shares of common stock with no par value.

## SPONSORS

- Joseph Bradsky,
- Charles Chaplin,
- Joseph Carron,
- Howard Fast,
- Frederick V. Field,
- William Gropper,
- Mrs. Ida E. Guggenheimer,
- Leverett Gleason,
- A. A. Meller,
- Langston Hughes,
- Albert E. Kahn,
- Rockwell Kent,
- Carliss Lamont,
- Dr. Robert L. Leslie,
- Ray Lev,
- John T. McManus,
- Samuel Novick,
- Arthur Osman,
- Rev. Adam Clayton Powell,
- Earl Robinson,
- Joseph P. Selby,
- Arthur Sely,
- Margaret Webster,
- Mertie Weissen,
- Dr. Max Yergan,

# Hallinan Rally Wires 1,200 Pleas For Cease-Fire

PHILADELPHIA.—Twelve hundred men and women addressed individual appeals to President Truman to end the Korean shooting now at a Progressive Party election rally in Town Hall here last Saturday night.

In addition, they took 5,000 more postcard peace appeals and pledged to get them signed and returned within ten days.

These, together with a further 5,000 truce cards that it is planned to get signed during the same period, will be presented in person to Truman as the start of a whirlwind "peace-now" drive throughout the state during the election campaign.

**THE POST CARDS**, part of a national campaign with a goal of 500,000 in the next few weeks, ask the President: "Can't we stop the shooting now, continue and finish the negotiations, and end the war in Korea without any more deaths?"

Meanwhile, other Philadelphia groups launched a "peace referendum" ballot along similar lines. These are part of a national drive to obtain several million votes for a Korean cease-fire to be presented to all candidates before the election.

**VINCENT HALLINAN**, Progressive Party presidential candidate, brought last Saturday's rally to its feet in a standing ovation as he exposed the "lesser evil" theory about Stevenson and Eisenhower, and declared the world's hopes for peace are on the development of a liberal movement in the United States' elections.

Declaring that the people have never lost, and never will lose, he spelled out the votes he said the Progressive Party's peace program must get to win the election.

If we get 500,000 votes, Hallinan said, we lose the election. If we get a million votes, we win, and if we get two million votes, we score a great victory. Anything above that, he declared, will be a road block to either of the major party's war plans.

**THE RALLY** heard David Wilamen Progressive Party Philadelphia candidate for Congress, in



VINCENT HALLINAN

a stirring plea for Negro representation. He emphasized that he is the only Negro named for Congress in the state. Another local candidate, Catherine Hanrahan, a housewife and mother of 3 children, running for state legislature from South Philadelphia, stressed the effect of war prices, and quoted a neighbor:

"Let those flying saucers tear around all they want to, as long as they stay out of my husband's pocketbook."

Other speakers included Mrs. Alice Liveright, Zal Garfeld, and Henry Beischer.

## Peace Ballot Campaign Set

**DETROIT**—A special Peace Ballot Campaign has been formed to get tens of thousands of "votes" for immediate cease-fire in Korea and settlement of all differences by negotiation. Its sponsors include Rev. Henry Pitt Crane and Rev. Charles A. Hill, Detroit; Rev. Albert Kaufman, Lakeview; and Rev. Warren E. Jackson, Sheridan. A printed ballot can be obtained by phoning WA. 3-6994.



CHAPLIN

## Japanese Hails Peace Rally Here Thursday

The Japanese people are firmly opposed to being involved in the Korean war, and they live in peace in their home country.

The Japanese delegate to the Conference of the Asian and Pacific Regions said in a message to the New York-Peking Peace Meet to be held here tomorrow (Thursday) at 8 p.m.

The further the war continues, the more it will hurt the people of the world.

The New York Peace Meet will be held at the Casino, 135 W. 53 St., N.Y.S., will be keynoted by Paul Robeson, member of the World Peace Council, Peter Hyun, Korean-American peace leader and Hugh Deane, staff correspondent of the N.Y. Daily Worker.

Beiko Ueda, Japanese American peace leader, Albert Kahn, author, and Charles Mahrey, Negro trade-unionist.

A Chinese American Chorus will render songs and a dramatic presentation of letters from C.I.'s in Korea will be featured.

Admission to the meeting is 75 cents, including tax.

# Why Gov't Wants to Bar Charles Chaplin

By DAVID PLATT

(First of a Series)  
Hitler and Mussolini banned Chaplin's "Modern Times" and "Great Dictator."

Truman and McGranery have gone one step further.

They want to ban Chaplin.

Their attack on the great screen artist climaxes a witchhunt by cultural illiterates against leading figures in the arts, sciences and professions, such as the world has not seen since the dark days of the fascist dictatorships.

It also climaxes Chaplin's 50-year personal struggle against U. S. reaction for the right to hold opinions that conflict with the aims and aspirations of the National Association of Manufacturers.

The comedian's first encounter with vigilanteism was toward the end of 1917, the year of America's entry into the first imperialist war on the side of Britain and France.

Though Chaplin supported the war in the mistaken belief that it was a war for democracy, this did not prevent the reactionary press from organizing an insidious campaign suggesting that the artist was a "beater."

None of his attackers paid any attention to the facts in the case, which, when publicized, revealed that Chaplin had been rejected for active service and that he had "nearly killed himself" with the use of a revolver in raising millions of dollars for the Liberty Bond drives.

The press ganged up on Chaplin, first, because he was the first movie actor with a million dollars in the bank. To those who reach for their poison pens whenever they hear the word culture, this was going too far.

They ganged up on him, secondly, because in the summer of 1917, several weeks after Wilson's declaration of war against Germany, Chaplin made "The Immigrant," a democratic film showing men and women going hungry in a land of plenty, at a time when the war drums were blowing.

In an unforgettable scene of superb irony, Chaplin also showed a group of immigrants—packed like sardines in the steerage section of an ocean liner—being maltreated by the ship's officials just as the Statue of Liberty comes into view.

This was Chaplin's "first experience of press persecution," said Cotes and Niklaus in their recently published book, "The Little Fellow." "There was nothing then to tell him that it would be his portion for the rest of his life, growing more violent and more widespread as the years went by."

A year or two later Chaplin joined the ranks of artists and professionals who hailed the world-shaking Russian Revolution.

The attacks on him—artistic as well as political—became sharper. The artistic aspect of the attack was expressed in an article in N. Y. Theatre Magazine late in 1919 titled, "Is the Chaplin Vogue Passing?" The article predicted that in five years Chaplin's popularity would be a thing of "remote antiquity."

"The most case-hardened Chaplin fan," it said, "can hardly deny that this popular slapstick comedian's appeal is extremely unintellectual and caters only to the lowest instincts."

Chaplin's "Sunbyside," one of his finest comedies, was in circulation at the time.

Five years later, in 1924, when Chaplin was supposed to be dead artistically, he was completing "The Gold Rush," a great classic today.

Then, in 1921, when the artist

announced that he was taking a trip to Europe, he was besieged by reporters of the kept press.

"Mr. Chaplin, why are you going to Europe?"

"Just for a vacation."

"Are you going to make pictures while you are there?"

"No."

"What do you do with your old moustaches?"

"Throw them away."

"What do you do with your old canes?"

"Throw them away."

Finally, the reporters came to the point: "Mr. Chaplin, are you a Bolshevik?"

Chaplin replied: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it."

The next day's headlines smeared Chaplin as a "Self-Confessed Communist," and said he was going to the Soviet Union to make films.

They printed lies galore about him. They continued to lie about him throughout the Lita Grey divorce trial, accusing the actor of letting his children go hungry for lack of milk, and beating his wife.

They attacked his movie, "The Pilgrim," for its sharp social satire, and "Modern Times" for its bitter denunciation of the factory speed-up system.

They attacked "The Great Dictator," that ringing cry against fascism, for its failure to lump Stalin with Hitler, and they attacked "Monsieur Verdoux" for its biting criticism of a social system that produced depressions, wars and the debasement of man.

These films are among the greatest contributions of movie art to the treasury of human culture.

Sergei Eisenstein, famed director of "Potemkin," ranked "Great Dictator" with the foremost satires of all time, worthy of a place alongside of or even above the works of Aristophanes, Swift, Rabelais, Erasmus.

Jean Renoir, the French director of "Grand Illusion," and "The River," who once linked Chaplin's name with Moliere, predicted that the comedian's "Verdoux" will "some day go into history along with the creations of artists who have contributed to the building of our civilization. It will have its place alongside the pottery of Ubino and the paintings of the French impressionists, between a tale by Mark Twain and a minuet of Lully."

The attempt to ban Chaplin is clearly a step toward depriving the American people of a vital segment of democratic culture.

What is it that makes Chaplin great—keeps his name and his films alive year after year even when he is not working on films?

Is Chaplin being attacked for his morals or for his social philosophy? What is his social philosophy?

Successing articles will deal with these questions.

## Vincent Hallinan, Mrs. Robeson on TV in Connecticut

NEW HAVEN, Conn., Sept. 22.—Mrs. Eslanda Robeson, wife of Paul Robeson and chairman of the People's Progressive Party of Connecticut, was moderator on a television show here starring Vincent Hallinan, Progressive Party candidate for President on station WNHC, Connecticut's only TV station.

Also on the program were Philip Morrison, a physicist, and Connecticut labor leaders.

# The 5th Avenue That One Doesn't Read About in the Glamour Columns

By ROBERT FRIEDMAN

Walk with me up 114th street, where Fifth Avenue is no longer the boulevard of gold and glitter. No smart shops or mansions here, no strolling fashion plates. Here the children play among the garbage heaps in the shadows of the tenements. Walk down the avenue.

See that building? A hole gapes in its side its windows are gone. Deserted? No. If you walk with me inside, you'll find that families still live there, even though the rats roam arrogantly, unchallenged heirs to the landlord's throne.

You are in the 14th Assembly District—East Harlem. And the condemned building you have just seen is one of the reasons why, in this predominantly Negro and Puerto Rican community, Negroes and Puerto Ricans both are determined to send Manuel Medina as the people's Assemblyman to Albany.

It's shaped like a seven, the 14th A. D. But if the gerry-mandering politicians who molded it had the good luck symbolism of the number in seven in mind, it would have been only a finishing touch to the cruel swindles and betrayals which have been the lot of the people of the 14th A.D.

The district extends from Eighth Avenue and Cathedral Parkway

and 118th Street, east to Lexington Avenue, its southern border, from Lexington to Eighth, is 98th Street.

Except for three houses on Fifth Avenue, the 14th A.D. is a solid working-class district; Puerto Rican primarily in the East, Negro residents in the west.

## DOUBLE VICTIMS

In this crowded area, inhabited by low-paid, exploited and discriminated against minorities, countless mothers have to work in order to manage. For, although their pay is the lowest, Negro and Puerto Rican residents of the 14th A. D. are double victims of bias because food prices and rental bills are higher here.

Yet in all this district, there is not one single community center for the youth. Geographically speaking, the Heckscher Foundation in located in the district but it services the whole city and cannot be considered a community project.

As for the schools, they're old and overcrowded. As Robert Lopez, campaign manager for the candidate of the Civil Rights Party and American Labor Party puts it: "They're the same schools Manuel Medina attended years ago."

This, although the school popu-

lation of the district has doubled in the past ten years. And there are no child care centers, no adequate playgrounds in the whole district, only two tiny ones east of Fifth Avenue, and in the Negro community, only the schoolyards. No wonder that there are many accidents, that working mothers must carry the double load of being away from their homes and children and worrying daily about their safety.

## LIKE WAR VICTIMS

That condemned building we saw is one of many in the district. With their shattered windows and abandoned air, they look for all the world like victims of a war. And, in a real sense, they are, or rather their Negro and Puerto Rican tenants are.

These tenements are being condemned, without the slightest effort being made to locate their tenants in decent housing elsewhere. Thousands of residents of the 14th A. D. were driven out of the district by this procedure in the last year, to make shift somehow.

Those who could not find new apartments or friends to take them in had to remain in rotting, abandoned shells of tenements, prey to cold and dark, to flooded water pipes, to rats and the ever-present

(Continued on Page 4)



# Protests on Clark Flood Senate

By Mel Fiske  
WASHINGTON, Aug. 9.—Surprised by a room full of opponents to confirmation of Attorney General Tom Clark for a Supreme Court seat, Sen. Pat McCarran (D-Nev.) today extended the Senate Judiciary Committee's hearing on Clark's nomination for another day. After filling the records with telegrams and letters from Democratic jobholders and

judges, McCarran permitted Carol King, attorney for the American Committee for the protection of foreign born, to testify. He scheduled eight other witnesses who are Clark opponents for tomorrow, but said nothing about inclusion in the record of hundreds of opposition letters now in committee hands. Mrs. King denounced Clark for his "illegal, improper and inhuman conduct as Attorney General in dealing with problems of the foreign born." She attacked him for denying bail to non-citizens in deportation proceedings and charged

that he bribed government witnesses to testify in hearings before immigration officials. Paul Robeson, at the same time issued a statement calling President Truman's appointment of Clark "a gratuitous insult to my people. Robeson said Clark "has winked at Jim Crow white supremacy tyranny and has refused to take action against the lynchers and oppressors of the Negro people." He said that Clark has instead measured and persecuted individuals and organizations in the fore-

front of the fight for the rights of the Negro people and other oppressed people here and abroad. "It is high time," the chairman of the Council on African Affairs said, "that the 15,000,000 Negro Americans had a representative of their own on this tribunal." He said men like Gov. William H. Hastie and attorney Charles H. Houston should be named to the court. Mrs. King named five stool-pigeons and informers whom she said have been used by Clark in political deportation cases. She

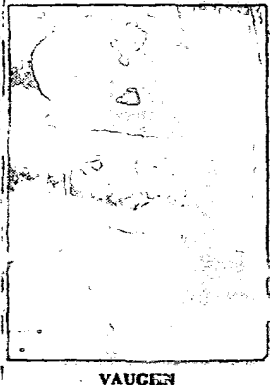
said government jobs have been given those men, and protection from perjury charges has been extended to them for their testimony. Clark "has had a career marked by disregard of the law," Mrs. King told a handful of Judiciary Committee members. She said that he ordered Justice Department officials to violate the Administrative Procedures Act, maintaining that the law didn't apply to the department, while applying to all other government agencies. She said that Clark "lent him-

(Continued on Page 9)

## All-American Parley to Name Foes of Peace

MEXICO CITY, Aug. 9.—Organizers of the Continental Peace Congress promised today that 1,500 of the western hemisphere's liberals in their September meeting here would identify the nations most responsible for "war agitation." Chilean diplomat Luis Enrique Delano, secretary general of the peace group, said the "main task" of the Congress Sept. 5-10 would be to "expose and brand" nations planning aggression. He called for a "firm and fighting" unity against war. The peace congress, following similar meetings in New York and Paris, will be attended by scientists, political leaders, religious leaders and liberals from every corner of the Americas. Its backers include Henry A. Wallace, novelist Thomas Mann, Shapley, Harvard University astronomer, Cuban labor leader Lazaro Pena, Mexican diplomat and writer Enrique Gonzalez Martinez, Oscar Niemeyer, Brazilian architect, and Chilean poet Gabriel Mistral, holder of the Nobel Prize.

# Truman Aide Cracked Whip In Shady Race Track Deal



VAUGHAN

WASHINGTON, Aug. 9.—Maj. Gen. Harry H. Vaughan, President Truman's military aide, got "damn sore" when three friends interested in the Tanforan race track got a "brush off" from housing officials at a 1947 meeting he personally arranged, the Senate's "five percent" investigators disclosed today. They quoted from a memorandum in the diary of James V. Hunt, self-styled "management counselor" whose alleged five percent activities touched off the current inquiry into the capital's "infamous lobby." LIST EX-PAL OF TRUMAN Another diary entry showed that Hunt set himself up as "peacemaker" between the House and the Senate in a meeting where

despite the housing shortage, Frank R. Creedon, and that he merely signed the papers after taking over as Expediter. Woods said Vaughan summoned him to the White House last year to "make sure there was no prejudice in the (Tanforan) case" merely because it happened to involve a race track and some of his friends. Other highlights of Woods' testimony: That Hunt, an "old friend of the family" in Chicago, was called "kingmaker" at social gatherings because of his boasts that he could get people appointed to high government posts. Hunt claimed credit for getting him (Woods) moved up from rent administrator to succeed Creedon as Housing Expediter, but actually "I think I sold myself to Creedon." CRACKS DOWN ON AIDES Hunt also called him to explain that a "rent check" in the housing office, handled as Douglas J. Shulman, an attorney, had acted "officially" to one of Hunt's friends. Woods said to this was

rent director and did nothing about it since it did not involve "a rent matter." Earlier, the committee questioned Shulman and William J. Maher, now chief construction engineer of the Atomic Energy Commission. Both were "lazy" about just what had happened but said the meeting was arranged by "some one in politics." Francis (Woods) claimed up their membership by completing the Hunt diary which quoted Creedon as saying he arranged the conference in personal telephone call to Creedon.

### CREEDON ON SPOT

The memo, dated Oct. 25, 1947, and headed "Tanforan racetrack," said Vaughan remarked "with vehemence that your friend Creedon is a fine guy," meaning by his tone, the opposite. The general protested that Creedon had referred Maragon, and the track crowd, to subordinates who were "sarcastic and officious." He added, according to the memo, that there was "no reason for government people treating citizens in this manner and he was damn sore at Creedon for permitting it." (Woods, Hunt's pal, succeeded Creedon shortly thereafter). Hunt wrote that he was anxious to prevent any "misunderstanding" between the White House and the housing agency and volunteered to see if he could "straighten it out."

### HUNT CALLS MEETING

The second memorandum described his "peacemaker" role, detailing how he arranged a second meeting with Maher and other housing officials that was quickly followed by issuance of the Tanforan permit. The memo, addressed to Vaughan, bore a penciled notation. (Continued on Page 9)

## Longer Hearings on Arms Bill Asked

The National Council of Arts, Sciences and Professions yesterday urged the House Committee on Foreign Affairs to extend its hearings on the arms bill. Clark Foreman, director of the group, in a wire to Rep. John Kee, chairman of the House Committee, said "in view of the issue of peace or war at stake, we strongly urge you extend the hearing as long as necessary to prevent the administration from rushing us into World War III." The committee asked to send representatives to testify on Thursday or Friday.

## TWO VETS TO JOIN PICKETS AT FOLEY SQUARE FRIDAY

Members of the International Workers Order who are veterans will join a veterans picket line Friday, Aug. 12, noon to 1:15 p.m. at Foley Square in front of the building of Gus Hall and CIO. The picket line is being led by Dave Greene, Constantine Ousp, Frank Rabak, Ernie Rymer and Jerry Trauber, all veterans of World War II and leading members of the Order. The people's demands to free Henry Winston from unjust imprisonment, as well as Gus Hall and CIO Green, who are also in jail, must be heard by the Supreme Court, the veterans stated. Veterans who served in the decorations and overseas camps. The Veterans Mobilization to Free Winston yesterday distributed 10,000 leaflets blasting the fallings as an act which "endangers the liberty of every citizen." The group urged a large turnout of veterans.

# Link Top Brass to B-36 Scandal



SYMINGTON

WASHINGTON, Aug. 9.—The B-36 bomber probe opened in Congress today with a charge that the Consolidated Vultee Aircraft Corp., succeeded in squashing an Air Force cancellation of orders for the giant super-bombers early in 1948. An unsigned document, admitted to the record of the House Armed Services Committee, also alleged that irregular practices were followed inside the Research and Development Board—a branch of the Armed Forces—in authorizing use of jet engines in the B-36S. Committee counsel Joseph B. Keenan said the document was given to committee chairman Carl Vinson (D-Ga.) by Rep. Charles B. Deane (D-NC). The committee set out today to publicly investigate charges by Rep. James E. Van Zant (R-Pa.) that "ugly rumors" linked the B-36 bomber production program with politics. Van Zant said the rumors involved Air Secretary W. Stuart Symington, Floyd Odium, whose Atlas Corp. controls Consolidated Vultee, and Secretary of

is retained by Odium's Atlas Corp., and Consolidated. The document further charged that a publicity campaign was started this year to popularize the B-36. To help the campaign along, it said, newsmen and radio commentators were called into Symington's office "and browbeaten and their employers and sponsors have been approached with threats and complaints." "Press members have been shown many classified documents where they try to prove the B-36 story," it said. "Among other things a UP man was shown a map of 70 Russian targets which carried top secret classification." PLANES UNSATISFACTORY The document quoted Lt. Gen. Lauris Norstad, Air Force Deputy Chief of Staff, as telling the late Defense Secretary James Forrestal (Continued on Page 9)



JOHNSON

# Daily Worker

PUBLISHED DAILY EXCEPT SATURDAY AND SUNDAY BY THE PUBLISHERS NEW PRESS, INC., 33 East 12th Street, New York 3, N. Y. Telephone ALameda 4-7934 Cable Address "Daily Worker" New York, N. Y.

President—Joseph Dermer; Secretary-Treasurer—Charles J. Hendley

## CP CONGRESS IN SOVIET UNION

THE CONGRESS OF THE COMMUNIST PARTY of the Soviet Union takes place while the candidates of the two Wall Street parties are each making their speeches about "the menace of Communism."

But if any American looks at what the Congress is saying and doing in the Soviet Union and contrasts it with what the two Wall Street parties stand for, he will see for himself what the truth really is. The truth is that neither old party candidate wants to end the war in Korea; neither candidate has the slightest word of opposition to the dangerous rearming of the war machines of the German and Japanese ruling cliques that tried to cut America's throat in World War II. Neither candidate, nor Truman in the White House, has the slightest plan for peace in the world, nor any hope for trade or peaceful negotiation, nor any letdown in the backbreaking taxes which come from the enormous sixty-billion dollar a year racket known as "defense."

On the other hand, the latest article of Stalin, and the opening speeches of Malenkov and Molotov, emphasize that the Soviet Union has no intention of attacking anyone. It does not need to raid markets, seize raw materials and enslave labor the way the capitalist states do. They emphasize what is obvious to the world—that in Washington is swiftly building up air bases all around the borders of the Soviet Union, forcing itself on its frightened "allies" by threatening them with economic punishment if they object, this can only be for the sake of waging war.

THE SOVIET SPOKESMEN repeat their warning to mankind that the piling up of atom bombs and armaments—the so-called "positions of strength"—can only lead to a situation where the men piling up the guns will start using them on a world scale.

The so-called "positions of strength" mean inevitable war unless the peoples of all countries insist that their governments halt this rush to war, and replace war policies by policies of negotiation, trade and cease-fire. The people's opposition has thus far stayed the hands of the atom bomb maniacs. The people can impose peace now, even though the blocking of the present war danger will not end the economic causes of the war danger.

The Soviet spokesmen—as they did in the days of the brewing Munich betrayal of the 1930s—warn all thinking people that the war danger is not only a danger of an attack by the men in the U. S. who now mouth Hitler's slogan of "liberating" the Socialist peoples by fire and massacre; it is also a dire danger of wars among the rival capitalist states themselves. This is most obvious in the actions of the men in London and Washington who armed Berlin and Tokyo and found that they had armed assassins who were reaching for their own throats. The tragedy is that these men are repeating this crime against the United States and the peoples of Western Europe once more. The result can only be national disaster if this policy which is organized and supported by Truman, Eisenhower and Stevenson is not halted by popular opposition.

WHILE THE Soviet people display tremendous confidence in their ability to stick to their inspiring job of building up higher and higher standards of peaceful living, the leaders of the old parties here rant and rave every day about their achievements in piling up instruments of mass torture and death.

We see an Eisenhower calling for a war of "liberation." We see a Nixon ranting for a future war "against Yalta enslavement." We hear a Dulles proclaiming that we "cannot tolerate" the existence of the Socialist states. We see a Truman and a Stevenson echoing all these ravings against the Soviet people, bragging of their fascist "allies" in Bonn and Tokyo, and flatly refusing to halt the killing in Korea.

BACK IN THE 1930's, evil men branded peace as "the Kremlin line" because they wanted to hurl Hitler against the USSR. Evil men are doing the same today.

Let us all—regardless of party or voting preference—denounce the men of war and armaments. Let us pile up a big vote for the cease-fire ticket of Hallinan and Mrs. Bass. Let us rouse our neighbors and shop mates of all parties to demand a cease-fire in Korea, with the POW issue to be negotiated later. Let us act to save our country if we are to avert the terrible things the sponsors of the new "anti-Communist" fascist Axis are planning for our nation.



## A Battered Derby and Cane Now Subversive to Gov't

By ROB F. HALL.

WASHINGTON, Oct. 5. — The only thing wrong with our country, if we are to believe our newest attorney general, is the presence in it of persons who happened not to have been here. And the greatest menace of all in his opinion seems to be a little fellow with a small moustache, a battered derby hat and a funny walking stick, who shuffles comically when he walks.

As I sat in Thursday on James P. McGranery's first press conference since he was named to head up the Justice Department, I found it difficult at first to comprehend the angry emotionalism of his attack on Charlie Chaplin. But when he acknowledged that he had had his eye on Chaplin for many years, since long before he became attorney general, I began to understand. McGranery looks at all his Irish-American friends and dislikes like to be in the same team. He looks on them as unwelcome guests whom, with rare exceptions, we ought to evict at the first opportunity. The exceptions would be those who were properly given the citizenship and who obey the laws of the country. For them, he agrees, there ought to be some kind of quarters in the city parsonhouse, neat but not lavish.

In short, for those Americans who have not been born in this country, McGranery proposes to require a standard of conformity which is not demanded of others who are Americans by accident of birth.

McGranery confessed that he has no evidence that Chaplin has violated any of our laws that he has done anything for which a native-born American could be punished. "There have been utterances," he said, "There have been contradictions." This gibberish eventually resolved itself into the bare statement that "the newspapers" had raised charges against Chaplin.

Pressed by reporters, McGranery defensively specified that Chaplin had been charged with being a member of the Communist Party, that he had violated somebody's moral code, and that "he had made statements of a leering, sneering attitude toward a country whose gracious hospitality has enriched him," to use the attorney general's exact words.

It would be useful to know what these "leering, sneering" words were; the attorney general declined to supply them.

In any event it is clear that what has enraged McGranery is the fact that Chaplin apparently has never accepted the second-class status which McGranery would like to assign to him.

It is demonstrable that Chaplin loves America as much as any native born citizen. He has lived here for 40 years and he has devoted those years to portraying us and our life as truthfully, as sympathetically, as honestly as he knew how. He could pay us no higher compliment than that of being frank with us. And if he has been enriched, he has also enriched us—the movie industry by millions of dollars and the American people by countless hours of unforgettable entertainment.

There is only one Charlie Chaplin, and it would rank as a major tragedy if McGranery were to succeed in his vendetta against him. But there is another, vaster tragedy to be inferred from McGranery's arrogant attitude toward the foreign born. He has unveiled his campaign against them with an announcement that racketeers and gangsters not born here will be deported; if naturalized, they will be stripped of their citizenship. What fraudulent nonsense to contend that organized crime in the United States is even mainly the work of foreign-born, and that by deporting foreign-born criminals we "get at the root" of all crime!

Even McGranery knows this to be false, but behind his tactic there is a darker purpose. Foreign-born "Communists," too, will be deported and wherever possible, stripped of their citizenship. If Chaplin's oblique criticism of some of our institutions makes him a "Communist" in the eyes of McGranery, what foreign-born citizen will be safe from McGranery's dragnet? The "newspapers" say Chaplin is a Communist; there are newspapers which say Eleanor Roosevelt, Owen Lattimore, Frances Bidde, Walter White, and many others are "un-American."

A native-born American may view such newspaper attacks angrily or indifferently, depending on his temperament. But a foreign-born American so attacked by the meanest Hearst sheet goes immediately onto McGranery's blacklist for deportation or denaturalization.

"Our final goal, which we approach with vigorous determination," said McGranery at his press conference, "is to restore the dignity of citizenship."

His actions against Costello, against the "Communists," against Charles Chaplin, are directed to this goal, he said.

"This should be a salutary lesson for the youth of our land who are striving to determine for themselves what it means to be a citizen," said McGranery.

A strange lesson, indeed, on the meaning of citizenship! It would rewrite and distort the doctrine of equality and brotherhood. It would condemn the foreign-born to the humiliation of existing perpetually at the bottom end of a degrading caste system. It would extinguish the hope which the Chaplin Story once kindled in the hearts of exiles who sought haven at our shores.

"It was long ago noted," wrote Bosley Crowther in the New York Times on Sept. 28, "that Mr. Chaplin's little tramp had particular appeal to first-generation Americans—the new immigrants—in this land. To them, the little fellow was a symbol of courage and a sort of grotesque dignity confronted with vast and alien forces which baffled but never conquered him. They felt a definite kinship with happy laughter, he also transmitted comfort and strength. Mr. Chaplin helped in the making of many Americans."

Back in the old Twenty-fourth ward of West Philadelphia, where McGranery used to be ward leader, there are thousands of foreign-born and first-generation Americans who feel this way about Charlie Chaplin. They are undoubtedly puzzled and disquieted by McGranery's program of persecution. Their votes were useful to the candidate; their sorrows are of no concern to the attorney general.

But somehow I think the story will not conclude on the sad note, with Charlie dejectedly shuffling off down the road until his slight figure vanishes in the setting sun. I think an aroused public opinion will defeat McGranery in the Chaplin case and, taking courage from that victory, go on to reassert the fundamental principle of equality of all Americans, native and foreign-born, with second-class status for none. And the cocky little fellow with the small moustache and the battered derby will once again, with infinite care, place a red rose in the buttonhole of his shabby coat and jauntily swing that funny little walking stick.

# Why Chaplin's Masterpiece 'Verdoux' Angered Tories

By DAVID PLATT

Truman and McGranery are trying to bar Charles Chaplin from these shores not because of his allegedly "low regard for the high estate of womanhood" but because, as that anti-Negro and anti-Semitic spokesman of lynchers, John E. Rankin, once said, "by deporting him he can be kept off the American screen and his loathsome pictures can be kept from the eyes of the American people."

One of the "loathsome" pictures for which Chaplin is being persecuted is his 1947 film 'Monsieur Verdoux.'

In many ways Chaplin's finest film and most mature statement of his outlook on life—'Verdoux' was an attempt to show that just as war is the logical extension of diplomacy, so murder is the logical extension of business in a capitalist society.

This masterly satire, which is worthy of a place alongside the works of Jonathan Swift, exposed the murderous nature of business-for-profit.

Verdoux is portrayed as a middle-aged, dapper and well-to-do bank clerk, who, finding himself unemployed, after 35 years with the same outfit, during the 1930 depression, turns to the business of marrying elderly women, then murdering them for their money.

Verdoux feels that in order to make a comfortable living for his wife and children whom he loves, he is morally justified in killing a handful of individuals in a society that sends millions to their death for the sake of profits.

Verdoux goes about his grisly business with the conviction that he is behaving as decently as any other ruthless bourgeois who is in business for profit. To him "all business is ruthless business."

And so, like any other respectable businessman, he has a home in the country occupied by his wife and son whom he visits from time to time to get away from the "jungle fight." He is on amiable terms with his unsuspecting neighbors whom he entertains at dinner in the same fashion as Hitler who was once described as drinking tea and munching cakes while discussing his plans for the extermination of six million Jews.

Above all Verdoux is supremely efficient in his murderous-business dealings. He leaps through telephone books and counts money with machine-gun rapidity, and when he visits his victims, he hangs up his hat in the hall, to quote one critic, "with the contained tension of a man arriving for a big business conference involving corporate mergers rather than embraces."

Finally, when he is caught, as the small gangster usually is, he observes that he was an amateur by comparison with the real mass murders, the warmakers. "A munitions manufacturer—that's the business I should have been in. One murder makes a villain—millions a hero."

This withering analysis of bourgeois society's murderous business relations had one fundamental flaw.

It was unduly pessimistic. It suggested that life was a hopeless mess, that it was futile to oppose the conditions Chaplin depicted so vividly in his story and in his wonderful acting.

The greatness of man in struggle against the old and the dying was missing. The Soviet author B. Byalik noted this in his profound essay on 'Gorky and Dostoyevsky' in the April, 1952 issue of Masses & Mainstream.



CHAPLIN AS 'VERDOUX'

"The trial scene (in 'Monsieur Verdoux') Byalik wrote, "has been written as if to lend force to Dostoyevsky's words: 'Courage, man, and be proud! It is not you that is guilty!' Chaplin does not draw the conclusion: 'Courage, man and be proud—fight those who are guilty!'"

The scenario, Byalik said, "contained no hint of the road taken by Gorky's novel, 'Mother.' 'Be humble, proud!' preached Dostoyevsky. Gorky's strongest and most pointed reply to this is to be found in his 'The Lower Depths' in Satin's remarkable words which sounded like a revolutionary challenge: 'Man—that is splendid—there is a proud ring in that!'"

The pessimistic conclusion in 'Verdoux' was a step back from Chaplin's fight-back speech at the end of 'The Great Dictator.' Nevertheless, 'Verdoux' satirized in a masterly way the most cherished values of bourgeois society and for holding these dangerous thoughts Chaplin and his film were treated as a criminal before the Big Money press.

"An insult to the intelligence," said the Herald Tribune.

"Draggingly dull," said the World-Telegram.

"A joke on Chaplin," said The News.

"Palty, hoary platitudes," says Kenyon Review.

Not only was Chaplin's art attacked, but his political beliefs, his nationality and his private life were assailed by the witch-burners and their pen hirelings.

One month after the film's premiere, in May, 1947, Republican Senator Harry P. Cain (Washington) in a statement to the Senate Judiciary Committee, demanded that Chaplin be deported, on grounds that he "almost treasonably" asked Picasso—"a self-admitted French Communist"—to head a protest committee in France against American deportation proceedings against the great German composer and anti-fascist Hans Eisler.

In Columbus, O., over 350 exhibitors called on theatre owners throughout the nation to "give serious thought to the matter of with-

holding screen time from the film."

The Memphis Board of Censors banned "Verdoux" as "a comedy that makes murder a joke."

The Catholic War Veterans picketed the film in a number of cities. Legionnaires were successful in pressuring Loew's Inc., to bar "Verdoux" from their circuit.

Thanks to such actions as these, the film did poorly at the box office. During its two-year run, only 2,000 theatres booked it. The total U. S. gross was only \$325,000. Ordinarily a comedy film could muster at least 12,000 bookings.

The critics and the vigilantes knifed the film here, but in France, where "Verdoux" was widely discussed and praised for its penetrating analysis of the bourgeoisie, the Marshall Plan and the association of film with the Nobel Peace prize, because "it has three films, Modern Times, Great Dictator and Verdoux are notable contributions to peace."

Arnold D'Usseau wrote profoundly about it in 'Masses & Mainstream.' The French moviemaker, Jean Renoir, writing in 'The Screen Writer' a few years ago, noted a similarity in the careers of Chaplin and Moliere, the 17th century dramatist.

Renoir pointed out something very interesting about these two artists. He said both artists were violently attacked by the critics because they dared something new, something different and deeper.

"Moliere who was the toast of France when he was following the traditions of conventional Italian comedy, was called a mountebank and, worse when he wrote 'The School for Wives,' a hard-hitting satire on the marriage relationship."

"Chaplin made 'Verdoux' his most savage satire on bourgeois society. He was dragged through the mud . . . for undertaking the dangerous task of dissecting a system of society that produces mass misery and mass murder."

But after 'The School for Wives,' instead of giving in, Moliere went on hitting harder and harder, said Renoir.

Moliere's next play was 'Tartuffe,' which "impaled phony religion and bigotry."

"What will Chaplin's next film be?"

This question will be answered late this month when Chaplin's 'Limelight' opens here.

## FOUR SOVIET STUDIES ON ROLE OF EAST-WEST TRADE

Four studies by the Institute of Economics, Soviet Academy of Sciences, on the need and possibility of the resumption of normal trade relations between East and West are now available in this country in English translation. The four pamphlets, available from Imported Publications & Products, 22 E. 17 St., New York 3, at 50 cents for the set, are A. Osipov's 'The Resumption and Development of International Economic Relations'; A. Smimov's 'Normalization of World Trade and the Monetary Problem'; L. Fitun's 'The Soviet Union and International Economic Cooperation'; and 'International Trade and the Im-

provement of the Standard of Living in the West."

The studies document and evaluate the disastrous effect on the economies of the Marshall Plan nations of the Washington ban on trade with the Soviet Union and People's Democracies, and show how trade expansion could help improve living standards.

They show how the Soviet Union has always stood for normal trade relations with all countries, despite differences in social structure, and why the existence of socialism in the USSR and capitalism in the U.S.A., Britain and other countries is not and should not be a bar to peaceful trade relations.

## on the scoreboard

by lester rodney

### This is a 'Football' Headline

YOU MIGHT THINK after the basketball scandals and some of the revelations of cynical commercialism around college football that the open betting aspects of the game would be soft-pedaled, at least in public, and at least for a little while.

They don't even bother!

Here is the three-column sports page headline on the Princeton-Penn game in yesterday's World-Telegram and Sun:

"Penn-Ten Even To Syndicate."

Yes, reader, that's the big gambling syndicate they are casually talking about. The story makes that clear with its reference to "the keen gents who set the prices."

### 'Little Olympics,' a Big Idea

WITH SOME OF the U. S. Olympic stars in attendance, a "School to the Olympics" sports program will take place Sunday afternoon at Van Cortlandt Park Stadium in the Bronx. The program, headed up by a large group of sports club figures, ex-champions and school athletes, is aimed to spread the spirit of peaceful competition and friendly visits between athletes of all nations which featured the Helsinki games. On the program, basketball, baseball, softball, boxing, wrestling, gymnastics, soccer. It'll be well worth seeing.

### Mantle Best Now, Says Marion

MARTY MARION, after seeing the Series, gave it as his opinion that Mickey Mantle is not potentially the best player in baseball, but is that already. Also that he should go on to break

the record on regular season batting average. The Series will help influence the things like Most Valuable. Interestingly, most Yanks leaned to Mickey even before the Series started. Will be something to set a new club strikeout record and win the American League "Most Valuable" accolade in the same season!

Mickey, incidentally, is headed home for Commerce, Northern California, and his mother and wife, who came up for the Series. The 29-year-old star is going to work in the lead mines during the off-season, both to keep in shape and "because I will soon have seven people I'll be supporting." The Mantles expect their first child in a few months. The large family lost its main support when Mickey's father died suddenly this summer. The kid is not yet in the big salary bracket he undoubtedly will soon hit, and in addition two other factors to consider—1. The possibility of being drafted. 2. The always present possibility of a recurrence of the now arrested osteomyelitis bone disease above his ankle, or a career-ending injury to that leg.

### Q. & A.

WHY ARE THERE so many strikeouts in World Series play than during the regular season? Ask a fan.

Possible answer—in the Series only the topnotch pitchers of the leagues' two best teams are in action. And the hitters are seeing those pitchers for the first time—at least the first time this season.

### Scholastic Integrity at Dartmouth

DARTMOUTH COLLEGE'S "Great Issues Course" has informed us that our column on the Saturday Evening Post article about Dartmouth (and the Daily Worker) has been posted in a prominent place in the Public Affairs Laboratory alongside the pertinent parts of the Satevepost article, with the idea of letting the two exhibits speak for themselves. Attention is also called to the exhibit in the weekly class bulletins. (Our column had concluded with the query as to whether it would be used by the Great Issues Course "to expose the tailoring job done on the Daily Worker by the Saturday Evening Post.") Fair enough.

### Ticket Complaints from Brooklyn

WHILE THERE IS general agreement that the selling of tickets for one game only represented a distinct improvement in the Brooklyn handling of World Series tickets, here are some complaints that have been brought to our attention:

When the tickets were put on sale at Montague St., a steady stream of "insiders" were seen going in a side door and coming out with tickets. Also plainclothes cops were reported to be flashing their passes and moving to the head of the line to get tickets. And when some of the people, finally got inside, they say, they were told they'd have to pay more for "decent seats"—in other words, they charge speculation right inside the office!

If true, this is hardly the way to build good will, to put it mildly.

## Tells L. A. City Council Russians Proved Good Sports at Helsinki

LOS ANGELES, Oct. 9.—The good sports as our boys.

"When the Russian athletes were beaten in the steeplechase or other track events, they warmly congratulated the American victors. For instance when Bob Mathias won an event he was given a message by the Russian entry he beat."

"I don't know whether it was propaganda or not but these Russians were certainly fine sportsmen. Now believe me," he quickly added, "I haven't been taken in as some may think but those are the facts. The local businessman and sports enthusiast declared, 'I will say this!'"

Advertisement for 'The Grand Concert' featuring the Great Orchestra of the East and the Great Orchestra of the West. Includes a small graphic of a concert hall.

Why the Government Is Hounding Chaplin

# Chaplin's Films Are Directed Against Humbug, Injustice

By DAVID FLATT

(Second of a Series)  
Charles Chaplin, the movie genius whom Truman and McGrawery want to bar from the U. S. because of his democratic views, has brought happiness to hundreds of millions of common people from Maine to Malaya in the 38 years his films have been in circulation.

What is it that makes Chaplin great—keeps his name and his films alive year after year?

The late movie director Sergei Eisenstein said the secret of Chaplin's greatness lies in his ability to "see things most terrible, most pitiful, most tragic through the eyes of a laughing child."

There is a great deal of truth in this statement by Eisenstein.

But Chaplin's art also stems from his extraordinary powers of observation and from deep reflection about the world we live in. Chaplin learned the art of pantomime from his mother, who was an actress of note. He says she would stay at her window hour after hour observing people on the street and reproducing with her hands and eyes the things that were taking place down below. It was in watching her that Chaplin learned not only to translate emotions with his hands and face but also to study mankind—its joys and sorrows.

Perhaps the best analysis of Chaplin's appeal to the millions comes from the actor himself.

"Did you ever notice," he wrote years ago, "what occurred when a policeman in uniform happened to slip on a greasy street and smeared himself all up? If you remember correctly you know that everybody laughed? Why? Well the policeman and his club are visible authority. When the cop makes a slip it detracts from his dignity. Even good people have a sneaking dislike for a policeman. Everybody laughs when the man in blue takes a tumble.

"Visualize," said Chaplin, "a bloated capitalist in dunkering whiskers, light trousers, spats, frock coat, silk hat—all the insignia of a millionaire. Even the most inoffensive of us has some time or other conceived the grotesque idea of pulling those millionaire whiskers—just a fleeting absurd idea.

"Now when the capitalist whiskers are pulled by an abandoned funny man like me the crowd shrieks with delight. There may be some in the audience who will think it undignified and revolutionary to pull a millionaire's whiskers but they will be a small minority. Ninety percent of the public has often wondered just what the capitalist pulled, and now it is plain as day."

Chaplin went on: "You may recall the scene in 'The Adventurer' where I dropped an ice cream cone down the back of a wealthy lady. This scene always draws howls from the audience. But if I had dropped that cone down the back of, say, a scrub woman, the audience not only would not have howled but they would have sympathized with the woman."

Chaplin's immense popularity stems from his success in giving the hot foot to the wealthy class. His films hold up beautifully through the years because they are on the side of the under-dog and are directed against humbug, snobbery, social injustice, reveal poverty and hunger in the midst of plenty. These things are portrayed by a great artist who acts with every part of his body—his eyes, hands, feet, shoulders, hips. Chaplin is incapable of a wrong gesture. No musician ever had a finer sense of timing. He has been called the Nijinsky of the screen

for his magnificent dance improvisations. A French critic once compared him with Shakespeare. The great comic, the critic said, had "the same bewildering and yet lucid lyricism that Shakespeare had—the same fertile and limitless fancy, the same ingenious delight in the magnificent life."

Chaplin was the first to use pantomime to create a new technique, a new screen language. From the very start of his amazing career he had a knack for doing wonderful things with the materials of everyday life. Even his most primitive faces which were usually improvised on the spot, had the kind of folk humor, tenderness, poetry that has long been out of Hollywood comedy.

For example, in 'The Vagabond' Charlie milks a cow by maneuvering its tail up and down like a pump handle; he waters trees drop by drop and draws a wooden sword against a group of tree trunks.

In 'Fiske' he opens a stove as though it was a safe.

In 'By the Sea' he does a marvelous ballet dance on a banana skin.

In 'Garmen,' Charlie fights a comical duel with his rival, brushing his clothes and scratching himself as he flashes his sword. Chaplin turns the duel into an alternate billiard game and wrestling match.

In 'The Fireman,' he extracts coffee and cream from a fire engine boiler.

In 'Behind the Scenes,' he gives a shampoo to a bedside rug, combing and arranging its hair like a barber.

These examples of his early art can be multiplied indefinitely. Of course not all of these commercially produced films were funny.

"Dough and Dynamite," an early Chaplin two-reeler, was anti-labor. The hero, played by Chaplin, is a scab. The strikers are linked with sabotage.

Chaplin's 'Pawnshop' contained a typical Hollywood stereotype of a Jew. The proprietor of the shop, a miserly and cheating man

who hounds his employees and is always after money, is a caricature replete with skullcap. This stereotype spoiled for many the superb scenes in which Charlie operates on an alarm clock and does a mastery dance with a piece of string.

Several of Chaplin's early films—'The Fireman' and 'The Rascals' particularly—as well as 'City Lights' years later, contained stereotypes of the Negro.

Pro-war, anti-Negro, anti-labor, anti-Semitic and anti-peace ideas formed an integral part of American films at the very outset of movie production. It was inevitable that some of this poison would creep into the works of the great actor. A lot of his time, even in those of his works which were clearly on the side of the common people.

Chaplin's art does not end with the screen. He has written and directed a number of plays.

The artist probed ever deeper into the world we live in, giving us such keen social satires as 'A Dog's Life,' a significant title for a war year (1918), 'The Idle Class,' 'The Kid,' 'The Tramp' (both released at the height of the so-called prosperity era of the 20's), 'The Great Dictator' and 'Verden.'

But Chaplin could never have become the screen's supreme satirist unless he had known and understood and himself experienced human misery. He was born and raised in the slums of London in a household that knew poverty. His parents were poor hall actors and were always in bitter want. Chaplin remembers acting for the first time at the age of five or six in London. Around that time his father died and his mother, without means of support, was forced to leave Charlie and his brother Sydney in a poorhouse. From that time on until his screen debut in 1913 at the age of 24, Chaplin did not know one day's real freedom from hunger.

(To Be Continued)

## Ted Tinsley Says

### MAKING A DIPLOMAT

Among its more recent mistakes, the State Department has just published sample questions from an examination given young men and women who want to start careers as diplomats. As part of the examination, candidates must read a text and then answer oral questions based on what they have just read. The text is very clever. It confuses the candidates to such an extent that they are equipped to continue the mess in foreign policy under either a Democratic or Republican administration.

Here is one paragraph from the text:

"No official communication of the projected general mediation has been made to the Government of the United States by any one of the powers who are to participate in it; and although the Duke de Richelieu and the Russian Ambassador both, in conversation with you, admit the importance of the subject, and the United States, as the subject of the subject to the United States, yet the former abstains from all official communication to you, and the latter apologizes for its silence of his Government to us concerning it on the plea that we are on punctilious terms with England. A. But by concert with her. Q. Who will sing at the concert? A. Margaret Truman and the Duke de Richelieu. Republican newspapers have seized upon these State Department examinations as an example of 'gobbledygook.' They feel that after so many years of Democratic Gobbledygook, it's time for more Republican Gobbledygook!"

Arch Farch, my confidant in the State Department, has supplied me with list of questions and correct answers which were given the candidates who had to read this passage. Here they are:

Q. Who is the Duke de Richelieu? A. The Duke de Richelieu is a pen name for Westbrook Pegler.

Q. The United States is important to a subject, and a subject is important to the United States. What is the subject? A. The projected alliance between the Holy Roman Empire and Alexander the Great. In this connection it must be remembered that Metternich's stated policy envisaged the construction of a canal connecting the Erie with the St. Lawrence.

Q. Who is on punctilious terms with England? A. Ireland, ex-King Carol of Rumania, and Cecil B. DeMille.

Q. By what can they show no mark of confidence to us? A. But by concert with her.

Q. Who will sing at the concert? A. Margaret Truman and the Duke de Richelieu.

Republican newspapers have seized upon these State Department examinations as an example of 'gobbledygook.' They feel that after so many years of Democratic Gobbledygook, it's time for more Republican Gobbledygook!"

## on the scoreboard

by lester rodney

### At Ebbots Field When It Ended . . .

SOMEHOW IT HAD to be the first game and not the second. The 25,000 fans were yelling and ringing bells and generally bubbling over with the very first pitch of the two-night game at six o'clock. There was no longer any real question about who was going to win the pennant but the crowd—and then by osmosis the Dodger players—had obviously invested their emotions and hopes in the first game as the clincher . . . no more dragging on. Let there be relaxation after this one.

When Granny Hamner hit Johnny Rutherford for a grand slam home run in the third to put the Phils ahead 4-1, and with that deadly slicer Drews pitching for them, it didn't look so good. But the Dodgers stormed back to take a 5-4 lead in the fifth, and then it started building up to the climax.

In the eighth the Phils hit two on with one out and Ed Waitkus up and Joe Black firing in the bullpen and the Phil first sacker slashed one to the right side and the doubleplay roar went up even before Robinson, Reese and Hodges had whirled beautifully through the vital play they have done more often than any other National League infielders. Only the ninth to go now. One groundout, two groundouts, the roars mounting in tentative crescendo, and finally the third out, and the place erupted.

For the first time a Brooklyn crowd had seen its team win the pennant right in front of its eyes—the others were clinched on the road. There was a roaring, a clanging and on the field a wild scuffling. The happy players fought their way into the dugout. It was a bigger celebration than we could have expected with the pennant almost certainly won anyhow. But this was partly a delayed reaction from last year too.

This team didn't "back in." IT WON the pennant. It won it with three straight scintillating performances up in Boston to break the Yanks' grip and it made it mathematical this night against a pitcher who was in a hard ballgame with a pitcher who had given them the all year.

Down below the crowd had rushed to line the long runway leading from the dugout to the clubhouse. They were packed solid and cheering every Dodger as he ran by.

IN THE CLUBHOUSE the usual ban to newsmen between a doubleheader caved in and died without much of a whimper. There were two levels of celebration going on as always. One was the genuine celebration of the players themselves, in arms around each other's backs, in weary and happy conversations, leaning back languidly, eating the sandwich and drinking the coffee, a feeling of having done a good job together. The other was the camera-organized celebration—stand here, now you do this, now you do that . . . now hold that banner up. . . Present players, reacted differently. Youthful Billy Loes, a shy and reserved, rarely smiling figure all year, was suddenly on the corner lot yelling, jumping benches, ruffling Dressen's hair, hugging anybody and everybody.

Two old pros, Reese and Robinson, sat quietly happy for a while at their lockers. They are each 33 this year. It'll be the fourth World Series for Peeewe and the third for Jackie, all against the Yanks, all Central. Reese sighed deeply. He was tired. "I'm glad that's over," he said. It's a long season for a shortstop. "Now we can freshen up for a change for the Series. . . I'd sure like to be in on a Series winner just once before I'm through. . ."

Robinson nodded. "You said it all," he said to Reese. "There's the guy," he added, pointing to Joe Black. "I don't know where we'd be without him." Reese snorted. "I wouldn't be sitting here tonight celebrating a pennant, I know that."

Charley Dreesen said he was happy he wouldn't have to eat "that darned Saturday Evening Post article." I asked him what his plans for Black were—the question that intrigues most fans. He answered he hadn't decided on his Series pitching yet, but that he would start Black again Friday. (This would give Joe four days full rest before the opening Series game.)

Roy Campanella lay back on the rubber table contentedly puffing a cigar and said: "This one gives me more of a kick than the one in 1928. . . Ah, this is great, winning it here in front of our fans and still having a week before the Series. This is what I call 'bang!'"

Preacher Roe happily pounded him on the back in a way that made Roy cry, biddingly: "Hey, Preach, where'd you get those muscles?" The lean lefty was saying: "You're right, Roy, this is the biggest thrill. . ."

Duke Snider, being hungrily into a between game sandwich, said: "This is something we should have done last season and the season before."

Robin Roberts and Granny Hamner of the Phils came in to shake hands all around in congratulations. Are you guys for the Dodgers to beat the Yanks in the Series now? they were asked. "You're darned right we are!" said Roberts. All the Dodgers shook hands warmly with the two Phil stars. It was a nice touch, their coming in.

SOMEONE YELLED "Hey, it's five minutes to go before the second game starts," and somebody else chortled, "Who cares." But now they started out the door back toward the field. A few of them stopped to look at the television set up on a shelf. Club prexy O'Malley was being interviewed. "What's he saying?" prexy O'Malley . . . it was hard to hear the sound in all the asked one Dodger . . . "He's telling everyone what big raises he's going to give us," said another, and everyone laughed.

As they emerged, the crowd, still packed tight for a sight of them in the subterranean runway, cheered and yelled, "Beat the Yankees!" Some of the players were met by their wives, who had been allowed back near the dressing room for the occasion. Mrs. Furillo, Mrs. Erskine, Mrs. Hodges all ran up and kissed their husbands. . . "Whalya crying about?" laughed Furillo.

"Ain't love grand?" laughed Ralph Branca as he trotted by. It was almost second game time and the crowd hadn't budged yet . . . hundreds packed in just to see and cheer the passing Dodgers. . . "We want Black," the shout went up. . . "We want Dodgers." Out of the clubhouse door came the rookie of them all, Black. Out of the clubhouse door came the rookie of them all, Black. Out of the clubhouse door came the handsome pitcher's head and Morgan. As the shout went up, the handsome pitcher's head went up in surprise and the two with him grinned and nodded as if to say:

"He's the guy!"



# WISCONSIN PRIMARY

(Continued from Page 5)  
cludes that "it betrays a dulled moral sense, a dimmed instinct for truth, honor, decency and fairness."

The Communist Party of Wisconsin rejects any such characterization of the people of our state. The working class and people generally are interested in decency and morality. They do not respond to the 'decency' and 'morality' of a Korean war with 117,000 American casualties, millions of Korean casualties, the napalm bombing of Korean children—all for the glory of Wall St. profits. Give them an opportunity of voting to end the war in Korea and they will show how they stand on decency and morality.

Make clear McCarthy's stand in promoting the war plans of the big monopolists, unmask the fake issue of "anti-communism" and McCarthy will be thrown on the scrap heap.

We Communists in Wisconsin believe McCarthy can be de-

feated if the people are organized around the issue of ending the war in Korea, for a peace policy, for FEPC, for repeal of Taft-Hartley and for their economic interests.

We give our support to the national peace ticket of the Progressive Party led by its presidential candidate, Vincent Hallinan, and its vice-presidential candidate, Mrs. Charlotte Bass. This is the clearest way in which the people can express their opposition to the bipartisan war policies of the Democrats and the Republicans.

The anti-McCarthy primary campaign has united many people who now are no longer afraid to speak out against the despicable McCarthy. Over 400,000 Wisconsinites have shown that, if the organizations of labor, the Negro people, the small farmers will unite in the fight against McCarthy on a program representing the real needs of the people—then McCarthy can be defeated in November.

'It's high time' the general received some reward."

There is no doubt that the same favorable attitude was accorded to the general's attempt to pay as little as possible in taxes on his back.

The Republican presidential candidate has been rewarded by his Wall Street sponsors in other lucrative ways, too.

When Eisenhower was president of Columbia University, a "holding operation" was engineered by his closest sponsor, the Hiltner-donated International Business Machines (and Thomas J. Watson), by which Eisenhower received a rent-free Morningstar mansion, a magnificent salary, chauffeurs, valets and other tax-exempt luxuries befitting a Wall Street-tagged nominee for U.S. President.

Watson was only one of the 10 Morgan men and four Rockefeller stalwarts who directed Eisenhower's political destiny on the Columbia University board of trustees. They "drafted" Eisenhower to the Columbia seat just as they "drafted" him to the Republican nomination.

Among the billionaire empire-builders and colonial robber-baron who picked him for Columbia were Thomas Parkinson, president of the four billion dollar Equitable Life Assurance Society; Hartley Marcellus Dodge, of the Dodge copper fortune; George C. Harrison, chairman of the Morgan New York Life Insurance Co., and George E. Warren, director of Remington Rand, whose chairman of the board is Gen. MacArthur.

# Backers

(Continued from Page 3)  
Angelo accountant, \$250.

CLAYTON, BENJAMIN, Pasadena, \$250.

CLAYTON, WILLIAM, Pasadena, manufacturer, \$250.

COBERLY, W. D., Los Angeles, cotton oil, \$600 (in two donations of \$300 each).

GRAFF, JOE, Los Angeles, lawyer, \$200.

CRITES, ARTHUR S., Bakersfield, retired, \$100.

DOBBS, WALTER, Pasadena, \$200.

DURKEE, RODNEY S., Los Angeles, Lane-Wells Company, \$300 (in donations of \$200 and \$100).

EATON, REAL L., San Marino, stockbroker, \$150.

ESSICK, BRYANT, Los Angeles, manufacturing, \$100.

GARLAND, JOHN J., San Marino, real estate, \$200.

GORMLEY, A. N., Los Angeles, dairy, \$250.

GILMORE, EARL, Los Angeles, oil, \$250.

GOETHE, C. H., Sacramento, \$25.

GRAHAM, PAUL, Arcadia, rock and sand, \$250.

HALDEMAN, HENRY, E., Los Angeles, \$100.

HOLT, FRANK, Los Angeles, \$250.

HOOVER, HERBERT JR., Pasadena, engineer, \$500 (in two contributions of \$250 each).

HOWARD, CHARLES JR., Los Angeles, automobile man, \$100.

HUBBARD, WILLIAM B., Los Angeles, manufacturer, \$150.

HUNTER, ROBERT O., Riverside, \$100.

JORGENSEN, EARL M., Los Angeles, steel manufacturing, \$150.

KERNS, HENRY, San Gabriel, auto dealer, \$150.

KNUDSEN, H. R. Glendale, dairy, \$250.

LINDROTH, Mrs. LEONARD, San Marino, \$10.

LUDWIG, Dr. J. LAPE, Los Angeles, physician, \$150.

LUUTZ, HAROLD H., Whittier, \$125.

MARBLE, JOHN E., South Pasadena, retired, \$500.

MCKENZIE, J. W., Los Angeles, \$200.

McLELLAN, H. C., Los Angeles, paint manufacturer, \$250.

McWILLIAMS, JOHN, Pasadena, rancher, \$100.

MILLER, E. B., Beach, contractor, \$250.

MILNER, REESE L., Beverly Hills, \$500.

NORRIS, K. T., Los Angeles, manufacturer, \$500.

O'KLINE, MORTIMER, Los Angeles, \$200.

PIKE, THOMAS, San Marino, drilling, \$100.

RYNE, PHILIP D., Pomona, \$250.

ROBINSON, ELWOOD, Los Angeles, advertising, \$250.

ROBINSON, GEORGE, Los Angeles, \$100 (in two \$500 donations).

SALVATOR, HENRY, Los Angeles, lawyer, \$200.

SAUNDERS DAVID G., Los Angeles, lawyer, \$200.

SEEVER, FRANK, Los Angeles, gas manufacturer, \$250.

SMITH, DANA C., Pasadena, lawyer, \$500.

SMITH, RUFUS, Los Angeles, mortgage business, \$100.

SMITH, WALKER, Pasadena, \$250.

SPALDING, KEITH, Pasadena, retired, \$1,000 (in two \$500 donations).

SPEAR, JEAN, Los Angeles, \$250.

TAYLOR, JOHN D., Los Angeles, printer, \$250.

VALENTINE EDWARD R., Pasadena, oil, \$250.

VAN NUYS, J. B., Los Angeles, real estate, \$600. (in contributions of \$500 and \$100).

WHITTIER, DONALD, Pasadena, oil man, \$125.

WHITTIER, LELAND K., Los Angeles, oil man, \$100.

WHITTIER, W. PAUL, Los Angeles, oil man, \$125.

WIG, R. J., San Marino, \$100.

WINNETT, P. C., Los Angeles, merchant, \$250.

WOODWARD, Mrs. HELEN, Los Angeles, \$125.

WOODWARD, TYLER, Los Angeles, oil, \$250.

# Nixon

(Continued from Page 1)  
China Lobby is even more complicated.

Leo Casey, a press agent, says that on Oct. 8, 1950 he was instructed by David Charney, a big shot public relations man, to get out to California and go to work on Nixon's campaign against Helen Gahagan Douglas. Casey says he got expense money from Arthur Hapenne, also associated with Charney, and caught a mid-night plane.

When Casey went to the Ambassador Hotel in Los Angeles to confer with Nixon he noticed in the lobby two characters identified with Charney's firm. One was Laurence Witten, secretary of the firm. The other was a mysterious Chinese gentleman he had seen going in and out of Charney's New York office. He was referred to as "The Major" or the "Little Fellow" but has been identified as Major Louis King of the Chinese National Army, the second son of H. H. King and a favorite of his aunt, Madame Chiang Kai-shek.

Casey organized an "independent voters committee for Nixon" and did other chores. After Nixon

was elected, Casey says he was congratulated by Charney and Hapenne. Then Hapenne suggested, Casey says, that he go to Washington and "deliver Nixon to the Major."

When Casey expressed bewilderment, Hapenne said, "You're not so naive as to suppose you were out in California opening doors. You were working for the China account."

The China account, Casey explains, was the Bank of China which was spending something in the neighborhood of \$100,000,000 a year with Charney to block recognition of the New China which would result in freezing the bank's hundreds of millions of dollars deposited in U.S. banks.

Casey is quoted in the magazine "The Reporter," as answering Hapenne that he wouldn't think of "delivering" a Senator to a foreign agent.

Soon afterward Mr. Casey left the firm went to Washington and told his story to Senator Nixon, who thanked him for the information. "The Reporter" related.

# AFL

(Continued from Page 3)  
The people's democracies will be invited to the convention this afternoon.

It is the report of the Committee on International Labor, a section titled "policy towards the people behind the Iron Curtain" parallels closely the Foster Dulles "Foreign Plan of placing an "embargo" to "starve" the 800,000,000 people no longer under imperialist domination.

The AFL report calls for "moral and material support" to collaborators within those countries "in their efforts to develop forces of democratic resistance." Apparently to "starve" the 800,000,000 people no longer under imperialist domination. The report also calls for help to saboteurs and like operators "to escape" the "embargo" when they find it necessary.

Support is also called for the "eviction" of mafias of deserters and renegades from those countries now trying to build fifth column sabotage in their former homelands. Last Friday the entire day.

**OPEN FOR FALL**  
HANDSOME FALL FABRICS—  
Cheaper than any place in New York City  
from manufacturer bankruptcy  
9 Colors and Patterns  
34" handsomely dressed woolsens  
Yards \$3.95  
\$1.39 while they last  
STOCK GOODS:  
11 a.m. to 7 p.m. every day  
11 a.m. to 1 p.m. Saturday  
11 a.m. to 3 p.m. Wed. & Thurs.  
Room 200—68 E. 11th St. (cor. D'way)  
130 Broadway (nearby 11th St.)  
**MILL END IMPORTS**

**Classified Ads**  
BAZAR  
MILLINERY Bazaar—beautiful hats. Popular prices. Friday, Oct. 10, 6 to 10 p.m. Saturday, Oct. 11, 11 to 3 p.m. 11 p.m. Sunday, Oct. 12, noon to 9 p.m. 12 Astor Pl., Manhattan.  
FOR SALE  
PORTABLE 1 SPEED PHONO—with tone control. Reg. \$27.95. Spec. \$19.95. Stand-270 Brands Dist., 143 4th Ave. (13th and 14th Sts.) GR 7-7819.  
MANDOLIN INSTRUCTIONS  
MANDOLIN SYMPHONY ORCHESTRA announces evening classes for beginners, adults and children. Instructions free to members. See weekly dues. Non-profit organization. Write 106 E. 14 St., N.Y.C.  
SERVICES  
(Upholsterers)  
CALL Hyacinth 4-7827 for sofs, rewebbed, reupholstered, springs retied in your home. Reasonable. Furniture repaired, slipcovered, reupholstered. Comradely attention. Call mornings 9 to 1.  
TRUCKS FOR HIRE  
JIMMIE & SPIES moving and packing service. City and country. Call UN 5-7915 and UN 4-7707.

of the convention was given to speeches by spokesmen from abroad of these renegade elements.  
The general line of the AFL report and its 17 recommendations is certainly not "adventurist military measures" but for a full-scale war of invasion. The AFL leaders demand a stepped-up tempo of war preparation with stronger measures to require western allies to enlarge on their own armament industries; a tightening of the trade ban with eastern countries and China; American deputy commanders in Indo-China and Malaya, and a "mutual security" pact with Chiang Kai-shek against people's China.

# Britons Back Chaplin, Attack 'Smears' in U.S.

LONDON, Sept. 21—Many Britons rallied today behind Charles Chaplin, and Sunday newspapers attacked the "smears" of the actor's political and moral life in America.

Chaplin had been promised an emotional welcome even before the Justice Department announced he would be barred from returning to the United States pending an immigration hearing.

When that news broke, public opinion here appeared to crystallize behind the London-born comedian who has not returned to his native shores to 21 years.

Chaplin is coming here for the world premiere of his new film, "Limelight."

Sunday newspapers expressed alarm at the Justice Department action, and the influential newspaper, the Observer, said:

"We hope the extraordinary procedure adopted by the U. S. Attorney-General does not represent the considered policy of the American government and we find it difficult to believe that it does. But if this proves to be so and the great comedian wished to stay here in the country whose citizenship he has so pertinaciously retained, he will be less harassed—and very welcome."

**Imported Linens**  
at the  
**STANLEY THEATRE**  
A wonderful SALE on Imported linens from Soviet Union, Czechoslovakia, Poland, Ireland and Belgium. At low prices. A wide selection of tablecloths in all sizes, and colors, sets, dish towels, and pillow cases.  
Organizations should contact our wholesale department with regard to fund raising sales. We can help you to raise substantial sums of money thru the sale of these beautiful imported linens.

**Shopper's Guide**  
Insurance  
**CARL JACK R. BRODSKY**  
All kinds of insurance including automobile, fire, life, compensation, etc.  
799 Broadway GR 5-3826

**Moving and Storage**  
**MOVING • STORAGE**  
**FRANK GIARAMITA**  
19 E. 7th St. near 2nd Ave. GR 7-2457  
EFFICIENT • RELIABLE  
Restaurants  
**JADE MOUNTAIN**  
Air-Conditioned  
197 SECOND AVENUE  
Bet. 12 and 13 Sts. — GR 7-9444  
Quality Chinese Food.  
Special Attention to Parties & Banquets

We express our heartfelt sympathy to **FRANCES** on the death of her mother—Friends in North Bedford Stuyvesant

Why Chaplin is Being Hounded by the Government

Chaplin's 'Great Dictator' Appealed For Peace and Human Decency

By DAVID FLATT

(Third of a series)

Charles Chaplin is being persecuted by the U. S. Government because of his steady stand for peace and friendship among nations.

One of the charges against him is that his powerful 1940 anti-fascist film, 'The Great Dictator,' failed to lump Stalin with Hitler as the twin menace to civilization.

Not only did Chaplin commit this unpardonable crime but he also violated all the canons of good taste against 'The Big Money' by concluding his film with an audacious six-minute speech appealing for 'a new world, a decent world that will give men a chance to work, that will give youth a future and old age a security... a world of reason, a world where science and progress will lead to all men's happiness.'

You can understand how such an appeal, if it gained headway among the millions, could play havoc with the nerves of those whose fortunes are based on the sweat and toil and insecurity of the masses.

When 'The Great Dictator' made its bow 12 years ago, the New York critical gentry found too much 'grim reality' in the movie.

They felt Chaplin had 'strayed too far from the technique of the 'sad little tramp and his strange, wonderful and completely funny adventures.'

They said the concluding six-minute appeal to reason, to science, was 'embarrassing' and out of place in the film.

'The appeal,' said the Times, 'is completely out of joint with that which has gone before. The effect is bewildering, and what should be the climax becomes flat and maudlin.'

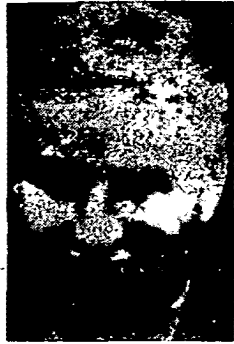
The N. Y. Post said the film contained 'some glorious satire.' Then its critic launched into a tirade against Chaplin for 'making a repetitious speech urging peace upon the world... it is so completely out of key with all that has preceded it, that it makes you squirm. It is an artistic bower of the first water.'

It was the Post critic's 'bower of the first water,' not Chaplin's. Since those days 'The Great Dictator' has joined the ranks of the great film classics. No sensible critic will argue any longer that the final speech is irrelevant. It is generally conceded that the speech is as relevant to Chaplin's movie masterpiece as Hamlet's great soliloquies were relevant to the plot of the Shakespearian tragedy.

But in 1940 this was seen only by the Daily Worker, whose critic wrote: 'Chaplin for the first time in his career, speaks directly to the people of all lands. He speaks with a fiery clarity and burning indignation in terms of the brotherhood of man and the end of all boundaries and barriers to the peace of the world. Chaplin's voice comes across with such blazing fire and force that one wonders why this man has been silent so long. The Great Dictator strikes out boldly against anti-Semitism, against the persecution of all minorities... it closes on the note that greed and race hatred have no place in the civilized world.'

Significant was the fact that many critics hit upon the same formula for their attack on the film, namely that Chaplin had turned 'political' and was therefore finished as an artist.

This was a ridiculous conclusion to come to about an artist whose superb ballet dance with a globe of the world to the strains of Wagner's Prelude to Liebesang was a fascinating highlight of 'The Great Dictator' and one of



CHARLES CHAPLIN

Chaplin's most remarkable inventions.

Charlie, as Hynkel the dictator, toys with the balloon-like globe. He hits it with his little finger, spins it, bounces it, kicks it from behind, butts it with his head. Then he dances with it in slow motion. Suddenly the balloon bursts and the dictator bursts into tears. All of Chaplin's devastating wit and irony was brought to bear on this marvelous scene which captures the very essence of the rapacious aggressor Hynkel. This scene and others like it added up to a film that marked a high point in Chaplin's artistic development. The critics disagreed.

'In turning to outright propaganda, Chaplin sacrifices a large measure of artistry which has distinguished his offerings as the greatest comedies the screen has ever produced,' said the Herald-Tribune critic.

It mattered not that this art-for-art's sake theory was exploded more than 100 years ago by such men as Belinsky and Chernyshevsky of Russia, Marx and Engels of Germany, Balzac and Hugo of France, Dickens and Ruskin of England, Emerson and Thoreau of the U. S.

Nevertheless Danton Walker of the News hurled himself headlong into this fray, declaring inanely that Chaplin's courageous film was nothing but a 'custard pie comedy based on the horror and tragedy of the European situation—two things that don't mix.'

Give us back those baggy pants, that cane, that walk, the old slap-sticky stuff but please—please keep away from politics—these sentiments were also expressed in the reviews in the Hearst press and in the newspaper PM.

The Daily News called the picture 'communistic propaganda.' Chaplin struck back at the red-baiters.

'I am no Communist,' he said. 'I don't know anything about those things. I'm just a human being who wants to see this country a country of real democracy and freedom from this infernal regimentation which is crawling over the rest of the world.'

To the foes of U. S.-Soviet amity who blasted his failure to include Stalin in the picture, Chaplin said:

'There was no reason to include him from the standpoint I was taking. He may be a dictator, but he's not persecuting helpless people because they are Jewish or Chinese or Mohammedan or because he doesn't like the shape of their eyebrows. Had Stalin been doing such things he would have been included.'

To those who accused him of providing an ending 'out of character and unbelievable,' Chaplin replied prophetically:

'I could have had him (the lithe Jewish barber) kick the storm-troopers out of his way and escape, then showed him with Fayette Goddard in the setting sun lip-

proaching America, land of freedom and hope. But if you want to get on the subject of credulity then they'd have the immigration authorities to deal with before they got into America.'

Summing up the press attacks, Chaplin said:

'The critics had a groove all planned for me and I didn't fall into it. I felt I had to do something different because times are different. There are grave things happening in the world and I wanted in my way to reflect. I don't pretend to be a prophet but I felt I must cry out against persecution. As to the speech, I tried it out on an old seaman and it had him virtually in tears. I know if it had that effect on him it would have the same effect on most other people.'

Behind the scenes, the anti-fascist, anti-war sentiment that the film could not be used for war propaganda, said the Daily Worker in 1940.

'Of course,' the paper said, 'one neither expects nor demands that the Great Dictator be a questionably people who hate fascism everywhere and respond sympathetically to the standing film. While the forces of fascism who in their own country will usually seek to belittle the film.'

The Daily Worker was critical of the stereotyped vaudeville treatment of Napoleon (Jack Oakie) and Madame Napoleini and said Italian-Americans were justified in disliking it.

The paper pointed out that the scene between the Italian and the German fascist dictators, could have 'even more hilarious and given a truer picture of the world political forces responsible for fascism, and war if it had shown Chamberlain and his umbrella arriving on the same train with plans for the Munich betrayal in his portfolio.'

'The Great Dictator' was one of Chaplin's most popular successes despite the lukewarm press reviews.

Variety magazine, in a special column devoted to exhibitors, told why Americans were flocking by the hundreds of thousands to see the film.

'It is because Chaplin moves his audiences to a vantage point from which they view the world scene with perspective. Most others have led their readers and listeners into the maelstrom itself with all its fearful consequences and confusion.'

'The Great Dictator,' because of its superb art and solid core of truth is one of the few American films whose importance grows with the years.

That its maker is now being barred from the U.S. which has been his home for more than 40 years, because of his anti-fascist convictions, shows how badly conditions have deteriorated in our country since the defeat of the fascist dictators so ably satirized in Chaplin's great film.

C. T. MacAvoy at B'klyn Forum Wednesday

Clifford T. MacAvoy will present the American Labor Party's stand on 'The Political Issues of 1952,' at the eighth annual Parkway Forum, Wednesday, 8:15 p.m., at P.S. 107, Eastern Parkway and Schenectady Avenue, Brooklyn.

on the scoreboard

by lester rodney

About That 'Mayhem and Murder'

OUR PAPER'S Moscow correspondent, Joe Clark, caught up with the New York Times and saw what they had done to an article in a Soviet magazine on baseball. Since the Times and other papers cut loose with front page displays based on the 'murder and mayhem' quotes, it will be interesting to see how they will deal with these facts by our correspondent. (One guess.)

MOSCOW.

Dear Lester:

After seeing the mayhem done to that 'Smena' baseball article in the 'New York Times' I decided to take time off from writing about the 19th Communist Party Congress and devote a letter to the game I love—baseball. My only playing credentials are a few ~~minor~~ games, and, being Brooklyn born and bred, I've been a Dodger fan these past 29 years.

If the 'Smena' article was off base—as it was—the 'Times' correspondent was as wild as Burleigh Grimes when that spitball pitch of his had lost its cunning.

Right off the bat let me put it this way. The magazine 'Smena' pitched a couple of strikes across the middle. But then it lost control and threw four balls. It was trying 'oo hard. And mind you, what it was trying to strike out was not the game of baseball—but the professionalism and gambling 'take' in the game as it is played. It pitched strikes where it documented its charges of professionalism and gambling from American publications, like 'The Sports Illustrated'.

When the American publications) of injuries suffered in professional baseball and concluded that these were everyday events. Also where it was trying too hard was when it suggested that baseball was copied from an old Russian game called 'Lapta.' But in discussing this latter business we'll also see how the 'Times' did it.

It would have had an interesting point if it limited its comparisons between 'Lapta' and baseball. The encyclopedia here describes 'Lapta' as a game where you throw a ball, try to hit it with a bat, run to a base if you connect, and the opposing side tries to tag you out before you make it to the next base. Well, that would have made a good human interest story. The editors of 'Smena' went on to suggest that baseball is a variation of 'Lapta.' As a Dodger fan I can't go along with that of course.

But what the 'Times' did was to try to make the comparison of the two games sound ludicrous by deliberately misinterpreting a word. The word is 'gorod.' Literally that means city. In Russian sports parlance it means BASE just as 'home' means the home plate to our lingo, and you don't eat potatoes off that plate. The 'Times' correspondent translated 'gorod' as city—big joke, but also not true.

But the biggest lie in the 'Times' story was right in the lead and this led became the subject of the 'Times' editorial next day. Both the 'Times' story and editorial quoted 'Smena' as saying:

'That baseball, the American national sport, was a beastly battle, a bloody fight with mayhem and murder.'

Within those single quotes is what purports to be a direct statement by 'Smena' about baseball. It's nothing of the kind! It's a quote from 'Smena' about 'catch as catch can' wrestling, known as 'Ketch' in Russian. Now, where does wrestling come into the story? That's where 'Smena' was making a play on words, and the 'Times' correspondent knew it was a play on words, and knew that it was wrestling which was being defined in those terms, not baseball. The title of 'Smena's' article was 'Baseball—the Big Catch' and took the title, and put quotes around it, from the title of an article in 'Parade.' But 'Ketch' means 'catch as catch can' wrestling in Russian. So 'Smena' went on to say, all our readers know how brutal that type of wrestling is, using the words which the 'Times' quotes. And after that 'Smena' said now it would take up the game of baseball. It discussed baseball, like it or not, AFTER the quote in which it described a form of wrestling which IS pretty brutal.

SO WHAT'S THE score now? 'Smena' published some irrefutable facts about professionalism and gambling in American baseball. It also described a game played in Russia centuries ago which IS similar to baseball. But then it went on to say some pretty silly things as noted above.

And how many runs did the 'Times' score? An umpire who read both 'Smena' and the 'Times' account would rule the 'Times' was blanked out. They didn't score, because in their zeal to smear the Soviet Union they lied. They tried to use the hidden ball trick. But when you compare the two articles you see they didn't even have the ball.

Nor does this take into account another part of the dirty game the 'Times' played—when it mocked at how foreigners pronounce certain English words. Sure you can make names and words sound 'funny' when transliterating from one language into another. But in the 'Times' it wasn't funny. It was insulting to millions of Americans who were born in other lands.

And before signing off let me agree with you, Lester, that if the State Department allowed people to travel here, even the way French and other western athletes have visited the Soviet Union, the same kind of good will would be engendered as at the Olympic Games. Let the Russians play 'Lapta' and let us play baseball—but let's stop playing with atomic bombs, or any kind of bombs.

JOSEPH CLARK.

Department of Un-Neutrality

A LITTLE TYPOGRAPHICAL error in yesterday's column made a sentence on the World Series read, 'No predictions by the Scoreboard this year. We are neutral, and who wants an un-objective pick.' It should have read 'We are NOT neutral.' I know all about the tradition of sports writing neutrality, but most of it is humbug, the writers take sides like anybody else—and I'm from Brooklyn way back even before it became the first democratic team.

May the better team win—and may the Dodgers be the better team. How's that?

# 'We Promised It.. Let's Have It Now!'

## Charlie Chaplin's Address at New York Meeting of The Artists' Front to Win-the-War

LADIES AND GENTLEMEN, and I suppose to a few of you up in the gallery—Comrades! And I mean comrades. Any people who can fight as the Russian people are fighting now, fighting and dying for our democracy, then it is a pleasure and a privilege to refer to them as comrades. And it is a great privilege to speak at this meeting of the Artists' Front to Win the War.

We know we cannot win the war with paint brushes. Some of the columnists, trying to be witty, say that I want to run the war. There's been so much hysteria about it that I have an idea they wanted to run it themselves. The trouble is that we don't agree on strategy—they don't want a second front and I do, and so does every self-respecting citizen in this country, as well as Marshal Timoshenko and Stalin.

I AM no strategist. I come here as a common man, first, one of the public, and secondly as an artist. I come here because when I see the men and women of Russia fighting and dying to hold up our way of life, I feel it a duty and an honor to say I want a second front.

It is not my idea alone. Many Americans and British have it too. Stalin would not ask for it unless he thought it was possible, for a failure of that second front would be just as disastrous to his country as it would be to us. That is why I say let us have a second front—because we promised it, and promised it soon. So let us have it now.

I think we recognize the voices that don't want a second front. We recognize them in the Daily News, we recognize them throughout all of a certain press. I won't mention all their names, but it is not because I am afraid they will pass my future pictures. Many of them used to be referred to as the America First Committee. Now they want to be America East. But the American people want to be first. They want to do their own fighting and they want to get this bloody job done, and they want to get it done now, and the logical way is to help Russia.

THIS is a free country. This is a democracy. And we are still enjoying free speech. And I want to say that if we are to pay for this war with blood and tears, if our children are to have life and liberty, then I and every man and woman must speak from my heart and mind—whether the columnists, or the fifth columnists, like it or not.

I am not a citizen. I don't need citizenship papers. I have never had patriotism in that sense for any country, for I am patriotic to humanity as a whole. I am a citizen of the world. If the Four Freedoms mean anything after this war, we won't bother about whether we are citizens of one country or another.

I AM not a Communist. I am not a Democrat. Neither am I a Republican. I am just a member of an honored profession, that of a clown, living in your country under your hospitality. Oh yes, a paying guest, to the tune of ten million dollars in taxes. Seventy per cent of that ten million dollars comes from foreign countries, but it has been a privilege and a pleasure to pay Uncle Sam.

And I don't like making speeches. This is not my business. Sometimes I look at you, the audience, and I don't know—You frighten me. You make heroes, and

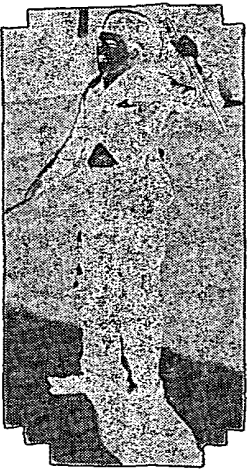
you destroy them. But I am not afraid tonight.

I REMEMBER my first speech was in Washington during the first World War. There were Mary Pickford, Douglas Fairbanks, Marie Dressler and myself. We were to speak on the Third Liberty Loan campaign. I was terribly nervous, but there was Doug with all his charm—one of the most charming men I have ever met in my life, with the exception of Franklin D. Roosevelt—and there was Marie Dressler, who was a great entertainer and could talk very well, and little Mary Pickford with her little curls, and she would say, "Don't forget your Liberty Bonds!" and she threw popcorn and kisses to them. And there was I, standing on the steps of the Capitol, shivering in my shoes—I, a pantomimist, never having spoken before the public before, without having it in the script. I was terrified, and a steady-eyed young man came up to me and said, "Now, listen, when you get up there, don't try to be funny." I said, "I am so glad you asked me."

He said, "No, don't try to be funny, just give it to them from the shoulder, tell them to buy a Liberty Bond, and so forth and so on." Well, I was so nervous, I must have spoken about 80 words a second. I stood up there and said, "Don't-forget-to-buy-your-Liberty-Bond—every-mother's-son-of-you—President-Wilson-and-so-forth-and-so-on."

IN THIS excitement I fell off the platform, with Marie Dressler on top of me, and we both landed on the steady-eyed young man, and this wasn't funny because he was the Assistant Secretary of the Navy, and that's how I first met Franklin D. Roosevelt.

In my estimation, he is one of the greatest Presidents of the United States, a man who will take his place with Washington, Jefferson, Lincoln—yes, a man who has achieved more progress, direct



Charlie Chaplin as the little man in his film, "Modern Times."



Orson Welles, youthful Hollywood producer who presided at New York's Artists' Front to Win-the-War meeting at Carnegie Hall is shown with Mr. Chaplin at the meeting. Lower picture shows a view of the meeting looking toward the stage.

will be lifted soon from Harry Bridges. I spoke to Harry Bridges in California. He is for the war effort 100 per cent. Some people still have an idea that Harry Bridges used to lead his men into strikes. I want to tell you this—his men led him!

When they voted 100 per cent for that last strike a couple of years ago in San Francisco, he said, "They voted for it, I have to lead it, that's all." And all that is past history now. We are at war, strikes are persona non grata in a war, but not Harry Bridges, whose contribution to the war from the day of Pearl Harbor has been magnificent.

I want to clarify something. For some time Communism has been held up as a big bugaboo, and we were terrified of it. But who are these Communists? What are they? I think we are beginning to understand who and what they are by their deeds and their Red Army's deeds. What are these Soviet people like? They are ordinary people like ourselves. They love beauty, they love life. They are mothers who take great pride in their sons' education. They want to see them as scientists, artists and educators who can help create a finer world. They are not a wild people, they don't eat their young. They are mothers who send their sons to war, who kiss them goodbye, perhaps never to see them again, and who weep in silence and still carry on, just as our American mothers do.

THEY say they are a godless people. Yet any people who can fight and die as the Russians have been doing, must have felt some God in their hearts, they must have a sense of eternity in their souls. When the judgment day comes, the God of compassion will understand—because He is not technical.

And then they say, what if Communism spreads out all over the world? So what? I can live on \$25,000 a year. Nice work, if you can get it.

Who knows what is going to happen after the war? We haven't won it yet. We may lose it. But this I know: You can't

stop human progress. No, Mr. Hitler, you can't stop it, however you try. You can't stop the human mind from working and improving. If you want to try to stop the little people from progressing, then you must tear down your telegraph poles, tear down your schools, blow them up, destroy the laboratories and libraries, and leave no trace of them. When I think of Robert Ingersoll, a grand old man, I remember that he said: "To teach the alphabet is to inaugurate revolution." Think it over.

NO, WE DON'T know what we are going to get after this war but I am not concerned, nor is any other decent person who knows we must crush fascism before anything else good can happen, and who is not greedy or avaricious. But this I know: We are not going to go back to the rugged days of individualism, rugged for the few, and ragged for the many. No, we are going to advance. In conclusion, I want to thank the President of the United States for the wonderful job he is doing. I want to say to you, Mr. President, that with the people, the common people, the artists and scientists and the great mass of middle class people, are with you 100 per cent.

WHILE I am here, I want to pay tribute to our dead, who have sacrificed their lives for the Four Freedoms. And I want to pay tribute to the three million Russian dead who have sacrificed their lives holding the fast of freedom while we, their allies, have been getting ready. I want to thank the millions who are still steadfastly fighting, while we their allies, are getting ready. I want to thank the stalwart defenders of Stalingrad, that monument of human courage, who have fought and bled while we are getting ready.

But we shall come before you blind white. We shall come with arms and men, brave men like yourselves. And we, together with you will defeat and crush our enemy. We, together with you, will win the peace. And at that peace conference, our dead will be more present than the living and their sacrifices and brave deeds will shine like a shaft of light across a table, to plead for the making of a better and a decent world for all.



Artist's conception of a scene from the Chaplin film, "The Great Dictator"

progress, for the little people than any other President, barring Lincoln, who freed the slaves; yes, a man who released Browder. I noticed there were one or two comfortable people shocked at that. But I am not shocked at an act of mercy, I am thankful for it.

I NOTICE that the persona non grata has been lifted from the Italians. I would like to say that I hope that it



# What the London Daily Worker Said About Charles Chaplin's 'Limelight'

By THOMAS SPENCER

Film Critic, London Daily Worker  
We all expected to laugh a great deal and perhaps to be touched a little by the pathos in Charlie Chaplin's new film Limelight.

What was not quite so expected was that we should be so intensely moved emotionally by a simple tale of no great novelty. Yet moved intensely we were. The critics do not often cheer at intervals in the middle of a film or mob a screen actor.

But it seemed perfectly natural and right that they should react in this way to Chaplin. His genius had made even a critical press audience remember the ordinary humanity its normal diet of trivality often makes it forget.

What is the explanation of Chaplin's tremendous hold on the affections of all sorts and conditions of men and women, many of whom agree on his genius and on nothing else?

It is not simply that Chaplin is a clown of genius. This, indeed, is a rare and wonderful thing, but it is not the whole story. The explanation is, I think, that Chaplin has applied his great gifts to a positive, human philosophy.

He has rightly ignored the critics who remember him in the battered bowler and big boots of 30 years ago and would like him to go on clowning today exactly as he did then.

Chaplin, the tramp of the early two-reelers, was not the climax of Chaplin's genius, though the familiar character won the hearts of the world. It was the foundation of a philosophy and an art which have developed together steadily down the years.

It has developed through the broad humor of "The Gold Rush," the pathos of "City Lights" and the satire of "The Great Dictator" and "Monsieur Verdoux" to a fine human optimism in which all these elements play a part.

At the same time, Chaplin has evolved his own style of storytelling, direction and music, so that each new film is a complete entity—his art expanding and developing in different directions the better to serve his simple central theme.

In "Limelight" Chaplin uses all the different sides of his genius to make a positive plea for human understanding and kindness. He affirms his passionate faith in life and in the forward march of humanity.

"The trouble with the world," he tells the young dancer who has tried to commit suicide, "is that we despise ourselves. Life can be wonderful if you're not afraid of it."

It is with this theme, to which he returns again and again in the film, that he challenges all the evil and inhumanity to which the Hollywood entertainment industry is geared.

This is why the witehunters of America hate and fear him. This is why the faint-hearts and doubters, the people who are afraid of life themselves, urge him fearfully to return to his cane and baggy trousers.

But it is also, I think, the reason why this great artist of the cinema, one of the greatest living artists of the world, has so gripped and held the affections of ordinary men and women.

This new film is among his greatest because it has gone beyond pathos and humor—though both these basic human sentiments are there in abundance—to a positive, confident note which he has never sounded so strongly before.

By any standards this film is a masterpiece—warm, human, easily understood by everyone. As a simple piece of entertainment, as a finely fashioned work of art, it will be joyously welcomed by Chaplin admirers—that is, by all ordinary, decent folk—throughout the world.

## Other Critics' Views

Bosley Crowther, N. Y. Times: "... the famed artist has poured a tremendous amount of mellow feeling and cinema artistry (into Limelight). Neither comedy nor tragedy altogether, it is a brilliant weaving of comic and tragic strands, eloquent, tearful and beguiling with supreme virtuosity."

Alton Cook, World-Telegram: "Considered strictly as warmly satisfying movie entertainment... it deserves a resounding triumph."

Arthur Pollock, The Compass: "It is a love story, though not the usual kind, a story of man's love for his fellow-men, of the uses of kindness and human dignity and comprehension and cooperation. It is one of his greatest pictures."

David Platt, Daily Worker: "Limelight is filled with the simple, everyday decencies and humanities at a time when the screens of our country, under pressure from the Un-Americans, are saturated with films glorifying gangsters, stoopidities and war..."

The great comic artist has given us a lovely, hopeful, life-affirming poem in "Limelight"... No one can come out of the theatre after seeing it without being impressed with the almost unbearable intensity of Chaplin's appeal to man's finest emotions."

Critics of the News, Mirror, Post, Journal-American and Brooklyn Eagle found it "trudely made," "boring," "torturous," "tedious," "not very good" "over-talkative."

What other British journals said: News Chronicle: "... purest Chaplin... the final act with



Chaplin and Claire Bloom

Buster Keaton is richer than anything I have seen in films since the revival of City Lights... It has, above everything, warmth..."

New Statesman and Nation: "Wonderful Chaplin. This isn't his funniest film and never set out to be—but it contains most of him self... this seems to me his best made and his best; its characters are most deeply rooted in humanity... comes to life with rare charm..."

The Cinema: "Masterly direction, memorable Chaplin portrayal... tremendously satisfying entertainment..."

Tribune: "I want to pay tribute to Chaplin's achievement in still keeping intact, despite the loneliness of his fame, despite the consolation of his millions, the power to create popular art, in a film which achieves the rare union of art and entertainment which can bring..."

## DISTORTIONS IN NOVEL, 'TRESPASS,' AID CHAUVINISM

TRESPASS. By Eugene Brown Doubleday, New York. \$2.25.

By ROBERT FRIEDMAN

Inevitably, defenders of jingoism and the oppression of the Negro people, when bested in debate by the iron logic of the equality of peoples, retreat to the stunted query: "Would you want your sister... etc." The question itself, vilely chauvinistic, falsely views the profound questions of national liberation and the end of economic and social discrimination as ultimately and solely a sexual one.

Eugene Brown's novel, "Trespass," is the reverse side of the coin. Writing 'sympathetically' of a love affair between a Negro young woman, Ann Willis, and a white youth, Mitchell Beal, he manages to convey unmistakably the view that Communist and progressive efforts to support the Negro people's fight for their rights is meaningless and that the only significant relation between Negro and white persons is a sexual one.

But "Trespass" doesn't even maintain its own erroneous position. The love affair between Ann and Mitchell, who is initially 'attracted' to the Negro people because of his interest in music, breaks up, with the author insistently explaining that it failed, not because one is Negro and the other white, but because they were incompatible individuals.

The novel is not only an irrelevance because of this confusion, however. The whole tone of the book succeeds in becoming chauvinist. While the author begins the book with a bitter reference to Broadway shows which present stereotyped characterizations of Negroes as gamblers engaged in "mock razor battles," etc., "Trespass" itself soon echoes these stereotypes.

Mitchell's Negro co-worker at

the post office, Apres Compton, is suddenly made, at the climax of the novel, to pursue Mitchell with homosexual ardor. And Ann is made, in an attempt to humiliate Mitchell into an irrevocable break with her, to embark on an affair with Apres.

In the falsely "realistic" method of "Rock Bottom," which selects what the author wants to see, and which fails to separate the dignity and militancy of an oppressed people from poverty, oppression and degradations imposed on them, the only Negro people portrayed in "Trespass" lead rootless, amoral lives. They are made to appear as strange and different from their white fellow Americans. This is a distortion of the truth, and one which feeds, rather than fights, the chauvinism it assertedly deplores.

## Art Film Fete Entry Deadline Is Tomorrow

Producers of films about art who wish to submit them for inclusion in the Second International Art Film Festival program at Hunter College Auditorium Nov. 28-30 are requested by chairman Sidney Berkowitz to file entries by tomorrow (Saturday).

All films relating to painting, sculpture, architecture, drawing, engraving, etc., produced since Jan. 1, 1949, are eligible. Either 16 mm. or 35 mm. black and white or color prints are acceptable.

The American Federation of Arts, Film Advisory Center and the Woodstock Artists Association are sponsors of the Art Film Festival. Entry blanks may be obtained at the Festival's New York headquarters, 680 Fifth Ave., also tickets to the three-day festival.

# on the scoreboard

by lester rodney

## Did Anyone Think It WOULDN'T Happen?

THE BASKETBALL BLOWUP started the same way, in case anyone has forgotten. So far as the general public knew, the first news was that Junius Kellogg of Manhattan had been approached by a fixer and told his coach about it. It wasn't too long after that the obvious began emerging—that other fixers HAD been successful.

Now we learn that someone approached three Maryland University football stars to shave the points against Louisiana State last Saturday.

Is that all? Just one accidental fix try bumping into the incorruptibility of a thoroughly honest game? Nothing to worry about?

Anyone who thinks that is kidding himself. The exact ingredients that made the basketball mess inevitable are at work in the football situation—with one difference. There's even more big dough riding on football than on basketball. In case anyone doesn't know by now, these are the ingredients:

• The big-time, big business commercialization of what is supposedly an amateur sport, with money-hungry colleges scrambling for players and bringing them in with various degrees of dishonesty and hypocrisy.

• The point spread system put out like clockwork by the big gambling syndicates, which are strangely able to function on scarcely unmolested by the same J. Edgar Hoover cops who so efficiently and heroically track down and follow to school the children of Americans who lead the fight for peace.

• The newspapers, just as in basketball, headline and feature the point spread of the gamblers and racketeers! Right next to the very stories yesterday piously lamenting the Maryland fix attempt, stories spouting pure brimstone against the would be briber, most papers carried the betting point spreads.

NOW TAKE THOUSANDS of players recruited to the schools with winking hypocrisy in the first place, going through a much more gruelling and physically dangerous routine of practice and play than basketballers, seeing big money made on their efforts at the gate and via TV, knowing that tens of millions are being bet, won and lost every week, and seeing the newspapers cynically play up the gamblers' point spread... add the constant probing efforts of big operators to get a "sure thing," and their ability through the point spread to present the disarming line about "you don't have to throw the game, just win by two touchdowns and you get a thousand bucks, don't be a sucker"... and do you seriously think that there have been no "dumps" on the gridiron?

It's a sad, sordid tale, and if there have already been dumps which will come in light, it ought to be said right now in advance that the main villains in the piece are not the players who make the tragic mistake of succumbing to the filthy dishonesty and cynical corruption all too often.

It isn't as if there hasn't been abundant, mounting evidence that fix attempts would be made in college football as well as college basketball. What could make someone think there wouldn't be?

... the big wheels didn't WANT to know the evidence and if they don't Other involved with the sport are just sitting tight... on the dynamite hoping that "everything will be all right," and their jobs will remain intact... like big shots in basketball, pretending everything has now been cleaned up when nothing at all has been basically changed.

IN THE WORKER of last Nov. 25, we ran an article entitled "They've Ruined Another Game," with the subhead "The pressure of commercialism has turned college football into a growingly sinister big business headed for scandal."

There followed a lot of serious, worried warnings by people who loved the game and were concerned for it. Like former pro star Ray Nolting, who quit as a coach saying bluntly "College football is too commercialized now... cut throat business." And the specific, significant warning by the coach of Whittier College in California who said the coach increasingly must heed the point spread—"the hurried coach must please... gamblers who are busy betting on the notorious point system. If the coach of a 21 point favorite clears his bench and wins by only 14 points, he'll hear about it." And finally, "He (the player) may regard the whole thing as a strictly commercial enterprise and grab any chance to make money—including bribes."

How much plainer can it be said by one who should know what he is talking about—a coach—in this case a coach willing to rock the boat now and say what other more fearful coaches must know to be true but turn away from...

In that same article we ran the photostatic reproduction of a common enough sight, the "Latest Grid Odds" which appear in most of the papers. With the breaking of the basketball scandal, the papers in this town finally dropped the prominent display of the gamblers' basketball betting odds. The sports editor of the New York Post announced that he dropped it only under protest, bowing to the weight of prevailing feeling. Meanwhile the Post, of course, continues prominently displaying and featuring the gamblers' point spread on football, as well as an exclusive daily gambling "line" on big league baseball.

Watch the Post and others like it scream for "unsentimental" prison sentences for the first college footballers publicly exposed as having shaved points to conform to the tables in their sport sections.

RECOMMENDED AS ALWAYS — The wonderful Harlem Globetrotters, who play the "preliminary"—that's a joke—at the Garden Saturday night, with the Knicks opening their season officially vs. Baltimore in the second game. The Knicks don't look good without McGuire—and Zaslofsky. (Do TV sets get the Trotters?)

And briefly picking the weekly twenty games—WITHOUT any point spreads—we'll take Columbia over Cornell, NYU over Lafayette (hear! hear!), Pitt over Indiana, Yale over Dartmouth, Army over VMI and Penn over Penn State. Also Michigan State over Purdue, Michigan over Illinois, Iowa over Minnesota, Ohio State over Northwestern, Oklahoma over Iowa State, Wisconsin over Rice, Duke over Georgia Tech, Alabama over Georgia, Tennessee over North Carolina, Mississippi over LSU, Texas over SMU, Texas A&M over Arkansas, California over unbeaten UCLA. Our super special of the week, Navy over Notre Dame. (Super special record—one victory, one tie).



**Why the Government Is Hounding Chaplin**

**CHAPLIN'S FILMS ASSAILED INJUSTICE, WAR**

By DAVID PLATT

Fascist Germany and Italy banned Chaplin's "Modern Times" and "Great Dictator."

The U. S. government has gone one step further.

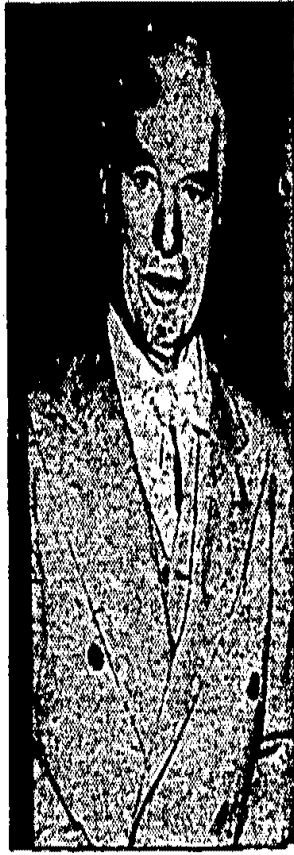
They want to ban Chaplin.

The latest attack on the great screen artist climaxes a witch-hunt by cultural illiterates against leading figures in the arts, sciences and professions, such as the world has not seen since the dark days of Hitler and Mussolini.

It also climaxes Chaplin's 50-year personal struggle against U. S. reaction for the right to make films and hold opinions that conflict with the aims and aspirations of the National Association of Manufacturers.

Chaplin has brought happiness to hundreds of millions of common people all over the world and has been persecuted and hounded through the years by the people's enemies because his films are directed against humbug, snobbery, injustice. These things are portrayed by an artist who acts with every part of his body—his eyes, hands, feet, shoulders, hips. Charlie learned the art of pantomime from his mother, who was an actress of note. He says she would stay at her window hour after hour observing people on the street and reproducing with her hands and eyes the things she saw. It was in watching her that Chaplin learned not only to translate emotions with his hands and face but also to study mankind—its joys and sorrows.

Chaplin was the first to use pantomime to create a new technique, a new screen language. From the very start of his amazing career he had a knack for doing wonderful things with the materials of everyday life. Even his most primitive



Latest Photo of Chaplin

Class, The Kid, The Pilgrim, Gold Rush (released at the height of the so-called prosperity era of the 20s, it satirized the pursuit of the dollar), City Lights, Modern Times, Great Dictator and Verdoux.

The stronger his satires, the stronger the vigilante attacks against him.

The comedian's first encounter with vigilantism was toward the end of 1917, the year of America's entry into the first imperialist war on the side of Britain and France.

Though Chaplin supported the war in the mistaken belief that it was a war for democracy, this did not prevent the reactionary press from organizing an insidious campaign suggesting that the artist was a 'Red'.

None of his opponents paid attention to the facts in the case, which when published reported

the first movie actor with a million dollars in the bank. To those who reach for their poison pens whenever they hear the word culture, this was going too far.

They ganged up on him, secondly, because in the summer of 1917, several weeks after Wilson's declaration of war against Germany, Chaplin made "The Immigrant" a democratic film showing men and women going hungry in a land of plenty, at a time when the war sirens were blowing.

In an unforgettable scene of superb irony, Chaplin showed a group of immigrants—packed like sardines in the steerage section of an ocean liner—being maltreated by the ship's officials just the Statue of Liberty comes into view.

"This was Chaplin's first experience of press persecution," said Cotes and Niklaus in their recently published book, "The Little Fellow." There was nothing then to tell him that it would be his portion for the rest of his life, growing more violent and more widespread as the years went by.

A year or two later Chaplin joined the ranks of artists and professionals who hailed the world-shaking Russian Revolution.

The attacks on him—artistic as well as political—became sharper. The artistic aspect of the attack was expressed in an article in N. Y. Theatre Magazine late in 1919 titled "Is the Chaplin Vain or Passionate?" The article predicted that in five years Chaplin's popularity would be a thing of "remote antiquity."

"The hardened Chaplin fan," it said, "can hardly deny that the slapstick

**CHARLES CHAPLIN'S ANTI-WAR MESSAGE**

(Excerpts from the final speech in 'The Great Dictator.' This powerful anti-fascist film was attacked as 'subversive' in the Big Money press when it was released in 1940.)

"I'm sorry. . . . I don't want to rule or to conquer anyone. I should like to help everyone, if possible—Jew and Gentile, Black, White. We should all want to help one another; human beings are like that. We want to live by each other's happiness, not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone, and the good earth is rich, and can provide for everyone. The way of life could be free and beautiful. But we have lost the way. Greed has poisoned men's souls; has barricaded the world with hate. . . . Machinery that gives abundance has left us in want. . . . More than machinery we need humanity. . . . The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in man, cries out for universal brotherhood for the unity of us all. . . ."



Chaplin in 'The Great Dictator'

ing millions throughout the world—millions of despairing men, and little children, victims of the system that makes men

provised on the spot, had the kind of folk humor, tenderness, poetry that has long since gone out of Hollywood comedy. For example in "The Vagabond" Charlie milks a cow by maneuvering its tail up and down like a pump handle; he waters trees drop by drop. In "Police" he opens a stove as though it was a safe. In "By the Sea" he does a marvelous ballet on a banana skin. In "Carmen" Charlie fights a comical duel with his rival, turning it into an alternate billiard game and wrestling match. In "Behind the Scenes" he gives a shampoo to a bedside rick, combing and arranging his hair like a barber.

These examples of his early art can be multiplied indefinitely. Of course not all of these commercially produced films were funny. "Dough and Dynamite" was anti-labor. Chaplin's "Pawnshop" contained a typical Hollywood stereotype of a Jew, which spoiled for many the superb scenes in which Charlie operates on an alarm clock and does a masterly dance with a piece of string. Several of Chaplin's early films—*The Fireman* and *The Rounders* particularly—as well as the later *City Lights* contained stereotypes of the Negro.

Pro-war, anti-Negro, anti-labor, anti-Semitic and anti-people's ideas formed an integral part of American films at the very outset of movie history. It was inevitable that some of this poison would seep into the comedies of the greatest screen artist of his time, even in those of his works which were clearly on the side of the common people.

But Chaplin's art showed a steady development from the custard pie-flinging comedies of 1914-17. The artist probed ever deeper into the world we live in, giving us such keen satires as *A Dog's Life*, a significant title for a war year (1918), *The Idle*

for active service and that he had "nearly killed himself" with the part he had played in raising millions of dollars for the Liberty Bond drives.

The press ganged up on Chaplin first, because he was

unintelligent and catered only to the lowest instincts."

Chaplin's "Sunnyside" one of his finest comedies, was in circulation at the time.

Five years later, in 1924, when Chaplin was supposed to be



A scene from 'The Gold Rush'

torture and imprison innocent people. To those that can hear me I say, do not despair. The misery that is upon us is but the passing of greed, the bitterness of men who fear the way of human progress. . . . The hate of men will pass and dictators die and the power they took from the people will return to the people. . . . Don't give yourselves to brutes—men who despise you—enslave you—regiment your lives, tell you what to do, what to think and what to feel, treat you like cattle, use you as cannon fodder. . . . Don't fight for slavery, fight for liberty. . . . Fight for a new world, a decent world that will give men a chance to work, that will give youth a future and old age a security: . . . Fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. . . . Fight for a world of reason—a world where science and progress will lead to all men's happiness. . . . In the name of democracy, let us unite."

dead artistically, he was completing "The Gold Rush," a great classic today.

Then, in 1921, when the artist announced that he was taking a trip to Europe, he was besieged by reporters of the kept press.

"Mr. Chaplin, why are you going to Europe?"

"Just for a vacation."

"Are you going to make pictures while you are there?"

"No."

"What do you do with your old moustaches?"

"Throw them away."

"What do you do with your old canes?"

"Throw them away."

Finally, the reporters came to the point: "Mr. Chaplin, are you a Bolshevik?"

Chaplin replied: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it."

The next day's headlines smeared Chaplin as a "Self-Confessed Communist," and said he was going to the Soviet Union to make films.

They printed lies galore about him. They continued to lie about him throughout the Lita Grey divorce trial, accusing the actor of letting his children go hungry for lack of milk, and beating his wife.

They attacked his movie, "The Pilgrim" for its sharp social satire, and "Modern Times" for its bitter denunciation of the factory speedup system.

They attacked "The Great Dictator" that ringing cry against fascism, for its failure to lump Stalin with Hitler, and they attacked "Monseieur Verdoux" for its biting criticism of a social system that produced depressions, wars and the debasement of man.

These films are among the greatest contributions of movie art to the treasury of human culture.

The attempt to ban Chaplin is a step toward depriving the American people of a vital segment of democratic art.



'Monsieur Verdoux'

ENVELOPE FIVE

Contains photostatic copies of:

French newspaper "L'Ecran Francais" with certified translation..

Letter bearing heading "New York City Division of the National Council of American Soviet Friendship, Inc."

Brochure of the "Peoples Radio Foundation, Inc."

Daily Worker;

page 3, 8/10/49; page 6, 9/22/52; page 3, 9/22/52; page 2, 9/24/52; page 7, 9/25/52; page 7, 10/1/52; page 5, 10/7/52; page 7, 10/10/52; page 1, 10/25/42; page 7, 10/25/42; page 1, 10/16/42; page 7, 10/5/52; page 7, 10/31/52.

Charles Spencer Chaplin, 1600-41933; A-5-653-092.

*Envelope Five*

# The Worker Magazine

Section



*"When I see the men and women of Russia fighting and dying to hold up our way of life, I feel it a duty and an honor to say I want a second front."*

October 25, 1942

**CHARLES CHAPLIN**  
(See Page 7)



12  
PAGES

Joseph KESSEL

Gérard BAUER, de l'Académie Goncourt, François CARCO, de l'Académie Goncourt, Marie-Anne COMMENE, Paul CORONEL, Roland DORGELES, de l'Académie Goncourt, P. MAC ORLAN, de l'Académie Goncourt, Pierre PARAF, C.-A. PUGET, VERCORS

CONTRE L'EXECUTION DE  
BELOYANNIS

(VOIR PAGE 6)

**LES LETTRES** N° 408  
11<sup>e</sup> ANNEE  
*françaises*

Fondateur : Jacques DECOUR  
(fusillé par les Allemands)

Directeur : Claude MORGAN. Rédacteur en chef : Jean GANDREY-RETY

TOUS LES ARTS

**L'ECRAN**  
*français*

LE GRAND HEBDOMADAIRE DE LA CULTURE — 37, RUE DU LOUVRE. - PARIS-2<sup>e</sup>. - Tél. : TURBIGO 62.00. — Semaine du 3 au 10 avril 1952. — Prix : 35 fr. (Suisse 0 fr. 70. Belgique 7 fr. Italie 105 lire)

UN ARTICLE  
EXCLUSIF DE

# CHARLIE CHAPLIN

**La France salue  
CHARLOT**

**C**RAYONNEZ dans un coin de page blanche une sorte de tache noire en forme de cloche reposant sur un trait et, en dessous, trois taches plus petites aux trois angles d'un triangle triangulaire isocèle. Deux godolots et une ligne de rectangles et c'est coupé net après l'esquisse d'un demi-tour. Rien de plus facile ni de plus facile. Aussi, maladroite dessinatrice moi-même, on arrive à évoquer Charlie par son chapeau, ses sourcils, ses moustaches, sa badine en bambou, avec une économie de moyens dont on ne se serait jamais pensé capable. Si vous ne savez pas dessiner, vous saurez quand même signer « Charlie », comme il signe lui-même, et comme il a contre-signé ce premier scribe et scénariste graphique.

☆

## Salut à la France !

**L**ES hommes civilisés de toutes les nations ont une dette envers la France ; pour son esprit de liberté, son intelligence, son art.

Comme l'on reconnaît la France pour une « deuxième patrie », on doit plus encore rendre hommage à l'art du film français et de ses créateurs. Mon affection tout particulièrement chaleureuse pour la France est d'autant plus étroite que du sang français coule dans mes veines. J'ai beaucoup appris de grands maîtres

spécifiques pour diminuer les maux qui obligent le cinéma français à restreindre son activité. Mais je suis persuadé que de telles mesures doivent être trouvées, grâce à l'appui du peuple français. Je souhaiterais que la concurrence aveugle des mauvais films étrangers puisse rapidement s'atténuer.

[C]i, à Hollywood, les difficultés commencent à atteindre les groupes professionnels mécanisés qui fabriquent des mauvais films comme une machine à



... l'année, le premier, est le  
 connaître en Charlot mieux qu'un  
 clown. C'était au moment même  
 où, quatre ans à peine après le  
 début de sa carrière, l'Amérique  
 commençait à lui faire payer son  
 engagement de premières an-  
 nées.

Alors avec Charlot soldat, la  
 France de 1918 adopta Charlot.  
 Aujourd'hui ce Charlot avait  
 endossé entre deux M.P. à  
 Fontainebleau, pour servir au  
 moral de la péninsule atlantique.

Les premiers films s'appelaient  
 Making a Living, Tango Tango,  
 Caught in a Cabaret ou Mabel's Bu-  
 say Day. His musical Career. C'est  
 en France qu'il devint Char-  
 lot journaliste, Charlot danseur,  
 Charlot garçon de café ou Char-  
 lot démonteur, des Charlot  
 avant tout. La France populaire  
 lui donna ce diminutif affec-  
 tueux.

La France, pour laquelle il n'a  
 pas craint de partir haut en 1942,  
 supplie que l'on abrège le  
 martyre des pays occupés, sup-  
 pliant l'Amérique d'aider sans  
 attendre, effacement par la  
 réaction d'un second front, les  
 peuples luttant héroïquement  
 pour la liberté des hommes, la  
 France qui a suivi avec passion  
 l'ascension du créateur de génie  
 vers l'expression des idéaux hu-  
 mains les plus nobles, qui a ac-  
 cueilli, après sa libération, le fa-  
 meux « Appel aux Hommes » au  
 fin du Dictateur comme la voix  
 même du peuple américain.  
 L'Amérique, la France sa-  
 luer le centième anniversaire  
 de Charlie Chaplin.

Roger BOUSSINOT.

tres de la comédie filmée tels que Max  
 Linder, pionnier français du cinéma co-  
 mique.

**L**A longue et incessante crise du ciné-  
 ma français m'affecte donc et me  
 cause une tristesse et un chagrin pro-  
 fonds. Il faut que l'art du film français  
 garde toute son intégrité et toute sa vi-  
 talité. Les gens de France doivent le sau-  
 ver. C'est leur devoir envers eux-mêmes,  
 leurs artistes et leurs travailleurs.

C'est aussi leur devoir envers le mon-  
 de tout entier. Je suis persuadé qu'ils  
 sauront l'accomplir. Leur courageuse in-  
 telligence leur a déjà permis de résoudre  
 bien des crises mettant en cause la Jus-  
 tice et la Liberté.

Je ne saurais proposer des mesures

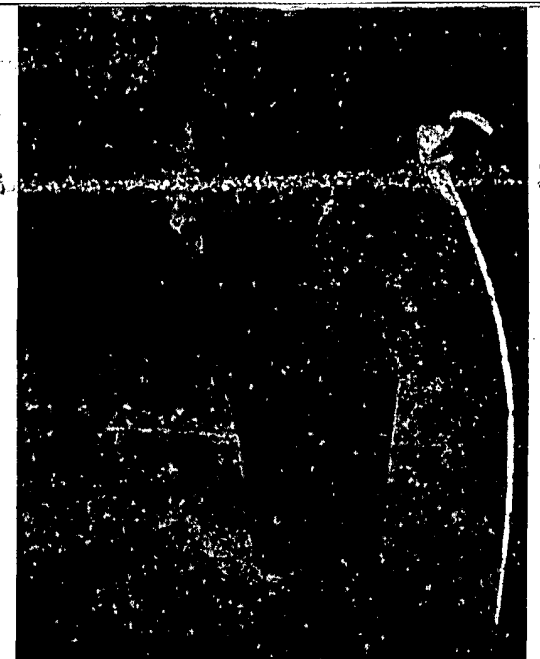
saucisses fabrique les saucisses. Durant  
 les cinq dernières années le coût de la  
 production des films a triplé. Et puis il y  
 a aussi la concurrence croissante de la  
 télévision. Des millions d'Américains ne  
 dépenseront plus longtemps leur ar-  
 gent pour voir tous ces films médiocres  
 et rabâcheurs. Je pense qu'on en produi-  
 ra de moins en moins.

**Q**UE les cinéastes français, avec le  
 soutien du peuple français restent  
 fidèles aux principes de courage artisti-  
 que et d'intégrité qui leur ont conquis  
 leur très haut prestige dans le monde. Je  
 salue la renaissance du Cinéma français.

Hollywood, le 21 mars 1952.

Reproduction, même par-  
 tielle, interdite, sans ac-  
 cord avec la direction de  
 Journal.

Charles Chaplin



# Léonard de VINCI et son temps



EN PAGE 12 :  
 En exclusivité mondiale : une interview de Charlie  
 CHAPLIN et des photos inédites de son dernier film :  
 « LIMELIGHT » et  
**POURQUOI NOUS AIMONS CHARLOT**  
 par PICASSO, Jean COCTEAU, Fernand LECER,  
 Mme COLETTE, Alexandre ARNOUX.

Dans « Limelight »,  
 son dernier film,  
 Charlie Chaplin res-  
 titue la silhouette fa-  
 milière du petit hom-  
 me qui sut parler au  
 cœur des foules :  
 Charlot.

## ★ LES LIVRES ET LES HOMMES ★

### NOTRE PERE VICTOR HUGO

○ U retrouver un vers d'Hugo,  
 et votre mémoire défaille ?  
 Je sais pourtant qu'il nom-  
 me quelque part un arbre  
 si énorme qu'un cheval ga-  
 lope cent ans sans sortir de son  
 ombre. La poésie française a couru  
 soixante-sept ans sans sortir de  
 l'ombre de Victor Hugo. La place  
 qu'il tient dans notre vie est telle  
 que nul ne peut, ni Aragon, ni Abrah-  
 ham, ni Verne, parler de Lui sans  
 tout à coup par-  
 ler de soi, et  
 qu'il n'est pas de  
 livre à Lui con-  
 sacré qui ne nous  
 laisse quelques  
 choses à dire en-  
 core — et je ne  
 dis pas seulement l'excellent Victor  
 Hugo, mais *« Un certain M. de  
 Crauzet, à l'usage des étudiants  
 (et des autres) »*, mais l'anthologie de

nombre spécial d'Europe, « Victor  
 Hugo à cent cinquante ans », aussi  
 précieux que le meilleur livre.  
 « Je viens de tracer une sorte de  
 courbe de la lecture, écrit en tête  
 d'Europe Pierre Abraham, plus en  
 verve et plus lucide que jamais.  
 Cette courbe, ce n'est pas seulement  
 celle d'un homme. C'est celle qui  
 conduit toute une époque, depuis le  
 frémissement solitaire à l'aspect de  
 la beauté jusqu'à la conscience col-  
 lective de la lutte  
 où, allée à la  
 clairvoyance et  
 au courage, par-  
 ticipa la beau-  
 té. » Mais cette  
 courbe qui va du  
 frémissement so-  
 litaire à la prise de conscience, c'est  
 aussi la courbe d'Hugo lui-même,  
 depuis l'orgueil du : « Je veux être  
 Charles »

par  
**André WURMSER**

comptes rendus  
 André WURMSER  
**VICTOR HUGO**  
 d'Abry et Crauzet  
**AVEZ-VOUS LU**  
**VICTOR HUGO ?**  
 d'Aragon  
**LA VIE DE VICTOR HUGO**  
**RACONTEE**  
**PAR VICTOR HUGO**  
 de Claude Roy  
**VICTOR HUGO**  
**PAR LUI-MEME**  
 de Henri Guillemin  
**VICTOR HUGO**  
 de Louis Perche  
**VICTOR HUGO**  
**A CENT CINQUANTE ANS**  
 (numéro spécial d'Europe)  
 René LACOTE :  
 ANTONIN



TROIS PHOTOS EXCLUSIVES DU FILM "LIMELIGHT"



En haut : Buster Keaton est le partenaire de Charles Chaplin. C'est la première fois que les deux grands comédiens paraissent ensemble dans un même film.



Ci-contre : Charles Chaplin tient le rôle d'un artiste de music-hall londonien. A ses côtés, son fils Sydney et Nigel Bruce.

En bas : Claire Bloom redonne l'âme au film dans une scène où elle converse avec Chaplin.

**C**HAPLIN petite avec ses conditions de travail...  
 Ses conditions de travail sont...  
 Ses conditions de travail sont...  
 Ses conditions de travail sont...

Autour de la campagne de colonisation...  
 Autour de la campagne de colonisation...  
 Autour de la campagne de colonisation...

Je pourrais dire que c'est...  
 Je pourrais dire que c'est...  
 Je pourrais dire que c'est...

Et, comme toujours lui demandant...  
 Et, comme toujours lui demandant...  
 Et, comme toujours lui demandant...

Trouvez-vous un plaisir à...  
 Trouvez-vous un plaisir à...  
 Trouvez-vous un plaisir à...

**JEAN COCTEAU**  
 Lorsque je suis allé avec Apollinaire...  
 Lorsque je suis allé avec Apollinaire...  
 Lorsque je suis allé avec Apollinaire...

— Pourquoi, lui demandai-je un jour...  
 — Pourquoi, lui demandai-je un jour...  
 — Pourquoi, lui demandai-je un jour...

Mais s'il a une ombre de...  
 Mais s'il a une ombre de...  
 Mais s'il a une ombre de...

**PICASSO**  
 Un jour, je suis allé au cinéma...  
 Un jour, je suis allé au cinéma...  
 Un jour, je suis allé au cinéma...

J'ai vu un dessin...  
 J'ai vu un dessin...  
 J'ai vu un dessin...

**POURQUOI NOUS AIMONS CHARLOT :**  
 Charlot est le plus grand...  
 Charlot est le plus grand...  
 Charlot est le plus grand...

personne ne connaissant en France...  
 personne ne connaissant en France...  
 personne ne connaissant en France...

**COLETTE**  
 de l'Académie Goncourt  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...

**ALEXANDRE ARNOUX**  
 de l'Académie Goncourt  
 La grandeur de Charlot réside...  
 La grandeur de Charlot réside...  
 La grandeur de Charlot réside...

1931.

**FERNAND LEGER**  
 Prédit une admiration...  
 Prédit une admiration...  
 Prédit une admiration...

**COLETTE**  
 de l'Académie Goncourt  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...

**ALEXANDRE ARNOUX**  
 de l'Académie Goncourt  
 La grandeur de Charlot réside...  
 La grandeur de Charlot réside...  
 La grandeur de Charlot réside...

**COLETTE**  
 de l'Académie Goncourt  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...  
 Charlot étonne la sensibilité populaire...

1931.

**SANS COMMENTAIRE : Une chronique de J.-C. Tancibella**

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...

**Yves Ciampi et les guérisseurs**  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...  
 Yves Ciampi, le réalisateur de Grand Patron, s'apprête à commencer, au début de mai, son film...



Wilde Says It Again - Editorial, P. 8

# Daily Worker

1st STAR EDITION

NATIONAL UNITY FOR VICTORY OVER NAZISM-FASCISM

Vol. XX, No. 216

23

NEW YORK, FRIDAY, OCTOBER 16, 1942

Published at 23 West 15th Street, New York 1, N. Y.

(3 Pages) Price 5 Cents

# NAZIS INTENSIFY CAUCASUS DRIVE

## People Want Allies to Strike Now--Chaplin

By Louise Mitchell

"I speak for the little man in America, in Britain, and in the Allied countries, when I plead for the second front," Charles Chaplin, world-famous movie artist, said yesterday in a press interview at the Waldorf Astoria. "I know little about politics. I am just going on the recommendations of Stalin and the magnificent Russian people. It is our obligation to open a second front as we promised. I feel it to be my duty to speak out. I feel it to be my conscience to help the Allied cause. That is why I am in New York to plead a second front. The white-baited comedian who has moved millions to laughter and tears, said frankly:

### 2ND FRONT RARE

Chaplin will be the principal speaker at Carnegie Hall tonight at a second front rally sponsored by the Artists' Front to Win the War. Orson Welles will preside. Chaplin dismissed the duty rally as a "piece of cotton against the government." Governor Johnson promises to be in a reply to a wire to Congressman who announced, president of the International Labor Defense, who had demanded immediate prosecution, with death penalty for the guilty.

Governor Johnson wired back: "The International Brotherhood of Professional Labor Defense, New York, N. Y. Your telegram reference to the hearing of two Negro boys in the State Bar has been received. It was just as expected and it

## Welles States U. S. Policy on China

After Interview with Under Secretary of State, Broadner Retracts Charges Against State Dept. Officials

Earl Broadner, General Secretary of the Communist Party, at his office at 35 E. 12th St., New York City, made the following statement to the press yesterday:

In *The Worker* of October 4, I made charges that persons whom I designated as "reactionary officials in the State Department" were encouraging the maintenance of a situation in China harmful to the effort of our country and its allies. I spoke of strained relations between Kuomintang and Communists, resulting in the immobilization of large numbers of the best troops of that country.



Earl Broadner

Upon the invitation of Mr. Sumner Welles, the Under Secretary of State, I visited him in his office on October 12, in company with Mr. Robert Mincer, and heard from him, and from Mr. Lawrence Currite, Administrative Assistant to the President, a detailed refutation of my charges in this respect. The information received from Mr. Welles and Mr. Currite convinced me that my charges had been made on the basis of incomplete information. I believe it is established that no responsible official of the State Department is contributing to disunity in China, and that the policy of the U. S. Government is being executed in the opposite direction. I am therefore more than happy to retract those charges without reservation.

With regard to the specific "charge" that it is on the advice of reactionary officials...

MOSCOW, Oct. 15 (UP).—The German army, stalled at Stalingrad and its casualty roll there swelled by 4,000 more dead, has swung its main weight into intensified fighting in the Caucasus in a desperate race against the Russian winter. Soviet field reports said tonight.

Soviet strategists said the Germans were starting with renewed vigor on the front line east of Stalingrad and across the mountains south of the frozen river toward troops, strategic positions 20 miles below Novorossiisk.

Step-up invasion drives in the Caucasus were aimed from the north at the city of Ordzhonikidze, the heart of the oil fields 55 miles to the southeast, and toward Ordzhonikidze, 100 miles to the east. The military highway over the Caucasus mountains 50 miles east.

A report from Ordzhonikidze acknowledged that a German column had thrust into the northern Caucasus plain. The extent of the indicated advance was unclear, since the planes spread down the Caucasus within a few miles of Ordzhonikidze.

Meanwhile another violent thrust up in the battle for Stalingrad was said to have cost the German army about four battalions totaling 4,000 men as last Army troops and artillerymen beat off attacks and improved their own positions slightly.

A series of Soviet commands—the radio by Soviet cables on the Black Sea coast was reported by Red Fleet, the Soviet navy journal, in case they were weakly Russian communications along the coast, blocking up fuel and ammunition dumps and wiping out commandable Axis assets.

## Soviets Declare: Must Punish Hitler Leaders for Crimes

MOSCOW, Oct. 15 (UP).—The Soviet government said today that it was in full accord with President Roosevelt's declaration that Axis warlords must be punished and demanded immediate trial by a special international tribunal for any fallen prisoner by the Allies.



Fighters Tribute to a Fighter

action, they wanted to say over with and millions of new sweat...

Alles Should Act-Sen. Brown

COVINGTON, Mich., Oct. 15.—Starting his campaign tour for re-election, United States Senator Francis M. Brown said his first mass meeting today that it was his belief that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.

He said that the United Nations should immediately open a second front against Hitlerism by attacking the coast of France.



A group of American seamen, a half dozen of them, were presented to the German Secretary of the Communist Party with a white-horse desk set, handkerchiefs by Allied Communists in Amsterdam.

Amter Slaps Dewey for Hypocritical 'Liberal Stand'

By Henry Raymond, editor, New York Evening Post. ROCHESTER, N. Y., Oct. 15.—Israel Amter, Communist candidate for Governor, arrived here today on his westward up-state campaign swing just as Thomas E. Dewey, Republican candidate, who addressed a local meeting last night, headed East to Syracuse.

Amter was asked to comment on the fact that Dewey had better hold his tongue, "He had better hold his tongue in so far as talking credit for the Republican Party for measures recommended by Liberal New York Governor Herbert H. Lehman."

Amter was asked to comment on the fact that Dewey had better hold his tongue, "He had better hold his tongue in so far as talking credit for the Republican Party for measures recommended by Liberal New York Governor Herbert H. Lehman."

Amter was asked to comment on the fact that Dewey had better hold his tongue, "He had better hold his tongue in so far as talking credit for the Republican Party for measures recommended by Liberal New York Governor Herbert H. Lehman."

Amter was asked to comment on the fact that Dewey had better hold his tongue, "He had better hold his tongue in so far as talking credit for the Republican Party for measures recommended by Liberal New York Governor Herbert H. Lehman."

Amter was asked to comment on the fact that Dewey had better hold his tongue, "He had better hold his tongue in so far as talking credit for the Republican Party for measures recommended by Liberal New York Governor Herbert H. Lehman."

By House Group

WASHINGTON, Oct. 15 (AP)—The House Military Affairs Committee tonight unanimously approved a bill authorizing the Army to purchase 5000 Remington-Union 19 year olds for army service.

The measure will be sent to the House floor next week, with prospects of passage that night.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

The committee requested to determine the War Department and the War Relocation Authority to purchase 5000 Remington-Union 19 year olds for army service.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

SAILORES KILL 4000 FOE... Several captured vessels reported that a Soviet submarine torpedoed an enemy-held harbor, torpedoing an unspecified number of barges.

Headline High Spots

Facing New 4th Problems and tasks for a widespread campaign analyzed on Page 4 by GIBBY GREEN.

comes to Ohio. Shomontians at Democratic Headquarters. Fall story on Page 5.

and American navy engagement near the Pacific. Reported by the VERMAN COLEMAN on Page 2.

on whose? One of the "worst" pieces of legislation explained by the MAYSON GARDNER on Page 8.

democratically controlled. Equal representation for unions and consumer groups. Story on Page 3.

You Miss Something Every Day? If You Miss the DAILY WORKER

Mr. Newscasters

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Mr. Newscasters, you are invited to the... The statement, released by the... The statement, released by the...

Child Lynching Is Hitlerism, Says Davis

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Hitler's propagandists couldn't have done a better job in promoting than the lynchings of the two Negro boys in Mississippi this week, said Benjamin J. Davis, Jr., Communist candidate for Congressman-at-Large, last night in a speech at the Negro Labor League.

Senate Anti-Poll Tax Fight Gains—But Wire

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

By Frank Bylchik, (post-columnar) WASHINGTON, Oct. 15.—The Senate Judiciary Committee today voted 10-7 to report to the Senate a bill to amend the poll tax law, which would exempt from the tax the parents of the nation's war dead.

Browder Speaks in Harlem Sunday, 4 P.M.

Translation #10347

French Newspaper ECRAN  
Weekly-Artistique Information  
Director: ARAGON

An Exclusive Article, CHARLES CHAPLIN

GREETINGS TO FRANCE!

CIVILIZED MEN of all nations have a debt towards France - for her liberty, her intelligence, her art.

Like one recognizes France as a second "father-land" one must still more pay respect to the art of the french film and their creators. My particularly warm affection for France is all the closer because French blood flows in my veins. I learned much from the great masters of the filmed comedies such as Max Linder, French pioneer of the comical cinema.

The long and incessant crisis of the French cinema thus affects me and causes me deep sadness and grief. The art of the french film must guard all of its integrity and all of its vitality. The people of France must save it. It is their duty towards themselves, their artists and their workers.

It is also their duty towards the whole world. I am persuaded they will know how to accomplish it. Their courageous intelligence has already permitted them to solve many crises for reasons of justice and liberty.

I would not be able to propose specific measures to diminish the bad which obliges the french cinema to restrict its activity. But I am persuaded that such measures must be found, thanks to the support of the French people. I shall hope that the blind competition of bad foreign films rapidly become weak.

French

October 30, 1952



Here in Hollywood the difficulty has begun to reach the mechanised professional groups who manufacture bad films like a sausage machine manufactures sausages! During the last five years the cost of the production of films has tripled. And then there is also the growing competition of television. Millions of Americans will soon no longer spend their money to see these mediocre and repetitious films. I believe less and less will be made.

That the french cinema makers, with the support of the people remain faithful to the principle of artistic courage and integrity which conquered for them their very high prestige in the world, I salute the rebirth of (renaissance) the french cinema.

Hollywood, March 21, 1952

s/s CHARLES CHAPLIN

On page 12

World exclusive: An interview with Charles Chaplin and unpublished photos of his last film "Limelight" and

WHY WE LIKE CHARLOT

by PICASSO, JEAN COCTEAU, FERNAND LECER,  
MADAM COLLETTE, ALEXANDRE ARNOUX

no above translation in the French  
was made by [unclear]

*Ed B. [unclear]*  
Interpreter  
Information & Nat. [unclear] French

October 30, 1952

FRENCH NEWSPAPER ECRAN

Weekly-Artistique Information

Director: ARAGON

FRANCE SALUTES CHARLOT

On the corner of a white sheet of paper, sketch a sort of black spot in the shape of a bell resting on a line, and below that three spots smaller at the three angles of an instinctive isosceles triangle. Two nauts and a rectangular line and cut clear at the outline half way around. Nothing simpler nor more familiar. As had a designer as one may be, one gets around to making out Charlot by his hat, his eye-brows, his mustache, his bamboo cane even though one may lack talent. If you can't sketch then you will still be able to sign "CHARLOT" as he himself signs, and as he countersigned this first century of cinematography.

France was the first to recognise in Charlot, better things than a clown. This was at the same moment or, just about four years after the debut of his career, that America began to make him pay for his infatuation of the first years.

Then with Charlot a soldier, France of 1918 adopted him. Today this Charlot will be sentenced between two M.P.'s at Fontainbleau for attacking the moral of the Atlantic Group.

His first films were called, "Making a Living," "Tango Tangle", "Caught in Cabaret" or "Mabel's Busy Day", "His musical career". It was in France that Charlot was predicted journalist, Charlot dancer, Charlot waiter in a cafe, or Charlot mover, Charlot above all. France made him popular and gave him this affectionate diminutive.

The France for which he was not afraid to speak up in 1942, began to shorten the martyrdom of the occupied countries, America to help without waiting, efficaciously by creating a second front, the people heroically fighting for liberty of man, France who passionately followed

French

October 30, 1952

Translation #10347

the ascension of the creator of genius towards expression of human ideals, the most noble, who after her liberation welcomed the famous "Call to Man" at the end of Dictator like the voices of the American people (3 words illegible) France salutes the 63 birthday of Charlie Chaplin.

above the signature of the undersigned  
*B. Zalad*  
Interpreter  
Immigration & Naturalization Service

French

October 30, 1952

From "L'Ecran Francais" (French Screen), Issue 351

CHAPLIN CRIES: "Laughter and Tears Against Hatred!"

A world exclusive. Charlie Chaplin is interviewed on his new film "Limelight" by Robert Shaw.

In the comfortable library of a big house in Hollywood walks a small man whose slightly bent gait is known the world over. His hair is white. His open face has stayed very young. His blue eyes, clear and luminous, are smiling. There is something humble about this little man, something bashful and infinitely engaging. He is the man who has been called the universal figure of our time. He is the king of comedy and of tragedy, master of laughter and tears. He is Charlie Chaplin... three weeks short of his 63rd birthday. His wife comes into the room.

"Oona, my wife, has given me the greatest happiness"

"Oona, my wife - She's got more sense in her little finger than I'll ever have. I am 36 years older than she, yet her maturity makes me conscious of my uncouthness. She was born as beautiful as she is sensible. My wife gave me 9 years of utmost happiness. And having found happiness in my age makes me one of the happiest men on earth." Oona returns his smile. You are witnessing one of the loveliest histories of love that can be experienced. Age here doesn't count.

"We have four adorable children, you know," (Geraldine, 7, Michael, 6, Josephine, 3, and, the youngest, Victoria, 8 months) Chaplin goes on. "They are so dear to me! I'm made to have a family; it does me an awful lot of good. For a certain period of time I had been in such overstrained nervous condition that the dropping of a box of matches on the floor made me jump and shout with rage. Today I come back home after a hard day's work on my picture; the children make a lot of noise, the baby may be crying (here his expressive face appears to shrink and take on the shape of a baby's face, and Chaplin mimicks to perfection the loud wailing of a new born infant), or even the grown ups run laughing and shouting all over the house and sometimes my wife is chiding one of them - there's always noise, anyway. I just say: 'Thank God, I'm back home again.'" Makes you feel really glad that Charlie Chaplin who has given joy to so many millions of human beings has finally found true faith and happiness.

"Limelight will be entirely different from 'Monsieur Verdoux'"

His new picture... When he mentions it his eyes shone with excitement. "Do I think it is a good picture?" he replies to my question. "I believe it is one of the best I've made - and I have made 77, so far. 'Limelight' (i.e. the lights in front of the stage) will be entirely different from my last film 'Monsieur Verdoux' of five years ago. I think this new picture is funny and also sad and moving. It's the story of the theatrical world of London as I had known it in about 1912, just before the first world war. I wrote the plot, as I always do. Two weeks after arriving in Hollywood in 1914, I started to write my plots and direct my pictures. In 'Limelight' I hope <sup>to have</sup> expressed the essence of theatrical life. It is a simple but real story which may create a deep stir."



The hero of the story is Calvero, an English comedian who has had his hour of glory but who being too old when the movies came along took to drinking. The part is played by Charlie Chaplin. Teresa, the heroine, is interpreted by a young English actress, Claire Bloom. She gets sick and is reduced to a state of complete deprivation. She attempts suicide and Calvero saves her. His tender care helps her to recover. Profoundly grateful, she sets upon rehabilitating Calvero who is really a great comedian. She succeeds. On a gala evening he again proves to be a prodigious artist capable of bringing tears of laughter to the eyes of everyone by his imitations of an argumentative tramp, an eccentric violinist and a ridiculous wild animal tamer. In these interpretations Charlie is once again the comedian beloved by millions of men, women and children. Originally, the filming of the picture was to be completed in thirty-six days. It took fifty days - a record filming time for a long Chaplin picture. It was made in the La Brea studios (in the heart of Hollywood) which the great comedian owns since 1918.

"Pictures cannot be mass-produced"

"I suppose my way of working is original enough," Chaplin goes on, "and some may even find it bizarre. But if pictures are to be original and human you can't make them on the same model. Out and out mechanization in the production of films is killing Hollywood. Hollywood is giving its last battle and will lose it unless ~~man~~ they make up their minds to stop this standardization and realize that the pictures audiences will continue to go and see are not those produced like tractors in a factory. It is time I think to set upon a new direction so that money will no longer be the All mighty God of a decadent society. I have given all that is in me to the making of this new picture. You see, I take my work so much to heart that I can't help trying to do everything myself, being everywhere in the studio at the same time, interpreting each part, supervising every detail... My way of working is not always the customary. At times I insist on taking a scene fifty times before I am satisfied of its correctness. For me anyway, these methods are ~~compensated~~ compensated by a work well done. I like to be pleased with my work. I am pleased with my new film. The important thing to me is not that it be a financial success, just hope it'll be a popular success. Many I believe will be those who will love this simple story where comedy and tragedy mix. In that case I shall be sufficiently rewarded. I believe in the power of laughter and tears to counteract hatred and terror. Good pictures constitute an international language; they meet the needs ~~of~~ people have for humor, compassion and understanding. They are the means of dispelling the wave of suspicion and fear which invades the world today. We have had too many pictures freely filled with violence, morbid sex, war, murders and intolerance. They make world-tension even more unbearable. If we could only exchange between nations and in a substantial manner pictures which do not sound like aggressive propaganda but speak the plain language of simple men and women, the world may be saved from disaster."

"I will sojourn in France this spring or summer"

Chaplin speaks with increasing ardor illustrating his ideas with a thousand gripping little gestures remindful of ~~off~~ wretched little funny man we have seen on the screen so often. "My plans for the future after completion of Limelight? I shall go to Europe in the spring or early summer - England and France, and after that back to work. I am a maker of pictures, and will continue to make pictures as long as I can." Now in America it has finally calmed down the campaign of slander against Chaplin waged by part of the press during his two proceedings for divorce and especially after his appeal in 1942 for a second front against Hitler. Hardly any more do the representatives ask Congress for his immediate expulsion. Chaplin certainly intends to continue living in California in spite of the rumors heralding his departure a few years ago for Europe or South America.



"With my wife and children I can be happy anywhere," he goes on. "With them, life would seem beautiful to me in a shed, with just a little isolated nook where I could work!"

And Chaplin resumes: "I persist in the unswerving integrity of my personal opinions; no pressure can make me change them. For over thirty years I have lived in a goldfish bowl constantly dependent, submissive to publicity and all sorts of pressure. I hold on to whatever I believe in, in all sincerity, and will keep up my beliefs so long as I see no valid reason to change them." And as someone was asking him what were his actual beliefs, Chaplin, smiling with that mischievous little grimace the entire world has engraved in its heart, replied: "I am an aider and abettor of peace."

Translated by Yvon SAMUEL.

The above translation from the *French* language was made by the undersigned.

C. George Oct. 30, 1952  
Interpreter  
Immigration & Naturalization Service

Translation 10347

WHY DO WE LOVE CHARLOT:

Chaplin will be 63 on April ..(lined out) 1952. Our country was the first to recognize Charlot's genius. To the older tributes of Colette and Alexandre Arnoux Picasso, Jean Cocteau and Fernand Leger have wanted to add statements specially written for this anniversary.

(Jean Cocteau's write up is dated March 20, 1952, Picasso's March 31, 1952, Fernand Leger's April 2, 1952, and Colette's & Alexandre Arnoux's were written in 1931. They refer to nothing but Chaplin's artistry.—— Translator)

The above translation from the *French* language was made by the undersigned.

*Alroy*  
Interpreter

*Oct 30 1952*  
Immigration & Naturalization Service

(1) Agency Sending Correspondence

(2) Agency Reference:

(3) Agency Subject or Title

(4) This Form No.:

FBI

100-127090

CHAPLIN, Ch... encor

(5) Classification of Correspondence

Date of Agency Transmittal:

(9) Copies of Transmittal Communication:

UNCLASS. CONFID. SECRET TOP SECRET

X

10/13/52

10/21/52

NO. RECEIVED NO. MADE BY INS

(7) Summary:

Copies of two FBI reports

(8) Relating INS File Nos.:

A-5653092

(10) Copies of Enclosures to Transmittal Communication:

NO. RECEIVED NO. MADE BY INS

(11) To:

Mr. [Redacted]

(12) To:

District Director  
Los Angeles, Cal.

(13) To:

Date:

10/21/52

Date:

10/21/52

Date:

For:

A-5653092

For:

information and  
1600-41933

For:

From:

Conf. Files

From:

Inv. Division,  
Central Office

From:

(14) Disposition (Place or places where filed and date filed) (If space insufficient, show "Continued," and continue on reverse, from bottom up):

COPIES OF TRANSMITTAL COMMUNICATION:

COPIES OF ENCLOSURES:

1 copy filed in A-5653092 at C.O. on  
10/21/52

1 copy filed on A-5653092 at Central  
Office on 10/21/52

1 Copy filed in A-5653092 at L.A. on  
10-24-52

1 Copy filed in A-5653092 At L.A Office  
on 10-24-52

Form INV-52  
UNITED STATES DEPARTMENT OF JUSTICE  
IMMIGRATION AND NATURALIZATION SERVICE  
(6-12-52)

SECURITY INFORMATION CONTROL RECORD  
(For Intelligence Information Received From Other Agencies)

ENVELOPE SIX

Contains FBI summary of information of CHAPLIN received  
by this office 10/24/52.

Charles Spencer Chaplin; 1600-41933; A- 5653092.





















































































































































































































































































































































































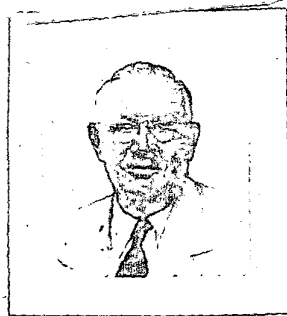












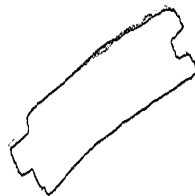
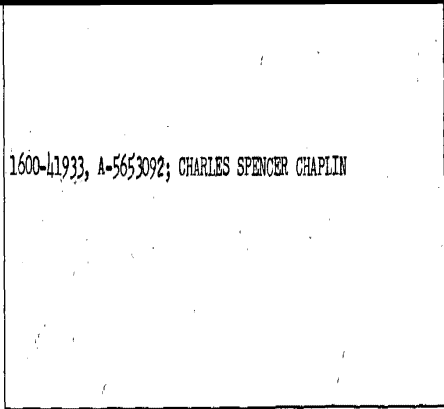
ENCLOSURE

(b)(7)(c)

(b)(7)(e)



1600-11933, A-5653092; CHARLES SPENCER CHAPLIN



A BRIDE AND TWO ENGAGED GIRLS



Miss Andersen  
— French Art

Miss Andersen, the late Mrs. Robert Bruce United States announced bride at School here Her fiancé, R. McDow... is a second year student at University of

SCHMIDT  
BRIDE

Wed to John  
Bloomfield

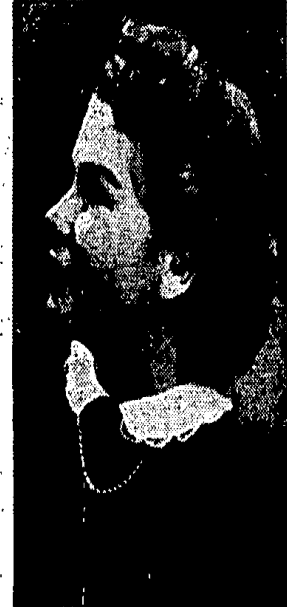
Oct. 16— Schmidt, Mrs. H. A. ... place, was ... West Side here to John Bloomfield. Mrs. Thomas ... W. Va. performed by I. Hughes. ... in marriage had Mrs. Ed- ... New York as the other at- ... Carling of Mrs. Charles ... erstown, Md. of New York

held at the ... rents. ... Middle- ... ed. Her hus- ... from West ... lege, attend- ... iversity and ... in chemistry ... He is now ... H. I. du ...

WHITE  
MY MAN



Mrs. Charles Berwick Hall.  
The New York Times Studio



Miss Cherry Grafton

CHERRY GRAFTON  
WILL BE MARRIED

Student at Edgewood Park is  
Fiancée of Lieut. Alexander  
Taylor Jr. of Army

Special to THE NEW YORK TIMES.  
GREENWICH, Conn., Oct. 16— Announcement has been made by Mrs. H. Kirby Grafton of this place of the engagement of her daughter, Cherry, to Lieutenant Alexander Taylor Jr., U. S. A., son of Mr. and Mrs. Taylor of Rye, N. Y. Miss Grafton was graduated from Rosemary Hall here in 1941 and is now attending Edgewood Park, Briarcliff Manor, N. Y. Lieutenant Taylor was graduated from Kent School in 1936 and attended Williams College. He is a member of the West Side Tennis Club and was formerly with the 207th Coast Artillery.

Ewing—Cobb  
Special to THE NEW YORK TIMES.  
MONTCLAIR, N. J., Oct. 16— Mr. and Mrs. Robert E. Ewing of this place have announced the engagement of their daughter, Beatrice Amelia, to Corporal Franklin Heath Cobb Jr., U. S. A., son of Mrs. Case Harris of Crown Point, Ind., and Mr. Cobb of Washington. Miss Ewing studied voice in New York and is a member of the Montclair Operetta Club. Her fiancé attended Miami University.

OPERA GROUP CONTEST  
New Group Offers a \$250 War Bond for Subscription Sales

The New Opera Company is offering a prize of \$250 in war bonds to the person selling the largest number of season subscriptions before Nov. 8, the date of its opening performance at the Broadway Theatre, it was announced yesterday by Mrs. Lytle Hull, president. Only sales of

ARTISTS GIVE RALLY  
FOR SECOND FRONT

3,000 Hear Chaplin 'Thank God' for Roosevelt and Hail Stand of Russian People

WRITERS AMONG SPEAKERS

Jan Struther, Carl Van Doren and Lillian Hellman Heard at Win-the-War Meeting

A capacity audience of 3,000 persons heard a dozen writers, artists and actors, headed by Charles Chaplin, call for the early opening of a second front in Europe at a rally of the Artists Front to Win the War in Carnegie Hall last night. The hall was closed after the standing room limit had been reached, and an overflow crowd listened to the speeches through amplifiers in West Fifty-sixth Street. "Every self-respecting citizen in the United States wants a second front now," Mr. Chaplin, who is honorary chairman of the Artists Front, declared. "The American people want to get this bloody job done and get it done now. That's why they are calling for a second front in Europe." In the course of his extemporaneous talk, Mr. Chaplin "thanked God" for President Roosevelt, praised him for releasing Earl Browder, Communist leader, from prison and hoped he would prevent Harry Bridges's deportation. Hailing the Russians, Mr. Chaplin said it was his "pleasure and privilege" to call them "comrades." The chief speaker was introduced by Orson Welles, film and radio producer and actor. Norman Corwin, radio author, speaking by radio from London, told the audience that the "British people are working like hell to provide the most crushing blow at the earliest possible moment." Deploping the delay in starting a diversionary offensive in Europe, Rockwell Kent, painter, said that Marshal Timoshenko might say to Britain and the United States what Lincoln once wrote to General McClellan: "Dear General, if you're not using your army this winter, please lend it to me." Other speakers who lauded the Red Army, demanded all-out aid to our Allies and urged artists to participate fully in the war and reconstruction of a freer world afterward were Sam Jaffe, actor who is chairman of the Artists Front; Max Yergan, chairman of the National Negro Congress; Jan Struther, novelist; Carl Van Doren, biographer; Lillian Hellman, playwright; I. F. Stone, journalist, and Joris Ivens, Dutch maker of documentary films. Greetings were read from Vice President Henry A. Wallace, who said that when artists "unite to win a war good men everywhere take heart."

TEACHERS WILL G  
STATUTORY RIS

Dr. Wade Rescinds Ban Pay Increments on Basis 'a New Legal Opinion'

FIRST ACTION CRITICIZ

Education Groups Appl. Reversal but Charge 'Und. Haste' to Make Cut

Asserting that he had received new opinion from the Corporation Counsel's office, Dr. John E. W. Superintendent of Schools, announced yesterday that he had rescinded an order issued on Thursday to withhold annual salary increments from Board of Education employees pending approval by the National Economic Stabilization Board. As a result, the normal increments are to be included in school system's October payroll. Dr. Wade said the Corporation Counsel's office had informed that President Roosevelt's wage freezing order "does not contemplate interference with statutory salary increments." Teachers in the local system receive annual pay increases averaging \$150 until, twelve to fourteen years after starting service, they have reached the maximum. This year, officials estimated, the aggregate of pay increases will be \$800,000. Although applauding Dr. Wade's prompt action in canceling his original order, the teachers' groups yesterday expressed concern at the "undue haste" with which the Board of Education officials had moved to cut teachers' salaries. Several of the groups charged that Dr. Wade and his administration did not have the interests of teachers at heart. "I am delighted to learn of the prompt unfreezing of the increments by the Superintendent of Schools," Dr. Abraham Lefkowitz, legislative representative of the New York Teachers Guild, Local declared. "Had the superintendent taken the trouble to read the law which specifies that among the exempt specifications are 'increments under an established plan based on length of service,' he would have realized that teachers cannot possibly come under that plan." The Joint Committee of Teachers Organizations, representing 35,000 city teachers, expressed thanks to Dr. Wade for the "promptness" with which he rescinded the order. The committee said it had been somewhat puzzled by Dr. Wade's original order withholding increments. "The joint committee wishes to point out, in regard to this incident," its statement held, "that teachers have not enjoyed any salary increase despite rising living costs which naturally affect them. They are contributing many hours

Notes

NEW YORK

Don Rodolfo Michela, the Chilean Ambassador, and Senora de Michela have arrived from Washington and are at the Waldorf-Astoria. Mr. and Mrs. Philip G. Gosaler are expected to arrive tomorrow at the Plaza, where they will pass the Winter. Mr. and Mrs. Charles Hoamer Morse of Lake Forest, Ill., are at the St. Regis. Lieut. Col. John C. Groome Jr., U. S. A., and Mrs. Groome have come to the Ritz-Carlton from Washington. Mr. and Mrs. Morris W. Kellogg are at Mayfair House for the season. Mrs. Edward B. Close, who has been visiting her step-daughter, Mrs. Hans Habe-Bekassy, and Mr. Habe-Bekassy at Hampshire House, will return today to her home in Greenwich. Mrs. Francis M. Metcalf of Auburn, N. Y., is at the Carlyle. Mrs. Farnely W. Herrick has come from Washington to the Berkshire. Mr. and Mrs. Henry Sprague Sturgis are at the Madison.

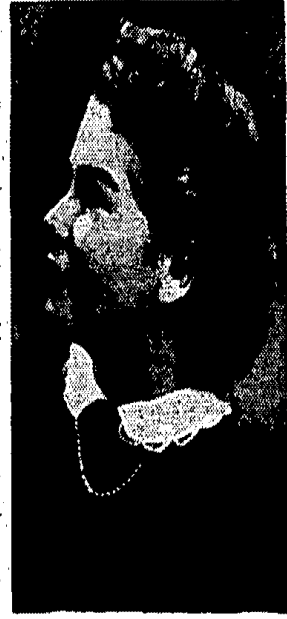
DR. HART IS MADE  
BISHOP COADJUTOR

Former Army Chaplain Consecrated in Episcopal Ceremonies at Philadelphia Church

Special to THE NEW YORK TIMES.  
PHILADELPHIA, Oct. 16—With nine Bishops conducting the rite of laying on of hands, the Rev. Dr. Oliver James Hart was consecrated today as Bishop Coadjutor of the Protestant Episcopal Diocese of Pennsylvania, in ceremonies conducted beneath the Gothic arches of the Memorial Church of the Advocate. The 50-year-old former Fort Dix Army chaplain, whose consecration was hailed in a personal message from President Roosevelt, a former parishioner in Washington, became the seventh Bishop Coadjutor of the diocese, to assist the Right Rev. Francis M. Taitt for the year to come and to succeed him as Diocesan Bishop when Bishop Taitt retires, in his eighty-first year, on



A BRIDE AND TWO ENGAGED GIRLS



Miss Cherry Grafton

CHERRY GRAFTON WILL BE MARRIED

Student at Edgewood Park Is Fiancee of Lieut. Alexander Taylor Jr. of Army

Special to THE NEW YORK TIMES. GREENWICH, Conn., Oct. 16—Announcement has been made by Mrs. H. Kirby Grafton of this place of the engagement of her daughter, Cherry, to Lieutenant Alexander Taylor Jr., U. S. A., son of Mr. and Mrs. Taylor of Rye, N. Y. Miss Grafton was graduated from Rosemary Hall here in 1941 and is now attending Edgewood Park, Briarcliff Manor, N. Y. Lieutenant Taylor was graduated from Kent School in 1938 and attended Williams College. He is a member of the West Side Tennis Club and was formerly with the 207th Coast Artillery.

Notes

NEW YORK

Don Rodolfo Michels, the Chilean Ambassador, and Senora de Michels have arrived from Washington and are at the Waldorf-Astoria. Mr. and Mrs. Philip G. Gosler are expected to arrive tomorrow at the Plaza, where they will pass the Winter. Mr. and Mrs. Charles Hoamer Morse of Lake Forest, Ill., are at the St. Regis. Lieut. Col. John C. Groome Jr., U. S. A., and Mrs. Groome have come to the Ritz-Carlton from Washington. Mr. and Mrs. Morris W. Kellogg are at Mayfair House for the season. Mrs. Edward B. Close, who has been visiting her step-daughter, Mrs. Hans Habe-Bekassy, and Mr. Habe-Bekassy at Hampshire House, will return today to her home in Greenwich. Mrs. Francis M. Metcalf of Auburn, N. Y., is at the Carlyle. Mrs. Farnely W. Horrick has come from Washington to the Berkshire. Mr. and Mrs. Henry Sprague

DR. HART IS MADE BISHOP COADJUTOR

Former Army Chaplain Consecrated in Episcopal Ceremonies at Philadelphia Church

Special to THE NEW YORK TIMES. PHILADELPHIA, Oct. 16—With nine Bishops conducting the rite of laying on of hands, the Rev. Dr. Oliver James Hart was consecrated today as Bishop Coadjutor of the Protestant Episcopal Diocese of Pennsylvania, in ceremonies conducted beneath the Gothic arches of the Memorial Church of the Advocate. The 50-year-old former Fort Dix Army chaplain, whose consecration was hailed in a personal message from President Roosevelt, a former parishioner in Washington, became the seventh Bishop Coadjutor of the diocese, to assist the Right Rev. Francis M. Taitt for the year to come and to succeed him as Diocesan Bishop when Bishop Taitt retires, in his eighty-first year, on

ARTISTS GIVE RALLY FOR SECOND FRONT TEACHERS WILL G STATUTORY RIS

3,000 Hear Chaplin 'Thank God' for Roosevelt and Hail Stand of Russian People

WRITERS AMONG SPEAKERS

Jan Struther, Carl Van Doren and Lillian Hellman Heard at Win-the-War Meeting

A capacity audience of 3,000 persons heard a dozen writers, artists and actors, headed by Charles Chaplin, call for the early opening of a second front in Europe at a rally of the Artists Front to Win the War in Carnegie Hall last night.

The hall was closed after the standing room limit had been reached, and an overflow crowd listened to the speeches through amplifiers in West Fifty-sixth Street. "Every self-respecting citizen in the United States wants a second front now," Mr. Chaplin, who is honorary chairman of the Artists Front, declared. "The American people want to get this bloody job done and get it done now. That's why they are calling for a second front in Europe."

In the course of his extemporaneous talk, Mr. Chaplin "thanked God" for President Roosevelt, praised him for releasing Earl Browder, Communist leader, from prison and hoped he would prevent Harry Bridges's deportation. Hailing the Russians, Mr. Chaplin said it was his "pleasure and privilege" to call them "comrades."

The chief speaker was introduced by Orson Welles, film and radio producer and actor.

Norman Corwin, radio author, speaking by radio from London, told the audience that the "British people are working like hell to provide the most crushing blow at the earliest possible moment."

Deploring the delay in starting a diversionary offensive in Europe, Rockwell Kent, painter, said that Marshal Timoshenko might say to Britain and the United States what Lincoln once wrote to General McClellan: "Dear General, if you're not using your army this Winter, please lend it to me."

Other speakers who lauded the Red Army, demanded all-out aid to our Allies and urged artists to participate fully in the war and reconstruction of a freer world afterward were Sam Jaffe, actor who is chairman of the Artists Front; Max Yergan, chairman of the National Negro Congress; Jan Struther, novelist; Carl Van Doren, biographer; Lillian Hellman, playwright; I. F. Stone, journalist, and Joris Ivens, Dutch maker of documentary films.

Greetings were read from Vice President Henry A. Wallace, who said that when artists "unite to win a war good men everywhere take heart."

Dr. Wade Rescinds Ban Pay Increments on Basis 'a New Legal Opinion'

FIRST ACTION CRITICIZ

Education Groups Appl Reverse but Charge 'Undue Haste' to Make Cut

Asserting that he had received new opinion from the Corporation Counsel's office, Dr. John E. W. Superintendent of Schools, announced yesterday that he had rescinded an order issued on Thursday to withhold annual salary increments from Board of Education employees pending approval by the National Economic Stabilization Board.

As a result, the normal increments are to be included in school system's October payroll. Dr. Wade said the Corporation Counsel's office had informed him that President Roosevelt's wage freezing order "does not contemplate interference with statutory salary increments."

Teachers in the local system receive annual pay increases averaging \$150 until, twelve to fifteen years after starting service they have reached the maximum. This year, officials estimated, aggregate of pay increases will \$800,000.

Although applauding Dr. Wade's prompt action in canceling his original order, the teachers' groups yesterday expressed concern at "undue haste" with which Board of Education officials had moved to cut teachers' salaries. Several of the groups charged that Dr. Wade and his administration did not have the interests of teachers at heart.

"I am delighted to learn of the prompt unfreezing of the increments by the Superintendent of Schools," Dr. Abraham Lefkowitz, legislative representative of the New York Teachers Guild, Local declared. "Had the superintendent taken the trouble to read the law which specifies that among the empty specifications are 'increases under an established plan based on length of service,' he would have realized that teachers cannot possibly come under that plan."

The Joint Committee of Teachers Organizations, representing 35,000 city teachers, expressed thanks to Dr. Wade for "promptness" with which he rescinded the order. The committee said it had been somewhat puzzled by Dr. Wade's original order withholding increments.

"The joint committee wishes to point out in regard to this incident," its statement held, "that teachers have not enjoyed any salary increase despite rising living costs which naturally affect them. They are contributing to the war effort."

tin Andersen French Art Miss Andersen C. Andersen the late Mrs. Robert Bruce United States is announced five bride at School here Her fiancé, R. McDow, is a second int and pre-University of

HMIDT Y BRIDE Wed to John Bloomfield

Oct. 16— Schmidt, Mrs. H. Ar place, was West Side here to John Bloomfield, Mrs. Thomas nnon, W. Va. performed by L. Hughes. in marriage ad Mrs. Edgew York as the other at k Carling of Mrs. Charles ratown, Md. f New York

held at the rents. ded Middle- designing s. Her hus- from West lege, attend- iversity and n chemistry He is now th E. I. du

WHITE MY MAN

fer in details, but in general provide for tribal self-government, management of reservation law and order, management of tribal resources such as land, livestock, timber and equipment, tribal welfare programs, tribal handling of loans from the Federal government and tribal employment of attorneys.

Theodore H. Haas, chief counsel of the Bureau of Indian Affairs, offered a number of suggestions for improving the situation which included transforming the bureau into a more democratic agency; inviting Indian leaders to attend and participate in significant Indian Service meetings; increasing the size of the Tribal Relations Division and enhancing of public understanding of Indian affairs and its importance in race relations and international relations.

#### Confidence Sought

"If these steps are initiated at a beginning," Mr. Haas said, "we shall hasten the dawn of the day when the Indian Bureau will secure the confidence of most Indians instead of their distrust and hate. If greater prestige, power and influence are given to tribal governments, the interest in tribal affairs will be stimulated and thereby a higher caliber of leadership will be attracted.

"That new day will hasten the ending of bureau activities wherever and whenever the Indians can do a better job for themselves than we. It will bring a democratic Indian Bureau primarily of, by and for the Indians. It will achieve successful democratic Indian self-government."

The sessions will continue today and will conclude with a summing up of the various discussions.

## Troops to Parade On 5th Ave. Today

### 28,000 to March in Climax to Army Day Observance

The nine-day celebration of Army Day, anniversary of American entrance into World War I, will end today with a parade of 28,000 marchers, including troops of the 1st Army, cadets and veterans down Fifth Avenue and a dinner at the Waldorf-Astoria where Lieutenant General Walter Bedell Smith, commanding general of the 1st Army and former ambassador to the Soviet Union, will be the principal speaker.

The parade will begin at 2 p. m. at Ninety-fifth Street and march south to Sixty-third Street. The reviewing stand will be on the west side of Fifth Avenue at Sixty-seventh Street, and the Veterans' Corps of Artillery will form an honor guard on the opposite side of the avenue.

Major General Roscoe B. Woodruff, who commanded the 1st Army until relieved by General Smith on March 29, will be grand marshal of the parade, accompanied by Mayor William O'Dwyer.

## France Limits Red Delegates To 'Peace' Rally

### Only 8 Allowed From Each Iron Curtain Nation for Paris Parley on April 20

PARIS, April 8 (UP).—The French government has put an eight-man limit on delegations from Iron Curtain countries to the World Peace Congress which opens here April 20, the Foreign Office disclosed today. Moreover, the government itself will select the eight men to be admitted from each Eastern country, instead of letting those countries select their own delegates.

The ceiling was imposed by limiting the number of delegates from countries whose citizens must obtain formal passport visas to enter France. The effect is to keep down the number of delegates from Iron Curtain countries and from Germany and Spain. No entry visas are required for citizens of Western Europe or for Americans. Leftists at once protested the ban.

"Apparently the government thinks 1,500 foreign delegates could start a revolution," a congress spokesman said. "It is an obvious attempt to confuse a lot of people," another declared.

Congress officials released a letter from an American writer, Albert Kahn, indicating that thirty-eight United States delegates, including Charles Chaplin, expect to fly here by special plane for the congress.

#### London 'Peace' Rally Planned

LONDON, April 8 (UP).—A Congress for Peace, Trade and Friendship with Soviet Russia will be held in London on June 12 with the Rev. Dr. Hewlett Johnson, "Red Dean" of Canterbury, as one of the sponsors. It was announced today.

Dr. Johnson was one of four signers of an invitation to the meeting. Others were Harry Adams, of the Building Trade Workers' Union; Miles Malleon, playwright, and Sir Charles Trevelyan, former president of the British Board of Education.

## Hoover Receives Award From Dutch Treat Club

Former President Herbert Hoover received last night the first John O'Hara Cosgrave gold medal award of the Dutch Treat Club for outstanding contribution to the American way of life during 1948.

The award was presented to Mr. Hoover at the annual dinner and show of the club, of which he is a member, at the Hotel Plaza. The honor was conferred for his work

## Canadian Jury Convicts Carr On Red Charge

### Communist Organizer Gets 6 Years for Passport Forgery for Soviet Spy

OTTAWA, April 8 (UP).—Sam Carr, forty-three-year-old organizer for the Canadian Communist party, was sentenced to six years in prison today after his conviction on charges that he obtained a forged passport for a Soviet spy.

The Russian-born Carr, arrested in New York by the F. B. I. last January, took the sentence and the verdict calmly. He was expected to appeal.

The jury deliberated only ninety minutes after Judge A. G. McDougall told them they must acquit Carr if they had the slightest doubt about his guilt. Maximum penalty was seven years.

The specific charge against Carr was that he obtained a forged passport for Ignacy Witczak, a Soviet agent who has disappeared after spending a number of wartime years in Los Angeles, where he gathered military information for Russia.

Among the prosecution witnesses at the trial was Igor Gouzenko, the Russian Embassy cipher clerk whose revelations led to the breaking of a Soviet espionage ring in Canada in 1946. Mr. Gouzenko testified that Carr was known to the Russians as a man who would work for them for money.

When the Royal Commission report on the spy network was made public in 1946, Carr disappeared. He was hunted throughout North America until the F. B. I. found him in New York and turned him over to Canadian authorities.

This will be Carr's second prison term for Communist activities. He served three years of a ten-year term in 1931. Ironically, the man who prosecuted him then was his defense attorney at this trial.

That lawyer, Joseph Sedgwick, had argued that the Soviet Embassy would not pick such a well-known Communist to do its espionage work, and said all the evidence was hearsay except that of a doctor who testified he signed the false passport for Carr. Mr. Sedgwick had argued that the doctor was trying to protect some one else.

## J. S. Declared in 'Disrepute' in Middle East

### Kermit Roosevelt Reports to American Academy of Political, Social Science

PHILADELPHIA, April 8 (AP).—The United States and the United Nations "stand in greater disrepute and condemnation" in the Middle East than anywhere in the world, Kermit Roosevelt said today.

Mr. Roosevelt coupled that assertion with a plea for Americans to see themselves—and the United Nations—as others see them. "Both of these processes will be profoundly discouraging to those who believe and hope that world government is an imminent possibility. Yet both these steps must be taken if world government is to precede, rather than follow, upon world catastrophe," he said.

The grandson of the late President Theodore Roosevelt spoke at the opening of the fifty-third annual two-day meeting of the American Academy of Political and Social Science. The general topic of the conference, attended by nearly 1,000 outstanding educators and scientists from over the world, is "World Government: Why? When? How?"

Mr. Roosevelt, who served with the State Department and the United States Army in the Middle East during 1943 and 1944, said: "People in the Middle East are convinced that the United Nations, under the aggressive leadership of the United States, has assisted a new form of foreign intervention—European Zionism—in their lands, and is bringing not peace but a sword."

He called the Middle East a "part of what appears to be a newly developing bloc of countries stretching from the Atlantic coast of Africa to Singapore."

In other speeches, the meeting heard the Havana charter for an International Trade Organization described as "an indispensable part of the United Nations" and criticized as worse than "no agreement at all." "To reject it would be to jeopardize every effort that has been made to organize the world for peace," said Clair Wilcox, Swarthmore College economics professor. Elvin K. Killheffer, of West Chester, Pa., a delegate to the Havana conference, said: "If the only choice before the United States is between the charter as written or none at all, I would take none."

## Brief Revolt Smashed In Northern Guatemala

GUATEMALA CITY, April 8 (UP).—A two-day "subversive movement" in northern Guate-

*N. Y. Herald-Tribune*  
Apr. 9, 1949  
p. 3

fer in details, but in general provide for tribal self-government, management of reservation law and order; management of tribal resources such as land, livestock, timber and equipment, tribal welfare programs, tribal handling of loans from the Federal government and tribal employment of attorneys.

Theodore H. Haas, chief counsel of the Bureau of Indian Affairs, offered a number of suggestions for improving the situation which included transforming the bureau into a more democratic agency; inviting Indian leaders to attend and participate in significant Indian Service meetings; increasing the size of the Tribal Relations Division and enhancing of public understanding of Indian affairs and its importance in race relations and international relations.

#### Confidence Sought

"If these steps are initiated as a beginning," Mr. Haas said, "they shall hasten the dawn of the day when the Indian Bureau will secure the confidence of most Indians instead of their distrust and hate. If greater prestige, power and influence are given to tribal governments, the interest in tribal affairs will be stimulated and thereby a higher caliber of leadership will be attracted.

"That new day will hasten the ending of bureau activities wherever and whenever the Indians can do a better job for themselves than we. It will bring a democratic Indian Bureau primarily of, by and for the Indians. It will achieve successful democratic Indian self-government."

The sessions will continue today and will conclude with a summing up of the various discussions.

## Troops to Parade On 5th Ave. Today

### 28,000 to March in Climax to Army Day Observance

The nine-day celebration of Army Day, anniversary of American entrance into World War I, will end today with a parade of 28,000 marchers, including troops of the 1st Army, cadets and veterans down Fifth Avenue and a dinner at the Waldorf-Astoria, where Lieutenant General Walter Bedell Smith, commanding general of the 1st Army and former ambassador to the Soviet Union, will be the principal speaker.

The parade will begin at 2 p. m. at Ninety-fifth Street and march south to Sixty-third Street. The reviewing stand will be on the west side of Fifth Avenue at Sixty-seventh Street, and the Veterans' Corps of Artillery will form an honor guard on the opposite side of the avenue.

Major General Roscoe B. Woodruff, who commanded the 1st Army until relieved by General Smith on March 29, will be grand marshal of the parade, accompanied by Mayor William O'Dwyer.

## France Limits Red Delegates To 'Peace' Rally

### Only 8 Allowed From Each Iron Curtain Nation for Paris Parley on April 20

PARIS, April 8 (UP).—The French government has put an eight-man limit on delegations from Iron Curtain countries to the World Peace Congress which opens here April 20, the Foreign Office disclosed today. Moreover, the government itself will select the eight men to be admitted from each Eastern country, instead of letting those countries select their own delegates.

The ceiling was imposed by limiting the number of delegates from countries whose citizens must obtain formal passport visas to enter France. The effect is to keep down the number of delegates from Iron Curtain countries and from Germany and Spain. No entry visas are required for citizens of Western Europe or for Americans.

Leftists at once protested the ban.

"Apparently the government thinks 1,500 foreign delegates could start a revolution," a congress spokesman said. "It is an obvious attempt to confuse a lot of people," another declared.

Congress officials released a letter from an American writer, Albert Kahn, indicating that thirty-eight United States delegates, including Charles Chaplin, expect to fly here by special plane for the congress.

### London 'Peace' Rally Planned

LONDON, April 8 (UP).—A Congress for Peace, Trade and Friendship with Soviet Russia will be held in London on June 12 with the Rev. Dr. Hewlett Johnson, "Red Dean" of Canterbury, as one of the sponsors, it was announced today.

Dr. Johnson was one of four signers of an invitation to the meeting. Others were Harry Adams, of the Building Trade Workers Union; Miles Malleon, playwright, and Sir Charles Trevelyan, former president of the British Board of Education.

## Hoover Receives Award From Dutch Treat Club

Former President Herbert Hoover received last night the first John O'Hara Cosgrave gold medal award of the Dutch Treat Club for outstanding contribution to the American way of life during 1948.

The award was presented to Mr. Hoover at the annual dinner and show of the club, of which he is a member, at the Hotel Plaza. The honor was conferred for his work

*N. Y. Herald Tribune*  
Apr. 9, 1949  
p. 3

## Canadian Jury Convicts Carr On Red Charge

### Communist Organizer Gets 6 Years for Passport Forgery for Soviet Spy

OTTAWA, April 8 (UP).—Sam Carr, forty-three-year-old organizer for the Canadian Communist party, was sentenced to six years in prison today after his conviction on charges that he obtained a forged passport for a Soviet spy.

The Russian-born Carr, arrested in New York by the F. B. I. last January, took the sentence and the verdict calmly. He was expected to appeal.

The jury deliberated only ninety minutes after Judge A. G. McDougall told them they must acquit Carr if they had the slightest doubt about his guilt. Maximum penalty was seven years.

The specific charge against Carr was that he obtained a forged passport for Ignacy Witczak, a Soviet agent who has disappeared after spending a number of wartime years in Los Angeles, where he gathered military information for Russia.

Among the prosecution witnesses at the trial was Igor Gouzenko, the Russian Embassy cipher clerk whose revelations led to the breaking of a Soviet espionage ring in Canada in 1945. Mr. Gouzenko testified that Carr was known to the Russians as a man who would work for them for money.

When the Royal Commission report on the spy network was made public in 1946, Carr disappeared. He was hunted throughout North America until the F. B. I. found him in New York and turned him over to Canadian authorities.

This will be Carr's second prison term for Communist activities. He served three years of a ten-year term in 1931. Ironically, the man who prosecuted him then was his defense attorney at this trial.

That lawyer, Joseph Sedgwick, had argued that the Soviet Embassy would not pick such a well-known Communist to do its espionage work, and said all the evidence was hearsay except that of a doctor who testified he signed the false passport for Carr. Mr. Sedgwick had argued that the doctor was trying to protect some one else.

## J. S. Declared in 'Disrepute' in Middle East

### Kermit Roosevelt Reported to American Academy of Political, Social Science

PHILADELPHIA, April 8 (AP).—The United States and the United Nations "stand in greater disrepute and condemnation" in the Middle East than anywhere in the world, Kermit Roosevelt said today.

Mr. Roosevelt coupled that assertion with a plea for Americans to see themselves—and the United Nations—as others see them. "Both of these processes will be profoundly discouraging to those who believe and hope that world government is an imminent possibility. Yet both these steps must be taken if world government is to precede, rather than follow, upon world catastrophe," he said.

The grandson of the late President Theodore Roosevelt spoke at the opening of the fifty-third annual two-day meeting of the American Academy of Political and Social Science. The general topic of the conference, attended by nearly 1,000 outstanding educators and scientists from over the world, is "World Government: Why? When? How?"

Mr. Roosevelt, who served with the State Department and the United States Army in the Middle East during 1943 and 1944, said: "People in the Middle East are convinced that the United Nations, under the aggressive leadership of the United States, has assisted a new form of foreign intervention—European Zionism—in their lands, and is bringing not peace but a sword."

He called the Middle East a "part of what appears to be a newly developing bloc of countries stretching from the Atlantic coast of Africa to Singapore."

In other speeches, the meeting heard the Havana charter for an International Trade Organization described as "an indispensable part of the United Nations" and criticized as worse than "no agreement at all." "To reject it would be to jeopardize every effort that has been made to organize the world for peace," said Clair Wilcox, Swarthmore College economics professor, Elvin K. Killheffer, of West Chester, Pa., a delegate to the Havana conference, said: "If the only choice before the United States is between the charter as written or none at all, I would take none."

## Brief Revolt Smashed In Northern Guatemala

GUATEMALA CITY, April 8 (UP).—A two-day "subversive movement" in northern Guatemala



# FOR AID TO THE USSR

## ALBERT EINSTEIN

Scientist—Nobel-Prize Winner

The exciting events of the present time should not let us forget that the Soviet Union during the '20s and '30s sincerely and loyally, as long as it was possible for her, supported the attempts of the League of Nations to establish a system of collective security. We must, therefore, do everything within our power to assist Russia in her heroic struggle not only because she is now our ally but also because after the war a strong Russia will be a main factor in building up an effective system of international security.

## ALLEN WARDWELL

Noted Attorney, Red Cross Representative with the Harriman Mission

The need for Russian War Relief as a separate entity can be found in the mounting expression of the American people's desire to help the Russian people. Response to our work has been so great that we confidently predict the immediate support of Americans of all walks of life to the problem of supplying the even more urgent need at present existing in Russia.

## OWEN D. YOUNG

Member Board General Electric Corp.

I have accepted election to the Board of Directors of Russian War Relief, Inc., because of my belief that there is no way of evidencing more clearly and helpfully our support of the Russian people than through the work of this voluntary association. I hope we may reach the goal of \$4,000,000 not only to provide increasingly our material aid, but promptly, too, as conclusive evidence of our keen appreciation of the efforts and sacrifices which Russia is making for the cause of the United Nations.

## JAN MASARYK

Foreign Minister of Czechoslovakian Government-in-Exile

The boys of the Russian steppes and the boys of Corregidor would understand each other perfectly. Whatever the Russian political philosophy may be, it has proven to the astounded world that it united the nation—that it made them fight in a manner which will go into history alongside the greatest exhibition of selfless bravery—and so let us be grateful to Russia, let us help Russia and do not let us think that we are wonderful if we are doing a small part of our duty towards that great, strong, brave country.

## SERGE KOUSSEVITSKY

Conductor, Boston Symphony Orchestra

My heart and deeply felt wishes are with the cause of Russian War Relief in this urgent hour of need of the Russian people who have united as one in the gigantic struggle against the intruding force of evil and destruction. The Russian soil has become a battlefield of the world. To the Russian people we owe a new hope and an example of courage, unity and resistance. We, in America, must unite in an effort to help a great and suffering people.

## WILLIAM GREEN

President, A.F. of L.

There is an urgent and appealing need for medical aid, supplies and humanitarian assistance to Russian soldiers and war victims in Russia. For this reason Russian War Relief, Inc., should be accorded wholehearted, full and complete public support.

It is my opinion that Russian War Relief, Inc., is rendering a great humanitarian purpose and is serving to promote the war efforts of our great country, and its allies against the Axis powers.

## Rt. Rev. HENRY ST. GEORGE TUCKER

Presiding Bishop of the Episcopal Church

Christians everywhere should readily respond to the call for aid to heal the broken bodies of those who are bearing the brunt of the war. The campaign of Russian War Relief is one of these calls which challenges the interest and the whole-hearted support of every American.

## SHOLEM ASCH

Writer

As human beings and as Americans, our interests naturally coincide with those of Russia. We want to do everything possible to help the people of Russia. But for me there is something more, something inevitable. My Jewish conscience drives me to demonstrate my sympathy for them as Sholem Asch the Jew—not as the man or the American, but as the Jew. I cannot shoulder a gun. But as a Jew I wish I could.

## Rev. ROBERT W. SEARLE

Gen. Sec'y, Greater N. Y. Federation of Churches

Human need should certainly not be stopped because of political prejudice and if the Christian church is truly concerned about religion in Russia, we can best demonstrate that concern by deeds of mercy.

## KATHARINE HEPBURN

Winner of Hollywood Academy Award

I am glad there is a Russian War Relief, Inc. . . . We do not know here what it is like to have—literally—nothing. To have seen our very homes burned to the ground, to have seen our fields burned,—more, to have burned them ourselves. We still have full grocery stores. We can go to the movies. We even have money for new clothes—and places to wear them. Millions of Russians have none of these things—and are fighting and dying—and for us. Don't you think we can spare a little for them?

## LIN YUTANG

Writer

. . . We need Russia for this war, as events have proved. We need Russia even more for the future world peace. No world peace is possible unless there is a spirit of sincere cooperation with the people of Russia. . . .



## PHILIP MURRAY

President, C.I.O.

The five million men and women of the C. I. O. are determined to help their valiant allies in every practical way by fighting, working, giving. I know they join with me in wishing the Russian War Relief drive every possible success and in extending the cooperation and hearty support of organized labor.

## W. AVERELL HARRIMAN

Head of the American Mission to Moscow

Those of us who went to Russia on the President's special mission returned convinced of the determination of the Russian people to fight on regardless of loss of territory and cost in life and suffering. . . . The need for our aid in Russia is great, both for the wounded soldier and the suffering people. I congratulate you and your associates on the work of the Russian War Relief, Inc., and can assure you of the value of all you can send not only for the direct relief of suffering but through the sympathy expressed as well, which will give further comfort and courage to these people.

## CHARLIE CHAPLIN

Our Russian Allies are putting up a glorious fight at Khar'kov. . . . We must give them all the direct material aid we can. . . . But we must do something more. America doesn't want other people to fight its battles. America is dying to get into this fight. This is a great and tense moment. I believe if we support Russia now the war can be ended perhaps before Christmas.

The Germans hate two fronts. Now I say, let us have a Second Front! That's not my idea. That's the instinct of the people. . . .

There's one thing we've got to concentrate on and that is to eliminate Hitler and his gang right now.

Russia is the aggressive front line of democracy. We in America, we in England, we all over the world should concentrate on that front line now. . . . Then the Pacific, that miniature front, will collapse like a house of cards.

## CLARENCE E. PICKETT

Exec. Sec'y, American Friends Service Com.

Churchmen in America and throughout the world have often been critical of Russia's official attitude toward religion. Today the sincerity with which these sentiments are held is being tested. If religious-minded Americans can demonstrate by deeds of mercy and life-saving the superior quality of life which they profess, it will do more than any amount of propaganda to convince Russia of the validity of religion. If instead of being an opiate, religion can be shown to be creative, healing and invigorating to life, this will be the best way to convince Russia of its validity.

Above, left to right: Katharine Hepburn, Archibald MacLeish, William Green, Philip Murray. Right: A. F. Whitney.



## A. F. WHITNEY

President, Railway Trainmen of America

Gen. Douglas MacArthur said that the "hopes of civilization rest on the worthy banners of the courageous Red Army." All Americans should willingly sacrifice to aid the stalwart Russian people and their gallant army, at present the bulwark against humanity's common foe. Certainly the American people appreciate the urgent need of sending medical supplies, surgical instruments, clothing and other humanitarian assistance.

## DR. HENRY S. COFFIN

Union Theological Seminary

Whatever one may think about the merits of the Soviet form of government the fact is that, at the moment, the Russian people are the victims of brutal and unprovoked attack. They are resisting with a superb courage and endurance and their brave battle is relieving the pressure of the German menace in the Atlantic. We must do everything in our power as a nation both to sustain them in their resistance and, particularly, to bring relief to the stricken millions. . . .

## RAYMOND MASSEY, Actor

There is a family in England whose members are working very hard for victory. The master of the household fills the job of Prime Minister; his wife, Clementine Churchill, is head of Russian War Relief for the British Isles. Now the British people, as we all know, have had to put up with heavy income taxes, rationing and all the major and minor inconveniences of war, for much longer than any of us in America. They have also been bombed out of house and home, and have lost heavily in life, and limb, and property; yet these same people, under the leadership of Mrs. Churchill, have found enough in their hearts and in their pockets to have already contributed ten times as much as we have.

## Most Rev. J. A. GRIFFIN

Catholic-Bishop of Springfield, Ill.

"Because the menace of Hitlerism is universal, the reaction to Hitlerism must be universal. . . . The Republic of the Soviets is being attacked by Hitler in the same way and for the same reason as Catholic Poland, Holland, Belgium and Norway, as Greece and Yugoslavia. Hitler's aim is not to defend Europe against Communism or against anything else, but simply to conquer Europe.

## Sen. CLAUDE PEPPER

When free men hereafter, in a free world, linger upon the record of this convulsive era, no name will be more luminous than that of Russia. I heartily join in the confidence and the concern (which tonight you express) in that great land and people who are today the creditors of all who struggle against hated Hitlerism.

As one looks back over the wreckage of the last decade one can now appreciate, however, what a herculean effort Russia made to arouse the rest of the world against Hitler's accelerated machine. . . .

First things coming first, the war must be won. It is easy to see that the fulcrum of this war lies in Russia. No matter how ominous are the signs in other parts of the world, the mouth out of which all this disgusting brew has been spewed is Hitler's mouth. Destroy him and you have dried up the source and the incentive for all other assaults. Throw back his mighty army, wear him down, break it apart, use it up, and you are cutting the jugular vein of the Axis. Nobody has done that. Nobody can do it like Russia. That front, therefore, must be strengthened at almost any sacrifice. . . .

## ARCHIBALD MACLEISH

Pulitzer Prize Winner, Librarian of Congress Director of the Office of Facts and Figures

It is time, finally, to say to those who would divide the Americans from the Russians and the Russians from the Americans because they differ in their institutions and in the concepts of their lives, that it is precisely because of this difference—precisely because of this open and public and admitted difference that the union of the Russian and American peoples is a powerful weapon in this war and a triumphant symbol of the meaning of this struggle.

For what is it that binds together these two peoples whose institutions and beliefs so differ?—what is it but the convictions, common to them both, that the peoples of the world are entitled to establish for themselves such institutions as they themselves desire, and that any attempt by any power or by any combination of powers to impose upon the world a regimen and order such as its people have not chosen for themselves and will not choose must be resisted by every means, at any cost, with any suffering.

And it is this common conviction which is the common cause of the united peoples, and which will most assuredly prevail.

## Rabbi STEPHEN S. WISE

The business of Americans is to help the Russian army, which is doing most to resist the march of Hitlerism. It is the poorest service to America and Judaism to refuse or to hesitate to give maximum support to Russia.





# FOR AID TO THE USSR

## ALBERT EINSTEIN

Scientist, Nobel Prize Winner

The exciting events of the present time should not let us forget that the Soviet Union during the '20s and '30s sincerely and loyally, as long as it was possible for her, supported the attempts of the League of Nations to establish a system of collective security. We must, therefore, do everything within our power to assist Russia in her heroic struggle not only because she is now our ally but also because after the war a strong Russia will be a main factor in building up an effective system of international security.

## ALLEN WARDWELL

Noted Attorney, Red Cross Representative with the Harriman Mission

The need for Russian War Relief as a separate entity can be found in the mounting expression of the American people's desire to help the Russian people. Response to our work has been so great that we confidently predict the immediate support of Americans of all walks of life to the problem of supplying the even more urgent need at present existing in Russia.

## OWEN D. YOUNG

Member Board General Electric Corp.

I have accepted election to the Board of Directors of Russian War Relief, Inc., because of my belief that there is no way of evidencing more clearly and helpfully our support of the Russian people than through the work of this voluntary association. I hope we may reach the goal of \$4,000,000 not only to provide increasingly our material aid, but promptly, too, as conclusive evidence of our keen appreciation of the efforts, and sacrifices which Russia is making for the cause of the United Nations.

## JAN MASARYK

Foreign Minister of Czechoslovakian Government-in-Exile

The boys of the Russian steppes and the boys of Corregidor would understand each other perfectly. Whatever the Russian political philosophy may be, it has proven to the astounded world that it united the nation—that it made them fight in a manner which will go into history alongside the greatest exhibition of selfless bravery—and so let us be grateful to Russia, let us help Russia and do not let us think that we are wonderful if we are doing a small part of our duty towards that great, strong, brave country.

## SERGE KOUSSEVITSKY

Conductor, Boston Symphony Orchestra

My heart and deeply felt wishes are with the cause of Russian War Relief in this urgent hour of need of the Russian people who have united as one in the gigantic struggle against the intruding force of evil and destruction. The Russian soil has become a battlefield of the world. To the Russian people we owe a new hope and an example of courage, unity and resistance. We, in America, must unite in an effort to help a great and suffering people.

## WILLIAM GREEN

President, A.F. of L.

There is an urgent and appealing need for medical aid, supplies and humanitarian assistance to Russian soldiers and war victims in Russia. For this reason Russian War Relief, Inc., should be accorded wholehearted, full and complete public support.

It is my opinion that Russian War Relief, Inc., is rendering a great humanitarian purpose and is serving to promote the war efforts of our great country and its allies against the Axis powers.

## Rt. Rev. HENRY ST. GEORGE TUCKER

Presiding Bishop of the Episcopal Church

Christians everywhere should readily respond to the call for aid to heal the broken bodies of those who are bearing the brunt of the war. The campaign of Russian War Relief is one of these calls which challenges the interest and the whole-hearted support of every American.

## SHOLEM ASCH

Writer

As human beings and as Americans, our interests naturally coincide with those of Russia. We want to do everything possible to help the people of Russia. But for me there is something more, something inevitable. My Jewish conscience drives me to demonstrate my sympathy for them as Sholem Asch the Jew—not as the man or the American, but as the Jew. I cannot shoulder a gun. But as a Jew I wish I could.

## Rev. ROBERT W. SEARLE

Gen. Sec'y., Greater N. Y. Federation of Churches

Human need should certainly not be stopped because of political prejudice and if the Christian church is truly concerned about religion in Russia, we can best demonstrate that concern by deeds of mercy.

## KATHARINE HEPBURN

Winner of Hollywood Academy Award

I am glad there is a Russian War Relief, Inc. . . . We do not know here what it is like to have—literally—nothing. To have seen our very homes burned to the ground, to have seen our fields burned,—more, to have burned them ourselves. We still have full grocery stores. We can go to the movies. We even have money for new clothes—and places to wear them. Millions of Russians have none of these things—and are fighting and dying—and for us. Don't you think we can spare a little for them?

## LIN YUTANG

Writer

... We need Russia for this war, as events have proved. We need Russia even more for the future world peace. No world peace is possible unless there is a spirit of sincere cooperation with the people of Russia.



## PHILIP MURRAY

President, C.I.O.

The five million men and women of the C. I. O. are determined to help their valiant allies in every practical way by fighting, working, giving. I know they join with me in wishing the Russian War Relief drive every possible success and in extending the cooperation and hearty support of organized labor.

## W. AVERELL HARRIMAN

Head of the American Mission to Moscow

Those of us who went to Russia on the President's special mission returned convinced of the determination of the Russian people to fight on regardless of loss of territory and cost in life and suffering. . . . The need for our aid in Russia is great, both for the wounded soldier and the suffering people. I congratulate you and your associates on the work of the Russian War Relief, Inc., and can assure you of the value of all you can send not only for the direct relief of suffering but through the sympathy expressed as well, which will give further comfort and courage to these people.

## CHARLIE CHAPLIN

Our Russian Allies are putting up a glorious fight at Kharkov. . . . We must give them all the direct material aid we can. . . . But we must do something more. America doesn't want other people to fight its battles. America is dying to get into this fight. This is a great and tense moment. I believe if we support Russia now the war can be ended perhaps before Christmas.

The Germans hate two fronts. Now I say, let us have a Second Front! That's not my idea. That's the instinct of the people. . . .

There's one thing we've got to concentrate on and that is to eliminate Hitler and his gang right now.

Russia is the aggressive front line of democracy. We in America, we in England, we all over the world should concentrate on that front line now. . . . Then the Pacific, that miniature front, will collapse like a house of cards.

## CLARENCE E. PICKETT

Exec. Sec'y., American Friends Service Com.

Churchmen in America and throughout the world have often been critical of Russia's official attitude toward religion. Today the sincerity with which these sentiments are held is being tested. If religious-minded Americans can demonstrate by deeds of mercy and life-saving the superior quality of life which they profess, it will do more than any amount of propaganda to convince Russia of the validity of religion. If instead of being an opiate, religion can be shown to be creative, healing and invigorating to life, this will be the best way to convince Russia of its validity.

Above, left to right: Katharine Hepburn, Archibald MacLeish, William Green, Philip Murray. Right: A. F. Whitney.

## A. F. WHITNEY

President, Railway Trainmen of America

Gen. Douglas MacArthur said that the "hopes of civilization rest on the worthy banners of the courageous Red Army." All Americans should willingly sacrifice to aid the stalwart Russian people and their gallant army, at present the bulwark against humanity's common foe. Certainly the American people appreciate the urgent need of sending medical supplies, surgical instruments, clothing and other humanitarian assistance.

## DR. HENRY S. COFFIN

Union Theological Seminary

Whatever one may think about the merits of the Soviet form of government the fact is that, at the moment, the Russian people are the victims of brutal and unprovoked attack. They are resisting with a superb courage and endurance and their brave battle is relieving the pressure of the German menace in the Atlantic. We must do everything in our power as a nation both to sustain them in their resistance and, particularly, to bring relief to the stricken millions. . . .

## RAYMOND MASSEY, Actor

There is a family in England whose members are working very hard for victory. The master of the household fills the job of Prime Minister; his wife, Clementine Churchill, is head of Russian War Relief for the British Isles. Now the British people, as we all know, have had to put up with heavy income taxes, rationing and all the major and minor inconveniences of war, for much longer than any of us in America. They have also been bombed out of house and home, and have lost heavily in life, and limb, and property; yet these same people, under the leadership of Mrs. Churchill, have found enough in their hearts and in their pockets to have already contributed ten times as much as we have.

## Most Rev. J. A. GRIFFIN

Catholic Bishop of Springfield, Ill.

"Because the menace of Hitlerism is universal, the reaction to Hitlerism must be universal. . . . The Republic of the Soviets is being attacked by Hitler in the same way and for the same reason as Catholic Poland, Holland, Belgium and Norway, as Greece and Yugoslavia. Hitler's aim is not to defend Europe against Communism or against anything else, but simply to conquer Europe.

## Sen. CLAUDE PEPPER

When free men hereafter, in a free world, linger upon the record of this convulsive era, no name will be more luminous than that of Russia. I heartily join in the confidence and the concern (which tonight you express) in that great land and people who are today the creditors of all who struggle against hated Hitlerism.

As one looks back over the wreckage of the last decade one can now appreciate, however, what a herculean effort Russia made to arouse the rest of the world against Hitler's accelerated machine. . . .

First things coming first, the war must be won. It is easy to see that the fulcrum of this war lies in Russia. No matter how ominous are the signs in other parts of the world, the mouth out of which all this disgusting brew has been spewed is Hitler's mouth. Destroy him and you have dried up the source and the incentive for all other assaults. Throw back his mighty army, wear him down, break it apart, use it up, and you are cutting the jugular vein of the Axis. Nobody has done that. Nobody can do it like Russia. That front, therefore, must be strengthened at almost any sacrifice. . . .

## ARCHIBALD MacLEISH

Pulitzer Prize Winner, Librarian of Congress Director of the Office of Facts and Figures

It is time, finally, to say to those who would divide the Americans from the Russians and the Russians from the Americans because they differ in their institutions and in the concepts of their lives, that it is precisely because of this difference—precisely because of this open and public and admitted difference that the union of the Russian and American peoples is a powerful weapon in this war and a triumphant symbol of the meaning of this struggle.

For what is it that binds together these two peoples whose institutions and beliefs so differ?—what is it but the convictions, common to them both, that the peoples of the world are entitled to establish for themselves such institutions as they themselves desire, and that any attempt by any power or by any combination of powers to impose upon the world a regimen and order such as its people have not chosen for themselves and will not choose must be resisted by every means, at any cost, with any suffering.

And it is this common conviction which is the common cause of the united peoples, and which will most assuredly prevail.

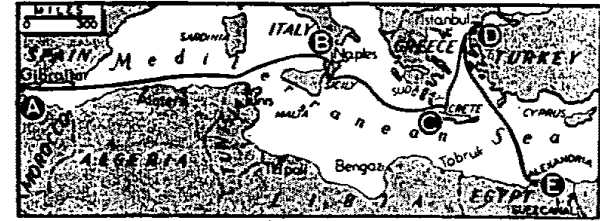
## Rabbi STEPHEN S. WISE

The business of Americans is to help the Russian army, which is doing most to resist the march of Hitlerism. It is the poorest service to America and Judaism to refuse or to hesitate to give maximum support to Russia.

# Navy to Visit Greek Ports, Dardanelles

By J. W. DAVIS

Washington, D. C., March 18 (AP).—The Navy today disclosed orders for a U. S. task force to visit Greek and Turkish waters—including the strategic



(NEWS map by Staff Artist)

U. S. naval task force, led by 27,000-ton aircraft carrier *Leyte*, will visit Gibraltar (A), Naples (B), Crete (C), Istanbul (D) and Alexandria (E).

Dardanelles—while the State Department called for speed on President Truman's program to halt the spread of Communism.

A Navy announcement, which spoke of "training purposes," said the 27,000-ton aircraft carrier *Leyte* would depart from Quonset Point, R. I., early next month.

An official amplified this to say that the *Leyte* would be the flagship of a group of warships, including three light cruisers and six destroyers. A preliminary report from London named the cruisers as the *Providence*, *Portsmouth* and *Dayton*. Two destroyers will escort the *Leyte* across the Atlantic.

(In London, Admiral Richard L. Conolly, commanding U. S. naval forces in Europe, disclosed that he had recommended two months ago that American warships visit Greece as part of a program of "show the flag" visits to all Mediterranean ports.)

### No Official Tieup

There was not a word from the Navy to link the cruise with President Truman's request for aid to Greece and Turkey in resisting communism. There was plenty of words elsewhere, however, with these major developments:

1. Dean Acheson, acting Secre-



Admiral Richard L. Conolly Navy tour was his idea.

tary of State, said that Congressional speed is of very great importance, that disaster may result in Greece if there is a substantial

(Continued on page 36, col. 1)

# Marshall, Molotov Clash: 'No U.S. Retreat to Yalta'

By HAROLD DAVIS  
(Staff Correspondent of The News)

Moscow, March 18.—Secretary of State George C. Marshall clashed sharply with Russia's Foreign Minister V. M. Molotov over reparations today, with Marshall firing a parting shot, acidly declaring that the United States "will not follow Molotov in a retreat from Potsdam to Yalta."

Marshall also denied Russian charges that the western powers, including the U. S., had retained all the German gold they seized and that they had already removed worth \$10,000,000,000.

### Goes Back to Yalta.

The Secretary's caustic remark to Molotov was brought on by Russia's insistence that she receive \$10,000,000,000 in reparations from Germany, a figure first suggested at Yalta, when a total figure of \$20,000,000,000 was discussed. Russia was to get half because she suffered most, and the other \$10,000,000,000 was to be divided among other nations.

At today's session of the Council of Foreign Ministers, Marshall quoted from President Truman's speech of Aug. 9, 1945, in which he reported on the Potsdam Conference, saying that at Berlin the Big Three had decided that reparations on a dollar basis might cause friction between the Allies and that it was better for each occupying power to take reparations from its own zone.

### Same as Previous Day.

The Secretary was as firm today as he was yesterday in his opposition to the Russians' reparations demand. He made it plain that the Potsdam agreement, signed by Truman on Aug. 2, 1945, superseded the agreement signed at Yalta on Feb. 11, 1945, by President Roosevelt. It was at this point that Marshall declared the U. S. would not follow Molotov in his retreat to Yalta.

Molotov's charges that the U. S. and Britain had taken German gold and patents were made earlier in the session. He further charged that the U. S., Britain and France had taken reparations in the form of coal and lumber exports from Germany.

Marshall, Britain's Foreign Secretary Bevin and France's Georges Bidault joined in hotly denying the accusation.

Marshall minced no words, pointing out that the gold was being held for disposal by the Inter-Ally Reparations Agency, that American scientists had studied and compiled the German technological advances discovered, that these had been made available to the world in pamphlet form, and

(Continued on page 41, col. 4)

# Secret F. D. R. Pact Revealed by Molotov

London, Wednesday, March 19 (AP).—Soviet Foreign Minister Molotov disclosed the terms of a secret Yalta agreement in which President Roosevelt, Winston Churchill and Prime Minister Stalin agreed to exact reparations from current German postwar production, according to a Tass report of Molotov's statement in Moscow Monday.

Molotov, according to Tass, disclosed the Yalta reparations agreement in pressing the Soviet claim to reparations from current German production—a claim opposed by the U. S. and Britain, who want to use current production to pay for the cost of feeding Germans.

"To make this utterly clear I shall have to make public the decision of the Crimea conference, which has not been published hitherto," Molotov's statement said.

[This agreement, Secretary Marshall said yesterday in Moscow, was superseded by agreements made at Potsdam. On Aug. 9, 1945, Marshall pointed out, President Truman said: "At the Crimea [Yalta] conference a basis for fixing reparations had been proposed for discussion and study. . . . That basis was a total amount of reparations, \$20,000,000,000. But at Berlin [Potsdam] the idea of attempting to fix a dollar value . . . was dropped.)

### Decision Detailed.

"This decision follows: "Protocol on the talk among the heads of the three governments at the Crimea conference on the question of German reparations in kind, the heads of the three governments agreed as follows:

"1.—Germany must pay in kind for losses caused by her to the Allied nations in the course of the

# Reds Force French Crisis

Paris, Wednesday, March 19 (U.P.).—The National Assembly approved the Government's Indo-China policy by a vote of 421-0 early today, with the entire Communist block abstaining.

(In London, the exchange-telegram reported that Socialist Premier Paul Ramadier is expected to resign today as a result of the Communist repudiation of his Government. The dispatch said that he will probably be asked to form a new cabinet without Communist participation.)

war. Reparations are to be received in the first instance by those countries which have borne the main burden of the war, have suffered the heaviest losses and have organized victory over the enemy.

"2.—Reparations are to be exacted from Germany in the three following forms:

"A.—Bulk removal within two years from the surrender of Germany or the cessation of organized resistance from the national wealth of Germany located on the territory of Germany.

"B.—Annual deliveries of goods from current production after the

(Continued on page 41, col. 1)

# Reveal Chaplin, Elliott Red Film Deal

By HARRY SCHLEGEL

A couple of well known gents in their respective realms of politics and Hollywood—Elliott Roosevelt and Charlie Chaplin—are planning a combine to pictorialize the Soviet ideal to the American people, it came out yesterday.

The news that it was Roosevelt and Chaplin who propose to show Russian films here was not quite as surprising, however, as the medium through which it came—A Supreme Court separation suit charging abandonment.

### Industrialist, She Says.

The suit was filed by Mrs. Alice Sherover against her husband, Miles, who she says is an industrialist and financier. The papers were entered by the law firm of Bijur and Hertz of 10 E. 40th St. Sherover is a better than \$50,000-a-year man, his wife said, and has been in some big deals. One of them was the marketing here of \$10,000,000 worth of USSR gold bonds, another as U. S. fiscal and purchasing agent for the Spanish Republican Government.

And the Sherovers really got around, she disclosed. A week be-

fore Pearl Harbor, they were guests of Mrs. Franklin D. Roosevelt at a White House reception and dinner.

To get back to the projected film combine, Mrs. Sherover offered no specific details. Just that "recently my husband has stated that he is working on a deal with Elliott Roosevelt and Charles Chaplin to promote an enterprise for the sale and exhibition in this country of motion pictures produced in Soviet Russia."

Mrs. Sherover charges that she was abandoned last January when she returned with their two children from Mexico, where Sherover had "formed a partnership with certain Wall Street bankers for the promotion of Mexican industries." Instead of finding her husband at the Sherover apartment at 131 Riverside Drive, she learned that he was at the Waldorf-Astoria.

The Sherovers were married in Moscow July 19, 1935, and came to this country in February of the next year, she disclosed. Both have become citizens, she said.

## INDEX TO FEATURES

	Page		Page
C. D. Batchelor	57	Patterns	57
Doris Blake	60	People's Voice	37
Correct Thing	60	Powerhouse	73
Crossword	65	Radio	48
Daily Dish	55	Recipe	55
A. Donnelly	56	Serial Story	52
Editorial	37	Service Men	65
Fashions	68	Short Story	50
Friend in Need	66	Smilin' Jack	70
Garden Guide	53	Smitty	41
Gasoline Alley	64	Sports	72
The Gumps	50	Stock Market	62
Horoscope	64	Ed Sullivan	67
Inq. Fotog	37	Harold Teen	67
Intelligence Test	55	Ferry	50
Moon Mullins	74	Theatres	61
Movies	70	Dick Tracy	51
The Neighbors	41	Dr. Van Dellen	43
Obituary	49	Dan Walker	59
Orphan Annie	52	Help Wanted	71
Parents' Aid	63	Winnie Winkle	57

## DAILY ALMANAC

WEDNESDAY, MARCH 19, 1947  
(U. S. Weather Bureau Forecast)  
(Eastern Standard Time)

Mostly sunny. Moderately cold with highest temperature near 40 degrees. Moderate westerly winds becoming gentle variable by night.

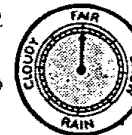
### THE MOON

Mar. 14 Last Q

Mar. 22 New

Mar. 29 First Q

April 5 Full



Sunrise, 6:03 A. M.; sunset, 6:06 P. M. Moon rises, 4:56 A. M.; sets, 2:57 P. M. Morning star, Venus; evening star, Saturn.

### TEMPERATURES IN NEW YORK

MAXIMUM, 5:30 P. M. \_\_\_\_\_

MINIMUM, 5:00 A. M. \_\_\_\_\_

Highest this date, 72 in 1927

Lowest this date, 7 in 1916

5 a. m. 23 1 p. m. 21 3 p. m. 20

6 a. m. 20 2 p. m. 20 4 p. m. 20

7 a. m. 20 3 p. m. 20 10 p. m. 21

8 a. m. 26 3:30 p. m. 20 11 p. m. 20

9 a. m. 28 4 p. m. 27 Midnight 20

10 a. m. 29 5 p. m. 26 1 a. m. 29

11 a. m. 32 6 p. m. 24 2 a. m. 29

Noon 32 7 p. m. 22 3 a. m. 29

TIME OF TIDES  
(By U. S. Coast and Geodetic Survey)

	High	Low	High	Low
Chesapeake Bay	4:30	10:30	4:30	10:30
New York	5:00	11:00	5:00	11:00
Boston	5:30	11:30	5:30	11:30
San Francisco	6:00	12:00	6:00	12:00
Los Angeles	6:30	12:30	6:30	12:30
Honolulu	7:00	1:00	7:00	1:00
Manila	7:30	1:30	7:30	1:30
London	8:00	2:00	8:00	2:00
Paris	8:30	2:30	8:30	2:30
Brussels	9:00	3:00	9:00	3:00
Amsterdam	9:30	3:30	9:30	3:30
Antwerp	10:00	4:00	10:00	4:00
London	10:30	4:30	10:30	4:30
Paris	11:00	5:00	11:00	5:00
Brussels	11:30	5:30	11:30	5:30
Amsterdam	12:00	6:00	12:00	6:00
Antwerp	12:30	6:30	12:30	6:30

### RECORDS IN AMERICAN CITIES

Observations at United States Weather Bureau stations taken at 7:30 P. M. Tuesday.

City	Temperatures		Precipitation	Weather
	Last 24 Hours	Last 24 Hours		
Chicago	30-29	30-29	0.00	Clear
Albany	30-29	30-29	0.00	Clear
Atlanta	50-29	50-29	0.00	Cloudy
Boston	30-25	30-25	0.00	Clear
Chicago	40-29	40-29	0.00	Cloudy
Denver	63-33	63-33	0.00	Partly Cloudy
El Paso	75-55	75-55	0.00	Partly Cloudy
Los Angeles	62-54	62-54	0.00	Clear
Miami	81-49	81-49	0.00	Clear
New York	38-25	38-25	0.00	Clear
Philadelphia	39-28	39-28	0.00	Clear
Salt Lake City	60-38	60-38	0.00	Clear
San Francisco	55-50	55-50	0.00	Cloudy
St. Louis	44-24	44-24	0.00	Clear
Washington, D. C.	43-30	43-30	0.00	Clear

### 1947 March 1947

Sun	Mon	Tue	Wed	Thu	Fri	Sat
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

### 1947 April 1947

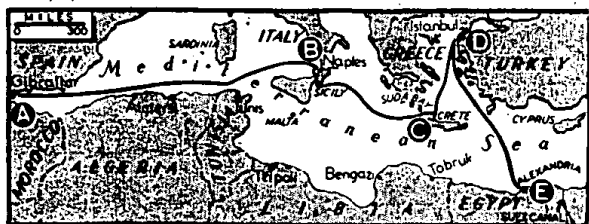
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14

Entered as 2d class matter, P. O. 220 N. Y.

# Navy to Visit Greek Ports, Dardanelles

By J. W. DAVIS

Washington, D. C., March 18 (AP).—The Navy today disclosed orders for a U. S. task force to visit Greek and Turkish waters—including the strategic



U. S. naval task force, led by 27,000-ton aircraft carrier Leyte, will visit Gibraltar (A), Naples (B), Crete (C), Istanbul (D) and Alexandria (E).

Dardanelles—while the State Department called for speed on President Truman's program to halt the spread of Communism.

A Navy announcement, which spoke of "training purposes," said the 27,000-ton aircraft carrier Leyte would depart from Quonset Point, R. I., early next month.

An official amplified this to say that the Leyte would be the flagship of a group of warships, including three light cruisers and six destroyers. A preliminary report from London named the cruisers as the Providence, Portsmouth and Dayton. Two destroyers will escort the Leyte across the Atlantic.

(In London, Admiral Richard L. Conolly, commanding U. S. naval forces in Europe, disclosed that he had recommended two months ago that American warships visit Greece as part of a program of "show the flag" visits to all Mediterranean ports.)

No Official Tieup.

There was not a word from the Navy to link the cruise with President Truman's request for aid to Greece and Turkey in resisting communism. There was plenty of words elsewhere, however, with these major developments:

1. Dean Acheson, acting Secre-



Admiral Richard L. Conolly Navy tour was his idea.

tary of State, said that Congressional speed is of very great importance, that disaster may result in Greece if there is a substantial

(Continued on page 36, col. 1)

# Marshall, Molotov Clash: 'No U.S. Retreat to Yalta'

By HAROLD DAVIS  
(Staff Correspondent of The News)

Moscow, March 18.—Secretary of State George C. Marshall clashed sharply with Russia's Foreign Minister V. M. Molotov over reparations today, with Marshall firing a parting shot, acidly declaring that the United States "will not follow Molotov in a retreat from Potsdam to Yalta."

Marshall also denied Russian charges that the western powers, including the U. S., had retained all the German gold they seized and that they had already removed worth \$10,000,000,000.

Goes Back to Yalta.

The Secretary's caustic remark to Molotov was brought on by Russia's insistence that she receive \$10,000,000,000 in reparations from Germany, a figure first suggested at Yalta, when a total figure of \$20,000,000,000 was discussed. Russia was to get half because she suffered most, and the other \$10,000,000,000 was to be divided among other nations.

At today's session of the Council of Foreign Ministers, Marshall quoted from President Truman's speech of Aug. 9, 1945, in which he reported on the Potsdam Conference, saying that at Berlin the Big Three had decided that reparations on a dollar basis might cause friction between the Allies and that it was better for each occupying power to take reparations from its own zone.

Same as Previous Day.

The Secretary was as firm today as he was yesterday in his opposition to the Russians' reparations demand. He made it plain that the Potsdam agreement, signed by Truman on Aug. 2, 1945, superseded the agreement signed at Yalta on Feb. 11, 1945, by President Roosevelt. It was at this point that Marshall declared the U. S. would not follow Molotov in his retreat to Yalta.

Molotov's charges that the U. S. and Britain had taken German gold and patents were made earlier in the session. He further charged that the U. S., Britain and France had taken reparations in the form of coal and lumber exports from Germany.

Marshall, Britain's Foreign Secretary Bevin and France's Georges Bidault joined in hotly denying the accusation.

Marshall minced no words, pointing out that the gold was being held for disposal by the Inter-Allied Reparations Agency, that American scientists had studied and compiled the German technological advances discovered, that these had been made available to the world in pamphlet form, and

(Continued on page 41, col. 4)

# Secret F. D. R. Pact Revealed by Molotov

London, Wednesday, March 19 (AP).—Soviet Foreign Minister Molotov disclosed the terms of a secret Yalta agreement in which President Roosevelt, Winston Churchill and Prime Minister Stalin agreed to exact reparations from current German postwar production, according to a Tass report of Molotov's statement in Moscow Monday.

Molotov, according to Tass, disclosed the Yalta reparations agreement in pressing the Soviet claim to reparations from current German production—a claim opposed by the U. S. and Britain, who want to use current production to pay for the cost of feeding Germans.

"To make this utterly clear I shall have to make public the decision of the Crimea conference, which has not been published hitherto," Molotov's statement said.

[This agreement, Secretary Marshall said yesterday in Moscow, was superseded by agreements made at Potsdam. On Aug. 9, 1945, Marshall pointed out, President Truman said: "At the Crimea [Yalta] conference a basis for fixing reparations had been proposed for discussion and study. . . . That basis was a total amount of reparations, \$20,000,000,000. But at Berlin [Potsdam] the idea of attempting to fix a dollar value . . . was dropped.)

Decision Detailed.

"This decision follows: "Protocol on the talk among the heads of the three governments at the Crimea conference on the question of German reparations in kind, the heads of the three governments agreed as follows:

"1.—Germany must pay in kind for losses caused by her to the Allied nations in the course of the

# Reds Force French Crisis

Paris, Wednesday, March 19 (U.P.).—The National Assembly approved the Government's Indo-China policy by a vote of 421-0 early today, with the entire Communist block abstaining.

(In London, the exchange telegraph reported that Socialist Premier Paul Ramadier is expected to resign today as a result of the Communist repudiation of his Government. The dispatch said that he will probably be asked to form a new cabinet without Communist participation.)

war. Reparations are to be received in the first instance by those countries which have borne the main burden of the war, have suffered the heaviest losses and have organized victory over the enemy.

"2.—Reparations are to be exacted from Germany in the three following forms:

"A.—Bulk removal within two years from the surrender of Germany or the cessation of organized resistance from the national wealth of Germany located on the territory of Germany.

"B.—Annual deliveries of goods from current production after the

(Continued on page 41, col. 1)

# Reveal Chaplin, Elliott Red Film Deal

By HARRY SCHLEGEL

A couple of well known gents in their respective realms of politics and Hollywood—Elliott Roosevelt and Charlie Chaplin—are planning a combine to pictorialize the Soviet ideal to the American people, it came out yesterday.

The news that it was Roosevelt and Chaplin who propose to show Russian films here was not quite as surprising, however, as the medium through which it came—A Supreme Court separation suit charging abandonment.

Industrialist, She Says.

The suit was filed by Mrs. Alice Sherover against her husband, Miles, who she says is an industrialist and financier. The papers were entered by the law firm of Bijur and Hertz of 10 E. 40th St. Sherover is a better than \$50,000-a-year man, his wife said, and has been in some big deals. One of them was the marketing here of \$10,000,000 worth of USSR gold bonds, another as U. S. fiscal and purchasing agent for the Spanish Republican Government.

And the Sherovers really got around, she disclosed. A week be-

fore Pearl Harbor, they were guests of Mrs. Franklin D. Roosevelt at a White House reception and dinner.

To get back to the projected film combine, Mrs. Sherover offered no specific details. Just that "recently my husband has stated that he is working on a deal with Elliott Roosevelt and Charles Chaplin to promote an enterprise for the sale and exhibition in this country of motion pictures produced in Soviet Russia."

Mrs. Sherover charges that she was abandoned last January when she returned with their two children from Mexico, where Sherover had "formed a partnership with certain Wall Street bankers for the promotion of Mexican industries." Instead of finding her husband at the Sherover apartment at 131 Riverside Drive, she learned that he was at the Waldorf-Astoria.

The Sherovers were married in Moscow July 19, 1935, and came to this country in February of the next year, she disclosed. Both have become citizens, she said.

## INDEX TO FEATURES

C. D. Batchelor	37	Patterns	57
Doris Blake	60	People's Voice	37
Correct Thing	60	Powerhouse	73
Crossword	65	Radio	48
Daily Dish	55	Recipe	55
A. Donnelly	56	Serial Story	52
Editorial	37	Service Men	65
Fashions	68	Short Story	50
Friend in Need	66	Smilin' Jack	70
Garden Guide	53	Smitty	41
Gasoline Alley	64	Sports	72
The Gumps	59	Stock Market	62
Horoscope	64	Ed Sullivan	67
Inq. Fotoq.	37	Harold Teen	67
Intel'ge Test	55	Terry	50
Moon Mullins	74	Theatres	61
Movies	70	Dick Tracy	51
The Neighbors	41	Dr. Van Dollen	43
Obituary	49	Dan Walker	59
Orphan Annie	52	Help Wanted	71
Parents' Aid	63	Winnie Winkle	57

## DAILY ALMANAC

WEDNESDAY, MARCH 19, 1947  
(U. S. Weather Bureau Forecast)  
(Eastern Standard Time)

Mostly sunny.

Moderately cold with highest temperature near 40 degrees. Moderate westerly winds becoming gentle variable by night.

### THE MOON THE NEWS BAROMETER

Mar. 14	Last Q	FAIR
Mar. 22	New	CLOUDY
Mar. 29	First Q	RAIN
April 5	Full	RAIN

Sunrise, 6:03 A. M.; sunset, 6:06 P. M. Moon rises, 4:51 A. M.; sets, 2:57 P. M. Morning star, Venus; evening star, Saturn.

TEMPERATURES IN NEW YORK  
MINIMUM, 32.0 P. M. 25  
MAXIMUM, 52.0 A. M. 35  
Highest this date, 72 in 1927  
Lowest this date, 7 in 1916

For twenty-four hours ended at 7:30 P. M., March 18:  
Mean temperature, 32; normal, 38; average above normal since March 1, 11 degrees.

Precipitation, none; total since Jan. 1, 7.96 inches; below normal, 1.68 inches. Total since March 1, 2.41 inches; above normal, .25 inch. Humidity, 61%.

### TIME OF TIDES

(By U. S. Coast and Geodetic Survey)  
Randy Hook (on E. Hell Gate)  
A. M. P. M. A. M. P. M. A. M. P. M.  
High water 5:21 5:50 6:11 6:41 6:11 6:41  
Low water 11:36 11:05 10:33 9:52 9:52 9:20

### RECORDS IN AMERICAN CITIES

City	Temperatures		Precipitation	Weather
	Last 24 Hours	Last 24 Hours		
Albany	30	50	—	Clear
Atlanta	56	79	—	Cloudy
Boston	39	55	—	Clear
Chicago	40	70	—	Cloudy
Denver	63	73	—	Partly Cloudy
Philadelphia	49	69	—	Clear
Low Angeles	62	84	—	Cloudy
Miami	71	80	—	Clear
New York	38	55	—	Clear
San Francisco	44	69	—	Clear
St. Louis	55	70	—	Cloudy
Washington, D. C.	43	60	—	Clear

### 1947 March 1947

Sun	Mon	Tue	Wed	Thu	Fri	Sat
16	17	18	19	20	21	22
23	24	25	26	27	28	29
31						

### 1947 April 1947

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14

Entered as 2d class matter, P. O. N. Y. N. Y. 221

Published daily except Sundays by News Syndicate Co., Inc., 220 E. 42d St., Borough of Manhattan, New York, N. Y. Daily mail subscription rates: U. S., \$4.00; Canada, \$12.00 a year. For the Daily and Sunday News, U. S., \$16.50 per year; Canada, \$20.00. President and treasurer, J. M. Patterson; secretary, W. M. McConaha; second vice president and general manager, Roy C. Collins; assistant secretary, F. M. Flynn, all of 220 E. 42d St., New York, N. Y.

MEMBER OF THE ASSOCIATED PRESS. The Associated Press is authorized to use for reproduction of all news dispatches credited to it or not otherwise credited in this paper and also the local news published herein. All rights of reproduction of special dispatches herein are also reserved.

Mr. BIDDLE IS QUITE REVOLUTIONARY

Attorney General Francis Biddle, arguing the Montgomery Ward seizure case in federal court in Chicago Monday, claimed some sweeping wartime powers for the President of the United States.

"The President," said Biddle, "has a great constitutional reserve of power. The President clearly had the power to take the action he took here. The statutes recognize that the right is there. In time of war, it is true that in taking over plants the Government is subject to the regulation of the 5th Amendment (no person to be deprived of life, liberty or property without due process of law—Ed.), but no business or property is immune to his order. . . . Particularly in time of war, the court should not substitute its judgment for that of the Executive."

That is revolutionary doctrine in this country. If sustained by the highest court—and this case certainly should go to the highest court—that doctrine will set up an interesting precedent.

Road to Despotism Suppose sometime we elect a man as President who is ambitious to control the lives, property and morals of all his fellow Americans. This man can then maneuver us into a war, and on the Ward precedent take absolute charge of everything in the country, to do with as he pleases. Despotism will move in, and the Republic will be sunk.

That is the ultimate implication of Mr. Biddle's gay and sweeping statements in the Ward case argument, whether Mr. Biddle—apparently a rather superficial, surface-skimming student of law—realizes it or not.

MR. BIDDLE IS QUITE MORAL

That the Great Brain is anxious to control Americans' morals as well as their lives and property is evidenced by this same Mr. Biddle's current didoes in the Hopkins Institute Mann Act trial in Washington.

The Mann Act is a peculiar law, ideal for blackmailers. It makes it a crime to transport a woman across a state line for allegedly immoral purposes; or to have intimate relations with her, or plan to have same, on Federal Government territory such as the District of Columbia or Alaska, regardless of state boundaries.

The Hopkins Institute is a hightoned Washington joint where well-to-do men beyond the age for romance have gone from time to time to buy "love" (the newspaper word for it, though an inaccurate word). No murders, robberies, dope sales or other such felonies are alleged to have been committed there. But the FBI, which seems to have a feverish interest in sex matters, rounded up evidence of assignments, and the place was nailed as an alleged Mann Act violator.

The owners were one George Whitehead and one Diane Carter, an octoroon, both of whom have copped pleas. Customers were said to have included at least one U. S. Senator, a Washington publisher, and some Latin American diplomats.

It does not appear that the Hopkins Institute was named after, or dedicated to, the well-known Harry L. Hopkins. We don't know where they picked up the name, since nobody of that monicker has yet been mentioned in the proceedings. But we surmise that it may have been named Hopkins Institute so as to lead the Latin American diplomats to infer that it had Government influence behind it.

Anyway, Biddle's Mann Act attack on this joint is as foolish as the case of—

MR. BIDDLE VS. CHAPLIN

—on the West Coast. Charles Chaplin, like many another middle-aged man, has a weakness for young women, and because of his money and position can often satisfy such yearnings. He did so in the case of Joan Barry. Then, as also often happens in such instances, he tired of her and tried to discard her, calling her Fascist-minded when she asked him to put up more than \$25 a week for her maintenance after the peach-bloom had been rubbed off the romance.

Bad Law Barry then called in the Federal Government, a Mann Act charge was cooked up, and the jury in due course kicked the case out. The result was a lowering in public esteem of all parties involved—Chaplin, Barry, FBI, Biddle's Justice Department.

The long and short of it is that the Mann Act is a bad law, and ought to be repealed. But it is doubtful that as many as a half-dozen Congressmen could be found with the courage to introduce a repealer bill.

Any Congressman who did so would be greeted with leering oh-oh's, and the main "argument" against him would boil down to: "You sex-crazed Fascist, you."

The Inquiring Photographer

By JIMMY JEMAIL

The News will pay \$5 for every timely, interesting question submitted and used in this column. Today's reward goes to Leon Luardi, 99-29 42d Ave., Corona, L. I.

THE QUESTION.

What are your thoughts as another war is being fought? (Asked of World War I veterans.)

THE PLACE.

Veterans Hospital, Kingsbridge.

THE ANSWERS.

Daniel J. Manning, Past State



Portrait of Daniel J. Manning

Commander, Disabled American Veterans: "As I follow the war news, I'm daily comparing my son's career in the Army Air Force with my own service in the World War. Even though I can't be a part of this war, my own work is related to the war effort."

Gregory M. Powers, Service Director, American Legion, Dept. of N. Y.:



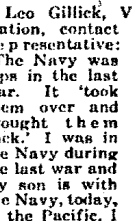
Portrait of Gregory M. Powers

"I'm disappointed, because I filed my application for service in the Army on Dec. 8, 1941. I was rarin' for this fight, but they turned me down. Boy, wouldn't I like to be on that march to Berlin!"



Portrait of Phil Richman

Phil Richman, Fenton Ave., Bronx, restaurant captain: "Since history repeats itself, and I might emphasize that only history repeats itself, I'm intrigued with the similarity between this war and the last war, with the parallel acts that got us into the war, exactly like the last war and the winning moves."



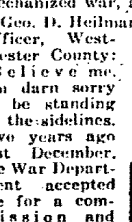
Portrait of Leo Gillick

Leo Gillick, Veterans Administration contact representative: "The Navy was tops in the last war. It took them over and brought them back. I was in the Navy during the last war and my son is with the Navy, today, in the Pacific. I wish I could be with my son in the enlarged activities of our great Navy."



Portrait of James A. Heverin

James A. Heverin, Assistant Service director, American Legion: "We've had many discussions on that topic. The men of my age all gripe about not being in this war. I just sit back and smile at them. They're just fooling themselves, but too old for this mechanized war, and I know it."



Portrait of Geo. D. Heilman

Geo. D. Heilman, County Service Officer, Westchester County: "Believe me, I'm darn sorry I'm not standing on the sidelines. Two years ago last December, the War Department accepted me for a commission and said, 'Don't write again; we'll notify you!' I'm still waiting and hoping! Every day I think of that commission that has been promised."



VOICE OF THE PEOPLE

Please give name and address with your letter. We will withhold both on request.

FREEDOM AND WARD'S

Brooklyn: Under which of the Four Freedoms did the Administration take over Montgomery Ward & Co.'s Chicago main offices? Didn't the Great Brain once make a speech in Chicago about dictators? Let's hope the three-term horse returns to pasture in Dutchess County before the whole country goes to the dogs.

HENRY NORWOOD.

THEY'RE AFTER HER MAN

Brooklyn: Well, Mr. Martin Branner, take it from one who knows that your comic strip, "Winnie Winkle," certainly is true to life. If that blonde whatnot who was hanging 'round trying to meet Hector Heartake isn't just like some friends of mine! They are so damn man-crazy they'd cut my throat just to get my boy friend away from me.

DISILLUSIONED.

HARDSHIPS OVERSEAS

Durham, Conn.: A gentleman complained in the Voice the other day about being short of fuel oil. Perhaps he would be comforted by these extracts from a letter just received from my brother somewhere overseas: "Our life is anything but monotonous, but there is nothing as bad as being regimented and told what to do all the time. . . . You have rationing, but we also are rationed. We have had fried eggs twice in the last six months, and you know how I like eggs. All other times we get powdered eggs scrambled. . . . Milk is always powdered and canned. Most vegetables are dehydrated. Butter one meal a day, maybe none. Lots of times no sugar. Fresh meat once a day, but rationed. One pack of cigarets a day, although I buy more from men who don't smoke. One bar of chocolate a week when available."

SYMPATHETIC SISTER.

SHUSTER TO CITY HALL?

Manhattan: A lot of professional reformers and stuffed-shirt nobodies are seeking to select a candidate for Mayor in 1946. I suggest that when the time arrives for making nominations a genuine citizens' movement for honest and competent government put forward the name of President George N. Shuster of Hunter College.

WHIDDEN GRAHAM.

IRON AND BUTTER

Manhattan: Why does the President handle Montgomery Ward & Co. with an iron hand and John L. Lewis with butterfingers?

BEWILDERED.

INDIA INCONSISTENCY

Manhattan: Is it not rather strange that quite a number of liberals are, (1) thoroughly convinced that Great Britain and the United States have no right to interfere in the Soviet's on-sided settlement of the Polish boundary dispute and its annexation of Estonia, Latvia and Lithuania, because these are strictly Soviet internal problems, but (2) are quite vociferous in denouncing Great Britain's relationship with India? Is India not an internal problem of Great Britain's?

FAIR PLAY.

THE SQUEEZE ON IRELAND

Manhattan: Why is that poor little Ireland has to be blockaded and partially starved in this war, while the United States sends the best of everything to Stalin? Aren't a lot of Irishmen fighting in this war, too?

J. WALSH.

FREEDOM AND THE A.P.

Nassau: The Associated Press' battle against the Government's "anti-trust" suit is the people's war. The President referred to the Supreme Court fight of a few years ago as "a lost battle which won a war." War by whom against whom? By the bureaucrats against the people. The Supreme Court had previously held in Perry's Case (294 U. S. 435) that repudiation of the Government's contracts to pay gold had been committed, with all the wrong and reproach that term implies, and in the Lynch case (292 U. S. 571-80) that upward of 600,000 veterans' war risk insurance policies had been repudiated. The poor suffer most from false money and despotism. Therefore, newspapers, in fighting for their right to tell the truth, defend the people and their right to wages in real, not paper, money, and to freedom.

EDWARD HENRY NEARY.

REVERSE LEND-LEASE

Brooklyn: If the Russians have so much food that they can open up unrationed food stores in Moscow, why do we keep sending them thousands of tons of food monthly? Why don't they lend-lease some food to us?

SUPER-SAM.

THE LEND-LEASE MAN.

ENTER THE MILITARY

Queens: Headline: "Army Ousts Avery" (from Montgomery Ward office). I suggest that the true translation of that headline is: "New Deal Removes Obstacle to Communistic CIO." NAIVE.



Published daily except Monday by News Syndicate Co., Inc., 220 N. 4th St., Borough of Manhattan, New York, N. Y. Daily circulation: 1,000,000. Annual circulation: 350,000. Price: 15¢ per copy. For the Daily and Sunday News, U. S. \$10.00 per year; Canada, \$12.00. President and Treasurer, J. M. Patterson; Secretary, J. M. McConick; General Manager and Editor, J. M. Patterson; Assistant Secretary, F. M. Flynn, all of 220 N. 4th St., New York, N. Y.

MEMBER OF THE ASSOCIATED PRESS

The Associated Press is exclusively entitled to the use for republication of all news dispatches credited to it or otherwise received in this newspaper and also the local news published herein. All rights of republication of special dispatches herein are also reserved.

Mr. BIDDLE IS QUITE REVOLUTIONARY

Attorney General Francis Biddle, arguing the Montgomery Ward seizure case in federal court in Chicago Monday, claimed some sweeping wartime powers for the President of the United States.

"The President," said Biddle, "has a great constitutional reserve of power. The President clearly had the power to take the action he took here. The statutes recognize that the right is there. In time of war, it is true that in taking over plants the Government is subject to the regulation of the 5th Amendment (no person to be deprived of life, liberty or property without due process of law—Ed.), but no business or property is immune to his order. . . . Particularly in time of war, the court should not substitute its judgment for that of the Executive."

That is revolutionary doctrine in this country. If sustained by the highest court—and this case certainly should go to the highest court—that doctrine will set up an interesting precedent.

Suppose sometime we elect a man as President who is ambitious to control the lives, property and morals of all his fellow Americans. This man can then maneuver us into a war, and on the Ward precedent take absolute charge of everybody and everything in the country, to do with as he pleases. Despotism will move in, and the Republic will be sunk.

That is the ultimate implication of Mr. Biddle's gay and sweeping statements in the Ward case argument, whether Mr. Biddle—apparently a rather superficial, surface-skimming student of law—realizes it or not.

MR. BIDDLE IS QUITE MORAL

That the Great Brain is anxious to control Americans' morals as well as their lives and property is evidenced by this same Mr. Biddle's current diodes in the Hopkins Institute Mann Act trial in Washington.

The Mann Act is a peculiar law, ideal for blackmailers. It makes it a crime to transport a woman across a state line for allegedly immoral purposes; or to have intimate relations with her, or plan to have same, on Federal Government territory such as the District of Columbia or Alaska, regardless of state boundaries.

The Hopkins Institute is a lightened Washington joint where well-to-do men beyond the age for romance have gone from time to time to buy "love" (the newspaper word for it, though an inaccurate word). No murders, robberies, dope sales or other such felonies are alleged to have been committed there. But the FBI, which seems to have a feverish interest in sex matters, rounded up evidence of assignments, and the place was nailed as an alleged Mann Act violator.

The owners were one George Whitehead and one Diane Carter, an octoroon, both of whom have copped pleas. Customers were said to have included at least one U. S. Senator, a Washington publisher, and some Latin American diplomats.

It does not appear that the Hopkins Institute was named after, or dedicated to, the well-known Harry L. Hopkins. We don't know where they picked up the name, since nobody of that monicker has yet been mentioned in the proceedings. But we surmise that it may have been named Hopkins Institute so as to lead the Latin American diplomats to infer that it had Government influence behind it.

Anyway, Biddle's Mann Act attack on this joint is as foolish as the case of—

MR. BIDDLE VS. CHAPLIN

—on the West Coast.

Charles Chaplin, like many another middle-aged man, has a weakness for young women, and because of his money and position can often satisfy such yearnings. He did so in the case of Joan Barry. Then, as also often happens in such instances, he tired of her and tried to discard her, calling her Fascist-minded when she asked him to put up more than \$25 a week for her maintenance after the peach-bloom had been rubbed off the romance.

Barry then called in the Federal Government, a Mann Act charge was cooked up, and the jury in due course kicked the case out. The result was a lowering in public esteem of all parties involved—Chaplin, Barry, FBI, Biddle's Justice Department.

The long and short of it is that the Mann Act is a bad law, and ought to be repealed. But it is doubtful that as many as a half-dozen Congressmen could be found with the courage to introduce a repealer bill.

Any Congressman who did so would be greeted with keering oh-oh's, and the main "argument" against him would boil down to: "You sex-crazed Fascist, you."

The Inquiring Photographer

By JIMMY JEMAIL

The News will pay \$5 for every timely, interesting question submitted and used in this column. Today's award goes to Leon Lusardi, 99-29 42d Ave., Corona, L. I.

THE QUESTION.

What are your thoughts as another war is being fought? (Asked of World War I veterans.)

THE PLACE.

Veterans Hospital, Kingsbridge.

THE ANSWERS.

Daniel J. Manning, Past State



Commander, Disabled American Veterans: "As I follow the war news, I'm daily comparing my son's career in the Army Air Force with my own service in the World War. Even though I can't be a part of this war, my own work is related to the war effort."

Gregory M. Powers, Service Director, American Legion, Dept. of N. Y.: "I'm disappointed, because I filed my application for service in the Army on Dec. 8, 1941. I was 'varia' for this fight, but they turned me down. Boy, wouldn't I like to be on that march to Berlin!"



Phil Richman, Fenton Ave., Bronx, restaurant captain: "Since history repeats itself, and I might emphasize that only history repeats itself, I'm intrigued with the similarity between this war and the last war with the parallel acts that got us into the war, exactly like the last war and the winning moves."

Leo Gillick, Veterans Administration, contact representative: "The Navy was tops in the last war. It took them over and brought them back. I was in the Navy during the last war and my son is with the Navy, today, in the Pacific. I wish I could be with my son in the enlarged activities of our great Navy."



James A. Heverin, Assistant Service director, American Legion: "We've had many discussions on that topic. The men of my age all gripe about not being in this war. I just sit back and smile at them. They're just fooling themselves, but too old for this mechanized war, and I know it."

Geo. D. Heilman, County Service Officer, Westchester County: "Believe me, I'm darn sorry to be standing on the sidelines. Two years ago last December, the War Department accepted me for a commission and said, 'Don't write again; we'll notify you' and hoping! Every day I think of that commission that has been promised."



VOICE OF THE PEOPLE

Please give name and address with your letter. We will withhold both on request.

FREEDOM AND WARD'S

Brooklyn: Under which of the Four Freedoms did the Administration take over Montgomery Ward & Co.'s Chicago main offices? Didn't the Great Brain once make a speech in Chicago about dictators? Let's hope the three-term horse returns to pasture in Dutchess County before the whole country goes to the dogs.

HENRY NORWOOD.

THEY'RE AFTER HER MAN

Brooklyn: Well, Mr. Martin Branner, take it from one who knows that your comic strip, "Winnie Winkle," certainly is true to life. If that blonde whatnot who was hanging around trying to meet Hector Heartake isn't just like some friends of mine! They are so damn man-crazy they'd cut my throat just to get my boy friend away from me.

DISILLUSIONED.

HARDSHIPS OVERSEAS

Durham, Conn.: A gentleman complained in the Voice the other day about being short of fuel oil. Perhaps he would be comforted by these extracts from a letter just received from my brother somewhere overseas: "Our life is anything but monotonous, but there is nothing as bad as being regimented and told what to do all the time. . . . You have rationing, but we also are rationed. We have had fried eggs twice in the last six months, and you know how I like eggs. All other times we get powdered eggs scrambled. . . . Milk is always powdered and canned. Most vegetables are dehydrated. Butter one meal a day, maybe none. Lots of times no sugar. Fresh meat once a day, but rationed. One pack of cigarettes a day, although I buy more from men who don't smoke. One bar of chocolate a week when available."

SYMPATHETIC SISTER.

SHUSTER TO CITY HALL?

Manhattan: A lot of professional reformers and stuffed-shirt nobodies are seeking to select a candidate for Mayor in 1945. I suggest that when the time arrives for making nominations a genuine citizens' movement for honest and competent government put forward the name of President George N. Shuster of Hunter College.

WHIDDEN GRAHAM.

IRON AND BUTTER

Manhattan: Why does the President handle Montgomery Ward & Co. with an iron hand and John L. Lewis with butterfingers?

BEWILDERED.

INDIA INCONSISTENCY

Manhattan: Is it not rather strange that quite a number of liberals are, (1) thoroughly convinced that Great Britain and the United States have no right to interfere in the Soviet's one-sided settlement of the Polish boundary dispute and its annexation of Estonia, Latvia and Lithuania, because these are strictly Soviet internal problems, but (2) are quite vociferous in denouncing Great Britain's relationship with India? Is India not an internal problem of Great Britain's?

FAIR PLAY.

THE SQUEEZE ON IRELAND

Manhattan: Why is it that poor little Ireland has to be blockaded and partially starved in this war, while the United States sends the best of everything to Stalin? Aren't a lot of Irishmen fighting in this war, too?

J. WALSH.

FREEDOM AND THE A.P.

Nassau: The Associated Press' battle against the Government's "anti-trust" suit is the people's war. The President referred to the Supreme Court fight of a few years ago as "a lost battle which won a war." War by whom against whom? By the bureaucrats against the people. The Supreme Court had previously held in Perry's Case (294 U. S. 435) that repudiation of the Government's contracts to pay gold had been committed, with all the wrong and reproach that term implies, and in the Lynch case (292 U. S. 571-80) that upward of 600,000 veterans' war risk insurance policies had been repudiated. The poor suffer most from false money and despotism. Therefore, newspapers, in fighting for their right to tell the truth, defend the people and their right to wages in real, not paper, money, and to freedom.

EDWARD HENRY NEARY.

REVERSE LEND-LEASE

Brooklyn: If the Russians have so much food that they can open up unrationed food stores in Moscow, why do we keep sending them thousands of tons of food monthly? Why don't they lend-lease some food to us?

SUPER-SAM.

THE LEND-LEASE MAN.

ENTER THE MILITARY

Queens: Headline: "Army Quits Avery" (from Montgomery Ward office). I suggest that the true translation of that headline is: "New Deal Removes Obstacle to Communistic CIO." NAIVE.

# Rankin Asks Chaplin Expulsion; House Group OKs Loyalty Probe

By GRANT DILLMAN

WASHINGTON, June 12 (UP).—The House heard a demand today for deportation of British-born Hollywood actor-producer Charles Chaplin as its Civil Service Committee approved legislation for a full-scale Senate-House loyalty investigation of all Federal employees.

At the same time, the House Un-American Activities Committee moved to open an inquiry June 24 into alleged tieups between the Communist Party and organized labor.

This committee also unani-mously approved a report which Chairman Thomas (R-N.J.), said showed "very clearly" a link between the Communists and the Southern Conference for Human Welfare, which is sponsoring a Henry Wallace rally here Monday. The report will be made public Saturday.

## Suggests Standards

Chairman Rees (R-Kan.), of the Civil Service Committee, announced that loyalty standards to be followed in the proposed investigation of Federal workers are "identical" with those established in the recent loyalty order issued by President Truman. But he said that Congress, through its own program, will have greater success in ousting subversives from the payroll.

Rees estimated that about 42,000 employees and 90,000 job applicants will be covered the first year of the inquiry, which still needs House and Senate action.

Preliminary inquiries would be handled by the Civil Service Commission. The FBI would be called in cases that warranted it. The FBI would submit its findings to a five-member Loyalty Board appointed by the President. This group would make a final decision on whether a worker should be dismissed or denied a job.

## Rankin Speech

A sharp denunciation of Chaplin as a "producer of filthy pictures" and a demand that Attorney General Clark take steps to expel him came from Rep. Rankin (D-Miss.), in a House speech which evoked a brief but spirited controversy which cost one member his floor privileges for the day.

Rep. Hollifield (D-Cal.), declaring he was not trying to defend Chaplin or any other person in Hollywood, attempted to reply, but got no further than referring to Rankin as a member of the "Un-American Committee." The Mississippi Democrat stopped him short with the rule book, and Speaker Martin (R-Mass.) ordered his privileges removed for the rest of the day for having made a statement reflecting on a House committee.

## Rankin, Thomas Get Death Threats

WASHINGTON, June 12 (UP).—An anonymous letter writer has sent death threats to Chairman Thomas (R-N.J.) of the House Committee on Un-American Activities, and to Rep. John E. Rankin (D-Miss.), a committee member, Thomas disclosed today. He said the FBI is investigating.

## JEWISH VETS HONOR BARUCH FOR SERVICE TO MANKIND



Col. Milton H. Richman (left), head of Jewish War Veterans, presents Bernard M. Baruch, "park-bench adviser" to Presidents, with plaque embodying organization's Order of Merit. Hailed for services to mankind, Baruch was made an honorary member.

(Mirror Photo)

## Expectant Dad Held as Burglar

Four months ago, Edward G. Parke, 22, stood before Queens County Judge Downs and heard a jury acquit him of a charge of setting fire to his love rival's house. Yesterday, he stood before the same judge and heard himself charged with second-degree burglary.

Parke, who pleaded not guilty, is accused of entering the home of Mrs. Marguerite Schober at 119-06 97th Ave., Richmond Hill, through a window on May 10. When Mrs. Schober discovered him, he allegedly jumped out of the same window.

The woman, however, recognized him and phoned police, who arrested him later at his home, 101-53 125th St., Richmond Hill.

He was remanded to jail in default of \$2,000 bail for trial on June 24.

The tall, bespectacled youth was arrested in May, 1946, for al-



• Everett Hirt

## COLLEGE TEACHER DROWNS



Dr. Emily Hickman, 66, of New Brunswick, N. J., was drowned yesterday when her car crashed through guard rail into Amawalk Lake in Lincolnale, N. Y. Dr. Hickman was professor of history at New Jersey College for Women and president of United Nations Association of New Jersey.

(International Photo)

legedly setting fire to the home of Everett Hirt at 181-02 140th Ave., Jamaica, whom he considered a rival for the affections of Dolores Abrams.

Dolores, at the time, told police she and Parke planned to wed in October. Parke was married that month, but to Marion O'Connor who is expecting a baby.

## Ontario Bank Robbed

WELLAND, Ont., June 12 (AP).—Three men held up the Fenwick Bank, four miles west of here late today, and escaped with loot estimated at \$8,000. The gunmen calmly told the bank employees to lie face down on the floor, then scooped up the loot and fled.

The Mirror pays for spot news tips. Call MU. 2-1000, Extension 14.

# Washington Scene

By George Dixon

WASHINGTON, June 12.—I was walking down a corridor of the Capitol with a short, stout man, and we got talking about who has the toughest job in Congress—the Minority Leader or the Speaker of the House.

The short, stout man proceeded to air his views on the subject in very positive fashion, employing a lot of personal pronouns.

"Pardon me, sir," I interrupted, "but you appear to speak as one having authority and not as the scribes. That," I added, "is a little thing I picked up from Matthew 7: 29."

"Half the time," replied the short, stout man, rather testily, "I cannot make head nor tail of what you are saying. You know perfectly well I speak with authority. I have been both."

"Then," I gasped, "you must be the Hon. Joseph William Martin, Jr., Speaker of the House of Representatives?"

"No," said the short, stout man, "I am Paul Revere."

The short, stout man turned out to be equivocating, however. He was really Speaker Joe Martin.

He said the Minority Leader has by far the toughest job—especially when his party is out of power. I said I did not wish to split hairs but wouldn't the fact that a man was leader of the minority mean that his party was out of power?

"I mean when it is out of power in both the legislative and administrative branches," he replied. "That's the way we were last year. This year we are sort of half and half—but we expect to grab the whole thing next year."

I said I had heard the Republicans had some such ambition and asked, confidentially, if there was anything in it. The Speaker merely snorted and continued:

"With his party out of power the Minority Leader is shooting in the dark half the time. If his party is in power he knows in advance what is coming up and can get set. But the other way he doesn't know what he will get hit with."

"When I was Minority Leader last year the shots were coming from all sides. The Democrats had us running in circles trying to catch up with what was going on."

"On the other hand," continued the mighty man from Massachusetts, being Speaker today is really tough. I am at my desk from 8 o'clock in the morning until after 7 at night and I never seem to come out even."

I said it must be very tough to be the Speaker because he is the only member of Congress not permitted to do any speaking. Of course he can get off a few dramatic lines now and again like "The time of the gentleman from California has expired," but he is forbidden to join the debates.

"That is only a small part of the job," said the Hon. Joe. "It would be a sinecure if all I had to do was squat on that throne and bang a gavel."

"I often wondered about that," I said. "You just sit there and say 'The Chair recognizes so-and-so?' By the way, why do you always say you recognize them? Are you afraid they might think you mistook them for somebody else?"

"Skip it!" snapped the Hon. Joe. "We have 19 standing committees in the House, cut down from 46 under the reorganization bill. But the 19 standing committees are split up into about 120 sub-committee—and the Speaker has to keep abreast of everything they are doing."

"He has to know the day-by-day status of all impending legislation, and believe me, it changes rapidly these days. He has to be prepared every minute to sit in with a committee chairman and advise him."

"Then," I said, "you would rather be Minority Leader?"

"Go home!" said the Hon. Joe.

Incidentally Speaker Martin says it looks as if the House will be able to adjourn July 28. I asked if everything was proceeding on schedule.

"Well," he replied, "we're really rolling now. You see, it took our members a little longer with their legislation because they had to write their own bills—not accept them, ready made, by some braintruster down at the White House, as used to be the case."

"Are the bills the boys are writing themselves up to standard?" I asked. "Or do they lack the fine, imaginative touch of the great geniuses?"

"The language may not be as flossy," responded the Hon. Joe, "but they make a lot more sense."

As a sort of father adviser to Republican Congressmen, the Hon. Joe has been urging them to go home as often as possible and find what their constituents are thinking.

"The worst place in the world to try to learn what the people are thinking," he added, "is Washington."

I told the Hon. Joe I supposed he practiced what he preached. "No," he admitted ruefully, "I'm the only one who can't follow my advice. I am chained here all the time."



DAILY MIRROR FRIDAY JUNE 13 1947

## One Man's Opinion

By WALTER KIERNAN

BEES—60,000—invalued Pres. Truman's Summer home...The NAM is suspected of planting these symbols of industry there.

Whether it will affect his vote on the labor bill I don't know, but I expect a buzz from the bees.

No question that labor is headed for slavery...The Census Bureau reports 58,300,000 now chained to jobs.

And it seems only yesterday that men were free...and out of work.

# Rankin Asks Chaplin Expulsion; House Group OKs Loyalty Probe

By GRANT DILLMAN

WASHINGTON, June 12 (UP).—The House heard a demand today for deportation of British-born Hollywood actor-producer Charles Chaplin as its Civil Service Committee approved legislation for a full-scale Senate-House loyalty investigation of all Federal employes.

At the same time, the House Un-American Activities Committee moved to open an inquiry June 24 into alleged tieups between the Communist Party and organized labor.

This committee also unanimously approved a report which Chairman Thomas (R-N.J.), said showed "very clearly" a link between the Communists and the Southern Conference for Human Welfare, which is sponsoring a Henry Wallace rally here Monday. The report will be made public Saturday.

## Suggests Standards

Chairman Rees (R-Kan.), of the Civil Service Committee, announced that loyalty standards to be followed in the proposed investigation of Federal workers are "identical" with those established in the recent loyalty order issued by President Truman. But he said that Congress, through its own program, will have greater success in ousting subversives from the payroll.

Rees estimated that about 42,000 employes and 90,000 job applicants will be covered the first year of the inquiry, which still needs House and Senate action.

Preliminary inquiries would be handled by the Civil Service Commission. The FBI would be called in cases that warranted it. The FBI would submit its findings to a five-member Loyalty Board appointed by the President. This group would make a final decision on whether a worker should be dismissed or denied a job.

## Rankin Speech

A sharp denunciation of Chaplin as a "producer of filthy pictures" and a demand that Attorney General Clark take steps to expel him came from Rep. Rankin (D-Miss.), in a House speech which evoked a brief but spirited controversy which cost one member his floor privileges for the day.

Rep. Hollifield (D-Cal.), declaring he was not trying to defend Chaplin or any other person in Hollywood, attempted to reply, but got no further than referring to Rankin as a member of the "Un-American Committee." The Mississippi Democrat stopped him short with the rule book, and Speaker Martin (R-Mass.) ordered his privileges removed for the rest of the day for having made a statement reflecting on a House committee.

## Rankin, Thomas Get Death Threats

WASHINGTON, June 12 (UP).—An anonymous letter writer has sent death threats to Chairman Thomas (R-N.J.), of the House Committee on Un-American Activities, and to Rep. John E. Rankin (D-Miss.), a committee member; Thomas disclosed today. He said the FBI is investigating.

## JEWISH VETS HONOR BARUCH FOR SERVICE TO MANKIND



Col. Milton H. Richman (left), head of Jewish War Veterans, presents Bernard M. Baruch, "park-bench adviser" to Presidents, with plaque embodying organization's Order of Merit. Hailed for services to mankind, Baruch was made an honorary member.

(Mirror Photo)

## Expectant Dad Held as Burglar

Four months ago, Edward G. Parke, 22, stood before Queens County Judge Downs and heard a jury acquit him of a charge of setting fire to his love rival's house. Yesterday, he stood before the same judge and heard himself charged with second-degree burglary.

Parke, who pleaded not guilty, is accused of entering the home of Mrs. Marguerite Schober at 119-06 97th Ave., Richmond Hill, through a window on May 10. When Mrs. Schober discovered him, he allegedly jumped out of the same window.

The woman, however, recognized him and phoned police, who arrested him later at his home, 101-53 125th St., Richmond Hill.

He was remanded to jail in default of \$2,000 bail for trial on June 24.

The tall, bespectacled youth was arrested in May, 1946, for al-



• Everett Hirt

## COLLEGE TEACHER DROWNS



Dr. Emily Hickman, 66, of New Brunswick, N. J., was drowned yesterday when her car crashed through guard rail into Amagwalk Lake in Lincolnale, N. Y. Dr. Hickman was professor of history at New Jersey College for Women and president of United Nations Association of New Jersey.

(International Photo)

legedly setting fire to the home of Everett Hirt at 181-02 140th Ave., Jamaica, whom he considered a rival for the affections of Dolores Abrams.

Dolores, at the time, told police she and Parke planned to wed in October. Parke was married that month, but to Marion O'Connor who is expecting a baby.

## Ontario Bank Robbed

WELLAND, Ont., June 12 (AP).—Three men held up the Fenwick Bank, four miles west of here late today, and escaped with loot estimated at \$8,000. The gunmen calmly told the bank employes to lie face down on the floor, then scooped up the loot and fled.

The Mirror pays for spot news tips. Call MU. 2-1000, Extension 14.

# Washington Scene

By George Dixon

WASHINGTON, June 12.—I was walking down a corridor of the Capitol with a short, stout man, and we got talking about who has the toughest job in Congress—the Minority Leader or the Speaker of the House.

The short, stout man proceeded to air his views on the subject in very positive fashion, employing a lot of personal pronouns.

"Pardon me, sir," I interrupted, "but you appear to speak as one having authority and not as the scribes. That," I added, "is a little thing I picked up from Matthew 7: 29."

"Half the time," replied the short, stout man, rather testily, "I cannot make head nor tail of what you are saying. You know perfectly well I speak with authority. I have been both."

"Then," I gasped, "you must be the Hon. Joseph William Martin, Jr., Speaker of the House of Representatives?"

"No," said the short, stout man, "I am Paul Bevere."

The short, stout man turned out to be equivocating, however. He was really Speaker Joe Martin.

He said the Minority Leader has by far the toughest job—especially when his party is out of power. I said, I did not wish to split hairs but wouldn't the fact that a man was leader of the minority mean that his party was out of power?

"I mean when it is out of power in both the legislative and administrative branches," he replied. "That's the way we were last year. This year we are sort of half and half—but we expect to grab the whole thing next year."

I said I had heard the Republicans had some such ambition and asked, confidentially, if there was anything in it. The Speaker merely snorted and continued:

"With his party out of power the Minority Leader is shooting in the dark half the time. If his party is in power he knows in advance what is coming up and can get set. But the other way he doesn't know what he will get hit with."

"When I was Minority Leader last year the shots were coming from all sides. The Democrats had us running in circles trying to catch up with what was going on."

"On the other hand," continued the mighty man from Massachusetts, being Speaker today is really tough. I am at my desk from 8 o'clock in the morning until after 7 at night and I never seem to come out even."

I said it must be very tough to be the Speaker because he is the only member of Congress not permitted to do any speaking. Of course he can get off a few dramatic lines now and again like "The time of the gentleman from California has expired," but he is forbidden to join the debates.

"That is only a small part of the job," said the Hon. Joe. "It would be a sinecure if all I had to do was squat on that throne and bang a gavel."

"I often wondered about that," I said. "You just sit there and say 'The Chair recognizes so-and-so?' By the way, why do you always say you recognize them? Are you afraid they might think you mistook them for somebody else?"

"Skip it!" snapped the Hon. Joe. "We have 19 standing committees in the House, cut down from 46 under the reorganization bill. But the 19 standing committees are split up into about 120 sub-committee—and the Speaker has to keep abreast of everything they are doing."

"He has to know the day-by-day status of all impending legislation, and, believe me, it changes rapidly these days. He has to be prepared every minute to sit in with a committee chairman and advise him."

"Then," I said, "you would rather be Minority Leader?"

"Go home!" said the Hon. Joe.

Incidentally Speaker Martin says it looks as if the House will be able to adjourn July 28. I asked if everything was proceeding on schedule.

"Well," he replied, "we're really rolling now. You see, it took our members a little longer with their legislation because they had to write their own bills—not accept them, ready made, by some braintruster down at the White House, as used to be the case."

"Are the bills the boys are writing themselves up to standard?" I asked. "Or do they lack the fine, imaginative touch of the great geniuses?"

"The language may not be as flossy," responded the Hon. Joe, "but they make a lot more sense."

As a sort of father adviser to Republican Congressmen, the Hon. Joe has been urging them to go home as often as possible and find what their constituents are thinking.

"The worst place in the world to try to learn what the people are thinking," he added, "is Washington."

I told the Hon. Joe I supposed he practiced what he preached.

"No," he admitted ruefully, "I'm the only one who can't follow my advice. I am chained here all the time."

(Copyright, 1947, by King Features Syndicate, Inc.)

## One Man's Opinion

By WALTER KIERNAN

BEES—60,000—invaded Pres. Truman's Summer home...The NAM is suspected of planting these symbols of industry there.

Whether it will affect his vote on the labor bill I don't know, but I expect a buzz from the bees.

No question that labor is headed for slavery...The Census Bureau reports 58,300,000 now chained to jobs.

And it seems only yesterday that men were free...and out of work.

Distributed by International News Service.



# General Motors Offers Wage Boost of 15 Cents

DETROIT, April 18 (AP).—General Motors Corp. today asked the CIO United Auto Workers to accept an 11½-cent hourly increase plus pay for six annual holidays, an offer which union leaders immediately termed unsatisfactory.

## Ford's Family To Rule Empire, His Will Reveals

DETROIT, April 18 (AP).—Control of the vast industrial empire Henry Ford built will remain in his family. This was disclosed today with publication of Ford's will leaving all his voting stock in Ford Motor Co., in equal shares, to his four grandchildren, and stipulating any tax levies against the inheritances should come from other holdings. Extent of the great wealth Ford amassed was not disclosed and nowhere in the seven-page will was any sum of money mentioned.

It has been unofficially estimated his personal fortune amounted to \$500,000,000.

To the Ford Foundation, a charitable institution organized shortly before the will was drafted Feb. 3, 1936, Ford left all his non-voting stock in the Ford company, as well as all his real estate other than the home in which he died in nearby Dearborn April 7.

The home, Fairlane, along with Ford's personal effects and any articles of sentimental value she might desire, were left to the widow, Mrs. Clara J. Ford.

There were no other bequests. In revealing the terms of the will, Clifford B. Longley, Ford family attorney, declined to speculate on the extent of the estate or the personal wealth of the widow.

### Taxes Estimated

He said he presumed cash left by Ford, "will be used to pay taxes."

In Washington, it was said Federal taxes on the estate could amount to anywhere from \$15,824,000 to \$66,370,000. This was based on informal estimates the estate was worth from \$200,000,000 to \$500,000,000.

Beneficiaries of the distribution of the voting stock are children of Edsel B. Ford, who died May 26, 1943. They are Henry 2d, Benson, Josephine and William Ford.

The bequest of Ford's non-voting stock to the Ford Foundation probably will make that organization the largest of its kind in the world. It was founded "to receive and administer funds for scientific, educational and charitable purposes all for the public welfare."

Longley said the elder Henry Ford owned about 50 percent of the voting stock and the Edsel Ford family 42 percent.

## One Man's Opinion

By WALTER KIERNAN

SEC. SCHWELLENBACH found phone unions and companies in agreement on one point: Both returned his peace plan with a cryptic, "Excuse it, please."

UEW members are almost ashamed to admit they got a 15-cent-an-hour increase from GM without a strike... Walter Reuther got 18½ cents an hour from GM for the UAW... All they had to do was lose four month's pay.

A Nobel prize lady says we should stop thinking war is inevitable and stop arming... We don't expect to get smallpox, but we're getting vaccinated, just in case!

Distributed by International News Service.

HER SENTENCE REDUCED



(Mirror Photo)  
When June Benson was given 2 to 3 years for an abortive jailbreak in 1946, the judge said: "She is 23 years of age, but old as Methuselah in sin." Previous crime had been perjury in applying for a marriage license. Yesterday, Appellate Division reduced time on both counts to 1-2 years.

## Beirne Readies Plea On Strike for Truman

By JOHN BOOTH

WASHINGTON, April 18 (INS).—The National Federation of Telephone Workers was drawing up a "statement of facts" on the 12-day-old nationwide phone strike today to be laid before President Truman in the next 48 hours.

NFTW president Joseph Beirne declared the statement will present the union's case in the dispute whose main issue is a pay raise for the 340,000 striking workers. Beirne asserted the strike will continue until a pay raise is negotiated. He said the union would not appeal for White House intervention.

Beirne said the statement also will go to Labor Secretary Schwellessbach, members of Congress, and "all other interested parties."

Beirne also announced creation of a "defense fund" to aid the union in its strike against the A. T. & T. and Bell phone systems. The fund, which already stand at \$30,000 with "a lot more in the field," will take care of "hardship cases" among strikers.

Beirne, who previously had informed union members he is seeking settlement this week, asserted "I have no way of knowing how long the strike will last."

Defense fund money has come from the AFL Garment Workers Union. In addition, Beirne has conferred with John L. Lewis, president of the United Mine Workers Union, but thus far there has been no announcement of financial support from this quarter.

## Refuse Phone Union Proposal

Telephone strikers, winding up the second week of their nationwide walkout, probably will "hold out for an indefinite length of time, or at least until Bell System companies offer a \$6-a-week pay rise," a union spokesman declared last night.

The statement followed rejection by the New York Telephone Co. of the offer of four striking unions to send 37,000 employees back to work provided the company granted a \$6 increase pending arbitration of remaining wage and other issues.

Henry Mayer, counsel for the 15 unions involved, made the forecast as he returned from Trenton, after a special mediation conference with Gov. Driscoll, who had proposed the strikers return to work pending arbitration. Mayer said the unions had not flatly rejected the proposal, but he added:

"I think the workers are determined to hold out at least until the companies make a 'down payment' of \$6 a week and agree to arbitrate the balance of the \$12-a-week raise asked and other issues."

Asked if he saw any hope for a solution, he said:

"Yes, the 15-cent-an-hour increase granted by General Motors seems to have set a pattern."

Mayer said the union's policy committee will have an answer for Driscoll today.

Driscoll said last night action may be taken to modify Jersey's drastic anti-utility-strike law if the phone strikers return pending arbitration.

# All in the Family



By JACK LAIT

"WHAT WITH SINATRA socking a critic and all the critics socking Chaplin," said Bob the Barber, "the pinkola performers came out about even on the week."

"Both hams held press conferences, which is a new low in interviewing."

"Frankie coyly denied he sympathized with Lenin and Marx Brothers; Charlie deftly danced sideways and said he wasn't nationalistic, never voted, just never got around to becoming a U. S. citizen."

"Well, he never got around to marrying the red-head whose baby he has to support—or else. So maybe he is absent-minded."

"The inside story along Broadway is that the little limey didn't take out papers in the country that made him a millionaire because he had visions of being knighted by his native land."

"Sir Charles Chaplin, no less, after he knelt before the king and was royally dubbed! Even in his baggy britches he never played anything as funny as that."

"And without his tramp getup, I won't go to see his picture," said Winnie the Wife. "I used to get hysterical over him before he went socially conscious and dressed like a dude."

"YES, THE DISCIPLE of the proletarians who had nothing to lose but their chains has lost his pants. Now he wears trousers. His convictions and his costume got crossed up, like his rash to be both a comrade of the Russian peasants and a member of the British nobility."

"He was a doggone funny fellow when his mind was free and he could concentrate on clowning. But that soon wasn't enough for him. He hankered to BE somebody. And the more he hankered, the less he was."

"Divide the wealth! Ah, that would show he wasn't just a buffoon. Divide the wealth with everybody except the poor girl who bore his child."

"This mania to be taken seriously is an occupational disease with some actors."

"They toil and pray to be accepted at their trade. Then, when they win popularity and wealth, they turn political."

"Who qualified Sinatra to clean up juve delinks, plead for the underprivileged and assail discrimination?"

"HE COULD CROON. Okay. Kids suffering growing-pains got an emotional bang from the way he sang and because he looked underfed. That made him an orator, an economist and a press agent-appointed vicar of causes."

"He was a 'name,' so all the professionals and many noncommissioned intolerants who brayed for tolerance welcomed him. That went to his head."

"He demanded saintly parts on the screen, befitting his new status as a savior of our youth and a champion of the equality of all mankind."

"So, to prove his zeal, he went skylarking with the most notorious white-slaver of the generation in Havana, hobnobbed with Capone gangsters in Miami, played the nightlife saloons in Hollywood and bopped a reporter who had questioned his utter, unselfish sincerity."

"Lee Mortimer wasn't the first newspaperman who took him apart. But he was the smallest."

"I understand Frankie-boy sent word to a Hollywood columnist who sniped at him that he'd knock his teeth in the first time he saw him. Well, he saw him. It seems Erskine Johnson was the middleweight champion of the Navy and still keeps in training. Frankie left by a side door—or was it a window?"

"Keeping to his 'tolerance' party-line, after he'd hit Mortimer from behind and again while his buddies were holding him down, his alibi was that Lee had called him a name which was a racial insult. Neutral witnesses say the first Mortimer knew that Sinatra was in the place was when he looked up and saw him—from the floor."

"IF HE'D STICK to his own business, and sing, and keep away from shooting off on what he neither understands nor feels, he wouldn't be panned in the first place."

"Nobody ever raps Bing Crosby or Bob Hope or other stars who are grateful and happy to do what they do so well. Great entertainers like they are do more for their country and the world than all the rookies who burn their fingers on touchy human ills we all recognize and deplore, but which no miscast volunteers can cure."

"Nobody knows better than Sinatra that there isn't too much intolerance here. His own rise proves it. Nobody bothered him until he began to play a St. Patrick, driving out the snakes of discrimination."

"Hasn't he as much right to criticize such things as any other citizen?" asked Ted the Teller.

"Just as much right," said Bob. "And other citizens have just as much right to criticize him!"

# General Motors Offers Wage Boost of 15 Cents

DETROIT, April 18 (AP).—General Motors Corp. today asked the CIO United Auto Workers to accept an 11½-cent hourly increase plus pay for six annual holidays, an offer which union leaders immediately termed unsatisfactory.

The corporation described its offer as "the equivalent of an increase of 15 cents an hour." The terms are identical with those accepted Monday by the CIO United Electrical Workers, which has 30,000 members in General Motors plants.

In Pittsburgh, President Walter P. Reuther of the UAW-CIO said the offer "is not satisfactory, but negotiations will be resumed in Detroit Monday."

The latest bid to the 220,000 GM production workers followed rejection by the union of a 10-cent hourly boost which the corporation offered April 12.

The present average hourly rate is about \$1.31. The union demands a 23½ cent increase. In Pittsburgh, Westinghouse Electric Corp. and the CIO United Electrical Workers announced a one-year agreement providing a 15-cent hourly increase to more than 75,000 workers.

In Pittsburgh, too, a long stalemate in negotiations between steel workers and the steel industry appeared broken when the union asked for a 23-cent an hour boost from Jones & Laughlin Corp.

# Ford's Family To Rule Empire, His Will Reveals

DETROIT, April 18 (AP).—Control of the vast industrial empire Henry Ford built will remain in his family. This was disclosed today with publication of Ford's will leaving all his voting stock in Ford Motor Co., in equal shares, to his four grandchildren, and stipulating any tax levies against the inheritances should come from other holdings. Extent of the great wealth Ford amassed was not disclosed and nowhere in the seven-page will was any sum of money mentioned.

It has been unofficially estimated his personal fortune amounted to \$500,000,000.

To the Ford Foundation, a charitable institution organized shortly before the will was drafted Feb. 3, 1936, Ford left all his non-voting stock in the Ford company, as well as all his real estate other than the home in which he died in nearby Dearborn April 7.

The home, Fairlane, along with Ford's personal effects and any articles of sentimental value she might desire, were left to the widow, Mrs. Clara J. Ford.

There were no other bequests. In revealing the terms of the will, Clifford B. Longley, Ford family attorney, declined to speculate on the extent of the estate or the personal wealth of the widow.

## Taxes Estimated

He said he presumed cash left by Ford, "will be used to pay taxes."

In Washington, it was said Federal taxes on the estate could amount to anywhere from \$15,824,000 to \$66,370,000. This was based on informal estimates the estate was worth from \$200,000,000 to \$500,000,000.

Beneficiaries of the distribution of the voting stock are children of Edsel B. Ford, who died May 26, 1943. They are Henry 2d, Benson, Josephine and William Ford.

The bequest of Ford's non-voting stock to the Ford Foundation probably will make that organization the largest of its kind in the world. It was founded "to receive and administer funds for scientific, educational and charitable purposes all for the public welfare."

Longley said the elder Henry Ford owned about 50 percent of the voting stock and the Edsel Ford family 42 percent.

HER SENTENCE REDUCED



(Mirror Photo)

When June Benson was given 2 to 3 years for an abortive jailbreak in 1946, the judge said: "She is 23 years of age, but old as Methuselah in sin. Previous crime had been perjury in applying for a marriage license. Yesterday, Appellate Division reduced time on both counts to 1-2 years."

# Beirne Readies Plea On Strike for Truman

By JOHN BOOTH

WASHINGTON, April 18 (INS).—The National Federation of Telephone Workers was drawing up a "statement of facts" on the 12-day-old nationwide phone strike today to be laid before President Truman in the next 48 hours.

NETW president Joseph Beirne declared the statement will present the union's case in the dispute whose main issue is a pay raise for the 340,000 striking workers. Beirne asserted the strike will continue until a pay raise is negotiated. He said the union would not appeal for White House intervention.

Beirne said the statement also will go to Labor Secretary Schwellessbach, members of Congress, and "all other interested parties."

Beirne also announced creation of a "defense fund" to aid the union in its strike against the A. T. & T. and Bell phone systems. The fund, which already stand at \$30,000 with "a lot more in the field," will take care of "hardship cases" among strikers.

Beirne, who previously had informed union members he is seeking settlement this week, asserted "I have no way of knowing how long the strike will last."

Defense fund money has come from the AFL Garment Workers Union. In addition, Beirne has conferred with John L. Lewis, president of the United Mine Workers Union, but thus far there has been no announcement of financial support from this quarter.

# Refuse Phone Union Proposal

Telephone strikers, winding up the second week of their nationwide walkout, probably will "hold out for an indefinite length of time, or at least until Bell System companies offer a \$6-a-week pay raise," a union spokesman declared last night.

The statement followed rejection by the New York Telephone Co. of the offer of four striking unions to send 37,000 employees back to work providing the company granted a \$6 increase pending arbitration of remaining wage and other issues.

Henry Mayer, counsel for the 15 unions involved, made the forecast as he returned from Trenton, after a special mediation conference with Gov. Driscoll, who had proposed the strikers return to work pending arbitration. Mayer said the unions had not flatly rejected the proposal, but he added:

"I think the workers are determined to hold out at least until the companies make a 'down payment' of \$6 a week and agree to arbitrate the balance of the \$12-a-week raise asked and other issues."

Asked if he saw any hope for a solution, he said:

"Yes, the 15-cent-an-hour increase granted by General Motors seems to have set a pattern."

Mayer said the union's policy committee will have an answer for Driscoll today.

Driscoll said last night action may be taken to modify Jersey's drastic anti-utility-strike law if the phone strikers return pending arbitration.

# All in the Family



By JACK LAIT

"WHAT WITH SINATRA socking a critic and all the critics socking Chaplin," said Bob the Barber, "the pinkola performers came out about even on the week."

"Both hams held press conferences, which is a new low in interviewing."

"Frankie coyly denied he sympathized with Lenin and Marx Brothers; Charlie deftly danced sideways and said he wasn't nationalistic, never voted, just never got around to becoming a U. S. citizen."

"Well, he never got around to marrying the red-head whose baby he has to support—or else. So maybe he is absent-minded."

"The inside story along Broadway is that the little limey didn't take out papers in the country that made him a millionaire because he had visions of being knighted by his native land."

"Sir Charles Chaplin, no less, after he knelt before the king and was royally dubbed! Even in his baggy britches he never played anything as funny as that."

"And without his tramp getup, I won't go to see his picture," said Winnie the Wife. "I used to get hysterical over him before he went socially conscious and dressed like a dude."

"YES, THE DISCIPLE of the proletarians who had nothing to lose but their chains has lost his pants. Now he wears trousers. His convictions and his costume got crossed up, like his rash to be both a comrade of the Russian peasants and a member of the British nobility."

"He was a doggone funny fellow when his mind was free and he could concentrate on clowning. But that soon wasn't enough for him. He hankered to BE somebody. And the more he hankered, the less he was."

"Divide the wealth! Ah, that would show he wasn't just a buffoon. Divide the wealth with everybody except the poor girl who bore his child."

"This mania to be taken seriously is an occupational disease with some actors."

"They toil and pray to be accepted at their trade. Then, when they win popularity and wealth, they turn political."

"Who qualified Sinatra to clean up juve delinks, plead for the underprivileged and assail discrimination?"

"HE COULD CROON. Okay. Kids suffering growing-pains got an emotional bang from the way he sang and because he looked underfed. That made him an orator, an economist and a press agent-appointed vicar of causes."

"He was a 'name,' so all the professionals and many noncommissioned intolerants who brayed for tolerance welcomed him. That went to his head."

"He demanded saintly parts on the screen, befitting his new status as a savior of our youth and a champion of the equality of all mankind."

"So, to prove his zeal, he went skylarking with the most notorious white-slaver of the generation in Havana, hobnobbed with Capone gangsters in Miami, played the nightlife saloons in Hollywood and bopped a reporter who had questioned his utter, unselfish sincerity."

"Lee Mortimer wasn't the first newspaperman who took him apart. But he was the smallest."

"I understand Frankie-boy sent word to a Hollywood columnist who sniped at him that he'd knock his teeth in the first time he saw him. Well, he saw him. It seems Erskine Johnson was the middleweight champion of the Navy and still keeps in training. Frankie left by a side door—or was it a window?"

"Keeping to his 'tolerance' party-line, after he'd hit Mortimer from behind and again while his buddies were holding him down, his alibi was that Lee had called him a name which was a racial insult. Neutral witnesses say the first Mortimer knew that Sinatra was in the place was when he looked up and saw him—from the floor."

"IF HE'D STICK to his own business, and sing, and keep away from shooting off on what he neither understands nor feels, he wouldn't be panned in the first place."

"Nobody ever raps Bing Crosby or Bob Hope or other stars who are grateful and happy to do what they do so well. Great entertainers like they are do more for their country and the world than all the rookies who burn their fingers on touchy human ills we all recognize and deplore, but which no miscast volunteers can cure."

"Nobody knows better than Sinatra that there isn't too much intolerance here. His own rise proves it. Nobody bothered him until he began to play a St. Patrick, driving out the snakes of discrimination."

"Hasn't he as much right to criticize such things as any other citizen?" asked Ted the Teller.

"Just as much right," said Bob. "And other citizens have just as much right to criticize him!"

# One Man's Opinion

By WALTER KIERNAN

SEC. SCHWELLENBACH found phone unions and companies in agreement on one point: Both returned his peace plan with a cryptic, "Excuse it, please."

UEW members are almost ashamed to admit they got a 13-cent-an-hour increase from GM without a strike... Walter Reuther got 18½ cents an hour from GM for the UAW... All they had to do was lose four month's pay.

A Nobel prize lady says we should stop thinking war is inevitable and stop arming. We don't expect to get smallpox, but we're getting vaccinated, just in case!

Distributed by International News Service.



Walter Dressler hails a passing boat to rescue him from the top of his car, trapped by flood waters in downtown Bradford, Pa. (Other Photos on Page 1 and Center Fold) (AP Wirephoto)

## 2 Bummy Killers May Face Chair

At least two of the three youths convicted yesterday of the gun slaying of prizefighter Al (Bummy) Davis during a barroom holdup in Brooklyn last November may yet face the electric chair despite the jury's recommendation that their lives be spared.

County Judge Leibowitz, obviously displeased, declared he may ignore the mercy plea which the all-male blue ribbon panel tacked onto its first degree murder verdict after deliberating two hours and 15 minutes.

"I am not certain I am going to follow the recommendation of the jurors," the judge announced after the jury had suggested life imprisonment for the defendants,

### Market Up

Stocks gain one to five points. Details on Page 20.

tend to find out who pumped the bullets into Bummy Davis." The jurist voiced his feelings as defense counsel Leo Healy asked for 24 hours to file motions. Leibowitz granted the request, then frowned down at the defendants and personally polled the jury.

At the conclusion of the poll, Assistant District Attorney Helf and called attention to the fact that the three youths had committed seven or eight holdups just prior to murdering Davis, and produced records showing Romano and Giarrappa had been convicted of previous crimes of violence.

Turning to the jury, Leibowitz asked:

"Would you gentlemen have recommended life imprisonment if you had known about these previous criminal acts?"

Some of the jurymen yelled "No." Each of the others shook his head in the negative. Then Leibowitz announced:

"Let the records show all agree that if they had known this they would not have recommended leniency."

He reminded the prisoners to jail for sentencing later.

A fourth member of the mob recently died from a policeman's bullet. He was the younger brother of Donohoe, who had no previous criminal record.

The jury began deliberations at 2:30 p. m. After an hour and a half it filed back to ask Leibowitz for a "clear-up" on his hour and 27-minute charge. In a note, jury foreman Edward C. J. Mullins asked:

"Did you say in your charge that Patrolman Edward Fritz (it was Fritz's bullet that killed Donohoe) had both a .38 and a .32 calibre weapon on him at the bar that night?"

Leibowitz answered with considerable heat:

"I never said any such thing. The testimony is just the other way. Fritz had a .32 calibre at home, but he had only a .38 calibre revolver that night."

Davis was killed by a single bullet fired from a .32 calibre automatic pistol.

The jury retired again. Davis was shot and almost instantly killed in a bar at 826 Remsen Ave., Brooklyn, after he attacked the four who were staging a holdup.



Mrs. Russell Donohoe Hears verdict in court.

Russell Donohoe, 24, of 116 Winthrop St., John Romano, 20, of 1143 Nostrand Ave., and Vincent Giarrappa, 23, of 3109 Tilden Ave., all Brooklyn.

"I may follow it in the case of Giarrappa, who had no gun," Judge Leibowitz added, "but I am not so sure I will do so in the case of the other two. I in-

### THIS WEEK'S WEATHER

By Dr. Selby Maxwell

NEW YORK	1916
MAY 29	30
31	JUNE 1
2	
PARTLY CLOUDY	FAIR
WARM	COOL

Each day Dr. Maxwell, famous meteorologist, predicts weather for the New York area for the next five days. See Sunday's Mirror for week's predictions covering adjacent areas.

Patton vs. Yankees vs. Washington... WINS 1916

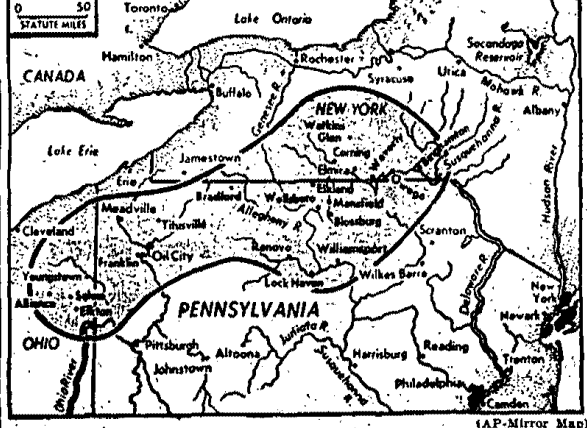
# Floods in 3 States Kill 11; N.Y. Hard Hit

At least 11 persons were dead last night, and more than that were missing, as rain-gorged rivers vaulted their banks in New York's southern tier, and in parts of Pennsylvania and Ohio. In Maryland State police warned residents along the Susquehanna, rampaging down from Pennsylvania that the river would rise 12 to 13 feet above normal.

Waters gone berserk isolated many communities and took a toll in millions in agricultural and industrial damage as the Red Cross mobilized its disaster relief and the War Assets Administration released to the stricken areas huge stores of war surplus necessities piled up at nearby centers.

Late last night water-levels were reported receding slowly in the 17-mile area between Elmira and Corning, where disaster had bitten the deepest.

### DEATH TOLL RISES AS RAIN-SWOLLEN RIVERS OVERFLOW



Shaded area indicates parts of three States hit by flood. (AP-Mirror Map)

The Chemung River, four feet above its 21-foot flood-stage, surged over a third of Elmira, burying its business section under six feet of water and its east side lowland residential area under 10 feet. The list of known deaths there was rising.

The Coast Guard here began to rush portable communications equipment to the area as phone and electric service faltered intermittently.

At Corning, the plant and sensitive ovens of the Corning Glass Co. were out of commission temporarily. At nearby Painted Post, seven members of the William Womer family were believed to have perished when their rowboat capsized in the seething waters as they fled their inundated home. Three of the bodies—and one of an unidentified girl—were recovered.

Mayors of both cities declared states of emergency and mobilized their men for rescue work.

Olean, Hornell, Addison, Ithaca, Waverly, Montour Falls and Wellsville also suffered damage. At the junction of the Chenango and Susquehanna Rivers, Binghamton, Endicott and Johnson City were menaced by rising waters, but it was believed protective dikes would save those cities.

Transportation shutdowns aggravated the relief problem everywhere. Only one highway into Elmira was open, and Gov. Dewey ordered Public Works Superintendent Sells to go personally to the flooded areas to direct road repairs. The State Guard was also ordered out.

The Delaware, Lackawanna and Western R. R. operated irregularly, but the Erie was completely shut down through the inundated area.

### Ohio River Rising

In Pennsylvania, hardest hit were the Wilkes-Barre, Williamsport and other areas along the Susquehanna River. At Williamsport, the river stood at 30 feet—six above flood-stage—and officials feared it would go above the 1936 record of 33.6 feet.

In western Pennsylvania, where damage was expected to be limited, the Ohio River was rising six inches an hour, and the Allegheny was five feet above the flood mark. But at Williamsport, where 10 feet above flood-stage is expected, the situation was at its worst for the State. In

Continued on Page 12

### The Weather

U. S. Weather Bureau Forecast for WEDNESDAY, MAY 29, 1946  
LOCAL.—Cloudiness decreasing, continued cool; highest temperature near 65.

TEMPERATURES IN N. Y. CITY	
Sunrise 5:29 a. m.	Sunset 7:18 p. m.
Moonrise 4:42 a. m.	Moonset 7:01 p. m.
Morning Star, Mercury, Eve, Star, Venus	
MINIMUM	
Midnight .62	9 a. m. .69
1 a. m. .61	10 a. m. .63
2 a. m. .57	11 a. m. .59
3 a. m. .54	Noon .60
4 a. m. .51	1 p. m. .52
5 a. m. .48	2 p. m. .51
6 a. m. .46	3 p. m. .50
7 a. m. .45	4 p. m. .50
8 a. m. .45	5 p. m. .50

For Tide Information see Jim Hurley's "Outdoor Column" in the Sports Section.

## Chaplin Slurs Customs Agents at Soviet Party

(Special to the Daily Mirror)

LONG BEACH, Cal., May 28.—U. S. Customs men were referred to as "the American Gestapo" by Charlie Chaplin, English film comedian, following a nine-hour party aboard a Soviet tanker in Long Beach harbor, it developed today.

The party was thrown for a select number of Holly-



Charlie Chaplin and John Garfield (right) relish their own humor after attending champagne party aboard a Soviet tanker. The Customs guard (left) wasn't left out of the conversation, either. (International SOUNDphoto)

wood figures and others by Alexander P. Grachev, representative of the Soviet Purchasing Commission in the U. S. and of Amtorg, the Russian trading corporation.

The film personalities toasted a Russian movie about the revolution against the Czar.

The party, which began at 7 p. m., Sunday, and ended at 4 a. m., Monday, was attended by Chaplin's young wife, the former Oona O'Neill, daughter of Eugene O'Neill, playwright; actor John Garfield and his wife, Roberta, and Lewis Milestone, Russian-born director, and Mrs. Milestone.

Grachev arranged the champagne banquet which preceded showing of the Soviet film, "The Baer," aboard the S.S. Batumi. The host was Vladmar Petroff, ship's captain. The picture de-

scribed the struggle of the Russian people against the Czarists, whose decadence was demonstrated by their champagne feasts.

The climax came with the revolution and the hero smashing scores of bottles of champagne. Afterward, as Chaplin was leaving, he saw news photographers near uniformed Customs men.

"Oh, I see we are under the power of the American Gestapo," he remarked.

Customs agents said they were there as a matter of routine, to insure that no dutiable articles were brought ashore except under proper circumstances.





Walter Dressler hails a passing boat to rescue him from the top of his car, trapped by flood waters in downtown Bradford, Pa. (Other Photos on Page 1 and Center Fold) (AP WIREphoto)

## 2 Bummy Killers May Face Chair

At least two of the three youths convicted yesterday of the gun slaying of prizefighter Al (Bummy) Davis during a barroom holdup in Brooklyn last November may yet face the electric chair despite the jury's recommendation that their lives be spared.

County Judge Leibowitz, obviously displeased, declared he may ignore the mercy plea which the all-male blue ribbon panel tacked onto its first degree murder verdict after deliberating two hours and 15 minutes.

"I am not certain I am going to follow the recommendation of the jurors," the judge announced after the jury had suggested life imprisonment for the defendants,



Mrs. Russell Donohoe Hears verdict in court.

Russell Donohoe, 24, of 116 Winthrop St., John Romano, 20, of 143 Nostrand Ave., and Vincent Giarrappa, 23, of 3109 Tilden Ave., all Brooklyn.

"I may follow it in the case of Giarrappa, who had no gun," Judge Leibowitz added, "but I am not so sure I will do so in the case of the other two. I in-

### THIS WEEK'S WEATHER

By Dr. Seiby Maxwell

NEW YORK	1946
MAY 29	30 31 JUNE 1 2
PARTLY CLOUDY	FAIR
66 COOL	

Each day Dr. Maxwell, famous meteorologist, predicts weather for the New York area for the next five days. See Sunday's Mirror for week's predictions covering adjacent areas.

Enter up, Yankees vs. Washington. Listen to the play-by-play broadcast by Mel Allen and Eas Hodges, 7:35 P. M. WINS - 1916 Co. - AD.

### Market Up

Stocks gain one to five points. Details on Page 20.

tend to find out who pumped the bullets into Bummy Davis."

The jurist voiced his feelings as defense counsel Leo Healy asked for 24 hours to file motions. Leibowitz granted the request, then frowned down at the defendants and personally polled the jury.

At the conclusion of the poll, Assistant District Attorney Helfand called attention to the fact that the three youths had committed seven or eight holdups just prior to murdering Davis, and produced records showing Romano and Giarrappa had been convicted of previous crimes of violence.

Turning to the jury, Leibowitz asked:

"Would you gentlemen have recommended life imprisonment if you had known about these previous criminal acts?"

Some of the jurymen yelled "No." Each of the others shook his head in the negative. Then Leibowitz announced:

"Let the records show all agree that if they had known this they would not have recommended leniency."

He remanded the prisoners to jail for sentencing later.

A fourth member of the mob recently died from a policeman's bullet. He was the younger brother of Donohoe, who had no previous criminal record.

The jury began deliberations at 2:30 p. m. After an hour and a half it filed back to ask Leibowitz for a "clear-up" on his hour and 27-minute charge. In a note, jury foreman Edward C. J. Mullins asked:

"Did you say in your charge that Patrolman Edward Fritz (It was Fritz's bullet that killed Donohoe) had both a .38 and a .32 calibre weapon on him at the bar that night?"

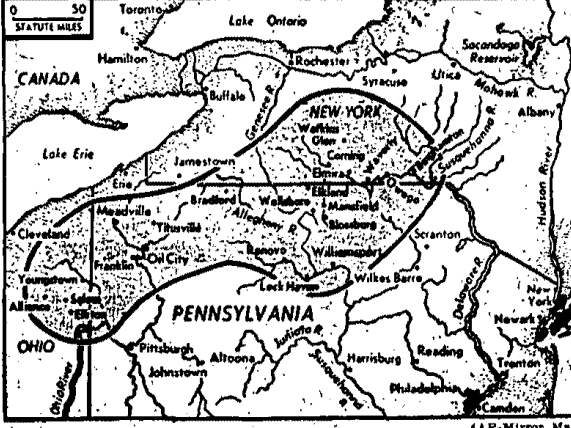
Leibowitz answered with considerable heat:

"I never said any such thing. The testimony is just the other way. Fritz had a .32 calibre at home, but he had only a .38 calibre revolver that night."

Davis was killed by a single bullet fired from a .32 calibre automatic pistol.

The jury retired again. Davis was shot and almost instantly killed in a bar at 826 Remsen Ave., Brooklyn, after he attacked the four who were staging a holdup.

### DEATH TOLL RISES AS RAIN-SWOLLEN RIVERS OVERFLOW



Shaded area indicates parts of three States hit by flood.

## Chaplin Slurs Customs Agents at Soviet Party

(Special to the Daily Mirror)

LONG BEACH, Cal., May 28.—U. S. Customs men were referred to as "the American Gestapo" by Charlie Chaplin, English film comedian, following a nine-hour party aboard a Soviet tanker in Long Beach harbor, it developed today.

The party was thrown for a select number of Holly-



Charlie Chaplin and John Garfield (right) relish their own humor after attending champagne party aboard a Soviet tanker. The Customs guard (left) wasn't left out of the conversation, either.

(International SOUNDphoto)

wood figures and others by Alexander P. Grachev, representative of the Soviet Purchasing Commission in the U. S. and of Amtorg, the Russian trading corporation.

The film personalities toasted a Russian movie about the revolution against the Czar.

The party, which began at 7 p. m., Sunday, and ended at 4 a. m., Monday, was attended by Chaplin's young wife, the former Oona O'Neill, daughter of Eugene O'Neill, playwright; actor John Garfield and his wife, Roberta, and Lewis Milestone, Russian-born director, and Mrs. Milestone.

Grachev arranged the champagne banquet which preceded showing of the Soviet film, "The Baer," aboard the S.S. Batumi. The host was Vladmar Petroff, ship's captain. The picture de-

# Floods in 3 States Kill 11; N.Y. Hard Hit

At least 11 persons were dead last night, and more than that were missing, as rain-gorged rivers vaulted their banks in New York's southern tier, and in parts of Pennsylvania and Ohio. In Maryland State police warned residents along the Susquehanna, rampaging down from Pennsylvania that the river would rise 12 to 13 feet above normal.

Waters gone berserk isolated many communities and took a toll in millions in agricultural and industrial damage as the Red Cross mobilized its disaster relief and the War Assets Administration released to the stricken areas huge stores of war surplus necessities piled up at nearby centers.

Late last night water-levels were reported receding slowly in the 17-mile area between Elmira and Corning, where disaster had bitten the deepest.

The Chemung River, four feet above its 21-foot flood-stage, surged over a third of Elmira, burying its business section under six feet of water and its east side lowland residential area under 10 feet. The list of known deaths there was rising.

The Coast Guard here began to rush portable communications equipment to the area as phone and electric service faltered intermittently.

At Corning, the plant and sensitive works of the Corning Glass Co. were out of commission temporarily. At nearby Painted Post, seven members of the William Womer family were believed to have perished when their rowboat capsized in the seething waters as they fled their inundated home. Three of the bodies—and one of an unidentified girl—were recovered.

Mayors of both cities declared states of emergency and mobilized their men for rescue work.

Clean, Hornell, Addison, Ithaca, Waverly, Montour Falls and Wellsville also suffered damage. At the junction of the Chenango and Susquehanna Rivers, Binghamton, Endicott, and Johnson City were menaced by rising waters, but it was believed protective dikes would save those cities.

Transportation shutdowns aggravated the relief problem everywhere. Only one highway into Elmira was open, and Gov. Dewey ordered Public Works Superintendent Sells to go personally to the flooded areas to direct road repairs. The State Guard was also ordered out.

The Delaware, Lackawanna and Westren R. R. operated irregularly, but the Erie was completely shut down through the inundated area.

### Ohio River Rising

In Pennsylvania, hardest hit were the Wilkes-Barre, Williamsport and other areas along the Susquehanna River. At Williamsport, the river stood at 30 feet—six above flood-stage—and officials feared it would go above the 1936 record of 33.6 feet.

In western Pennsylvania, where damage was expected to be limited, the Ohio River was rising six inches an hour, and the Allegheny was five feet above the flood mark. But at Williamsport, where 10 feet above flood-stage is expected, the situation was at its worst for the State. In

Continued on Page 12

### The Weather

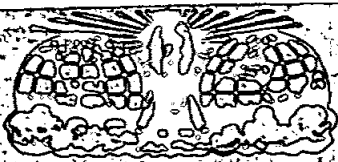
U. S. Weather Bureau Forecast for WEDNESDAY, MAY 29, 1946

LOCAL.—Cloudiness decreasing, continued cool; highest temperature near 65.

Sunrise 5:29 a. m. Sunset 7:18 p. m. Moonrise 4:42 a. m. Moonset 7:01 p. m. Morning Star, Mercury; Eve, Star, Venus

TEMPERATURES IN N. Y. CITY			
MAXIMUM			
MINIMUM			
1 a. m.	62	8 a. m.	60
2 a. m.	61	9 a. m.	59
3 a. m.	60	10 a. m.	58
4 a. m.	59	11 a. m.	57
5 a. m.	58	12 p. m.	56
6 a. m.	57	1 p. m.	55
7 a. m.	56	2 p. m.	54
8 a. m.	55	3 p. m.	53
9 a. m.	54	4 p. m.	52
10 a. m.	53	5 p. m.	51
11 a. m.	52	6 p. m.	50
12 a. m.	51	7 p. m.	49
1 a. m.	50	8 p. m.	48
2 a. m.	49	9 p. m.	47
3 a. m.	48	10 p. m.	46
4 a. m.	47	11 p. m.	45
5 a. m.	46	12 p. m.	44

For Tide Information see Jim Hudley's "Outdoor Column" in the Sports Section.



METROPOLITAN SECTION

NEW YORK, SUNDAY, FEBRUARY 8, 1931

TAYLOR, ANALYST

Opera About Today's People Possible if Romantic, He Says

...only on the music. It disregards the stage production. "Another portion comes to hear an individual singer with a great reputation. It disregards the opera. "A third portion comes to see and be seen. It disregards the performance altogether. "Yet these very people go to a theater for entertainment. Which is why Europeans go to the opera. Once the American public learns this secret and the unentertaining operas are stripped from the repertory, the present misty attitude toward the art will end. "And which are the unentertaining operas? "Well," Mr. Taylor recited, "operas like *Dinorah*, which were written merely to give opportunity for vocal exhibitions. When they play these operas in Italy the public leaves the theater and eats peanuts until time for the next famous aria. They have no cinematic plots, no connected action. "The ideal opera plots are *Carmen*, *Felice et Melicande*, *Amore del Tro Re* and *Rigoletto*. When the score is perfectly welded to the story, the result is great entertainment. The literary rank of the book has no connection with its suitability for opera, it seems. *Carmen* was an excellent, short novel; *Felice et Melicande* yarns rate nowhere. But I think they make a poetic but ineffective play, and the other two equally fine opera plots. "Just as that trashy novel, *The Clansman*, made *The Birth of a Nation*, which was a movie classic? "Exactly. "Writer and musician, Taylor practiced for opera by composing incidental music for plays like *Beggar on Horseback*. "The theatrical experience has been invaluable, he says, because the composer must be not only musician and in large

part dramatist, but also director. "When I fit a line to music," he explains, "I set the accents and expression for the actor forever—if the opera lasts that long. The opera principal's art is not as flexible as the actor's. Consequently all the limitations, the dramatic ability shown on the Metropolitan stage is remarkable. I have been particularly lucky to have such fine actors as Tibbett, Johnson, Bori and the rest in *Peter Ibbetson*. "The opera singer must act while he projects his voice. He must exaggerate each gesture so it will be plain in the top gallery and moderate it so that it will not seem ridiculous in the first-row orchestra. And he is singing three old operas during the week that he is rehearsing one new one. "What makes Mr. Taylor's heart to peck almost as much as the insistence on "contemporary" themes is the reproach that he has



Doerns Taylor

stage. Analytical old and new, so it will make a good movie. It are given in period in the latest styles. e movies are essentially deal in common, exactly the same as e or a play; that it he music must add ing it; the singer any theatrical cast. t entertain, it has in this country that or take no interest can audience comes ntly, concentrating

(Continued on Fifth Page.)

CHAPLIN, OPTIMIST

"Not a Propagandist," Favors Shorter Hours, Minimum Pay

By Flora Merrill

IF AMERICA is to have sustained prosperity, the American people must have sustained ability to spend. If we continue to view the present conditions as inevitable, the whole structure of our civilization may crumble. The present deplorable conditions certainly cannot be charged against the five million men out of work, ready to work, anxious to work, and yet unable to get jobs. If capital represents the genius of America, it would seem obvious that for its own sake the present conditions should not continue or ever again be repeated. Charles Spencer Chaplin, radical millionaire, heaviest investor in world laughter, was speaking. "While crossing the continent, I have been talking to all sorts of men—railroad men, workers, fellow travelers—and I heard that times are even harder than before the end of the old year," he said. "The country is talking about prohibition, which, as Will Rogers says, you cannot feed the hungry. Unemployment is the vital question, not prohibition. "Machinery should benefit mankind. It should not spell tragedy and throw it out of work. Labor-saving devices and other modern inventions were not really made for profit, but to help humanity in the pursuit of happiness. "If there is to be any hope for the future," he continued, "it seems to me that there must be some radical change to cope with these conditions. Some people who are sitting comfortably don't want the present state of affairs changed. This is hardly the way to stave off any bolshevistic or communistic ideas which may become prevalent. "Something is wrong—things have been badly managed when five million men are out of work in the richest country in the world. I don't think you can dismiss this very shocking fact with the old-time argument that these are the inevitable hard times which are the reaction of prosperity. Nor do I think that the present economic condition should be blamed on current events. I personally doubt it. I think there is something wrong with our methods of production and systems of credit. Of course, I speak as a layman. Like many thousands of others who are baffled concerning this very serious state of affairs. "I am not in a position to go into world economics, but it seems to me that the question is not whether the country is wet or dry but whether the country is starved or fed. Also, it doesn't seem to me that there is any doubt but that a shorter working day would take care of the unemployed. Mr. Ford has urged shorter hours for labor and innovations in our credit system. I think such changes might avert future serious national catastrophes. "Chaplin dislikes being referred to as a propagandist for humanity.

"I leave humanity to humanity," he insisted. "Achievement is more than propaganda. I am always suspicious of a picture with a message. Don't say that I am a propagandist. "We could not help wondering if Charlie Chaplin's denial of propaganda wasn't a form of self-deception. Has his Charlie of the screen ever been other than one of the 8,000,000 who are now lined up in endless queues in breadlines, baffled and worried over circumstances that they cannot control? Haven't Charlie the millionaire been constant in showing in thousands and thousands of feet of film Charlie the fuffie? Consciously a millionaire, subconsciously his funny feet are reaching for a soapbox. "Charlie Chaplin's hair is white at the temples, and only occasional black streaks the gray. He wore a blue suit, blue shirt, blue tie and handkerchief. There was no remainder of a youth spent in the London slums save his live, personal concern for the jobless men throughout the United States. "Commenting on possible sweeping reforms in the near future, Chaplin said: "The world at present is in such a turmoil of change that there are no definite signs of stability anywhere upon which to speculate consistently concerning the future, but I am sure it will be a good enough world to want to live in for a while. "I want to live forever," he added. "I find that life is very interesting, not from the point of view of success, but from the changing conditions. If only people will meet them and accept them and go along with them. It is so much better to go with the change, I think, than to go against it. As I grow older I find it is better to go with the tide. "When asked what changes he most wanted to see, he answered: "Shorter hours for the working man and a minimum wage for both skilled and unskilled labor which will guarantee every man over the age of twenty-one a salary that will enable him to live decently. "Did he have a religion? "Life is my religion," he replied. "Living it. I do not feel the need of any other, nor am I at all concerned with what happens after death. What I fear is the approach of death—[tenses]. "He hopes to be making pictures when the end comes. He has no thought of retirement. He is in his early forties, and the years ahead look good. "How does it feel way up there—alone at the top of your art? he was asked. He was caught off guard, and he wiggled around on the sofa like an embarrassed school boy. "It is nice of you to feel that way about my pictures," he said. "All it has proven to me is that I am an individualist, that I am different, not that I am better. I have heard people



Charles Spencer Chaplin

(Continued on Fifth Page.)

(Continued on Fifth Page.)



# Floyd Gibbons Speaking

## How Mustapha Kemal Stood Off Allies and Transformed Turkey

STRANGE news that's been coming out of Turkey. It's hard to say whether events should be called the growing pains of a new republic or the lusty stirring of a tried old empire suddenly restored vigorous youth. But they're all signs of momentous change.

Constantinople, heart of the powerful Byzantine Empire, is now the rank of just another city. After centuries of glorious glory, even its name has been changed to Istanbul. Meanwhile, a capital arises from the mud huts of Angora, far to the east of Constantinople. In Anatolia, Sultans and sultanas are no more. Palatial harems and silent, echoing no notes of lute and laughter of languorous wives, Turkey ceases to be the foothold of European powers. Custom changes, changes. If ever a nation was torn apart, turned upside down, looted, polished and thoroughly overhauled, without the painful process of revolution, it is Turkey.

Mustapha Kemal Pasha—the victor of the Victorious—a chap who, by my mind, belongs at the top of a heap of dictators and leaders in open countries since the World War. There's one thing certain. He has led his people further from the dangers of ignorance, superstition, fanaticism and international intrigue than most of the other European figureheads.

There's one thing that stands out here as a symbol of this new Turkey. As you pass up the Dardanelles and don't forget those straits were more important during the war than they are usually credited with being—and come to the mouth of the Horn of the Stamboul side, you stand a statue of President Mustapha Kemal Pasha of the Turkish Republic. It stands in front of Scraggy, the old Sultan's harem, a monument to everything that was right. And to further typify the ages that have come, the statue has the face of the President wearing a turban.

Deems Taylor, Analyst, on Operas

never written "an American opera." "There is no American race," he says. "There is no American culture. The United States is a governmental division. If you write an opera expressing the tastes of any inhabitant, thereof you have written the nearest possible approach to an American opera. A play about Arkansas or New England isn't an American play. It is an Arkansas play or a New England play. I think the most American play ever written was "Street Scene" because none of the characters was even supposed to be an American. There were Jews, Italians, Greeks, Irish, and more Irish. The diversity made it representative of this locale."

Incidentally, Taylor is highly enthusiastic about "Street Scene" as an opera subject. He, considered it last year, but gave it up for the time at least because it would take too much rearranging to bring the romantic and melodramatic elements to the top.

Against the Italians in Adalia and against the Greeks in Smyrna. He concentrated on the French, who had a war against the Arabs in Syria on their hands. He made the fight so costly for them that he won first recognition for the Kemal government.

Facing Disaster, He Created Victory.

About this time the Greeks were at the height of their military power, and Lloyd George stuck to his policy of backing them. Things looked none too bright for Kemal. He had no money and his support was wavering. Even America showed no sympathy with the republic builder. Gradually he fell back on the mud village of Angora—a difficult place to attack—and there he reformed his armies, salvaged Austrian Skoda cannon and by sheer leadership—by preaching liberty or death—he solidified the nation and kept it intact.

Once free from foreign interference Kemal began the job of internal housecleaning, ousting the sultanate drones, building schools and universities, changing the status of veiled women to equality with men and Westernizing the picturesque national dress.

Remember, this was done almost single handed—with all the restraint possible in dealing with fanaticism and ignorance, yet with the firmness for centuries, yet with the firmness of purpose necessary to such a gigantic task.

FLOYD GIBBONS. Copyright, 1931

Floyd Gibbons's column is a daily feature in The Evening World.

Deems Taylor, Analyst, on Operas

(Continued From Page One)

but men to work. Likewise it might seem strange that Kemal Pasha threw down all the ancient glories of Constantinople, and set up his capital at Angora—now Ankara, by the way—which was nothing more than a town of mud huts with modern construction methods applied to it. But that, too, was only a matter of economics. Constantinople has always been a para-

# Charles Chaplin, Optimist, on Hard Times

(Continued From Page One)

laugh just as much at other films as at mine. I do not say this with false modesty, but because it is true. There are some people who say, "I don't see Charlie Chaplin. I don't think he is funny." That is all right. I can say that myself. They have a right to their opinion, but as Mr. Shaw said upon one occasion, "Thank God they are in the minority."

"I only resent any who say I am

vulgar," he continued. "This I don't say. I may deal with vulgar subjects, but I myself, am not vulgar. I may have been primitive, but I insist not vulgar."

"I am sure that it is bound to happen that others will pass me in fame, and why not? Each dog has his day. Everything is relative. I am Charlie Chaplin. Some one else is some one else. There is room for everybody. I am not obsessed with success. I only want to be in a position to make the pictures that I like to make. If the public appreciates them, this, of course, puts me in a very fortunate position."

As to why he does not make more pictures, Charlie Chaplin gave as his reason: "The older we become the less ideas we have and so we tell ourselves we are getting more fastidious, more meticulous. Whether or not there is any improvement in my work I don't know. People tell me

the character is becoming more realistic. I am not in a position to judge. Sometimes I have an urge to make him more of a character. Other times I feel him a symbol. I like this last picture because there is something of myself in it without changing the character.

"City Lights" is a philosophic comment on the tragedy of idealism handled very lightly. The reason it hasn't the usual fade-out is because it would have been laying it on too thick for me to walk away in this picture. There was a chance for the girl, so I let her take the scene.

"It is a dangerous thing to have ideals," Mr. Chaplin warned. "They throw you in jail for having them. It is tragic to have ideals, because they are always so disappointing. You can't get away from them, however. Clinging to them is the only way to survive life."

**Paramount**  
NEW YORK - BROOKLYN  
New York's Own Picture!  
"SCANDAL SHEET"  
A Paramount Picture with  
GEORGE BANCROFT  
CLIVE BROOK Kay Francis  
A drama that's written in thundering headlines!

<b>NEW YORK</b> IN PERSON <b>IRENE BORDONI</b> Leading Favorite of Paris and Broadway! <b>LEO REISMAN</b> AND HIS MUSIC Cambria's Revue with <b>TED MACK</b> and <b>Road</b> <b>Red Harris</b> and <b>Van, Easter</b> and <b>Hazzlett, Blatton, John</b> <b>Quinlan—Helen Gordon!</b>	<b>BROOKLYN</b> 50c till 2 P. M. IN PERSON <b>TED LEWIS</b> The Blah Hat Tragedian of Sons And a Company of 40 <b>CHARLIE DAVIS</b> and his Joy Gang! <b>REINJOY</b> with the Paramount Orchestra 100 PEOPLE and 3 BANDS In a tremendous stage Fiasco!
---	---

**FIRST TIME AT POPULAR PRICES!**  
HOWARD HUGHES'  
**HELL'S ANGELS**  
United Artists Picture with  
**JEAN HARLOW**  
Ben Lyon James Hall  
**RIVOLI** Continues from 9.30 A. M.  
United Artists - Broadway at 46th

**TRADER**  
TODAY is Sunday—  
You'll get up late and browse around and read the newspapers— and turn on the radio and turn it off, and then you'll wonder what to do—  
Here's an idea:  
Go down to the Astor and see the picture they're all talking about. It'll be the most exciting weekend you ever spent. The seats at the Astor are reserved and in addition to the two shows at 3 o'clock and 8:50 there's an extra show at 6 P. M. today.

**ASTOR HORN**  
BROADWAY and 45th ST.  
Seats 4 Weeks in Advance  
Twice - Daily at 2:40-8:40  
Three Times Sun & Hol. at 3-8-8:50, MATS. (except Sat.) 50c to \$1.00. EVE-NINGS 50c to \$2.00.  
ALL SEATS RESERVED METRO - GOLDWYN - MAYER'S MIRACLE PICTURE

Vitaphone Hits at Warner Bros. POPULAR-PRICE Theatres!  
"Kismet" reveals all the enchanting sights of the thousand-and-one Arabian Nights!  
"I AM HAJJ, the Beggar"  
For you... for you the Magic Carpet waits... to carry us to Baghdad, city of glamorous romance  
For you... for YOU Aladdin has rubbed his wondrous lamp, to reveal... ALL THE ENCHANTING SIGHTS OF THE THOUSAND-AND-ONE ARABIAN NIGHTS!  
DOROTHY MACKAILL FRANK FAY NOAH BEERY  
DOROTHY MACKAILL FRANK FAY NOAH BEERY  
ALL THE ENCHANTING SIGHTS OF THE THOUSAND-AND-ONE ARABIAN NIGHTS!  
DOROTHY MACKAILL FRANK FAY NOAH BEERY

**MAYFAIR**  
DAILY FROM 10 A. M. TO 10 P. M.  
87th St. at 47th St. BR. 9-6851-6852

**TORN FROM HER ARMS**  
The ability of the love a woman can give but care!  
"Treat 'em like traps... They're all alike... the crowd of this red-haired temptress who defied convention to make all men pay for one man's betrayal."

**"MILLIE"**  
with HELEN TWELVETREES  
Lillian Tashman Robert Ames John Halliday  
Directed by John Francis Dillon  
RKO RADIO PICTURES  
A Charles R. Rogers Production  
"MILLIE" Now Also at RKO ALBEE, B'klyn

**RKO ALWAYS A GOOD SHOW!**  
**PALACE** Broadway at 42nd St. SHOWS TODAY 1:30-3:30-8:30  
Musical Comedy and Radio Favorite  
**DR. ROCKWELL**  
Star of "Greenwich Village Follies" and "Broadway Nights"  
2nd Record-laugh and Smash-hit Week  
**PHIL BAKER**  
Picture New Comedy Hit-Ita-Rogue-Fun  
**THREE SLATE BROTHERS**  
Columbia Revolutionary System Feature  
The Season's Sensational Musical Feature  
**MORTON DOWNEY**  
**BARBARA BENNETT**  
**CHAS. SABIN**  
With Leon Belasco's Club Delmarco Orchestra  
**JAY C. FLIPPEN**  
Everything New - Film Galore  
**THE MEREDITHS**  
**LEATRICE JOY**  
One of the Dearest Stars of Screen  
**CAMEO NOW**  
Amazing Entertainment  
**BY ROCKET TO THE MOON**  
Thrilling romance of 3 worlds.



## METROPOLITAN SECTION

NEW YORK, SUNDAY, FEBRUARY 8, 1931

### TAYLOR, ANALYST

#### Opera About Today's People Possible if Romantic, He Says

only on the music. It disregards the stage production.

"Another portion comes to hear an individual singer with a great reputation. It disregards the opera.

"A third portion comes to see and be seen. It disregards the performance altogether.

"Yet these very people go to a theater for entertainment. Which is why Europeans go to the opera. Once the American public learns this secret and the unentertaining operas are stripped from the repertory, the present sniffy attitude toward the art will end."

"And which are the 'unentertaining' operas?"

"Well," Mr. Taylor recited, "operas like 'Dinorah,' which were written merely to give opportunity for vocal exhibitions. When they play these operas in Italy the public leaves the theater and eats peanuts until time for the next famous aria. They have no sensible plots, no connected action."

"The ideal opera plots are 'Carmen,' 'Pelleas et Melisande,' 'Amore del Tre Re' and 'Rigoletto.' When the score is perfectly welded to the story, the result is great entertainment. The literary rank of the book has no connection with its suitability for opera, it seems. 'Carmen' was an excellent short novel; 'Pelleas et Melisande' yarns rate nowhere. But I think they make a poetic but ineffective play, and the other two equally fine opera plots."

"Just as that trashy novel, 'The Gangster,' made 'The Birth of a Nation,' which was a movie classic?"

"Exactly."

Writer and musician, Taylor practiced for opera by composing incidental music for plays like "Beggars on Horseback."

The theatrical experience has been invaluable, he says, because the composer must be not only musician and in large

part dramatist, but also director.

"When I fit a line to music," he explains, "I set the accents and expression for the actor forever—if the opera lasts that long. The opera principal's art is not so flexible as the actor's. Consequently all the limitations, the dramatic ability shown on the Metropolitan stage is remarkable. I have been particularly lucky to have such fine actors as Tibbett, Johnson, Bori and the rest in 'Peter Ibbetson.'"

"The opera singer must act while he projects his voice. He must exaggerate each gesture so it will be plain in the top gallery and moderate it so that it will not seem ridiculous in the first row orchestra. And he is singing three old operas during the week that he is rehearsing one new one."

What makes Mr. Taylor's heart to pen almost as much as the insistence on "contemporary" themes is the reproach that he has



Deems Taylor

stage. Analytical old and new, are at will make a good a good movie. It are given in period in the latest styles. is movies are essentially opera essentially old-at deal in common, exactly the same as e or a play; that it e music must add ing it; the singers any theatrical cast, t entertain. It has

in this country that or take no interest can audience comes ntly, concentrating

(Continued on Fifth Page.)

### CHAPLIN, OPTIMIST

#### "Not a Propagandist," Favors Shorter Hours, Minimum Pay

By Flora Merrill

"IF AMERICA is to have sustained prosperity, the American people must have sustained ability to spend. If we continue to view the present conditions as inevitable, the whole structure of our civilization may crumble. The present, deplorable conditions certainly cannot be charged against the five million men out of work, ready to work, anxious to work, and yet unable to get jobs. If capital represents the genius of America, it would seem obvious that for its own sake the present conditions should not continue or ever again be repeated."

Charles Spencer Chaplin, radical millionaire, heaviest investor in world laughter, was speaking.

"While crossing the continent, I have been talking to all sorts of men—railroad men, workers, fellow travelers—and I heard that times are even harder than before the end of the old year," he said. "The country is talking about prohibition, which, as Will Rogers says, you cannot feed the hungry. Unemployment is the vital question, not prohibition."

"Machinery should benefit mankind. It should not spell tragedy and throw it out of work. Labor saving devices and other modern inventions were not really made for profit, but to help humanity in the pursuit of happiness."

"If there is to be any hope for the future," he continued, "it seems to me that there must be some radical change to cope with these conditions. Some people who are sitting comfortably don't want the present state of affairs changed. This is hardly the way to stave off any bolshevistic or communistic ideas which may become prevalent."

"Something is wrong—things have been badly managed when five million men are out of work in the richest country in the world. I don't think you can dismiss this very shocking fact with the old-time argument that these are the inevitable hard times which are the reaction of prosperity. Nor do I think that the present economic condition should be blamed on current events. I personally doubt it. I think there is something wrong with our methods of production and systems of credit. Of course, I speak as a layman, like many thousands of others who are baffled concerning this very serious state of affairs."

"I am not in a position to go into world economics, but it seems to me that the question is not whether the country is wet or dry but whether the country is starved or fed. Also, it doesn't seem to me that there is any doubt but that a shorter working day would take care of the unemployed. Mr. Ford has urged shorter hours for labor and innovations in our credit system. I think such changes might avert future serious national catastrophes."

Chaplin dislikes being referred to as a propagandist for humanity.

"I leave humanity to humanity," he insisted. "Achievement is more than propaganda. I am always suspicious of a picture with a message. Don't say that I am a propagandist."

We could not help wondering if Charlie Chaplin's denial of propaganda wasn't a form of self-deception. Has his Charlie of the screen ever been other than one of the 5,000,000 who are now lined up in endless queues in breadlines, baffled and worried over circumstances that they cannot control? Hasn't Charlie the millionaire been consistent in showing in thousands and thousands of feet of film Charlie the fuffie? Consciously a millionaire, subconsciously his funny feet are reaching for a soapbox.

Charlie Chaplin's hair is white at the temples, and only occasional black streaks the gray. He wore a blue suit, blue shirt, blue tie and handkerchief. There was no reminder of a youth spent in the London slums save his live, personal concern for the jobless men throughout the United States.

Commenting on possible sweeping reforms in the near future, Chaplin said:

"The world at present is in such a turmoil of change that there are no definite signs of stability anywhere upon which to speculate sensibly concerning the future, but I am sure it will be a good enough world to want to live in for a while."

"I want to live forever," he added. "I find that life is very interesting, not from the point of view of success, but from the changing conditions, if only people will meet them and accept them and go along with them. It is so much better to go with the change, I think, than to go against it. As I grow older I find it is better to go with the tide."

When asked what changes he most wanted to see, he answered:

"Shorter hours for the working man and a minimum wage for both skilled and unskilled labor which will guarantee every man over the age of twenty-one a salary that will enable him to live decently."

Did he have a religion?

"Life is my religion," he replied. "Living it. I do not feel the need of any other, nor am I at all concerned with what happens after death. What I fear is the approach of death—illness."

He hopes to be making pictures when the end comes. He has no thought of retirement. He is in his early forties, and the years ahead look good.

How does it feel way up there—alone at the top of your art? he was asked. He was caught off guard, and he wiggled around on the sofa like an embarrassed school boy.

"It is nice of you to feel that way about my pictures," he said. "All it has proven to me is that I am an individualist, that I am different, not that I am better. I have heard people



Charles Spencer Chaplin

(Continued on Fifth Page.)

# Floyd Gibbons Speaking

## How Mustapha Kemal Stood Off Allies and Transformed Turkey

STRANGE news that's been coming out of Turkey. It's hard to say whether events should be the growing pains of a new republic or the lusty stirring of a revived old empire suddenly restored to vigorous youth. But they're all signs of a momentous change: a young Constantinople, heart of the powerful Byzantine Empire, is being reborn as the rank of just another city.

After centuries of glorious history, even its name has been changed to Istanbul. Meanwhile, a capital arises from the mud hills of Angora, far to the east of Constantinople, in Anatolia. Sultans and sultanas are no more. Fatah, the great silent, echoing no note of just the daughter of languorous wives, Turkey ceases to be the football of European powers. Custom changes, laws change. If ever a nation was born again, turned upside down, inside, polished and thoroughly overhauled without the painful prodding of revolution, it is Turkey.

Men to work? But who did it all? Well, it's the man I want to talk to you about today—Mustapha Kemal Pasha—the Victorious—a chap who, in my mind, belongs at the top of a heap of dictators and leaders in European countries since the World War. There's one thing certain. The man has led his people further from the dangers of ignorance, superstition, fanaticism and international intrigue than most of the other European figures.

There's one thing that stands out in me as a symbol of this new Turkey. As you pass up the Dardanelles and don't forget those straits were so more important during the war than they are usually credited with being—and come to the mouth of the Helles Horn on the Stamboul side, you stand a statue of President Mustapha Kemal Pasha of the Turkish Republic. It stands in front of a Seraglio, the old Sultan's harem, a monument to everything that was "old." And to further typify the changes that have come, the statue that of the President wearing a fedora hat.

A dictator in a soft felt hat. Maybe it seems amusing, but it isn't. When, under Kemal Pasha's orders, they discarded the fez—you know, the little brimless caps like those the crims wear—they discarded fanatical beliefs in old customs and also opened their country to westernization, with eyes turned always to Paris.

With the fewest other symbolic gestures—for example, the harem women never wore so much of a veil of polygamy as of the old order under which men sat on shady verandas and bossed the women at their work. Kemal abolished harems, entirely as a moral gesture. But he was an economic one. He wanted men to work.

Like it or not, it might seem strange that Kemal Pasha threw down all the sun-gloria of Constantinople, and set up his capital at Angora—now Ankara, by the way—which was nothing more than a town of mud huts. All modern construction methods were applied to it. But that, too, was only a matter of economics. Constantinople has always been a part-

against the Italians in Adalia and against the Greeks in Smyrna. He concentrated on the French, who had been against the Arabs in Syria on their hands. He made the fight so costly for them that he won first recognition for the Kemalist government.

### Facing Disaster, He Created Victory.

About this time the Greeks were at the height of their military power, and Lloyd George stuck to his policy of backing them. Things looked none too bright for Kemal. He had no money and his support was wavering. Even America showed no sympathy with the republic. Gradually he fell back on the mud village of Angora—a difficult place to attack—and there he reformed his armies, salvaged Austrian Skoda cannon and by sheer leadership by preaching liberty or death—he solidified the nation and kept it intact.

Once free from foreign interference Kemal began the job of internal housecleaning, ousting the sultanic drones, building schools and universities, changing the status of veiled women to equality with men and Westernizing the picturesque national dress.

Remember, this was done almost single handed—with all the restraint possible in dealing with fanaticism and ignorance, inborn and fostered for centuries, yet with the firmness of purpose necessary to such a gigantic task.

FLOYD GIBBONS.  
Copyright, 1931

Floyd Gibbons' column is a daily feature in The Evening World.

# Deems Taylor, Analyst, on Operas

(Continued From Page One)

never written "an American opera." "There is no American race," he says. "There is no American culture. The United States is a governmental division. If you write an opera expressing the tastes of any inhabitant, thereof you have written the nearest possible approach to an American opera. A play about Arkansas, or New England, isn't an American play. It is an Arkansas play or a New England play. I think the most American play ever written was "Street Scene," because none of the characters was even supposed to be an American. There were Jews, Italians, Swedes, Irish and more Irish. The diversity made it representative of this locale."

Incidentally, Taylor is highly enthusiastic about "Street Scene" as an opera subject. He considered it last year, but gave it up for the time at least because it would take too much rearranging to bring the romantic and melodramatic elements to the top. Eimer Rice's play is essentially romantic, he says, even though it is

# Charles Chaplin, Optimist, on Hard Times

(Continued From Page One)

laugh just as much at other films as at mine. I do not say this with false modesty, but because it is true. There are some people who say, "I don't see Charlie Chaplin; I don't think he is funny." That is all right. I can say that myself. They have a right to their opinion, but as Mr. Shaw said upon one occasion, "Thank God they are in the minority." "I only resent any who say I am

vulgar," he continued. "This I deny. I may deal with vulgar subjects, but I, myself, am not vulgar. I may have been primitive, but I insist not vulgar."

"I am sure that it is bound to happen that others will pass me in fame, and why not? Each day has his day. Everything is relative. I am Charlie Chaplin. Some one else is some one else. There is room for everybody. I am not obsessed with success. I only want to be in a position to make the pictures that I like to make. If the public appreciates them, this, of course, puts me in a very fortunate position."

As to why he does not make more pictures, Charlie Chaplin gave as his reason:

"The older we become the less ideas we have and so we tell ourselves we are getting more fastidious, more meticulous. Whether or not there is any improvement in my work I don't know. People tell me

the character is becoming more realistic. I am not in a position to judge. Sometimes I have an urge to make him more of a character. Other times I feel him a symbol. I like this last picture because there is something of myself in it without changing the character.

"City Lights" is a philosophic comment on the tragedy of idealism handed very lightly. The reason it hasn't the usual fade-out is because it would have been laying it on too thick for me to walk away in this picture. There was a chance for the girl, so I let her take the scene.

"It is a dangerous thing to have ideals," Mr. Chaplin warned. "They throw you in jail for having them. It is tragic to have ideals, because they are always so disappointing. You can't get away from them, however. Clinging to them is the only way to survive life."

**Paramount**  
NEW YORK-BROOKLYN

New York's Own Picture!  
"SCANDAL SHEET"  
A Paramount Picture with  
**GEORGE BANCROFT**  
Clive Brook Kay Francis  
A drama that's written in thundering headlines!

<b>NEW YORK</b> IN PERSON <b>IRENE BORDONI</b> Dancing Favorite of Paris and Broadway! <b>LEO REISMAN</b> AND HIS MUSIC Cambria's Revue with <b>TED MACK</b> and Band Bud Harris and Van Zandt and Hazzard, Boston, John Guitano—Streis Garden!	<b>BROOKLYN</b> 50c till 2 P. M. IN PERSON <b>TED LEWIS</b> The High Hat Transcend of Song And a Company of 40 <b>CHARLIE DAVIS</b> and his Joy Gang! <b>RUBINOFF</b> with the Paramount Orchestra 100 PEOPLE and 3 BANDS In a tremendous stage Fiasco!
--	--

**FIRST TIME AT POPULAR PRICES!**

**HOWARD HUGHES' HELL'S ANGELS**  
United Artists Picture with  
**JEAN HARLOW**  
Ben Lyon James Hall  
**RIVOLI**  
Continues from 8:30 A. M.  
United Artists - Broadway at 64th

**TRADER**

TODAY is Sunday—  
You'll get up late and browse around and read the newspapers—and turn on the radio and turn it off, and then you'll wonder what to do—

Here's an idea:  
Go down to the Astor and see the picture they're all talking about. It'll be the most exciting weekend you ever spent. The seats at the Astor are reserved and in addition to the two shows at 3 o'clock and 8:50 there's an extra show at 6 P. M. today.

**ASTOR HORN**  
BROADWAY and 45th ST.  
Seats 2 Weeks in Advance  
Three Times Sun. & Hol. at 5-6-8-10. MATS. (except Sat.) 50c to \$1.00. EVENINGS 90c to \$2.00.  
ALL SEATS RESERVED METRO-GOLDWYN-MAYER'S MIRACLE PICTURE

Vitaphone Hits at Warner Bros. POPULAR-PRICE Theatres!

"Kismet" reveals all the enchanting sights of the thousand-and-one Arabian Nights!

"I AM HAJJ, the Beggar"

For you... for you the Magic Carpet waits... to carry you to Baghdad, city of diamond and romance.

For you... for YOU Aladdin has rubbed his wondrous lamp, to reveal... ALL THE ENCHANTING SIGHTS OF THE THOUSAND-AND-ONE ARABIAN NIGHTS!

**DOROTHY MACKAILL FRANK FAY NOAH BEERY**

**OTIS SKINNER**

**MAYFAIR**  
DAILY FROM 10 A. M.  
2700 at 7th. 875-2-851-8512

**TORN FROM HER ARMS**



—the ability of the love a woman can give her ones!

"Treat 'em like trainin' boys... They're all alike!" was the creed of this mad-haired temptress who defied convention to make all men pay for one man's betrayal.

**"MILLIE"**

with HELEN TWELVETREES  
Libby Tashman  
Robert Ames  
John Halliday  
Directed by John Francis Dillon  
AND RADIO PICTURES  
A Charles R. Rogers Production  
"MILLIE" Now Also at RKO ALBEE, 67th St.

**RKO ALWAYS A GOOD SHOW!**

**PALACE** Broadway at 47th  
Musical Comedy and Radio Favorites  
**DR. ROCKWELL**  
Star of "Companions in Crime" and "Broadway Nights"

And Record Laugh and Smash Hit Week  
**PHIL BAKER**  
Futurist New Comedy Hit—Radio Success—Fun  
**THREE SLATE BROTHERS**  
Colossal Revisiting System Presents  
The Season's Sensational Musical Picture  
**MORTON DOWNEY**  
**BARBARA BENNETT**  
**CHAS. SABIN**  
With Leon Belasco's Club Delmonico Orchestra

**JAY C. FLIPPEN**  
Everything New — Fun Galore  
**THE MEREDITHS**

**LEATRICE JOY**  
One of the Regiments Stars of Screen

**CAMEO NOW**  
Amazing Entertainment  
**BY ROCKET TO THE MOON**  
The picture directed by Fritz Lang's working version of a terrific

# Peace Session Backers Assail Curbs on East

## Paris Limit on Visas for Russia and Her Satellites Called 'Hostile Affront'

From the Herald Tribune Bureau

Copyright, 1949, New York Herald Tribune Inc.  
PARIS, April 12.—The sponsors of the World Peace Congress which will open in Paris on April 20 protested vigorously today against the French government's decision to restrict Eastern European countries to eight delegates apiece. The Foreign Ministry has announced it will issue no more than eight visas to delegates from countries still requiring them—which means in effect the Soviet Union and its satellites.

Louis Aragon, Left Wing poet and director of the pro-Communist newspaper "Ce Soir," said at a press conference that the visa decision represents "a sabotage of peace" and is a "hostile affront" to the nations concerned.

Mr. Aragon, who is a member of the Congress planning committee, said its main object is to prevent a war. He added that if this should prove impossible, it would be necessary to "organize the means of halting the war and bringing the war criminals to justice in the shortest time possible."

A Congress communique said "official" protests had been made concerning the visa restriction. A Foreign Ministry spokesman said tonight, however, that no communication had been received either from the congress or from the affected countries. Mr. Aragon also said the visa question would be brought up for debate in the French National Assembly. The Assembly will recess Thursday until May 10.

Congress officials predict that 2,500 delegates from organizations in fifty-eight countries, representing nearly 600,000,000 people, will attend the four-day meeting.

The communique listed among the Americans who have indicated support for the aims of the Congress Clifford Odets, playwright; Walter Bernstein, composer-conductor; Jo Davidson, sculptor; Charles Chaplin, screen actor; Rockwell Kent, artist; Artie Shaw, orchestra leader, and Artur Schnabel, pianist.

Viet-Name Union to Attend SAIGON, Indo-China, April 12 (AP).—The Viet-Nam radio announced today that the National Viet-Name Union (Lienvet) will participate in the World Peace Congress at Paris. The Lienvet is a new political rally including the Viet-Nam Front and comprising theoretically all political and cultural Viet-Name groups. The Viet-Name are fighting for in-

# House Vote on E. R. P. Bill

WASHINGTON, April 12 (AP).—The roll-call vote by which the House today passed the bill to continue the European Recovery Program follows:

FOR THE BILL—444		Democrats—223	
Abell	Cavalonata	Flond	Jones, Mo.
Abernethy	Chaffin	Forsy	Jones, N. C.
Adams	Chapman	Fraser	Kerr
Andrews, Ala.	Chesney	Fraser	Kerr
Ardell	Christy	Fraser	Kerr
Bailey	Chubb	Fraser	Kerr
Barrett	Clements	Fraser	Kerr
Bartley, Pa.	Colfer	Fraser	Kerr
Baugh	Conrad	Fraser	Kerr
Bell	Cooper	Fraser	Kerr
Bennett, Pa.	Cooper	Fraser	Kerr
Bentley	Cooper	Fraser	Kerr
Berman	Cooper	Fraser	Kerr
Bland	Cooper	Fraser	Kerr
Blanton	Cooper	Fraser	Kerr
Blount	Cooper	Fraser	Kerr
Blumenthal	Cooper	Fraser	Kerr
Bohrer	Cooper	Fraser	Kerr
Boggs	Cooper	Fraser	Kerr
Borah	Cooper	Fraser	Kerr
Brown, Ga.	Cooper	Fraser	Kerr
Bryson	Cooper	Fraser	Kerr
Buchanan	Cooper	Fraser	Kerr
Buckley, N. Y.	Cooper	Fraser	Kerr
Burke	Cooper	Fraser	Kerr
Burton	Cooper	Fraser	Kerr
Byrd	Cooper	Fraser	Kerr
Byrnes, N. Y.	Cooper	Fraser	Kerr
Canine	Cooper	Fraser	Kerr
Carson	Cooper	Fraser	Kerr
Carroll	Cooper	Fraser	Kerr
Carter	Cooper	Fraser	Kerr

AGAINST THE BILL—48		Democrats—19	
Allen, Calif.	Cooper	Flond	Jones, Mo.
Anderson, Minn.	Cooper	Forsy	Jones, N. C.
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr
Anderson, Minn.	Cooper	Fraser	Kerr

Total voting, 492. Vacancies, 2. Absent or not voting, 77. Paired, 4: Jones, Ala., Democrat, and Jones, Democrat, for the bill; Faugman, D. Allen, La., Democrat, against the bill. Total membership, 433.

# House Votes

(Continued from page one)

appropriations committees of both houses. The warmest supporters of the E. R. P. in Congress concede that the appropriation probably will be cut below the authorization. In fact, Senator Arthur M. Vandenberg, Republican, of Michigan, told the Senate recently that he would not be surprised if the E. C. A. requested a smaller appropriation. It has been repeatedly argued in debate in Congress that lower prices in the United States make it possible to continue the E. R. P. on an undiminished scale with a smaller outlay of money.

Difference in Bills The most noteworthy difference between the Senate and House authorization bills is that the Senate bill authorizes the full \$5,880,000,000 sought by the Administration while the House bill authorizes

Relations Committee: Walter F. George, of Georgia, and Elbert D. Thomas, of Utah, all Democrats, and Senators Vandenberg and Alexander Wiley, of Wisconsin, Republicans. Members from the House will be Representatives John Kee, of West Virginia, Chairman of the House Foreign Affairs Committee; James P. Richards, of South Carolina, and Joseph L. Pflieger, of New York, all Democrats, and Representatives Charles A. Eaton, of New Jersey, and John M. Vorya, of Ohio, Republicans.

Killed by Train in Station Express Agency Employee Hit While Towing Truck PATERSON, N. J., April 12.—William Otten, thirty-year-old Railway Express Agency employee, was instantly killed today when an Erie Railroad train passing through the Erie station here struck a fruit truck he was towing and, bounced him, and his

# Brother Asserts Red Took Part In Polk Slaying

## Witness at Greek Trial Names Adam Mousenides in Correspondent's Death

By Barrett McCurn

Witnesses to the Herald Tribune, SALONIKA, Greece, April 12.—Stylanos Mousenides, brother of a leading member of the Greek Communist party, testified today that there is "no doubt" that his brother Adam participated in the murder of George Polk, American news correspondent here, eleven months ago.

Mr. Polk was the Columbia Broadcasting System correspondent whose death by shooting created a sensation both in the United States and in Greece. Greek Communists charged that government sympathizers slew Mr. Polk, a former reporter for the New York Herald Tribune, because of criticism he had voiced against Greece's anti-Communist regime.

Government sympathizers retorted that Communists killed him in a deliberate attempt to throw suspicion on anti-Communist forces in Greece and cause suspension of American aid to Greece. At the time of his death Mr. Polk was trying to make his way to General Markos, then commanding the rebel forces in Greece's civil war.

Testifies for Defense Mr. Mousenides, a dentist, gave evidence tending to confirm the defense of Gregory Staktopoulis, former Communist newspaper man who is on trial for complicity in the murder. According to Greek police, Staktopoulis contends that Adam Mousenides pulled the trigger at the base of Mr. Polk's skull, after Staktopoulis led the American to the rendezvous with Mousenides in the rowboat in Salonika Bay.

Mousenides has not been arrested. Greek Communists assert he could not have committed the crime because he was killed in battle months before Mr. Polk's death.

Witness Charges Markos Plot SALONIKA, April 12 (AP).—A surprise witness who said he was a former member of the Soviet police, testified today that the slaying of George Polk was planned in the headquarters of guerrilla chief General Markos.

The witness, Nicolaos Zafierou, said the slaying was planned in an effort to stop American aid to Greece by making it appear as if Rightists had killed Mr. Polk. A slightly bald man of about

### RUG CLEANING

thirty-seven, Mr. Zafierou said Adam Mousenides told him in March, 1948, he was being sent on a "serious and dangerous mission." He departed the next day for Mt. Kroussia, northeast of Salonika. Mr. Zafierou, who said he had served at one time in Russia, surrendered to the Greek Army in October, 1948.

The witness said Ioannis Ioannides, vice-premier in the guerrilla movement, then spread a story that Mousenides had been killed in an air attack. This was before the Polk slaying. Mr. Zafierou said; however, he was "100 per cent certain" Mousenides was still alive.

The trial is being held in a small, heavily guarded courtroom before three judges and a jury of ten men.

An intent listener was Major General William J. Donovan, wartime head of the Office of Strategic Services, who investigated the case for a committee of American newspaper men last year.

# Cabinet of Sophoulis In Greece Resigns Again

ATHENS, April 12 (UP).—The in-and-out cabinet of Premier Themistokles Sophoulis resigned abruptly tonight, but King Paul promptly asked Mr. Sophoulis to form a new government.

The Premier decided to quit because of a domestic dispute hinging on charges that a minister without portfolio, Spyros Markasinas, had been involved in currency smuggling.

Rightist Bands Warned ATHENS, April 12 (AP).—Greek military and police authorities today ordered the disbanding of armed Rightist bands which have been active mainly in the southern Peloponnese.

The Rightists have terrorized civilian populations and even imposed special taxes, forcing rural communities to contribute oil, wheat and other products instead of taxes.

GIMBELS OPEN THURSDAYS 11:30

# GIMBELS APPRAISES JEWELRY

Gimbels experts will appraise your jewels for insurance purposes for a nominal fee. Bring in your jewels and get an appraisal on the spot. Hours are from 10 to 5.

## Marcus & Co. at Gimbels

Send your child to camp? Time to enroll him is NOW. For experienced help in your selection, write or telephone to the Herald Tribune's School and Camp Bureau, 229 West 42nd Street, New York 36; PE 6-5100.

# B. ALTMAN & CO.

FIFTH AVENUE MU. 9-7000

## A MEMORABLE FRAGRANCE . . . WEIL'S

"Zibelins" If this is her favorite, it's a thoughtful gift . . . its smooth sophistication is so distinctive. Cologne 2 oz. 3.30; 4 oz. 5.40. Perfume 1/4 oz. 6.60; 1/2 oz. 12.60; 3/4 oz. 18.00. Evettes . . . the dainty perfume ampoules, sealed and safe to carry in her purse . . . 12 for 2.40.

Prices include 20% Federal tax  
Altman toiletries, main floor  
. . . and at East Orange, White Plains and Manhasset

# The Great American Brandy



FROMM and SICHEL, Inc. Sole Distributors

a typical ADAM Value

Regular 55¢ a pair HOSE 4 pairs \$1.00





# Newsweek

The Magazine of News Significance

June 9, 1947

## NATIONAL AFFAIRS

### POLITICS:

## Maneuvering Around With Wallace

In Olympia, Wash., Henry A. Wallace's "supper" had consisted of an unsalted meat sandwich and a bottle of milk, consumed while lying in the grass of a public park. In Seattle, the evening repast had been chow mein and weak tea in a blowy chop suey joint in the Chinese-Negro district. In Denver, a Mexican saloon had served him greasy chili, tortillas, and beer for his dinner.

Although most of his other meals during his month-long transcontinental tour were limited to bran and skimmed milk, the fare was no more unique than his speeches, delivered in the main to overflow audiences in nine states and twelve cities.

In them, Wallace had denounced the Truman Doctrine, scored the Republicans, proposed internationalization of the Panama Canal and nationalization of United States coal mines, plumped for high taxes, high wages, low prices, disarmament, dis-

had both denied he favored a third party and hinted strongly that he might form one. But as he hopped from city to city the impression grew that he and his entourage—consisting of Harold Young, his Texas-born political manager, C. B. Baldwin, executive director of the Communist-infiltrated Progressive Citizens of America and Michael Straight, 30-year-old scion of a former Morgan partner, and owner of *The New Republic*—were thinking increasingly in terms of starting a third party headed by Wallace next year.

Publicly to some extent, but even more emphatically in private, they made it clear they had small use for President Truman and his policies and that unless those policies were sharply revamped to meet the Wallace pattern, which they frankly admitted they didn't expect to happen, there would be no choice but to bolt and launch the third-party movement. In Bismarck, N. D., last Friday,

been sought in addition from audiences. Best "take": In Los Angeles' Gilmore Stadium, movie stars and others in an overflow paid audience of 27,000 persons contributed \$31,625.

Wallace's drawing power could not be denied, but the question was the political make-up of his audiences. Organized left-wingers and curiosity seekers not unexpectedly formed the backbone, plus a liberal sprinkling of so-called "old-age pensioners," but even Wallace followers had been surprised by the number of plain, ordinary citizens to be found in most of the auditoriums.

In Washington, Democrats were saying little publicly, but privately they felt that little beneficial to their party could come from the Wallace tour. Republicans, on the other hand, were elated. One GOP leader summed up the feeling: "He's our No. 1 fair-haired boy. Let us pray that nothing happens to Henry."

### Significance—

The Wallace performance is having two adverse effects on President Truman's future. First, in accusing Mr. Truman of leading the country down the road to



International Photos

For Wallace: Chaplins (\$500); Hedy Lamarr (\$100); Katharine Hepburn, Robert Kenny; Edward G. Robinson (\$200)

tribution of 10 per cent of American production abroad, and a \$100,000,000,000 ten-year program, financed by this country but UN-administered, to raise the living standards of all Europe and Asia.

That the Democratic high command last week was undergoing a decided case of jitters was not precisely because of these Wallacian utterances, but because of another theme which Henry played on consistently before he invaded the Atlantic seaboard states this week—that he might form a third party in 1948.

**Unspoken Threats:** In the numerous speeches and press statements which the former Vice President had issued since he began his tour in Cleveland, May 2, he

May 30, Wallace made his most specific threat:

"If the Democratic party becomes the war party and the party of reaction, I shall take a Democratic vacation (in 1948)

... If the cause of peace can be helped, I shall do more than take a vacation. The day is coming when labor will agree on a real labor party in cooperation with forward-looking farmers, businessmen, professional men and scientists."

To newsmen who traveled with Wallace, the trip appeared to have laid the groundwork in exactly that direction. In most cities admission ranging from 50 cents to as much as \$2.50 had been charged to hear him and donations had

another world war, Wallace is encouraging isolationists and sincerely worried, but not very well-informed, persons to oppose the President when otherwise they might not do so. The corollary effect is a weakening of support for the Truman Doctrine, which is one of Wallace's chief aims.

Second, in spreading third-party talk, Wallace is maneuvering himself into a trading position where he conceivably might be able to dictate party policy and perhaps even the Vice Presidential nomination as the price of his support, or failing that, he could bolt and actually launch a new party. In either case, Mr. Truman unquestionably would be the loser.

With Wallace back in high councils of

**NATIONAL AFFAIRS**

the Democratic party, the President would suffer a loss of conservative support; with Wallace on a "vacation" or organizing a new political movement, he would drain off enough left-wing support, particularly in the labor centers, to prove costly to the Democratic chances a year hence.

**PRESIDENT:**

**Traveler's Return**

Even for a younger woman, Martha Ellen Truman's recovery—however temporary—would have been miraculous. A fortnight ago, the 94-year-old woman had been at death's door. So serious had her condition been that President Truman on May 17 had flown to Grandview, prepared for the worst.

Last week, the presence of her eldest son plus Mrs. Truman's stout pioneer-woman constitution had triumphed over the fatigue that was threatening her life. An oscillating bed, rocking her gently to and fro, had exercised muscles unused since the fractured her right hip in a fall last February. To the amazement of physicians, her temperature became normal, her pulse full, and her breathing steady. By last Wednesday, May 28, the old lady was strong enough to spend half an hour in a rocking chair.

**On the Mend:** The President, who had spent every grim day at his mother's side, was encouraged. For the first time, his thoughts focused wholeheartedly on the duties of office. Wednesday evening, he announced "she is improving enough so that the doctors think it will be all right for me to go back to Washington." In Kansas City, his aides closed up the "temporary White House" in the Muehlbach Hotel where the President, in the evenings, had managed to keep "fairly current" with



International

**White House—Kansas City style**

official business flown to him by a special courier plane. In the pressroom, where the seventeen correspondents had filed as many as 62,053 words in a single day, the Morse tickers halted their ominous clacking.

Thursday morning, just before the Sacred Cow took off, the President was again reassured. "She is still on the mend," he reported. "Thank goodness." Four hours later, he, Mrs. Truman, and daughter Margaret put down in Washington to be greeted by Secretary of State Marshall and Secretary of the Treasury Snyder. To his top-ranking Cabinet members, Mr. Truman confided: "I don't know how she did it. I never spent such a week."

**Home Work**

- Back at his desk in Washington last week, the President:
- ▶ Signed the \$350,000,000 Post-UNRRA foreign-relief bill.
- ▶ Read, with "great interest," the voluminous report on national security prepared by his Advisory Commission on Universal Military Training (see page 24).
- ▶ Proposed to Congress a new housing and home-finance agency to coordinate Federal housing activities after the National Housing Agency expires.
- ▶ Sent a military aide on Memorial Day to lay a wreath on the tomb of the Unknown Soldier in Arlington National Cemetery.
- ▶ Urged all Americans to fly the Stars and Stripes on Flag Day, June 14.

**CONGRESS:**

**Veto Proofing**

The Congressional job was ended. The four-month-long tasks of writing new labor and tax legislation were over. Now that Senate and House conferees had adjusted their differences on both issues, only formalities remained before embossed copies of the Taft-Hartley and Millikin-Knutson bills would be placed on the President's desk.

Whether Harry S. Truman would sign or veto them was the question.

It was with the veto issue upmost in their minds that the Congressional conferees finished their work last week. They accepted the less drastic Senate provisions of both bills in the hope they might become law—either with Mr. Truman's signature, or over his veto.

In the give-and-take on the conflicting Senate and House labor bills, the House

**Tax Bill: How Much and When It Would Cut What You Pay**

**Extent of Cuts:** Present taxes reduced 30 per cent on net incomes (after regular exemptions and deductions are taken) of \$1,000 or less; from 30 to 20 per cent on net incomes between \$1,000 and \$1,395.83; 20 per cent between \$1,395.83 and \$136,720; 15 per cent between \$136,720 and \$302,396; and 10.5 per cent over \$302,396.

**Taxpayers' Savings:** \$4,000,000,000 a year.

**Effective Date:** July 1, 1947.

**Mechanics:** Withholding taxes are reduced by the full percentage cuts on July 1. However, taxpayers may take only half these percentage cuts when they calculate their final 1947 returns next March.

**Old-Age Exemption:** Personal exemptions for all persons 65 years of age and older are raised from \$500 to \$1,000.

**Single Persons:** Table shows the old and new taxes on single persons with no dependents (the income figure is net income before personal exemption):

Income	Present Tax	1947 Tax	1948 Tax
\$500	0	0	0
1,000	835	880	866
2,000	285	256	228
3,000	484	436	387
4,000	693	624	554
5,000	921	829	737
6,000	1,168	1,031	934
7,000	1,434	1,291	1,147
8,000	1,719	1,547	1,375
9,000	2,023	1,821	1,618
10,000	2,346	2,111	1,877
15,000	4,270	3,845	3,416
20,000	6,645	5,980	5,316
25,000	9,362	8,426	7,489
30,000	12,264	11,058	9,811
40,000	18,425	16,582	14,740
50,000	25,137	22,623	20,109
100,000	63,540	57,186	50,832
500,000	407,896	378,923	349,585
1,000,000	840,146	788,428	736,333

**Married Persons:** The following shows the old and new taxes on married persons with two dependents, based on average deductions.

Income	Present Tax	1947 Tax	1948 Tax
\$2,000	0	0	0
3,000	85	86	86
4,000	190	161	133
5,000	380	342	304
6,000	569	530	471
7,000	798	718	638
8,000	1,045	940	836
9,000	1,292	1,162	1,033
10,000	1,577	1,410	1,261
15,000	2,862	2,675	2,489
20,000	4,147	3,874	3,610
25,000	5,432	5,010	4,712
30,000	6,717	6,146	5,814
40,000	11,881	10,942	9,104
50,000	17,442	15,897	13,953
60,000	24,111	21,899	19,288
100,000	63,301	58,070	49,840
250,000	190,475	173,940	160,787
500,000	406,600	377,700	348,425
1,000,000	838,860	787,200	735,175

# Newsweek

The Magazine of News Significance

June 9, 1947

## NATIONAL AFFAIRS

### POLITICS:

## Maneuvering Around With Wallace

In Olympia, Wash., Henry A. Wallace's "supper" had consisted of an unsalted meat sandwich and a bottle of milk consumed while lying in the grass of a public park. In Seattle, the evening repast had been chow mein and weak tea in a blowy chop suey joint in the Chinese-Negro district. In Denver, a Mexican saloon had served him greasy chili, tortillas, and beer for his dinner.

Although most of his other meals during his month-long transcontinental tour were limited to bran and skimmed milk, the fare was no more unique than his speeches, delivered in the main to overflow audiences in nine states and twelve cities.

In them, Wallace had denounced the Truman Doctrine, scored the Republicans, proposed internationalization of the Panama Canal and nationalization of United States coal mines, plumped for high taxes, high wages, low prices, disarmament, dis-

had both denied he favored a third party and hinted strongly that he might form one. But as he hopped from city to city the impression grew that he and his entourage—consisting of Harold Young, his Texas-born political manager, C. B. Baldwin, executive director of the Communist-infiltrated Progressive Citizens of America and Michael Straight, 30-year-old son of a former Morgan partner, and owner of *The New Republic*—were thinking increasingly in terms of starting a third party headed by Wallace next year.

Publicly to some extent, but even more emphatically in private, they made it clear they had small use for President Truman and his policies and that unless those policies were sharply revamped to meet the Wallace pattern, which they frankly admitted they didn't expect to happen, there would be no choice but to bolt and launch the third-party movement. In Bismarck, N. D., last Friday,

been sought in addition from audiences. Best "take": In Los Angeles' Gilmore Stadium, movie stars and others in an overflow paid audience of 27,000 persons contributed \$31,625.

Wallace's drawing power could not be denied, but the question was the political make-up of his audiences. Organized left-wingers and curiosity seekers not unexpectedly formed the backbone, plus a liberal sprinkling of so-called "old-age pensioners," but even Wallace followers had been surprised by the number of plain, ordinary citizens to be found in most of the auditoriums.

In Washington, Democrats were saying little publicly, but privately they felt that little beneficial to their party could come from the Wallace tour. Republicans, on the other hand, were elated. One GOP leader summed up the feeling: "He's our No. 1 fair-haired boy. Let us pray that nothing happens to Henry."

### Significance

The Wallace performance is having two adverse effects on President Truman's future. First, in accusing Mr. Truman of leading the country down the road to



International Photos

For Wallace: Chaplins (\$500); Hedy Lamarr (\$100); Katharine Hephburn, Robert Kenny; Edward G. Robinson (\$200)

tribution of 10 per cent of American production abroad, and a \$100,000,000,000 ten-year program, financed by this country but UN-administered, to raise the living standards of all Europe and Asia.

That the Democratic high command last week was undergoing a decided case of jitters was not precisely because of these Wallacian utterances, but because of another theme which Henry played on consistently before he invaded the Atlantic seaboard states, this week—that he might form a third party in 1948.

**Unspoken Threats:** In the numerous speeches and press statements which the former Vice President had issued since he began his tour in Cleveland, May 2, he

May 30, Wallace made his most specific threat:

"If the Democratic party becomes the war party and the party of reaction, I shall take a Democratic vacation (in 1948). . . . If the cause of peace can be helped, I shall do more than take a vacation. The day is coming when labor will agree on a real labor party in cooperation with forward-looking farmers, businessmen, professional men and scientists."

To newsmen who traveled with Wallace, the trip appeared to have laid the groundwork in exactly that direction. In most cities admission ranging from 50 cents to as much as \$2.50 had been charged to hear him and donations had

another world war, Wallace is encouraging isolationists and sincerely worried, but not very well-informed, persons to oppose the President when otherwise they might not do so. The corollary effect is a weakening of support for the Truman Doctrine, which is one of Wallace's chief aims.

Second, in spreading third-party talk, Wallace is maneuvering himself into a trading position where he conceivably might be able to dictate party policy and perhaps even the Vice Presidential nomination as the price of his support, or failing that, he could bolt and actually launch a new party. In either case, Mr. Truman unquestionably would be the loser.

With Wallace back in high councils of



**NATIONAL AFFAIRS**

the Democratic party, the President would suffer a loss of conservative support; with Wallace on a "vacation" or organizing a new political movement, he would drain off enough left-wing support, particularly in the labor centers, to prove costly to the Democratic chances a year hence.

**PRESIDENT:**

**Traveler's Return**

Even for a younger woman, Martha Ellen Truman's recovery—however temporary—would have been miraculous. A fortnight ago, the 94-year-old woman had been at death's door. So serious had her condition been that President Truman on May 17 had flown to Grandview, prepared for the worst.

Last week, the presence of her eldest son plus Mrs. Truman's stout pioneer-woman constitution had triumphed over the fatigue that was threatening her life. An oscillating bed, rocking her gently to and fro, had exercised muscles unused since she fractured her right hip in a fall last February. To the amazement of physicians, her temperature became normal, her pulse full, and her breathing steady. By last Wednesday, May 28, the old lady was strong enough to spend half an hour in a rocking chair.

**On the Mend:** The President, who had spent every grim day at his mother's side, was encouraged. For the first time, his thoughts focused wholeheartedly on the duties of office. Wednesday evening, he announced "she is improving enough so that the doctors think it will be all right for me to go back to Washington." In Kansas City, his aides closed up the "temporary White House" in the *Much-Back Hotel* where the President, in the evenings, had managed to keep "fairly current" with



White House—Kansas City style

official business flown to him by a special courier plane. In the pressroom, where the seventeen correspondents had filed as many as 62,053 words in a single day, the Morse tickers halted their ominous clacking.

Thursday morning, just before the Sacred Cow took off, the President was again reassured. "She is still on the mend," he reported. "Thank goodness." Four hours later, he, Mrs. Truman, and daughter Margaret put down in Washington to be greeted by Secretary of State Marshall and Secretary of the Treasury Snyder. To his top-ranking Cabinet members, Mr. Truman confided: "I don't know how she did it. I never spent such a week."

**Home Work**

- Back at his desk in Washington last week, the President:
- ▶ Signed the \$350,000,000 Post-UNRRA foreign-relief bill.
- ▶ Read, with "great interest," the voluminous report on national security prepared by his Advisory Commission on Universal Military Training (see page 24).
- ▶ Proposed to Congress a new housing and home-finance agency to coordinate Federal housing activities after the National Housing Agency expires.
- ▶ Sent a military aide on Memorial Day to lay a wreath on the tomb of the Unknown Soldier in Arlington National Cemetery.
- ▶ Urged all Americans to fly the Stars and Stripes on Flag Day, June 14.

**CONGRESS:**

**Veto Proofing**

The Congressional job was ended. The four-month-long tasks of writing new labor and tax legislation were over. Now that Senate and House conferees had adjusted their differences on both issues, only formalities remained before embossed copies of the Taft-Hartley and Millikin-Knutson bills would be placed on the President's desk.

Whether Harry S. Truman would sign or veto them was the question.

It was with the veto issue upmost in their minds that the Congressional conferees finished their work last week. They accepted the less drastic Senate provisions of both bills in the hope they might become law—either with Mr. Truman's signature, or over his veto.

In the give-and-take on the conflicting Senate and House labor bills, the House

**Tax Bill: How Much and When It Would Cut What You Pay**

**Extent of Cuts:** Present taxes reduced 30 per cent on net incomes (after regular exemptions and deductions are taken) of \$1,000 or less; from 30 to 20 per cent on net incomes between \$1,000 and \$1,395.83; 20 per cent between \$1,395.83 and \$156,720; 15 per cent between \$156,720 and \$302,396; and 10.5 per cent over \$302,396.

**Taxpayers' Savings:** \$4,000,000,000 a year.

**Effective Date:** July 1, 1947.

**Mechanics:** Withholding taxes are reduced by the full percentage cuts on July 1. However, taxpayers may take only half these percentage cuts when they calculate their final 1947 returns next March.

**Old-Age Exemption:** Personal exemptions for all persons 65 years of age and older are raised from \$500 to \$1,000.

**Single Persons:** Table shows the old and new taxes on single persons with no dependents (the income figure is net income before personal exemption):


Income	Present Tax	1947 Tax	1948 Tax
\$500	0	0	0
1,000	\$25	\$80	\$66
2,000	235	256	228
3,000	484	436	387
4,000	693	624	554
5,000	921	829	737
6,000	1,168	1,051	934
7,000	1,434	1,291	1,147
8,000	1,719	1,547	1,375
9,000	2,023	1,821	1,618
10,000	2,346	2,111	1,877
15,000	4,270	3,843	3,416
20,000	6,645	5,980	5,316
25,000	9,362	8,426	7,489
30,000	12,294	11,038	9,811
40,000	18,425	16,582	14,740
50,000	25,137	22,623	20,109
100,000	63,540	57,186	50,832
500,000	407,896	378,923	349,585
1,000,000	840,146	788,428	736,335

**Married Persons:** The following shows the old and new taxes on married persons with two dependents, based on average deductions.

Income	Present Tax	1947 Tax	1948 Tax
\$2,000	0	0	0
2,500	\$95	\$80	\$66
3,000	190	161	133
4,000	380	342	304
5,000	589	530	471
6,000	798	718	638
7,000	1,045	940	836
8,000	1,292	1,162	1,033
9,000	1,577	1,419	1,261
10,000	1,862	1,675	1,489
15,000	3,638	3,274	2,910
20,000	5,890	5,310	4,712
25,000	8,521	7,669	6,817
30,000	11,381	10,242	9,104
40,000	17,442	15,697	13,953
50,000	24,111	21,699	19,288
100,000	63,501	56,070	49,840
250,000	190,475	175,940	160,787
500,000	406,600	377,700	348,425
1,000,000	838,850	787,200	735,175

*Rogers Peet*

75 years ago!



This funny little old-fashioned illustration is taken from one of our oldest scrapbooks.

It shows what we were selling to smart Easter strollers back in the 70's.

If you'll step into our nearest store, we'll be happy to show you what they'll be wearing this Easter—


Spring Suits and Top-coats tailored by the modern Rogers Peet!

For Fashion Correctness, always look to Rogers Peet!

The correct accessories as well as the correct clothes.

*Rogers Peet Company*  
Makers of fine clothes since 1874

FIFTH AVENUE at 61st ST.  
THIRTEENTH ST. at B'WAY  
4th Fl. Bldg.  
TALMONT ST. at GROMFIELD ST.



### DIMITROV RETIRING, U. S. OPINION HOLDS

State Department Aide Voices View on Shift in Bulgaria—Temporary, Sofia Says

Special to THE NEW YORK TIMES.  
WASHINGTON, April 15—An announcement in Sofia yesterday of the departure of Premier Georgi Dimitrov of Bulgaria for Russia on sick leave is accepted here as meaning the end of his official tenure. It is also regarded as giving the explanation of the recent removal of Traicho Kostov, his No. 2 man, from the offices of secretary of the Politburo of the Bulgarian Communist party and First Deputy Premier and head of economic planning in the Bulgarian Government.

"We take the announcement that Dimitrov is in Russia on leave to mean that he is relinquishing control, as they did not want the successor to be Kostov," Michael J. McDermott, Press Relations Officer of the State Department, commented.

Mr. Dimitrov, 66 years old, is known to have been far from well for a long time. He now is here expected to be succeeded by a new premier.

Officials here are positive in their belief that there is no chance of Bulgaria's swinging into the Yugoslav orbit in alliance with Premier Marshal Tito against the Communist Information Bureau (Cominform). In all the Soviet satellite states of Eastern Europe, it was recalled, Yugoslavia is the only country where Communist control has been home grown. There has never been any sign in Bulgaria of independence from Moscow.

#### Kolarov Named in Broadcast

Special to THE NEW YORK TIMES.  
LONDON, April 15—The Sofia radio in a broadcast heard here tonight referred to Vassil Kolarov, Bulgarian Foreign Minister, as President of the Council of Ministers, or Premier, the post held by Georgi Dimitrov.

"Mr. Kolarov, President of the Council of Ministers and Minister of Foreign Affairs, yesterday received the British Member of Parliament Vernon Bartlett, independent," said an item in a Bulgarian language news broadcast.

Yesterday's reports from Sofia of Mr. Dimitrov's absence on sick leave had said Mr. Kolarov would temporarily take over his duties.

#### Sofia Statement Likely Today

SOFIA, Bulgaria, April 15 (AP)—Informed sources in Sofia today scoffed at reports from abroad that Premier Dimitrov had retired either as Premier or as secretary-general of the Bulgarian Communist party.

Yesterday's Government communiqué on Mr. Dimitrov was published in the press without com-

### Moscow Skyline of the Future Described in Press as 'Majestic'

8 New Soviet Buildings Will Tower From 16 to 32 Stories—Russian Writer Asserts Structures Will Avoid U. S. 'Errors'

By HARRISON E. SALISBURY  
Special to THE NEW YORK TIMES.

MOSCOW, April 15—A journalistic glimpse of the new Moscow, suggesting how its skyline will have been transformed by the erection of eight new high buildings ranging from sixteen stories to thirty-two, was given to the Soviet public today.

Construction of these Soviet high buildings already has begun with the pouring of concrete for the twenty-six-story Moscow University structure being erected on the Lenin hills.

The Moscow public was assured by a commentator, Yakob Portnov, writing in the Evening Moscow, that the new skyline would bear no resemblance to what was called the chaotic and unharmonious New York skyline, which he likened to ugly staminatea rearing between streets that were dark gloomy cracks into which the rays of the sun could not penetrate.

The proposed Soviet buildings were described as eye-pleasing, festive structures. The Russian writer said a "new chapter in the history of architecture has been opened."

Soviet architects, the paper said, carefully studied the "errors" of United States buildings to avoid mistakes such as those said to have been made in building such structures as the Empire State Building. Tall buildings, it was stated, are subject to great wind pressure. On windy days, the article said, "tamps swing and water splashes" on the upper floors of some New York skyscrapers. According to the article, "the inhabitants of the Empire State Building hardly can experience great pleasure when the tremendous building sways with the wind and one can clearly hear various noises squeaking and cracking."

But Moscow's tall buildings will not creak, squeak or sway, the article says. The contemplated thirty-two-story building will stand rigidly against vast wind pressures, the Russian writer declared.

The Soviet press lists at length the innovations that Soviet architects are incorporating into their new structures. For instance, the buildings will be erected on tremendous ferro-concrete caissons several stories deep. Electric welding will be used on the superstructure, allegedly saving 15 per cent in metal and heightening the rigidity. Concrete will be used to carry some of the weight of the structures. One interesting innovation will be the use of a traveling crane constructed by a Stalin prize winner. This new device reportedly enables builders to lift and move materials easily and quickly.

Giving his readers a reportorial glimpse into the future, Mr. Portnov writes:

"Here we are in the vestibule of a new hotel. An express elevator noiselessly brings us up to a height of 350 feet. We enter a gallery and see Moscow. How it has changed! The city's skyline is altered. . . . It seems that all Moscow—graceful, light, majestic and solemn—rises over the world, gleaming with the inviting light of ruby stars. Great emotion floods the heart—emotion of great pride for the Motherland, for the Soviet people, for the creative labor inspired by that genius of the greatest and dearest man—Comrade Stalin."

The new Russian buildings, according to the publicity notices, will have air-conditioning, fluorescent lighting, baths, shower rooms, restaurants, buffets, cafes, medical rooms, refrigeration and rubberized floors.

### BEVIN ARRIVES HOME; HAILS AMITY IN WEST

Special to THE NEW YORK TIMES.  
LONDON, April 15—Foreign Secretary Bevin returned to Britain today with the declaration that "the understanding between the United States, Canada and Europe generally is better now than ever it has been." Mr. Bevin, who left here last month to participate in the signing of the Atlantic pact in Washington, arrived at Heathrow airport on the Britannia.

"I'm still convinced that the

### REDS TO DOMINATE HUNGARIAN BALLOT

Communist Candidacies Form 60% of Voting Slate for the General Election in May

By JOHN MACCORMAC  
Special to THE NEW YORK TIMES.

VIENNA, April 15—The Hungarian Communist party has been assigned 60 per cent of the legislative candidacies in the common list that is to be presented to the Hungarian people in general elections fixed for May 15, according to advices today from Budapest.

The Smallholders party, which was returned with a majority in first post-liberation elections in 1945 but gave way to the Communists through the weakness or corruption of its leaders, will get only 15 per cent of the candidacies.

The National Peasant party will get 10 per cent, while the pseudo Catholic party of Father Stephen Balogh and the Radical party together are set for the unexpectedly large share of 12 per cent apparently, in the opinion of observers here, to keep up the fiction that religion and liberalism still can be represented in the new Hungarian Parliament.

Outside of the fold of the National People's Independent Front will be only the Schlachta party or Christian Women's group. If this splinter party wishes to enter the elections it must petition the Independent Front for permission.

The election will not be an election in the sense known to the Western world. Yesterday's editorial in the Communist organ Szabad Nep referred to it as a "solemn plebiscite intended to bind the past to the future." By no possible vote would the Hungarian people be able to reject the list presented to them.

They will be able to express their disapproval in only two ways: one, by not voting and two, by spoiling the ballots. Since the Council of the Independent Front will count the votes and that body is completely Communist dominated, it is unlikely that the outside world will ever know to what extent, if any, Hungarians do either.

Few details have leaked out regarding the new Constitution that the Parliament to be elected next month will be asked to adopt, but it is believed it will install a presidential form of government on the Soviet model.

Hungary in fact is being remodeled after the Soviet pattern in everything from the liquidation of the kulaks and the collectivization of agriculture into cooperatives and state farms to the nationalization of all industry and trade and the encouragement of class warfare in every branch of cultural, military and political life.

What is surprising is to haste with which this is being done. No one professes to know the reason, but there are some who believe that it presages the early incorporation of Hungary into the Soviet bloc.

### Navy Veteran Is Named Hun School Headmaster



Capt. Frederick G. Richards

Special to THE NEW YORK TIMES.  
PRINCETON, N. J., April 16—The resignation of Robert G. McAllen as headmaster of the Hun School and the appointment of Capt. Frederick G. Richards, U. S. N., as his successor were announced here today. The change, made known by John P. Poe, chairman of the school's board of trustees, is effective at the end of the present spring term.

Captain Richards, a veteran of thirty-nine years' service in the Navy, has for the last five years been head of the naval R. O. T. C. unit at Princeton University.

### U. S. EMBASSY HITS MISS VRAZ' ARREST

Note to Czechoslovakia Assails 'Arbitrary' Police Detention of U. S. Relief Worker

Special to THE NEW YORK TIMES.

PRAGUE, April 15—The United States Embassy announced today it had delivered a note to the Czechoslovak Foreign office voicing objection to the "arbitrary" methods used by Czech authorities in the arrest and detention of Miss Vlasta Vraz, Prague representative of American Relief for Czechoslovakia.

The Embassy note stated that Miss Vraz, a United States citizen long engaged in philanthropic work for the Czech people, had been promised by the police who arrested her at 1 P. M. last Saturday that she would be returned to her office at 5 P. M. that day, but that far from being returned she had been kept incommunicado for three days. Following the arrest the note added, the authorities took possession of her automobile.

"The Associated Press reported that after having been held for three days, Miss Vraz finally had been allowed to see a United States Consul. She told the Consul she thought she was being detained for an investigation of the political activities of others."

Stating that it expected Miss Vraz' early release, the Embassy asked "to be informed without delay of the facts and circumstances surrounding the case, including the specific charges, if any, against Miss Vraz." It further inquired whether she was being provided with legal counsel of her own choice.

Representatives of the expulsion of Philip Wiltash, British member of Allied Military Permits Office, and the detention of some Czech

employees of the office three weeks ago came, meanwhile, in the form of a paralysis of Czechoslovakia's fleet of long-distance trucks and barge communications across the United States and British zones of Germany to the Netherlands.

It was learned that the Western members of the office had not renewed the monthly transit permits for the fleet, consisting of some thirty ten-ton trucks. The last of the trucks returned to Prague last night. Transit permits also have not been renewed for Czechoslovak canal and river barges.

While officials of the permit office declined to comment on these developments, they disclosed that three of the office's Czechoslovak women employes, who had been held for questioning in the Wiltash affair, now had been released. A fourth employe, Joseph Dietrich, still is under arrest.

Twins to Woman of 73 Reported  
ATHENS, April 15 (AP)—Greek newspapers reported today that Mrs. Christiansa Antoniou, 73, had given birth to twin sons last night in the Macedonian village of Grevana. Mother and sons were reported well.

You are Cordially Invited to See Our Rockefeller Plaza Windows (corner 51st St.)

featuring PHOTOGRAPHS

"Personalities of our Times"

by CARL VAN VECHTEN  
famous author, critic, photographer

ROGER KENT  
Individualized Clothes for Men  
NEW YORK • BROOKLYN • BOSTON  
PHILADELPHIA • CHARLOTTE • NEW HAVEN

\$50 and less



### Sutherland Collar

A return to elegance in fastidious collar fashion. Properly named after the Duke of Sutherland, this unusual style has long been the cutaway collar model worn by gentlemen of distinction. Please add 25c for mail orders. Only \$5 each.

## Geo. L. Brown

The London Shop  
441 MADISON AVENUE, N. Y. 17  
Between 49th and 50th Place 2-1054

### RESORT.

#### NEW YORK STATE

## GREETINGS!

### GROSSINGER'S HAS EVERYTHING

NEW YORK  
N.Y. OFFICE - 321 W. 57th St. - C17-4616

### MONEYMONGERS

Call PE 6-3400, Ext. 542  
110 Livingston Street, N. Y. 1  
**Debit Ros**

#### NEW HAMPSHIRE

## Balsam

OPENING JUNE 23rd  
New York Office  
125 Fifth Avenue  
New York City, N. Y.  
Tel. Plaza 3-6330

#### TRAVEL

### SEE THE FLEET!

## CIRCLE Line

### SIGHTSEEING YACHTS

3-hour cruises around Manhattan Island  
Take one of the world's finest sightseeing yachts. Every day of most fascinating trips. 10:30 am - 2:30 pm. Spots severely limited. Also for charter.  
SPECIAL RATES FOR SCHOOL CHILDREN  
Learn from Hudson River at **W.42 St.**  
Phone: Circle 9-6687

## FLY TO MIAMI 34<sup>78</sup>

### California 888

DOLGERS AIRLINES  
Specials for all seasonal periods  
Call LO 3-6128  
THE CLOUD COACH  
Headquarters, 108 W. 42nd St., N. Y. C.

est today. The communists claim merely that Mr. Dimitrov was ill, had received "home leave" and was taking medical treatment in the Soviet Union.  
Vassil Kolarov, who is one of Mr. Dimitrov's good friends, as a Deputy Premier has been in the forefront of recent Government activity on the international level. It was Mr. Kolarov who greeted the Czechoslovak delegation when it came here to ratify the mutual aid treaty. He entertained the guests from Prague, from which he so recently returned as a spokesman for this country.  
Some official statement may be coming from the Foreign Office tomorrow.

There are two other Deputy Premiers, Kimon Georgiev and the Agrarian, Alexander Obkov. (There is little likelihood of an Agrarian succeeding to the Premiership.) There had been three before Traicho Kostov was ousted recently for allegedly straying from the party line.  
Mr. Georgiev is a former Premier and also has served as Foreign Minister.

### BRITAIN, PORTUGAL IN PACT

#### Lisbon to Buy Less in Revival of Monetary Agreement

Special to The New York Times  
LONDON, April 15.—The three-year-old monetary agreement between Britain and Portugal, which was due to expire today, has been extended for another year as a result of talks that started in Lisbon last month, the British Treasury has announced.  
Arrangements have been made between the two Governments to avoid any loss of gold by either side this year. The Treasury statement added that "in view of recent measures taken by Portugal to improve her economic situation the Portuguese Government are not now able to import United Kingdom goods as freely as in the past."  
"A program of trade has been drawn up designed to insure approximate equilibrium in payments between the two areas. This will be reviewed later with the object of making such adjustments as may be practicable in the light of the actual payments situation."  
Last year Britain sold £34,000,000 worth of goods to Portugal and had a favorable trade balance of £20,000,000.

### MOSCOW RADIO HITS PACT

#### Commentator Says New British Budget is First Result

LONDON, April 15 (AP)—The Moscow radio said tonight that Britain's new "hard labor" budget, adopted by Parliament earlier this week, "is the first tangible result of the Atlantic pact."  
The budget, presented to Parliament by Sir Stafford Cripps, Chancellor of the Exchequer, cuts taxes only slightly and puts higher costs on several basic food commodities.  
A Moscow radio commentator named Leonidov said, in an English-language broadcast, that the new budget made the working class "pay for a new war before it has finished paying for the last one."

North Atlantic pact. The next step that has been taken to maintain post-war peace," Mr. Bevin said in an interview. He added that the pact might be fairly described as the organization of the greatest community ever achieved.  
Foreign officials boarded the Mauretania with a dispatch box containing papers for Mr. Bevin's attention, but no one had a key to it. The box was forced open with a hammer and screwdriver. "No Minister takes his Cabinet key abroad," Mr. Bevin explained. Cabinet dispatch boxes can be opened only by a Minister or a responsible official in possession of a key.

LONDON, April 15 (AP)—Mr. Bevin today praised Western Europe for day-to-day economic cooperation but warned that the West would have to use "all our wisdom and all our tenacity" to solve long-range problems.  
Mr. Bevin, in a statement on the anniversary of the founding of the Organization for European Economic Cooperation, again praised the United States for "generous assistance" under the Marshall Plan.

### PARIS 'SPONSORS' LISTED

#### Pro-Red Organizers of 'Peace Congress' Name Americans

Special to The New York Times  
PARIS, April 15.—The names of 104 American sponsors of the "Congress of Partisans of Peace," which opens here next Wednesday, were announced today by the organizers, who are largely Communists.  
Reuters said the announcement was made by Louis Aragon, a poet and member of the Communist party.  
Sponsors as listed by the organizers of the congress included the Rev. Charles A. Ackley, Dr. Charlotte Hawkins Brown, educator; Harry Bridges, labor leader; Charlie Chaplin, Rabbi J. Cohen, Rabbi D. A. Jessurun, Prof. Henry W. Longfellow Dana, Olin Downes, muralist; Draper of the Congress of American Women; Lion Feuchtwanger, writer; Elinor Gimbel of the Progressive party, women's division; Mike Gold, writer; Bishop Arthur W. Moulton, Martin Popper, lawyer; Paul Robeson, singer; Father Clarence Parker, Artie Shaw, orchestra leader; Dr. Guy Emery Shipley, Louis Untermeyer, poet and lecturer.  
A Communist newspaper here said the organizers had received a message from Henry A. Wallace stating: "I am hoping with all my heart for your success."

### 'Mayor' Meets Torres Bodet

PARIS, April 15 (AP)—Sixty-year-old John Pimmarty, "Mayor" of the Chateau Village at Deauville, N. Y., today swapped impressions of European conditions with Mexico's Dr. Jaime Torres Bodet, Director General of the United Nations Educational, Scientific and Cultural Organization.

### Russia to Check Prisoners

VIENNA, April 15 (AP)—Russia has agreed to check up on Austrian prisoners of war still held in Russia and release those who have not committed any war crimes, the Austrian Government announced today.

United States and arrangements of the Western world by was and that as a defensive measure, she is preparing to absorb her own casualties.  
RUSSIANS IN ANTARCTIC BID  
Moscow Geographers Call for New Designations in Area  
Special to The New York Times  
MOSCOW, April 15.—A proposal advanced today by Moscow geographers for the formal designation of the Antarctic region as a generally graded Russian explorer Fabian Bellingshausen as the Russian director of the Antarctic main-...  
The grounds for the move have been carefully prepared during the past year in which the Antarctic region were...  
The expedition created by the Soviet geographers with first sighting of the Antarctic continent on January 16, 1910, and with the discovery of Peter I Island and Alexander I Island in January, 1912. (Capt. Nevelin B. Palmer is vessel named after a noted visit to the Antarctic in December, 1911.)  
The Soviet Union was stated by Academics of the Soviet Union Geographical Society.

### NEW DELHI ASSUMES RULE IN 2 PROVINCES

Special to The New York Times  
NEW DELHI, India, April 15.—One of India's most important provinces, East Punjab, will be a Pradesh, until the new Prime Minister, Jawahar Lal Nehru, has been elected. The Central Government will maintain order in the case of Punjab was political fact which caused the Provincial Government to collapse and the Government intervene in Vindhya Pradesh charges of wholesale corruption among Ministers forced resignation en masse and the New Government over the administration.  
The organizations against Vindhya Pradesh Ministers virtually every type of sabotage and cause of possible bribery to diversion of a highway to enhance the Minister's private property.  
It is now reported that the province in the Indian administrative set-up, will be broken divided between the Central India and the United Provinces and East Punjab, which is politically and economically since the partition of India involving two factions of Congress party and the Sikh party has prevented the formation of a stable Cabinet.

### JOURNALIST GROUP SCORED

#### British Decries 'Propaganda' of World Body, Plan Vote on Tie

Special to The New York Times  
LONDON, April 15.—Organized British journalists moved today without from the International Organization of Journalists which they described as an organ for "violent political propaganda."  
C. J. Bundoock, General Secretary of the National Union of Journalists, addressing the annual conference of the union in Weymouth, Dorset, said that the international organization was being abused, like all world gatherings used by Eastern countries, as a platform for political propaganda. Delegates were instructed by the executive committee of the union to take a ballot of the members on the question of withdrawal.  
The conference placed in recent years continued belief in international cooperation on professional matters with organized journalists of countries "where genuine free press exists."

United States and arrangements of the Western world by was and that as a defensive measure, she is preparing to absorb her own casualties.  
RUSSIANS IN ANTARCTIC BID  
Moscow Geographers Call for New Designations in Area  
Special to The New York Times  
MOSCOW, April 15.—A proposal advanced today by Moscow geographers for the formal designation of the Antarctic region as a generally graded Russian explorer Fabian Bellingshausen as the Russian director of the Antarctic main-...  
The grounds for the move have been carefully prepared during the past year in which the Antarctic region were...  
The expedition created by the Soviet geographers with first sighting of the Antarctic continent on January 16, 1910, and with the discovery of Peter I Island and Alexander I Island in January, 1912. (Capt. Nevelin B. Palmer is vessel named after a noted visit to the Antarctic in December, 1911.)  
The Soviet Union was stated by Academics of the Soviet Union Geographical Society.

### BEVIN CAN SEE DOUGLAS

#### Only Family Day Visit Envoys—Condition Unchanged

Special to The New York Times  
LONDON, April 15.—Prime Minister Bevin today telephoned his hospital-bound United States Ambassador, W. Douglas, who has been a patient with an injured eye. Mr. Douglas was told that only close relatives were allowed to see the Ambassador.  
A specialist who examined Mr. Douglas today said the condition of the eye was "materially unchanged."  
SOUTHAMPTON, England, April 15 (AP)—Autopsies at the Southampton Eye Hospital said today that a second operation might have to be performed on the injured left eye of Ambassador Douglas.  
An official said there had been no substantial improvement in the condition of the eye since it was first operated on shortly after it was pierced by a fish hook eleven days ago. Dr. Sturtz Duke-Elder, surgeon on duty at King George, was scheduled to make another examination.

### Quinoa Plant to Be Studied

Special to The New York Times  
BUENOS AIRES, April 15.—Dr. George Dion, professor of soils at the University of Saskatchewan, has been assigned to La Paz, Bolivia by the United Nations Food and Agricultural Organization to study the food possibilities in the Andean quinoa plant. Bolivians believe the plant has nutritive value equal to that of wheat.

# Still Does a Job for You!

Here are two spirit-lifting examples  
John David:

Versatile  
SURRETWILL SUITS  
only 5000

Surretwill—our candidate for top honors for stretching your clothing dollars to the limit. Know why? It's closely woven smooth worsted fabric by Pacific Mills—the fine lines tailored by Rose Bros., makes it a natural for business, sportswear, weekending and evening! Single and double-breasted. Solid tones of blue, covert-tan, and brown.

John David  
Spring Topcoats  
only 4650

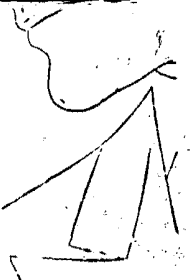
Having budget-blues? No need, though, sacrificing getting a new topcoat. For only \$46.50, you get a honey of a coat at John David—and look what you have to choose from! Glorious gabardines, wear-long whipcords, classiccoverts. Fly-front and button-thru models. See them today!

"For the Nation's Looking Hands..."

# JOHN DAVID

137 West 42nd St. open every evening 'til 9 • Fifth Avenue at 49th St. • Fifth Avenue at 43rd St. • Broadway at Dey St. • B'way at 32nd St. open Thurs. 'til 9 P.M. • In Bklyn: Court at Remsen St.

Address all mail: John David, Inc., 1271 Broadway, New York 1, N. Y.



Rogers Peet

75 years ago!



This funny little old-fashioned illustration is taken from one of our oldest scrapbooks.

It shows what we were selling to smart Easter strollers back in the 70's.

If you'll step into our nearest store, we'll be happy to show you what they'll be wearing this Easter—

Spring Suits and Top-coats tailored by the modern Rogers Peet!

For Fashion Correctness, always look to Rogers Peet!

The correct accessories as well as the correct clothes.

Rogers Peet Company

Makers of fine clothes SINCE 1874

FIFTH AVENUE at 41st ST. THIRTEENTH ST. at B'WAY WARREN STREET at B'WAY And in Boston TREMONT ST. at BROADFIELD ST.



DIMITROV RETIRING, U. S. OPINION HOLDS

State Department Aide Voices View on Shift in Bulgaria—Temporary, Sofia Says

Special to The New York Times. WASHINGTON, April 15—Announcement in Sofia yesterday of the departure of Premier Georgi Dimitrov of Bulgaria for Russia on sick leave is accepted here as meaning the end of his official tenure. It is also regarded as giving the explanation of the recent removal of Traicho Kostov, his No. 2 man, from the offices of secretary of the Politburo of the Bulgarian Communist party and First Deputy Premier and head of economic planning in the Bulgarian Government.

We take the announcement that Dimitrov is in Russia on leave to mean that he is relinquishing control, as he did not want the successor to be Kostov," Michael J. McDermott, Press Relations Officer of the State Department, commented.

Mr. Dimitrov, 66 years old, is known to have been far from well for a long time. He now is here expected to be succeeded by a new Premier.

Officials here are positive in their belief that there is no chance of Bulgaria's swinging into the Yugoslav orbit in alliance with Premier Marshal Tito against the Communist Information Bureau (Cominform). In all the Soviet satellite states of Eastern Europe, it was recalled, Yugoslavia is the only country where Communist control has been home grown. There has never been any sign in Bulgaria of independence from Moscow.

Kolarov Named in Broadcast

Special to The New York Times. LONDON, April 15—The Sofia radio in a broadcast heard here tonight referred to Vassil Kolarov, Bulgarian Foreign Minister, as President of the Council of Ministers, or Premier, the post held by Georgi Dimitrov.

"Mr. Kolarov, President of the Council of Ministers and Minister of Foreign Affairs, yesterday received the British Member of Parliament Vernon Bartlett, independent," said an item in a Bulgarian language news broadcast.

Yesterday's reports from Sofia of Mr. Dimitrov's absence on sick leave had said Mr. Kolarov would temporarily take over his duties.

Sofia Statement Likely Today SOFIA, Bulgaria, April 15 (AP)—Informed sources in Sofia today scoffed at reports from abroad that Premier Dimitrov had retired either as Premier or as secretary general of the Bulgarian Communist party.

Yesterday's Government communiqué on Mr. Dimitrov was published in the press without com-

Moscow Skyline of the Future Described in Press as 'Majestic'

8 New Soviet Buildings Will Tower From 16 to 32 Stories—Russian Writer Asserts Structures Will Avoid U. S. 'Errors'

By HARRISON E. SALISBURY

MOSCOW, April 15—A journalistic glimpse of the new Moscow, suggesting how its skyline will have been transformed by the erection of eight new high buildings ranging from sixteen stories to thirty-two, was given to the Soviet public today.

Construction of these Soviet high buildings already has begun with the pouring of concrete for the twenty-story Moscow University structure being erected on the Lenin hills.

The Moscow public was assured by a commentator, Yakob Portnov, writing in the Evening Moscow, that the new skyline would bear no resemblance to what was called the chaotic and unharmonious New York skyline, which he likened to ugly stairgirds.

The proposed Soviet buildings were described as eye-pleasing, festive structures. The Russian writer said a "new chapter in the history of architecture has been opened."

Soviet architects, the paper said, carefully studied the "errors" of United States buildings to avoid mistakes such as those said to have been made in building such structures as the Empire State Building. Tall buildings, it was stated, are subject to great wind pressure. On windy days, the article said, "lamps swing and water appliances" on the upper floors of some New York skyscrapers.

According to the article, "the inhabitants of the Empire State Building hardly can experience great pleasure when the tremendous building swings with the wind and one can clearly hear various noises, squeaking and cracking."

But Moscow's tall buildings will not creak, squeak or sway, the article says. The contemplated thirty-two-story building will stand rigid-

BEVIN ARRIVES HOME; HAILS AMITY IN WEST

Special to The New York Times. LONDON, April 15—Foreign Secretary Bevin returned to Britain today with the declaration that "the understanding between the United States, Canada and Europe generally is better now than ever it has been." Mr. Bevin, who left here last month to participate in the signing of the Atlantic pact in Washington, arrived at Southampton on the Meritania.

Australian With \$58,000 Seeks W2d U. S. Vacation

By The Associated Press. BALTIMORE, April 15—An Australian innkeeper who made \$58,000 off American soldiers during World War II wants to spend it on a "roaming and bathing vacation" in his country.

REDS TO DOMINATE HUNGARIAN BALLOT

Communist Candidacies Form 60% of Voting Slate for the General Election in May

By JOHN MacCORMAC

VIENNA, April 15—The Hungarian Communist party has been assigned 60 per cent of the legislative candidacies in the common list that is to be presented to the Hungarian people in general elections fixed for May 15, according to a dispatch today from Budapest.

The Smallholders party, which was returned with a majority in first post-liberation elections in 1945 but gave way to the Communists through the weakness or corruption of its leaders, will get only 18 per cent of the candidacies.

The National Peasant party will get 10 per cent, while the pseudo-Catholic party of Father Stephen Balogh and the Radical party together are set for the unexpectedly large share of 12 per cent apparently, in the opinion of observers here, to keep up the fiction that religion and liberalism still can be represented in the new Hungarian Parliament.

Outside of the fold of the National People's Independent Front will be only the Schichta party or Christian Women's group. If this splinter party wishes to enter the elections it must petition the Independent Front for permission.

The election will not be an election in the sense known to the Western world. Yesterday's editorial in the Communist organ Szabad Nep referred to it as a "solemn plebiscite intended to bind the past to the future." By no possible vote would the Hungarian people be able to reject the list presented to them.

They will be able to express their disapproval in only two ways: one, by not voting at all, and by spolling the ballots. Since the Council of the Independent Front will count the votes and that body is completely Communist dominated, it is unlikely that the outside world will ever know to what extent, if any, Hungarians do either.

Few details have leaked out regarding the new Constitution that the Parliament to be elected next month will be asked to adopt, but it is believed it will contain a preidium on the Soviet model.

Hungary in fact is being remodeled after the Soviet pattern in everything from the liquidation of the kulaks and the collectivization of agriculture into cooperatives and state farms to the nationalization of all industry and trade and the encouragement of mass warfare in every branch of cultural, military and political life.

Navy Veteran Is Named Hun School Headmaster



Capt. Frederick G. Richards

Special to The New York Times.

PRINCETON, N. J., April 16—The resignation of Robert G. McAllen as headmaster of the Hun School and the appointment of Capt. Frederick G. Richards, USN, as his successor were announced here today. The change, made known by John P. Fox, chairman of the school's board of trustees, is effective at the end of the present spring term.

Captain Richards, a veteran of thirty-nine years' service in the Navy, has for the last five years been head of the naval R. O. T. C. unit at Princeton University.

U. S. EMBASSY HITS MISS VRAZ' ARREST

Note to Czechoslovakia Assails 'Arbitrary' Police Detention of U. S. Relief Worker

Special to The New York Times.

PRAGUE, April 15—The United States Embassy announced today it had delivered a note to the Czechoslovak Foreign Office voicing objection to the "arbitrary" methods used by Czech authorities in the arrest and detention of Miss Vlasta Vraz, Prague representative of American Relief for Czechoslovakia.

The Embassy note stated that Miss Vraz, a United States citizen long engaged in philanthropic work for the Czech people, had been promised by the police who arrested her at 1 P. M. last Saturday that she would be returned to her office at 5 P. M. that day, but that far from being returned she had been kept incommunicado for three days. Following the arrest the note added, the authorities took possession of her automobile.

[The Associated Press reported that after having been held for three days, Miss Vraz finally had been allowed to see a United States Consul. She told the Consul she thought she was being detained for an investigation of the political activities of others.] Stating that it expected Miss Vraz' early release, the Embassy asked "to be informed without delay of the facts and circumstances surrounding the case, including the specific charges, if any, against Miss Vraz." It further inquired whether she was being provided with legal counsel of her own choice.

Repercussions of the expulsion of Philip Wozniak, British member of Allied Military Permits Office, and the detention of some Czech

employees of the office three weeks ago came, meanwhile, in the form of a paralysis of Czechoslovakia's fleet of long-distance truck and barge communications across the United States and British zones of Germany to the Netherlands.

It was learned that the Western members of the office had not renewed the monthly transit permits for the fleet, consisting of some thirty ten-ton trucks. The last of the trucks returned to Prague last night. Transit permits also have not been renewed for Czechoslovak canal and river barges.

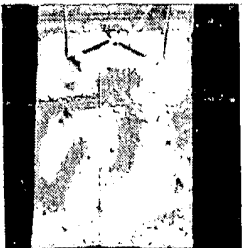
While officials of the permit office declined to comment on these developments, they disclosed that three of the office's Czechoslovak women employees, who had been held for questioning in the Wildash affair, now had been released. A fourth employee, Joseph Dietrich, still is under arrest.

Twins to Woman of 73 Reported

ATHENS, April 15 (AP)—Greek newspapers reported today that Mrs. Christina Antoniou, 73, had given birth to twin sons last night in the Macedonian village of Grevena. Mother and sons were reported well.

Advertisement for 'Personalities of our Times' featuring photographs by Carl Van Vechten and Roger Kent. Text includes 'You are Cordially Invited to See Our Rockefeller Plaza Windows' and 'Individualized Clothes for Men'.

Advertisement for clothing featuring a large '\$50 and less' graphic and a drawing of a man in a suit.



**Sutherland Collar**

A return to elegance in fastidious collar fashion. Properly named after the Duke of Sutherland, this unusual style has long been the cutaway collar model worn by gentlemen of distinction. Please add 25c for mail orders. Only \$5 each.

**Geo. L. Brown**

The London Shop  
441 MADISON AVENUE, N. Y. 17  
Between 49th and 50th Place 3-7054

**RESORT.**  
NEW YORK STATE

**GREETINGS!**  
**CROSSINGER'S**  
HAS EVERYTHING  
PERIODICAL, N. Y.  
N. Y. OFFICE - 221 W. 57th St. - C11-4916

**HONEYMOONERS**  
Call PE 6-3400, Ext. 542  
White Rose  
Urbington Manor 2, N. Y.

**Balsams**  
OPENING JUNE 23rd  
New York Office  
175 Fifth Avenue  
Tel. PL 2-6350

**TRAVEL**  
**SEE THE FLEET!**

**CIRCLE Line**  
SIGHTSEEING YACHTS  
3-hour cruises around Manhattan Island  
Take one of the world's...  
Special Rates for School Children  
Leave from Hudson River at **W.42 St.**  
Phone: Circle 9-6687

**FLY TO MIAMI 34**  
DOUGLAS AIRLINES  
Reservations for all connecting points  
Call LO 3-5128  
TRK CLOUD COACH  
Highway 100 W. 43rd St. N. Y. C.

ment today. The communists said merely that Mr. Dimitrov was ill, had received "home leave" and was taking medical treatment in the Soviet Union.

Some official statement may be coming from the Foreign Office tomorrow. There are two other Deputy Premiers, Kimon Georgiev and the Agrarian, Alexander Obhov. There is little likelihood of an Agrarian succeeding to the Premiership. There had been three before Ticho Kostov was ousted recently for allegedly straying from the party line.

**BRITAIN, PORTUGAL IN PACT**

Lisbon to Buy Less in Renewal of Monetary Agreement

LONDON, April 15—The three-year-old monetary agreement between Britain and Portugal, which was due to expire today, has been extended for another year as a result of talks that started in Lisbon last month, the British Treasury has announced.

Arrangements have been made between the two Governments to avoid any loss of gold by either side this year. The Treasury statement added that "in view of recent measures taken by Portugal to improve her economic situation the Portuguese Government are not now able to import United Kingdom goods as freely as in the past. A program of trade has been drawn up designed to insure approximate equilibrium in payments between the two areas. This will be reviewed later with the object of making such adjustments as may be practicable in the light of the actual payments situation."

**MOSCOW RADIO HITS PACT**

Commentator Says New British Budget Is First Result

LONDON, April 15 (UP)—The Moscow radio said tonight that Britain's new "hard labor" budget, adopted by Parliament earlier this week, "is the first tangible result of the Atlantic pact."

The budget, presented to Parliament by Sir Stafford Cripps, Chancellor of the Exchequer, cuts taxes only slightly and puts higher coats on several basic food commodities.

step that has been taken to maintain post-war peace," Mr. Bevin said in an interview. He added that the pact might be fairly described as the organization of the greatest community ever achieved.

Foreign officials boarded the Mauritania with a dispatch box containing papers for Mr. Bevin's attention, but no one had a key to it. The box was forced open with a hammer and screwdriver. "No Minister takes his Cabinet key abroad," Mr. Bevin explained. Cabinet dispatch boxes can be opened only by a Minister or a responsible official in possession of a key.

**PARIS 'SPONSORS' LISTED**

Pro-Red Organizers of 'Peace Congress' Name Americans

PARIS, April 15—The names of 104 American sponsors of the Congress of Partisans of Peace, which opens here next Wednesday, were announced today by the organizers meeting, who are largely Communists. (Reuters said the announcement was made by Louis Aragon, a poet and member of the Communist party.)

Sponsors listed by the organizers of the congress included the Rev. Charles A. Ackley, Dr. Charlotte Hawkins Brown, educator; Harry Bridges, labor leader; Charlie Chaplin, Rabbi J. Cohen, Rabbi D. A. Jessurun, Prof. Henry W. Longfellow Dana, Olin Downes, music critic; Jo Davidson, sculptor; Muriel Draper of the Congress of American Women; Lion Feuchtwanger, writer; Elinor Glimp of the Progressive party; women's division; Mike Gold, writer; Bishop Arthur W. Moulton, Martin Popper, lawyer; Paul Robeson, singer; Father Clarence Parker, Artie Shaw, orchestra leader; Dr. Guy Emery Shipley, Louis Untermeyer, poet and lecturer.

A Communist newspaper here said the organizers had received a message from Henry A. Wallace stating: "I am hoping with all my heart for your success."

**'Mayor' Meets Torres Bodet**

PARIS, April 15 (UP)—Sixteen-year-old John Finerty, "Mayor" of the Children's Village at Dobbs Ferry, N. Y., today swapped impressions of European conditions with Mexico's Dr. Jaime Torres Bodet, Director General of the United Nations Educational, Scientific and Cultural Organization.

Russia to Check Prisoners VIENNA, April 15 (UP)—Russia has agreed to check up on Austrian prisoners of war still held in Russia and release those who have not committed any war crimes, the Austrian Government announced today.

handing to the U. S. (Reuters states) enjoy a reputation of at least six months. "The Sam's (lighting) saved Australia and its from the horrors and terror of invasion and occupation. "I owe my life to the big-hearted and generous people of the Yankee service men and I am anxious to reciprocate the hospitality and generosity."

**NEW DELHI ASSUMES RULE IN 2 PROVINCES**

NEW DELHI, India, April 15—The East India province of Bihar and the United Provinces of Agra and the Oudh, have been merged into a single province to be administered by the Central Government to maintain orderly administration. In the case of Bihar, the political fact was caused by the Provincial Government collapse and the Government intervention. In the case of the United Provinces, charges of wholesale corruption among Ministers for resignation en masse and the New Delhi Government over the administration.

The accusations against Vindhya Pradesh Ministers virtually every type of sance and misuse of power, bribery to diversion of a highway to enhance the Minister's private property. It is now reported that the province in the Indian administrative set-up will be broken divided between the Centre and the United Provinces. In East Punjab, which is politically and economically since the partition of India province in two, a three-way split involving two factions of the Congress party and the Sikh Akali party has prevented the formation of a stable Cabinet.

**JOURNALIST GROUP SCORED**

British Decri 'Propaganda' of World Body, Plan Vets on Tie

LONDON, April 15—Organized British journalists moved today to withdraw from the International Organization of Journalists which they described as an organ for "violent political propaganda."

C. J. Bundoek, General Secretary of the National Union of Journalists, addressing the annual conference of the union in Weymouth, Dorset, said that the international organization was being abused, like all world gathering used by Eastern countries, as a platform for political propaganda. Delegates were instructed by an executive committee of the union to take a ballot of the members on the question of withdrawal.

The conference placed on record its continued belief in international cooperation on professional matters with organized journalists in countries where genuine peace exists.

the German word by was and that as a defensive measure, she is going to absorb her own state.

**RUSSEANS IN ANTARCTIC BID**

Moscow Geographers Call for New Designations in Area

MOSCOW, April 15—A proposal to advanced today by Moscow geographers for the formal designation of the Antarctic regions discovered is generally credited to Russian explorer Fabian Bellingshausen as the discoverer of the Antarctic main-

for the discovery prepared to Soaring the east of the continent were conducted by the Antarctic expedition in 1919 to construct a route to Antarctica. The first expedition was led by the Soviet Antarctic expedition led by Professor G. I. Agassiz. The expedition was led by the Soviet Antarctic expedition led by Professor G. I. Agassiz. The expedition was led by the Soviet Antarctic expedition led by Professor G. I. Agassiz.

**BEVIN CAN SEE DOUGLAS**

Only Family May Visit Envoy—Condition Unchanged

LONDON, April 15—Foreign Minister Bevin today telephoned Ambassador W. Douglas who has been a patient with an injured eye. Mr. Douglas was told that only close relatives were allowed to see the Ambassador. A specialist who examined Mr. Douglas today said the condition of the eye was "materially unchanged."

SOUTHAMPTON, England, April 15 (UP)—Ambassador Douglas at the Southampton Eye Hospital said today that a second operation might have to be performed on the injured left eye of Ambassador Douglas. An official said there had been a substantial improvement in the condition of the eye since it was first operated on shortly after it was pierced by a fish hook eleven days ago. Dr. Stuart Duke-Elder, surgeon in chief to King George, was scheduled to make another examination.

**Quinoa Plant to Be Studied**

Buenos Aires, April 15—Dr. George Dion, professor of soils at the University of Saskatchewan, has been assigned to La Paz, Bolivia by the United Nations Food and Agricultural Organization to study the food possibilities in the Andean quinoa plant. Bolivians believe the plant has nutritive value equal to that of wheat.

# Still Does a Job for You!

Here are two spirit-lifting examples  
John David:

Versatile  
**SURRETWILL SUITS**  
only **5000**

Surretwill—our candidate for top honors for street smart your clothing dollars to limit. Know why? It's closely woven smooth worsted fabric by Pacific Mills—the fine lines tailored by Rose Ross, makes it a natural for business, sportswear, weekending and evening! Single and double-breasted. Solid tones of blue, covertan, and brown.

John David  
Spring Topcoats  
only **4650**

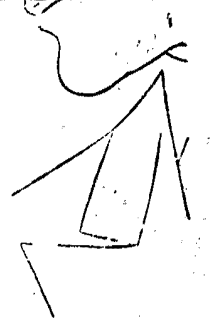
Having budget-blues? No need, though, sacrificing getting a new topcoat. For only \$46.50, you get a honey of a coat at John David—and look what you have to choose from! Glorious gabardines, wear-long whipcords, classiccoverts. Fly-front and button-thru models. See them today!

"For the Nation's leading brands!"

# JOHN DAVID

137 West 42nd St. open every evening 'til 9 • Fifth Avenue at 49th St. • Fifth Avenue at 43rd St. Broadway at Dey St. • B'way at 32nd St. open Thurs. 'til 9 P.M. • In Bklyn: Court at Remsen St.

Address all mail: John David, Inc., 1271 Broadway, New York 1, N. Y.







# RUSSIA'S "SCORCHED EARTH"

## *calls to America's green fields!*

**I**N SOLEMN truth, Americans face this fact! Russia's mighty stand against Hitler's invading hordes has opened up a vast, valuable new front against Hitlerism.

In swift recognition of a new turn of events, the leaders of the United States and Great Britain jointly issued this potent statement: "*We realize how vitally important to the defeat of Hitlerism is the brave and steadfast resistance of the Soviet Union, and we feel therefore that we must not in any circumstances fail to act quickly and immediately in this matter of planning the program for the future allocation of our joint resources.*"

And this realistic policy is being put into action with full military aid being expedited by both this country and Great Britain.

But not only are Russia's armies standing against

homes, destroyed their loved possessions and industrial achievements so that only the sterile, smouldering ashes have been left for the invader. Russian men and women have made this sacrifice willingly. The needs caused by their sacrifices are urgent.

Moved not only by their humanitarianism but actuated by their common-sense Americanism, an eminent group of citizens of the United States has volunteered to form a sponsoring committee for the collection of Russian Relief funds.

The Russians are daily proving that they do not need courage—they have that in noble quantity! But they do require food, clothing, medical aid, to help them keep strong against Hitler and to replace the deficits caused by voluntary destruction of their assets.

The dollars you give in this cause are dollars given to freedom's cause. Our Government is providing all possible military supplies to the Government of Russia. The people of America will stretch out a helping hand to support the people of Russia so valiantly fighting in defense of their homeland.

The national fund-raising campaign will be launched by a

## **RUSSIAN WAR RELIEF BENEFIT**

at

### **MADISON SQUARE GARDEN**

**Monday Evening, October 27, at 8:00**

*Speakers of National Reputation! Testimonial Appearances of Stage, Screen and Radio Stars!*

*Original Music Specially Written by America's Greatest Composers!*

**CHORAL SINGERS! FOLK DANCES! SPECTACLE!**

Tickets now at RUSSIAN WAR RELIEF, Inc., 535 Fifth Avenue, New

Hittler! Russia's men and women are revealing themselves to the world—brave, proud, stalwart! They have scorched the very earth before his invading armies, burned their

York City—Vanderbilt 6-3203. PRICES: 25¢, 55¢, 85¢, \$1.10, \$1.65, \$2.20, \$2.75. Box Seats: \$10.00 each.

You are urged to contribute however much you can to a deserving cause.

# THESE EMINENT AMERICANS ASK YOUR HELP ON BEHALF OF THE RUSSIAN PEOPLE

GEORGE ABBOTT, *Producer*  
FRANCES ADAMS, *New York*  
JAY ALLEN, *Foreign Correspondent and Author*  
BROOKS ATKINSON, *Dramatic Critic*  
MISCHA AUER, *Actor*  
DR. FRANK AYDELLOTTE, *Institute of Advanced Study, Princeton*  
ALLAN C. BAICH, *President, Board of Trustees California Institute of Technology*  
TALLULAH BANKHEAD, *Actress*  
CLIFFORD W. BARKER, *Editor*  
JOSEPH BARNES, *Foreign Correspondent*  
EUGENE E. BARNETT, *General Secretary, Y.M.C.A.*  
ALFRED H. BARR, *Director of Museum of Modern Art*  
BESSIE BEATTY, *Commentator*  
S. N. BEHRMAN, *Playwright*  
ROBERT BENCHLEY, *Author and Actor*  
AINE BERNSTEIN, *Scenic Designer*  
HENRI BERNSTEIN, *Playwright*  
CHARLES E. BEURY, *Temple University*  
KARL A. BICKEL, *Editor*  
GEORGE BIDDLE, *Editor*  
ALICE STONE BLACKWELL, *Journalist*  
DR. FRANCIS GILMAN BLAKE, *Educator*  
MRS. L. C. BLOOMINGDALE, *New York*  
MR. & MRS. RICHARD BLOW, *New York*  
PROFESSOR FRANK BOAZ, *Anthropologist, Columbia University*  
MANCHESTER BODDY, *Columbia*  
DR. DWIGHT J. BRADLEY, *Council for Social Action, New York*  
LOUIS BROMFIELD, *Novelist*  
MRS. CHARLES S. BROWN, *New York*  
EDWARD E. BROWN, *President, First National Bank, Chicago*  
DR. LEWIS BROWNE, *Writer*  
NIGEL BRUCE, *Actor*  
SIDNEY BUCHMAN, *Screen Writer*  
PEARL S. BUCK, *Novelist*  
CHARLES C. BURLINGHAM, *Chairman, Committee on Research in International Law*  
DEAN B. I. BURNS, *Louisiana State University Medical School*  
HON. JAMES BYRNE, *Attorney*  
DEAN C. SIDNEY BURWELL, *Harvard Medical School*  
DR. HUGH CABOT, *Boston, Mass.*  
FRANK CAPRA, *Producer, Director*  
MRS. EDWARD C. CARTER, *New York*  
EDWARD C. CARTER, *Institute of Pacific Relations*  
PROFESSOR JOSEPH P. CHAMBERLAIN, *Columbia University*  
HARRY CHANDLER, *Publisher Los Angeles Times*  
CHARLES CHAPLIN, *Producer, Actor*  
ILKA CHASE, *Actress*  
DR. DAVID CHEEVER, *Harvard College*  
MICHAEL CHERKOV, *Director*  
JEROME CHODOROV, *Playwright*  
WADY CHRISTIANS, *Actress*  
ALBERT COATES, *Orchestra Director*  
MRS. BOUGHTON COBB, *New York*  
DR. HENRY SLOAN COFFIN, *Union Theological Seminary*

DR. FREDERICK A. COLLIER, *Director Dept. of Surgery, University of Michigan*  
RONALD COLMAN, *Actor*  
MARC CONNELLY, *Playwright*  
JOHN COOPER, *Vice President, Pan-American Airways*  
NORMAN CORWIN, *Radio Writer and Director*  
DR. EDMUND V. COWDRY, *Washington University, St. Louis, Mo.*  
DR. RUSSELL CROUSE, *Playwright*  
DEAN R. S. CUNNINGHAM, *Albany Medical School*  
JOSEPH DANIEL, *Foreign Correspondent*  
RAYMOND DANIEL, *Foreign Correspondent*  
MAURICE P. DAVIDSON, *The Power Authority of the State of New York*  
PRINCESS DER LING, *Writer*  
DR. MONROE D. DEPTUCH, *President, University of California*  
ANTON DOLIN, *Dancer*  
PAUL DRAPER, *Dancer*  
LOUIS J. DUBLIN, *Metropolitan Life Insurance Co.*  
WALTER DURANTY, *Author and Lecturer*  
CLARENCE DUBOIS, *President, National Director, Committee to Defend America*  
MAJOR GEORGE FIELDING ELIOT, *Military Commentator*  
DR. JOHN LOVEJOY ELLIOTT, *Educator*  
DR. LEO EBOSSER, *San Francisco Hospital*  
GERTYUDE ELY, *Bryn Mawr, Pa.*  
ELSPETH ERIC, *Actress*  
DR. HAVEN EMERSON, *Public Health Specialist*  
MAURICE EVANS, *Producer, Actor*  
PROF. PAUL D. EVANS, *Educator*  
DOUGLAS FAIRBANKS, JR., *Actor*  
DR. HENRY PRATT FAIRCHILD, *New York University*  
WILLIAM FEINBERG, *American Federation of Musicians*  
LION FEUCHTWANGER, *Novelist*  
JOSEPH FIELDS, *Playwright*  
DOROTHY CANTFIELD FISHER, *Novelist*  
HAROLD HENRY FISHER, *Stanford University*  
HOMER FOLKS, *Chairman, State Charities Aid*  
LYNN FORTANNE, *Actress*  
ARLENE FRANCIS, *Actress*  
MARTIN GABEL, *Producer, Actor*  
DR. IAGO GARDSTON, *New York*  
LEWIS GANNETT, *Literary Critic*  
DR. W. HORSLEY GANTT, *Johns Hopkins Medical School*  
JOHN GARFIELD, *Actor*  
NORMAN BEL GEDDES, *Producer, Designer*  
F. W. GEHLE, *Ches National Bank*  
MRS. WALTER GELHORN, *New York*  
DR. R. W. GERARD, *Chicago, Illinois*  
IRA GERSHWIN, *Lyric Writer*  
MORRIS GEST, *Producer*  
DEAN VIRGINIA C. GILDERSLEEVE, *Barnard College*  
MRS. LOUIS GIMBEL, JR., *New York*  
DR. ISRAEL GOLDSTEIN, *Congregation B'nai Jeshurun*  
MAX GORDON, *Producer*

MORTIMER GRAVES, *Secretary, American Council of Learned Societies*  
JOHN GREEN, *President, Industrial Union of Marine and Shipbuilding Workers of America*  
DR. FRANK P. GRAHAM, *President, University of North Carolina*  
MRS. EMLEN-DAVIES GROSJEAN, *Washington, D. C.*  
DR. HENRY GRUNFEST, *Writer*  
DR. GEORGE MARTIN GUEST, *University of Cincinnati*  
DEAN B. S. GUYTON, *School of Medicine, University of Mississippi*  
JOHN HENRY HAMMOND, SR., *Attorney*  
MR. AND MRS. OSCAR HAMMERSTEIN, *New York*  
MARIE HARRIMAN, *New York*  
MOSS HART, *Playwright*  
HELEN HAYES, *Actress*  
BEN HECHT, *Playwright*  
JASCHA HEIFETZ, *Artist*  
THERESA HELBURN, *Theatre Guild*  
LILLIAN HELLMAN, *Playwright*  
DR. HENRY F. HELMOLZ, *Mayo Clinic*  
JAMES HILTON, *Novelist*  
MAURICE HINDUS, *Writer and Lecturer*  
IRA HIRSCHMAN, *New Friends of Music*  
RT. REV. BISHOP H. W. HOBSON, *National Chairman, Fight for Freedom Committee*  
DR. FRANK HOLLMAN, *Stanford Hospital, San Francisco, Cal.*  
MIRIAM HOPKINS, *Actress*  
PROF. BRUCE C. HOPPER, *Harvard University*  
HARRY HORNER, *Scenic Designer*  
VLADIMIR HOBOWITZ, *Artist*  
DR. J. SHELTON HORSLEY, *St. Elizabeth's Hospital, Richmond, Va.*  
PROF. WALTER M. HORTON, *Oberlin College*  
DR. ALES HRDLICKA, *U. S. National Museum*  
B. W. HUBBSCH, *Publisher*  
S. M. HUROK, *Producer*  
JOHN HUSTON, *Director*  
BORIS INGSTER, *Screen Writer*  
MR. & MRS. LILLAND ATHERTON IRISH, *Hollywood, Cal.*  
HON. STANLEY M. ISAACS, *President, Borough of Manhattan*  
MR. AND MRS. HENRY JAMES, *New York*  
DR. VICTOR JOHNSON, *University of Chicago*  
DEAN HERVEY E. JORDAN, *University of Virginia, Department of Medicine*  
MATTHEW JOSEPHSON, *Writer*  
MRS. BEATRICE KAUFMAN, *Editor*  
GEORGE S. KAUFMAN, *Playwright*  
ROSE KEANE, *Actress*  
FOSTER KENNEDY, *Carroll University Medical College*  
SENATOR ROBERT KENNY, *Los Angeles, Cal.*  
PROF. ROBERT J. KERNER, *University of California*  
DR. EUGENE S. KILGORE, *San Francisco, Cal.*  
FREDA KIRCHWEY, *Editor, The Nation*  
BENJAMIN KIZER, *Attorney*  
BERNHARD KNOLLNBERG, *Librarian, Yale University*

ARTHUR KOBER, *Writer*  
MAXWELL KRINDLER, *New York*  
DR. FRANK LAHEY, *Boston, Mass.*  
MRS. JAMES LEES LAIDLAW, *New York*  
MRS. MARGARET I. LAMONT, *New York*  
MRS. THOMAS W. LAMONT, *New York*  
DEAN I. W. LAWLER, *Harvard University*  
SCHOOL OF MEDICINE, *Harvard University*  
MR. AND MRS. HENRY GODDARD LEACH, *New York*  
DR. WALLER S. LEATHERS, *Editor, The Professional Vanderbilts University*  
GOVERNOR HERBERT H. LEHMAN, *New York*  
DR. MAX LERNER, *Williams College*  
KENNETH LESLIE, *Editor, The Lowell Digest*  
HOWARD LINDSAY, *Producer, Playwright*  
ROBERT LITTELL, *Associate Editor, The Reader's Digest*  
REV. THOMAS S. LOGAN, *Editor, The Protestant*  
DR. WARFIELD T. LONGCOPE, *La. Mass.*  
BORIS LOVET-LORSKI, *Scenarist*  
REV. DONALD G. LOTHROP, *First Community Church, Boston, Mass.*  
HIS EXCELLENCY, *Belgium*  
DR. ALEXANDER LOUDON, *Minister from Holland*  
ROBERT MOROS LOVETT, *Government Secretary, British Islands*  
DR. SOLOMON LOWENSTEIN, *Federation of Jewish Philanthropies, New York*  
ERNST LUBITSCH, *Producer, Director*  
ALFRED LUNT, *Actor*  
PROF. ROBERT S. LYND, *Columbia University*  
DR. J. A. MACCALLUM, *Walton Street Church, Philadelphia, Pa.*  
ARCHIBALD MACLEISH, *Library of Congress*  
DR. WILLIAM MACNIDER, *University of North Carolina*  
JUDGE LOIS MARY MCBRIDE, *Albany County Court, Pithers, Pa.*  
DON MCGRAW, *Portland, Oregon*  
REV. DR. ELMORE MCKEE, *Rector, St. George's Church, New York*  
DR. JOHN A. MACKAY, *Princeton Theological Seminary*  
JUDGE JULIAN W. MACK, *U. S. Circuit Court*  
MAURICE MALTERLINCK, *Playwright*  
ROUBEN MAMOULIAN, *Director*  
THOMAS MANN, *Novelist*  
LANGDON P. MARVIN, *Attorney*  
DR. ERIC M. MATSNER, *Academy of Medicine*  
MRS. SYDNEY MCELLEN, *New York*  
DR. KARL MENNINGER, *The Memorial Clinic, Topeka, Kansas*  
YEHUDI MENUHIN, *Artist*  
PHILIP MERIVALE, *Actor*  
DR. ADOLF MEYER, *Johns Hopkins University*  
LEWIS MILESTONE, *Director*  
DR. BENJAMIN F. MILLER, *Chicago*  
FRANCIS P. MILLER, *Council on Jewish Relations*  
GILBERT MILLER, *Producer*  
DR. ROBERT A. MILLIKAN, *California Institute of Technology*  
MR. AND MRS. GERRISH MILLIKEN, *New York*

JAMES M. MINIFIE, *Newspaper Writer*  
CLARK H. MINOR, *President, International General Electric*  
DR. WESLEY MITCHELL, *Columbia University*  
BISHOP ARTHUR W. NOULTON, *Bishop of Utah*  
DEAN JOHN WALKER MOORE, *Louisville University Medical School*  
WILLIAM MORRIS, *Artist's Representative*  
EDGAR ANSEL MOWBRER, *Washington Correspondent, Chicago Daily News*  
MR. AND MRS. JOHN MURRAY, *New York*  
WILLIAM A. NEILSON, *Professor Emeritus, Smith College*  
JUDGE J. F. T. O'CONNOR, *Los Angeles, Cal.*  
RT. REV. MONSIGNOR O'DWYER, *Los Angeles, Cal.*  
DONALD OENSLAGER, *Scenic Designer*  
DR. W. W. PALMER, *Director of Medical Service, Presbyterian Hospital*  
DR. ALVIN M. PAPPENHEIMER, *Director of Physicians and Surgeons, Columbia University*  
RT. REV. EDWARD L. PARSONS, *Christian League for Industrial Democracy*  
BROCK PEMBERTON, *Producer*  
DEAN W. H. PEKINS, *Tulane Medical College, Philadelphia, Pa.*  
ANTOINETTE PERRY, *Actress*  
PROF. RALPH BARTON PERRY, *Harvard University*  
DR. DALLAS B. PHEMISTER, *Department of Surgery, University of Chicago*  
SIDNEY PHILLIPS, *Producer*  
MRS. HARRIET IDA PICKENS, *National Council of Business and Professional Assembly*  
HON. FRANK L. POLK, *Attorney*  
DEWITT POOLE, *Institute of Advanced Study, Princeton University*  
MRS. ELIOT D. PRATT, *New York*  
FREDERICK A. PRESTON, *Chicago, Illinois*  
DR. TRACY J. PUTNAM, *Neurological Institute, Columbia University*  
BASIL RATHBONE, *Actor*  
JAMES F. REILLY, *Leasee of New York Theatre*  
ELMER REIC, *Playwright, Producer*  
MRS. JACOB RIIS, *New York*  
MR. EDWARD G. ROBINSON, *Beverly Hills, Cal.*

DR. G. CANBY ROBINSON, *American Red Cross*  
PROF. GEROLD TANQUARY ROBINSON, *Department of History, Columbia University*  
DR. HOWARD CHANDLER ROBBINS, *General Theological Seminary, New York*  
COL. RAYMOND ROBINS, *Head of Red Cross Mission to Russia in 1917*  
DR. JOSEPH ROSEN, *Joint Distribution Committee*  
JACOB ROSENBERG, *American Association of Musicians*  
CHETTER ROWELL, *San Francisco Chronicle*  
SILENA ROYLS, *Actress*  
REPRESENTATIVE A. J. SABATH, *Illinois*  
DR. FLORENCE B. SABIN, *Rochester Institute, New York*  
ALEXANDER SACHS, *New York*  
FELIX SALMOND, *Calicut*  
HELEN SALMOND, *New York*  
ELISAVETA SANTAGANO, *Artist*  
VICTOR SAVILE, *Director*  
WILLIAM JAY SCHEFFELIN, *New York*  
JOHN VICTOR SCOTT, *New York*  
PROF. SIDA D. SCUDDER, *Wellesley College, Wellesley, Mass.*  
DR. CHARLES SEYMOUR, *President, Yale University*  
DEAN PHILIP ANDERSON SHAFER, *Washington University School of Medicine*  
DR. JAMES T. SHOTWELL, *Columbia University*  
LEE SHUBERT, *Producer*  
HERMAN SHUMILIN, *Producer*  
DR. HENRY E. SIGERIST, *Institute of the History of Medicine, Johns Hopkins University*  
DR. ABBA HILLEL SILVER, *The Temple, Cleveland, O.*  
MRS. SIMS SILVERMAN, *New York*  
MARY M. SIMKHOVITCH, *Director of Greenwich House, New York*  
MRS. P. LOUIS SLADE, *New York*  
EDGAR SNOW, *Writer*  
GALIE SONDERGAARD, *Actress*  
RAYMOND SOVEY, *Scenic Designer*  
MRS. ROBERT E. SPER, *Lakewood, Conn.*  
C. N. SPINKS, *Actress*  
MRS. LEO SPITZ, *New York*  
VILHJALMUR STEANSSON, *Engineer*  
MRS. WILLIAM RHINELANDER STEWART, *New York*

CANON ANSON PHELPS STOKES, *Educator*  
MRS. JULIAN STREET, JR., *New York*  
DR. RICHARD P. STRONG, *Professor Emeritus of Tropical Medicine, Harvard University*  
RAYMOND GRAM SWING, *Commentator*  
GENEVIEVE TABOUIS, *Writer*  
E. GUY TALBOTT, *National Committee of the Committee to Defend America*  
MYRON C. TAYLOR, *United States Steel Corporation*  
HEATHER THATCHER, *Actress*  
JUDGE THOMAS D. THACHER, *New York*  
MR. AND MRS. JUAN TRIPPE, *New York*  
RT. REV. H. ST. GEORGE TUCKER, *New York*  
FRANK TUTTLE, *Director*  
RICHARD WALSH, *Editor, Asia Magazine*  
WALTER WANGER, *Producer*  
EDWARD M. M. WARBURG, *New York*  
MRS. JAMES P. WARBURG, *New York*  
ALLEN WARDWELL, *Chairman, American Red Cross Delegation to Russia*  
KATHARINE WARREN, *Actress*  
W. W. WAYMACK, *Editor, The New Masses Register and Tribune*  
MARGARET WEBSTER, *Actress*  
DR. SOMA WEISS, *Peter Bent Brigham Hospital, Boston, Mass.*  
ORSON WELLES, *Producer, Director, Actor*  
RICHARD WELLING, *Attorney*  
M. O. WERNER, *Writer*  
GROVER A. WHALEN, *New York*  
HAROLD T. WHITE, *New York*  
DAME MAY WHITTY, *Actress*  
DR. HENRY NELSON WIEMAN, *Diversity School, University of Chicago*  
ALBERT RHYS WILLIAMS, *Writer*  
DR. DAVID RHYS WILLIAMS, *First Unitarian Church, Rochester, N. Y.*  
DR. PHILIP D. WILSON, *Professor of Orthopedic Surgery, Columbia University*  
DR. STEPHEN S. WISE, *Brooklyn, New York*  
DR. MARY E. WOOLLEY, *President Emerita, Mount Holyoke College*  
DR. GREGORY ZILBOORG, *Psychiatrist*  
BERN ZIMBALIST, *Artist*  
DR. VLADIMIR KOSMA ZWORYKIN, *Scientist*

## DON'T DELAY—GIVE TODAY! THE NEED IS URGENT!

RUSSIAN WAR RELIEF, INC., 535 FIFTH AVE., N. Y. C.

Enclosed is my contribution of \$\_\_\_\_\_ to the cause of the Russian War Relief, Inc.

Name \_\_\_\_\_

Address \_\_\_\_\_

Please make checks payable to Russian War Relief, Inc., 535 Fifth Ave., N. Y. C.

# RUSSIAN WAR RELIEF, INC.

BOARD OF DIRECTORS: Edward C. Carter, *Chairman* Dr. Henry Sloane Coffin, *Vice Chairman* Harriet Moore, *Secretary*  
Frances Adams Charles C. Burlingham Hon. James Byrne John C. Cooper Benjamin Kizer Duncan Lee Dr. Elmore M. McKee Maurice P. Davidson  
Col. Raymond Robins Dr. Henry E. Sigerist Vilhjalmur Stefansson Thomas D. Thacher Allen Wardwell W. W. Waymack Richard Welling

535 Fifth Avenue, New York City, Telephone Vanderbilt 6-3203

This advertisement contributed by one of our sponsors.



# RUSSIA'S "SCORCHED EARTH" calls to America's green fields!

**I**N SOLEMN truth, Americans face this fact! Russia's mighty stand against Hitler's invading hordes has opened up a vast, valuable new front against Hitlerism.

In swift recognition of a new turn of events, the leaders of the United States and Great Britain jointly issued this potent statement: *"We realize how vitally important to the defeat of Hitlerism is the brave and steadfast resistance of the Soviet Union, and we feel therefore that we must not in any circumstances fail to act quickly and immediately in this matter of planning the program for the future allocation of our joint resources."*

And this realistic policy is being put into action with full military aid being expedited by both this country and Great Britain.

But not only are Russia's armies standing against

homes, destroyed their loved possessions and industrial achievements so that only the sterile, smouldering ashes have been left for the invader. Russian men and women have made this sacrifice willingly. The needs caused by their sacrifices are urgent.

Moved not only by their humanitarianism but actuated by their common-sense Americanism, an eminent group of citizens of the United States has volunteered to form a sponsoring committee for the collection of Russian Relief funds.

The Russians are daily proving that they do not need courage—they have that in noble quantity! But they do require food, clothing, medical aid, to help them keep strong against Hitler and to replace the deficits caused by voluntary destruction of their assets.

The dollars you give in this cause are dollars given to freedom's cause. Our Government is providing all possible military supplies to the Government of Russia. The people of America will stretch out a helping hand to support the people of Russia so valiantly fighting in defense of their homeland.

The national fund-raising campaign will be launched by a

## RUSSIAN WAR RELIEF BENEFIT

at

### MADISON SQUARE GARDEN

Monday Evening, October 27, at 8:00

Speakers of National Reputation! Testimonial Appearances of Stage, Screen and Radio Stars!

Original Music Specially Written by America's Greatest Composers!

CHORAL SINGERS! FOLK DANCES! SPECTACLE!

Tickets now at RUSSIAN WAR RELIEF, Inc., 435 Fifth Avenue, New York



Hitler! Russia's men and women are revealing themselves to the world—brave, proud, stalwart! They have scorched the very earth before his invading armies, burned their

York City—Vanderbilt 6-3203. PRICES: 28¢, 55¢, 83¢, \$1.10, \$1.65, \$2.20, \$2.75. Box Seats: \$10.00 each.

You are urged to contribute however much you can to a deserving cause.

THESE EMINENT AMERICANS ASK YOUR HELP ON BEHALF OF THE RUSSIAN PEOPLE

GEORGE ABBOTT, Producer
FRANCES ADAMS, New York
JAY ALLEN, Foreign Correspondent and Author
BROOKS ATKINSON, Dramatic Critic
MISCHA AUER, Actor
DR. FRANK AYDELOTTE
ALLAN C. BALCH
TALLULAH BANKHEAD, Actress
CLIFFORD W. BARNES, Educator
EUGENE E. BARNETT
ALFRED H. BARR
BESSIE BEATTY, Commentator
S. N. BEHRMAN, Playwright
ROBERT BENGHLEY, Author and Actor
ALINE BERNSTEIN, Scenic Designer
HENRI BERNSTEIN, Playwright
KARL A. BICKEL, Editor
GEORGE BIDDLE, Editor
ALICE STONE BLACKWELL, Journalist
DR. FRANCIS GILMAN BLAKE, Educator
MRS. L. C. BLOOMINGDALE, New York
MR. & MRS. RICHARD BLOW, New York
PROFESSOR FRANZ BOAS
MANCHESTER BODDY, Columnist
DR. DWIGHT J. BRADLEY
LOUIS BROMFIELD, Novelist
MRS. CHARLES S. BROWN, New York
EDWARD E. BROWN
DR. LEWIS BROWNE, Writer
NIGEL BRUCE, Actor
SIDNEY BUCHMAN, Screen Writer
PEARL S. BUCK, Novelist
CHARLES C. BURLINGHAM
DEAN B. I. BURNS
HON. JAMES BYRNE, Attorney
DEAN C. SIDNEY BURWELL
DR. HUGH CABOT, Boston, Mass.
FRANK CAPRA, Producer, Director
MRS. EDWARD C. CARTER, New York
EDWARD C. CARTER
PROFESSOR JOSEPH P. CHAMBERLAIN
HARRY CHANDLER
CHARLES CHAPLIN, Producer, Actor
ILKA CHASE, Actress, Chicago, Illinois
DR. DAVID CHEYER, Harvard College
MICHAEL CHEKHOV, Director
JEROME CHODOROV, Playwright
MADY CHRISTIANS, Actress
ALBERT COATES, Orchestra Director
MRS. BOUGHTON COBB, New York
DR. HENRY SLOANE COFFIN
Union Theological Seminary
DR. FREDERICK A. COLLIER
RONALD COLMAN, Actor
MARC CONNELLY, Playwright
JOHN C. COOPER
NORMAN CORWELL, Director
DR. EDMUND V. COWDRY
RUSSELL CROUSE, Playwright
DEAN R. S. CUNNINGHAM
PROF. ELLIOTT C. CUTLER
RAYMOND DANIELL
MAURICE P. DAVIDSON
PRINCESS DER LING, Writer
DR. MONROE E. DEUTSCH
ANTON DOLIN, Dancer
PAUL DRAPER, Dancer
LOUIS I. DUBIN
WALTER DURANT, Author and Lecturer
CLARK M. EICHELBERGER
MAJOR GEORGE FIELDING ELIOT
DR. JOHN LOVEJOY ELLIOTT, Educator
DR. LEO ELOSSER, San Francisco Hospital
GERTRUDE ELY, Bryn Mawr, Pa.
ELSPETH ERIC, Actress
DR. HAVEN EMERSON
MAURICE EVANS, Producer, Actor
PROF. PAUL D. EVANS, Educator
DOUGLAS FAIRBANKS, JR., Actor
DR. HENRY PRATT FAIRCHILD
WILLIAM FEINBERG
LION FEUCHTWANGER, Novelist
JOSPHY FIELDS, Playwright
DOROTHY CANFIELD FISHER, Novelist
HAROLD HENRY FISHER
HOMER FOLKS, Chairman, State Charities Aid
LYNN FONTANNE, Actress
ARLENE FRANCIS, Actress
MARTIN GABEL, Producer, Actor
DR. IAGO GALDSTON, New York
LEWIS GANNETT, Literary Critic
DR. W. HORSLEY GANTT
JOHN GARFIELD, Actor
NORMAN BEL GEDDES, Producer, Designer
F. W. GEHLE, Chem National Bank
MRS. WALTER GELHORN, New York
DR. W. GERARD GIBSON, Illinois
IRA GERSHWIN, Lyric Writer
MORRIS GEST, Producer
DEAN VIRGINIA C. GILDERSLEEVE
MRS. LOUIS GIMBEL, JR., New York
DR. ISRAEL GOLDSTEIN
MAX GORDON, Producer

MORTIMER GRAVES
JOHN GREEN, President, Industrial Union of Marine and Shipbuilding Workers of America
DR. FRANK P. GRAHAM
MRS. EMLEN DAVIES GROSJEAN
DR. HENRY GRUNTEST
DR. GEORGE MARTIN GUEST
DEAN B. S. GUYTON
JOHN HENRY HAMMOND, SR., Attorney
MR. AND MRS. OSCAR HAMMERSTEIN
MARIE HARRIMAN, New York
MISS HART, Playwright
HELEN HAYES, Actress
BEN HECHT, Playwright
JASCHA HEIFETZ, Artist
THERESA HELBURN, Theatre Guild
LILLIAN HELLMAN, Playwright
DR. HENRY F. HELMOLTZ, Mayo Clinic
JAMES HILTON, Novelist
MAURICE HINDUS, Writer and Lecturer
IRA HIRSCHMAN, New Friends of Music
RT. REV. BISHOP H. W. HOBBSON
DR. EMILE HOLLMAN
MIRIAM HOPKINS, Actress
PIERRE BRUCE C. HOPPER
HARRY HORNER, Scenic Designer
VLADIMIR HOROWITZ, Artist
DR. J. SHELTON HORSLEY
PROF. WALTER M. HORTON, Oberlin College
DR. ALES HRDLICKA, U. S. National Museum
B. W. HUBBSCH, Publisher
S. M. HUROK, Producer
JOHN HUSTON, Director
BORIS INGSTER, Screen Writer
MRS. LELAND ATHERTON IRISM
HON. STANLEY M. ISAACS
MR. AND MRS. HENRY JAMES
DR. VICTOR JOHNSON, University of Chicago
DEAN HERVEY E. JORDAN
MATTHEW JOSEPHSON, Writer
MRS. BEATRICE KAUFMAN, Editor
GEORGE S. KAUFFMAN, Playwright
ROSE KEANE, Actress
DR. FOSTER KENNEDY
SENATOR ROBERT KENNEDY
PROF. ROBERT J. KERNER
DR. EUGENE S. KILGORE
FREDA KIRCHWEY, Editor, The Nation
BENJAMIN KIZER, Attorney
BERNHARD KNOLLNERBERG
ARTHUR KOBER, Writer
MAXWELL KRINDLER, New York
DR. FRANK LAHEY, Boston, Mass.
MRS. JAMES LEES LAIDLAW, New York
MRS. MARGARET I. LAMONT, New York
MRS. THOMAS W. LAMONT, New York
DEAN J. W. LAWLAH
MRS. AND MRS. HENRY GODDARD LEACH
DR. WALLER S. LEATHERS
GOVERNOR HERBERT H. LEHMAN
DR. MAX LERNER, Williams College
KENNETH LESLIE
HOWARD LINDSAY, Producer, Playwright
ROBERT LITTELL
REV. THOMAS S. LOGAN
DR. W. P. LONGCOPE, Los, Mass.
BORIS LOVET-LORSKI, Sculptor
REV. DONALD G. LOTHROP
ALEXANDER LOUDON
ROBERT MORSS LLOYD
DR. SOLOMON LOWENSTEIN
ERNEST LUBITSCH, Producer, Director
ALFRED LUNT, Actor
PROF. ROBERT S. LYNDE, Columbia University
DR. J. A. MACCALLUM
ARCHIBALD MACLEISH, Library of Congress
DR. WILLIAM MCGUIRE
JUDGE LOIS MARY MCBRIDE
DON MCGRAW, Portland, Oregon
REV. DR. ELMORE MCKEE
DR. JOHN A. MACKAY
JUDGE JULIAN W. MACK
MAURICE MAYERLINCK, Playwright
ROUBEN MAZOULIAN, Director
THOMAS MANN, Novelist
LANGDON P. MARVIN, Attorney
DR. ERIC M. MATSNER, Academy of Medicine
MRS. SYDNEY MELLEN, New York
DR. KARL MENNINGER
PHILIP MERIVALE, Actor
DR. ADOLF MEYER, Johns Hopkins University
LEWIS MILESTONE, Director
DR. BENJAMIN F. MILLER, Chicago
FRANCIS P. MILLER
GILBERT MILLER, Producer
DR. ROBERT A. MILLIKAN
MR. AND MRS. GERRISH MILLIKEN

JAMES M. MINIFFER, Newspaper Writer
CLARK H. MINOR
DR. WESLEY MITCHELL, Columbia University
BISHOP ARTHUR W. MOULTON
DEAN JOHN WALKER MOORE
WILLIAM MORRIS, Artists' Representative
EDGAR ANSEL MOWBRER
MR. AND MRS. JOHN MURRAY, New York
WILLIAM A. NELSON
JUDGE J. F. T. O'CONNOR, Los Angeles, Cal.
DONALD OENSLAGER, Scenic Designer
DR. ALVIN M. PAPPENHEIMER
RT. REV. EDWARD L. PARSONS
BROCK PEMBERTON, Producer
DEAN W. H. PERKINS
ANTOINETTE PERRY, Actress
PROF. RALPH BARTON PERRY
LEE SHUBERT, Producer
HERMAN SHUMLIN, Producer
DR. HENRY E. SIGERIST
DR. ABBA HILLEL SILVER
MARY M. SIMKHOVITCH
MRS. ELOT D. PRATT, New York
FREDERICK A. PRESTON, Chicago, Illinois
DR. TRACY J. PUTNAM
BASIL REITHBON, Actor
JAMES S. REILLY
ELMER RICE, Playwright, Producer
MRS. JACOB RIIS, New York
MRS. EDWARD G. ROBINSON
DR. G. CANBY ROBINSON
PROF. GEROID TANQUARY ROBINSON
DR. HOWARD CHANDLER ROBBINS
COL. RAYMOND ROBINS
DR. JOSEPH ROSEN
CHESTER ROWELL, San Francisco Chronicle
SELENA ROYLE, Actress
REPRESENTATIVE A. J. SABATH, Illinois
DR. FLORENCE S. SABIN
ALEXANDER SACHS, New York
FELIX SALMOND, Callist
HELEN SALMOND, New York
VICTOR SAVILLE, Director
WILLIAM JAY SCHIFFELIN, New York
JOHN SCOTT, New York
PROF. VIDA D. SCUDDER
DR. CHARLES SYMOUR
DEAN PHILIP ANDERSON SHAFER
DR. JAMES T. SHOTWELL
LEB SHUBERT, Producer
DR. HENRY E. SIGERIST
DR. ABBA HILLEL SILVER
MARY M. SIMKHOVITCH
MRS. ELOT D. PRATT, New York
FREDERICK A. PRESTON, Chicago, Illinois
DR. TRACY J. PUTNAM
BASIL REITHBON, Actor
JAMES S. REILLY
ELMER RICE, Playwright, Producer
MRS. JACOB RIIS, New York
MRS. EDWARD G. ROBINSON

CANON ANSON PHELPS STOKES, Educator
MRS. JULIAN STREET, JR., New York
DR. RICHARD P. STRONG
RAYMOND GRAM SWING, Commentator
GENEVIEVE TABOUIS, Writer
MYRON C. TAYLOR
HEATHER THATCHER, Actress
JUDGE THOMAS D. THACHER, New York
MR. AND MRS. JUAN TRIPPE, New York
FRANK TUTTLE, Director
RICHARD WALSH, Editor, Asia Magazine
WALTER WANGER, Producer
EDWARD M. W. WARBURG, New York
MRS. JAMES P. WARBURG, New York
ALLEN WARDWELL
KATHARINE WARREN, Actress
MARGARET WEBSTER, Director, Actress
DR. SOMA WEISS
ORSON WELLES, Producer, Director, Actor
RICHARD WELLES, Attorney
M. R. WERNER, Writer
GROVER A. WHALEN, New York
HAROLD T. WHITE, New York
DAME MAY WHITTY, Actress
DR. HENRY NELSON WIEMAN
ALBERT RHYNS WILLIAMS, Writer
DR. DAVID RHYNS WILLIAMS
DR. PHILIP D. WILSON
DR. STEPHEN S. WISE
DR. MARY E. WOOLLEY
DR. GREGORY ZILBOORG, Psychiatrist
EREM ZIMBALIST, Artist
DR. VLADIMIR KOSMA ZWORYKIN

DR. G. CANBY ROBINSON
PROF. GEROID TANQUARY ROBINSON
DR. HOWARD CHANDLER ROBBINS
COL. RAYMOND ROBINS
DR. JOSEPH ROSEN
CHESTER ROWELL, San Francisco Chronicle
SELENA ROYLE, Actress
REPRESENTATIVE A. J. SABATH, Illinois
DR. FLORENCE S. SABIN
ALEXANDER SACHS, New York
FELIX SALMOND, Callist
HELEN SALMOND, New York
VICTOR SAVILLE, Director
WILLIAM JAY SCHIFFELIN, New York
JOHN SCOTT, New York
PROF. VIDA D. SCUDDER
DR. CHARLES SYMOUR
DEAN PHILIP ANDERSON SHAFER
DR. JAMES T. SHOTWELL
LEB SHUBERT, Producer
HERMAN SHUMLIN, Producer
DR. HENRY E. SIGERIST
DR. ABBA HILLEL SILVER
MARY M. SIMKHOVITCH
MRS. ELOT D. PRATT, New York
FREDERICK A. PRESTON, Chicago, Illinois
DR. TRACY J. PUTNAM
BASIL REITHBON, Actor
JAMES S. REILLY
ELMER RICE, Playwright, Producer
MRS. JACOB RIIS, New York
MRS. EDWARD G. ROBINSON

DR. G. CANBY ROBINSON
PROF. GEROID TANQUARY ROBINSON
DR. HOWARD CHANDLER ROBBINS
COL. RAYMOND ROBINS
DR. JOSEPH ROSEN
CHESTER ROWELL, San Francisco Chronicle
SELENA ROYLE, Actress
REPRESENTATIVE A. J. SABATH, Illinois
DR. FLORENCE S. SABIN
ALEXANDER SACHS, New York
FELIX SALMOND, Callist
HELEN SALMOND, New York
VICTOR SAVILLE, Director
WILLIAM JAY SCHIFFELIN, New York
JOHN SCOTT, New York
PROF. VIDA D. SCUDDER
DR. CHARLES SYMOUR
DEAN PHILIP ANDERSON SHAFER
DR. JAMES T. SHOTWELL
LEB SHUBERT, Producer
HERMAN SHUMLIN, Producer
DR. HENRY E. SIGERIST
DR. ABBA HILLEL SILVER
MARY M. SIMKHOVITCH
MRS. ELOT D. PRATT, New York
FREDERICK A. PRESTON, Chicago, Illinois
DR. TRACY J. PUTNAM
BASIL REITHBON, Actor
JAMES S. REILLY
ELMER RICE, Playwright, Producer
MRS. JACOB RIIS, New York
MRS. EDWARD G. ROBINSON

RUSSIAN WAR RELIEF, INC.

BOARD OF DIRECTORS: Edward C. Carter, Chairman Dr. Henry Sloane Coffin, Vice Chairman Harriet Moore, Secretary
Frances Adams Charles C. Burlingham Hon. James Byrne John C. Cooper Benjamin Kizer Duncan Lee Dr. Elmore M. McKee Maurice P. Davidson
Col. Raymond Robins Dr. Henry E. Sigerist Vilhjalmur Stefansson Thomas D. Thatcher Allen Wardwell W. W. Waymack Richard Welling

535 Fifth Avenue, New York City, Telephone Vanderbilt 6-3203

DON'T DELAY—GIVE TODAY! THE NEED IS URGENT!

RUSSIAN WAR RELIEF, INC., 535 FIFTH AVE., N. Y. C.

Enclosed is my contribution of \$\_\_\_\_\_ to the cause of the Russian War Relief, Inc.

Name \_\_\_\_\_

Address \_\_\_\_\_

Please make checks payable to Russian War Relief, Inc., 535 Fifth Ave., N. Y. C.

This advertisement contributed by one of our sponsors.

# As Pegler Sees It

## Departure of Chaplin Won't Leave Us Blue

By WESTBROOK PEGLER  
Copyright, 1947, King Features Syndicate, Inc.

REYNOLDS NEWS, OF LONDON, RECENTLY PUBLISHED a criticism of the Hollywood movie industry by Charlie Chaplin which closed with an intimation that he would presently save the people of the United States the problem of heaving him out of a country, whose hospitality, indeed asylum, he has requited with impudence, ingratitude and notorious contempt for the moral standards of the people.



WESTBROOK PEGLER

Chaplin produced a picture last Winter called "Monsieur Verdoux" which laid an egg on Broadway because it presented an immoral idea executed so cheaply that even the lay public could detect the characteristic stinginess of the meanest man in Hollywood.

It was the story of a Parisian profligate, similar in many ways to Chaplin himself, who disposed of his wives by murder. Chaplin, on his part, availed himself of the convenience of the American divorce system, which permits legalized promiscuity, thanks largely to the influence on our morals of the tomcats and wantons of the amusement industry.

In his most notorious adventure, however, Chaplin seduced a young American girl with promises of fame in the movies and, when he got her pregnant, had her railroaded out of town on a one-way ticket with little more than enough of his money for a shoebox lunch.

ALTHOUGH THIS INGRATE ALIEN WAS STILL FREE to travel about the United States, this native young woman, victim of his passion, in the words of a somber Piccadilly folk-song, was banished from Beverly Hills by the ancient process of the bum's rush.

She returned and justice won a decision on points after a gaudy trial which ended on the sad refrain: "It's the same ole world over. Isn't it a bloody shame!"

That Chaplin now toys with the idea of leaving us will be news less tragic to the American people than Charlot himself would think. He has never caught the American idea, although it would be incorrect to say he never understood us at all.

He never could understand that citizenry in our country was an honor to be conferred with discrimination, and refused more often than not. And he revealed some years ago an erroneous belief that the United States was a kind of assignment park for the illicit fun of rich parvenus.

He said he had been a paying guest, and in that faux pas revealed a misconception of the nature of our republic and the theory of the income tax. Moreover, he hid the fact that he tried for several years to cheat the Treasury by falsely swearing that a relative was his partner, whereas the business relationship was a fake devised to out his evasions.



CHARLENE WRIGHTSMAN AND HELMUT DANTINE  
Her Favorite Escort Becomes Her Husband  
Stork Club Photo.

## Oil Heiress Elopes with Actor Dantine

By CHOLLY KNICKERBOCKER

Registered U. S. Patent Office  
Shattering the best Hollywood tradition of social elopements and the society tradition of large weddings, which call for bridesmaids and ushers, Charlene Wrightsman, daughter of one of the country's great oil millionaires, Charles B. Wrightsman, and screen star Helmut Dantine, were married in complete secrecy some time ago.

At this moment Mr. and Mrs. Dantine are in Palm Beach visiting Charlene's father and young stepmother in their sumptuous Palm Beach villa, which they purchased last year at a fabulous price from Mr. and Mrs. Harrison Williams.

At first Papa Wrightsman, one of the great hosts of the Gold Coast, and a former polo player, objected to his daughter's romance with Dantine, but when we spoke to him on the phone, Wrightsman said they have "my blessing."

## Mother Kills 3 And Self by Gas

By CHOLLY KNICKERBOCKER

Four persons, including a mother and her two daughters, were found dead of gas poisoning in their home at 113 Maple st., Great Neck, L. I., shortly after 8 a. m. today.

The victims: Mrs. Patricia Gillen Chase Marra, 37.  
Her daughters, Patricia, 4, and Michele, 2½ years old.

Frank Brofee, 60, a boarder. The tragedy was discovered by another boarder, John Singer, a night cook in a diner, when he returned from work.

Mrs. Marra was lying on the kitchen floor near the gas range on which all jets were open. The children were in an upstairs bedroom, and Brofee in another bedroom.

All had been dead three or four hours, police said. Police listed the case as murder and suicide.

## Bids Homes Aid Fuel Oil Trucks

### Wallander Appeals For Snow Clearing

As fuel oil dealers reported snow-filled streets kept deliveries down to 30 to 40 per cent of normal, Police Commissioner Wallander today called on home owners to help clear the roads for trucks.

"Open your driveways so that fuel can be brought up to the fill-pipes," Wallander urged, in a broadcast over WNYC.

"Get neighbors to help you. Cooperate with the City, for your own good. Clear your driveways of snow—clear your streets if necessary—clear the fire hydrant."

### GOUGE IN FUEL OIL

In the fuel shortage, a survey by the N. Y. Journal-American disclosed a price-gouge racket had sprung up.

Many dealers are charging from 12½ to 15 cents a gallon for home delivery, as against the market price of 11.7 cents posted by major oil companies.

In the Bronx, an apartment house superintendent on Nelson ave. reported a truck driver demanded a staggering fee for a delivery and announced:

"If I don't get it, your street will be listed as impassable."

And, with supply lanes into the city strained to the breaking point, tanker operators in many cases have jumped rates 100 per cent.

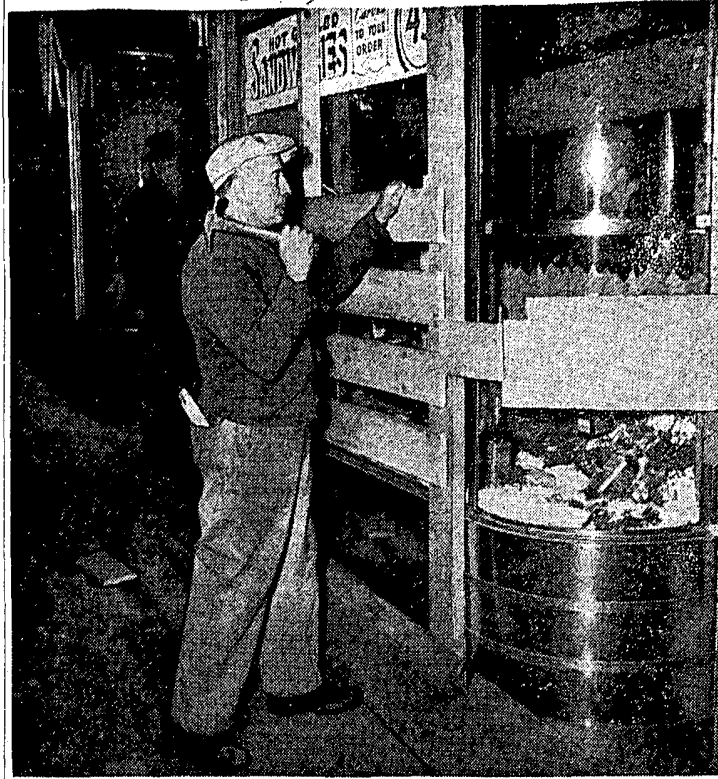
They are charging as high as 70 cents a barrel to bring in oil.

The Bureau of Planning and Operations at Police Headquarters, to which the Health Department has been referring callers seeking assistance in obtaining fuel since last Friday, reported today a total of 3,610 calls had been received. Oil was supplied in 455 cases and promised for today or the next few days in 2,372 others.

At the same time, a warning that New York will be completely out of fuel oil by early March, unless there is an immediate 15 per cent cut in consumption, came from Charles H. Sells, Gov. Dewey's fuel coordinator.

## Sea Monster 'Maybe Was An Oar Fish'

Christopher W. Coates, curator-aquarist at the Bronx Zoo, said



TAKING NO CHANCES . . . In anticipation of tonight's New Year's Eve celebration in Times Square, Joseph Pulaski boards up the windows of "Diamond Jim's" at 1481 Broadway.  
Journal-American Photo by Ed Pickwood.

## Railway Services Bog Down Again

Continued from First Page

course with those who had come to see them off.

### ELECTRICAL BREAKDOWN.

The trains involved were The Representative, due to leave for Washington at 10:13 a. m., but which left at 10:50 a. m.; the Atlantic City train, due out at 10:15 a. m., which left at 10:45 a. m., and the Seaboard Airline's Silver Star, scheduled to depart at 10:05, finally leaving at 10:35.

Incoming Pennsylvania trains from the West were delayed by a breakdown in electrical equip-

## Bludgeons Her Baby to Death in Crib

Believed the victim of post-birth neurosis, Mrs. Mary Carle, 23, today fatally bludgeoned her nine-weeks-old daughter with a claw hammer as the infant lay in a crib in the kitchen of the Carle home at 252 Sip ave., Jersey City, according to police.

The baby died at 10:30 a. m., an hour and a half later, in the Jersey City Medical Center.

Dazed and apparently unaware of what she had done, the mother was removed to the hospital's psychopathic ward. No charge was immediately filed.

## Report Guerillas Quit Konitsa

ATHENS, Dec. 31 (AP)—Military authorities expressed the opinion late today that guerrillas were withdrawing from besieged Konitsa and that the battle for the town was virtually over.

Greek Communists coveted Konitsa as a capital.

A Semi-official report said two Greek army relief columns had moved into the immediate environs of Konitsa. The bulk of regular forces was waiting to cross the wreckage of the Bourouzi Bridge, which the guerrillas blew up. 11 miles

Most of this relative's income was kicked right back to him, and Chaplin eventually had to pay a deficiency of \$1,174,000 and was lucky that he didn't go to prison.

**IN SOME WAYS, HOWEVER, HE HAS INDEED,** shrewdly understood the American people. Our susceptibility to suggestion and propaganda and our capacity for contempt and insult have fascinated him. He has exploited these amiable faults for more than 35 years and I should say, now, at last, to the limit.

In the last two years he has pressed his luck and the only reason why formal proceedings have not been pushed to deport him is that he has never been convicted of a felony. Congress, in the name of the American people, could pass a law now to deport him as one who, after a sufficient time, has proved unbearably offensive and inimical.

Under the Constitution "we the people," through our elected representatives, have the right to decide that Chaplin's further presence here is inconsistent with our "general welfare," and run him out. A dozen representatives would gladly offer such a bill today.

As to whether Chaplin is a Communist, no burden need be assumed by the people. He has given strong indications that he is friendlier to those who do believe in Communism than to the people of this country as represented by their elected legislature.

For a recent example, on Nov. 21, at 9:02 p. m., Charles Chaplin, of 1085 Summit dr., Beverly Hills, the town from which the troubled American girl was deported, sent a radio message to Pablo Picasso, of Paris. The records of the Committee on Un-American Activities of the House of Representatives contain the unqualified statement that Picasso is an avowed member of the Communist Party of France.

**ABOUT THIS TIME THE COMMITTEE WAS ENGAGED**

in exposing the Austrian Communist, Hanns Eisler, a fugitive from Hitler's gas-chambers, who had been admitted to the United States on false representations through the intercession with the State Department of Eleanor Roosevelt.

In Hollywood, Chaplin and Eisler had been brought together by mutual interests.

The text of Chaplin's radio to Picasso was: "Can you head committees of French artists to protest to the American Embassy in Paris the outrageous deportation proceedings against Hanns Eisler and simultaneously send me copy of protest for use here. Greetings."

This was an attempt by an alien, resident here for more than 35 years, guilty of a degree of moral turpitude which disqualifies him for citizenship, caught in the act of cheating the Government of an enormous debt for taxes, a slacker in both World Wars, although he clamored with the Communists for a second front in the latest one—an attempt by this alien habitue of Communist fronts devoted to the destruction of the American nations to foment an artificial political demonstration against the United States by Communists in Paris, in reprisal for certain legal action taken by the elected Representatives of the American people in Congress.

"Before long," Chaplin wrote for Reynolds News, of London, "I shall perhaps leave the United States . . ."

For witty comments on current affairs, read Westbrook Pegler's "George Spelvin" page in the Pictorial Review with Sunday's Journal-American.

**Gas Kills 2 In N. J. Home**

A mother, her small son and a daughter-in-law, Mrs. Louis Spoer Jr. at the dead woman's home, 61 Elizabeth st.

Police identified the victims as Mrs. Ethel Spoer, 43, and her son Lawrence, 4. They were found last night by

**SCHOOLED IN VIENNA.**

Dantine is Austrian by birth and a member of an old Viennese family. He is a graduate of the University of Vienna.

This column predicted the marriage of Charlene, who was presented to society at large debut parties last year in New York and Newport, to the handsome Dantine, but we did not expect our scoop to materialize this soon. Neither did anyone else at that—including the Wrightsmans.

**Tire Chains Kited to \$30 By Gougers**

With the supply of tire chains virtually exhausted, gougers were retailing the few that remained at \$30 a set, as compared to the normal cost of about \$8.50, the Automobile Club of New York reported today.

The club has received 1,200 requests for chains since Friday in view of the police declaration that they are essential for driving. It said there was little hope of replenishing the local supply because of steel shortages and the snow embargo on deliveries.

Some Upstate dealers, the club said, had offered some chains for sale here at 30 per cent above the average price. These were from stocks accumulated last Fall.

One man was seen boarding a Long Island train late last night with a hand-truck loaded with 30 sets of chains.

**Air Directors Plan Strike**

Directors of radio sustaining programs on the large networks may go on strike any time after midnight tonight and "confusion" will ensue.

This was the warning sounded this afternoon by Nicki Burnett, executive secretary of the New York local of the AFL Radio Directors Guild.

He declared "negotiations have completely broken" down between the guild and the National, American and Columbia networks and WOR.

The walkout, he said, would involve about 100 staff directors, who direct not only sustaining programs but many commercial features.

He said there was a chance that last-minute mediation might end the crisis, which arose from a wage dispute.

**Tars Land in Antarctic**

WASHINGTON, Dec. 31 (AP).—The Navy said today a group of its Antarctic explorers have made their first landing of the season on the south polar coastline in two snow tractors.

Mrs. Marra is the wife of Francis Marra, an employe of the N. Y. Journal-American's promotion department.

She was divorced from her first husband, the father of the children, Hal Chase.

**School Voids Ban on Girls Clad in Slacks**

CAMDEN, N. Y., Dec. 31 (AP).—The rule which prohibits the wearing of slacks by girl students at Camden Central School has been repealed by the local school board, John A. Litts, board president, announced.

Litts said the action was taken "upon the advice and recommendation" of the State Commissioner of Education.

"The advice was in accordance with the present policy of the State Education Department of not interfering in matters of dress or attire of students," the statement explained.

The board considered the issue at a meeting Monday night on written request of Thomas Delahunt, His 14-year-old daughter, Jeannette, remained away from classes after being banned Dec. 9 because she wore slacks.

**Breaking Fly's Back Wins in Liar's Pool**

BURLINGTON, Wis., Dec. 31 (INS).—The judges of the 1947 Liar's Club contest announced national winners today.

John C. Hopley of San Antonio, Tex., won top honors. Here is his story:

"I want to tell you about a pool shot I saw one night in Dude Cook's poolroom in Enid, Okla. Me and my friend, Charley Skorpa, were playing that night for the championship of the Boggy Creek Bottoms and it was his shot.

"Just as he started to shoot for the eight ball, a fly lit ex-

actly on top of the ball. "Charley said: 'I'm going to kill that fly with this shot.' "Time stood still while the boys booked bets on whether he would or not.

Everybody in the house expected Charley to loft the cue ball so it would light on top of the insect and exterminate it.

"When they got all their bets made, Charley chalked his cue—a 47-ounce, solid oak Brunswick—and knocked the eight ball out from under that fly so fast that it fell on the table and broke its back!"

**Vandenberg Won't Run**

DETROIT, Dec. 31 (INS).—Sen. Vandenberg (R-Mich.), formally and unequivocally withdrew from the Presidential race today.

Michigan's favorite son divorced himself from the GOP convention contest in letters to Gov. Sigler, National Committeeman Arthur E. Summerfield of Flint and John A. Wagner, of Battle Creek, chairman of the State Central Committee.

Vandenberg requested delegates not to mention his name at the convention, even as a favorite son.

ment west of Lancaster, Pa. The Manhattan Limited from Chicago arrived at 10:27 a. m., almost four hours late, and The America, from the Southwest, got in at 10:02 a. m., an hour and one minute late.

**N. Y. CENTRAL HIT.**

On the New York Central's Hudson Division serving Westchester, which heretofore has been running on schedule, or very close to it, a freight train caboose disrupted the signal system at Glenwood, near Yonkers.

The railroad said that beginning at 7:42 a. m., eight or nine commuter trains were delayed up to 22 minutes.

But the railroad said home-going commuter trains would leave on schedule.

Although the mishap did not affect the railroad's main line, weather conditions in the West delayed the 20th Century Limited, the Pacemaker and the Commodore Vanderbilt.

They were posted as far as 40 minutes to three hours late.

**DEMAND PROBE OF L. I. R. R.**

Murray G. Tanner, secretary of the Public Service Commission, said "a lot of complaints" had been received about commuter service in the last few days, particularly on the L. I. R. R.

He said the Commission would determine whether any general investigation should be made.

Nassau County Executive J. Russel Sprague issued a statement calling for a "complete and full investigation and remedial action" on the L. I. R. R.'s inability to meet the storm emergency.

**Renamed to State Board**

ALBANY, Dec. 31 (AP).—Gov. Dewey today reappointed Conrad A. Johnson of New York City to a six-year term on the Employment Insurance Appeal Board.

I'LL TELL YOU ABOUT MRS. PARADINE



"I hope she goes scot free—free to kill—or to take other wives' husbands—or to do anything else that comes into that beautiful head of hers."

ANN TODD (as Gay Keene in The Paradine Case)

**THE PARADINE CASE**

against her. **HEARD BABY SCREAM.** Mrs. Carle's husband, Philip, 30, told police he was in the bathroom when he heard the baby screaming. When he ran out, he said, he found his wife standing over the crib, beating the child. He seized and led her into another room and summoned police. The baby was the couple's third child.

One relief column was reported within sight and a mile and a half away. Guerrilla forces estimated to number 5,000 have been besieging Konitsa's garrison of 1,000 men since Christmas Day. Yesterday, Poland... tomorrow, will the Russian terror engulf the world? Read "The Coming Russian Terror" by the escaped Polish leader, Mikolajczyk, starting in Sunday's Journal-American.

for a bright future... 14K Gold DIAMOND WATCHES



3 Diamonds 3 Gemstone Rubies 17 Jewels 14K Pink Gold Case 14K Gold Bezel (Broadway) Dome Crystal \$150

3 Diamond Clai 17 Jewels 14K Yellow Gold Case Lizard Strap Dome Crystal \$110

Prices include Federal Tax as little as \$11 DOWN—as long as a year to pay

**Finlay Straus** JEWELERS

MANHATTAN: 25 West 14th St. nr. 5th • 167D Broadway, cor. 52nd • 148 East 59th near Lexington Avenue  
 BROOKLYN: 2919 Third Ave. cor. 151st • 316 East Fordham Rd.  
 BROOKLYN: 461 Fulton Street • 1351 Broadway near Gates  
 JAMAICA: 166-13 Jamaica Ave. • RIDGEWOOD: 57-49 Myrtle Ave.  
 JERSEY CITY: 148 Newark Ave. • 910 Bergen Ave. near Journal Sq.  
 STAMFORD, CONN.: 435 Main St.  
 STORES OPEN EVENINGS

COME-IN Let's talk IN-COME

"At LONG ISLAND'S OLDEST" Organized April 27, 1885

Money deposited on or before January 15th, 1948 will earn dividends beginning January 1st, if left to the end of the dividend period.

Dividends for the six months period ending December 31, 1947 declared at the rates of 2 1/2% - 3% - 3 1/2%

4 Savings Plans To Choose From Send for Free Booklet 6

**EAST BROOKLYN SAVINGS & LOAN ASSOCIATION**

"THE OLDEST ONE ON LONG ISLAND"

1012 GATES AVE. near BROADWAY, BROOKLYN 21, NEW YORK GLENMORIS-1282 SUPERVISED BY NEW YORK STATE BANKING DEPARTMENT

# As Pegler Sees It

## Departure of Chaplin Won't Leave Us Blue

By WESTBROOK PEGLER  
Copyright, 1947, King Features Syndicate, Inc.

REYNOLDS NEWS, OF LONDON, RECENTLY PUBLISHED a criticism of the Hollywood movie industry by Charlie Chaplin which closed with an intimation that he would presently save the people of the United States the problem of heaving him out of a country, whose hospitality, indeed asylum, he has requited with impudence, ingratitude and notorious contempt for the moral standards of the people.



WESTBROOK PEGLER

Chaplin produced a picture last Winter called "Monsieur Verdoux" which laid an egg on Broadway because it presented an immoral idea executed so cheaply that even the lay public could detect the characteristic stinginess of the meanest man in Hollywood. It was the story of a Parisian profigate, similar in many ways to Chaplin himself, who disposed of his wives by murder. Chaplin, on his part, availed himself of the convenience of the American divorce system, which permits legalized promiscuity, thanks largely to the influence on our morals of the tomcats and wantons of the amusement industry.

In his most notorious adventure, however, Chaplin seduced a young American girl with promises of fame in the movies and, when he got her pregnant, had her railroaded out of town on a one-way ticket with little more than enough of his money for a shoebox lunch.

ALTHOUGH THIS INGRATE ALIEN WAS STILL FREE to travel about the United States, this native young woman, victim of his passion, in the words of a somber Piccadilly folk-song, was banished from Beverly Hills by the ancient process of the bum's rush.

She returned and justice was a decision on points after a gaudy trial which ended on the sad refrain: "It's the same the 'ole world over. Isn't it a bloody shame?" That Chaplin now toys with the idea of leaving us will be news less tragic to the American people than Charlot himself would think. He has never caught the American idea, although it would be incorrect to say he never understood us at all.

He never could understand that citizenry in our country was an honor to be conferred with discrimination, and refused more often than not. And he revealed some years ago an erroneous belief that the United States was a kind of assignation park for the illicit fun of rich parvenus.

He said he had been a paying guest, and in that faux pas revealed a misconception of the nature of our republic and the theory of the income tax. Moreover, he hid the fact that he tried for several years to cheat the Treasury by falsely swearing that a relative was his partner, whereas the business relationship was a fake devised to cut his surtaxes.



CHARLENE WRIGHTSMAN AND HELMUT DANTINE  
Her Favorite Escort Becomes Her Husband  
Stork Club Photo.

### Oil Heiress Elopes with Actor Dantine

By CHOLLY KNICKERBOCKER  
Registered U. S. Patent Office  
Shattering the best Hollywood tradition of social elopements and the society tradition of large weddings, which call for bridesmaids and ushers, Charlene Wrightsman, daughter of one of the country's great oil millionaires, Charles B. Wrightsman, and screen star Helmut Dantine, were married in complete secrecy some time ago. At this moment Mr. and Mrs. Dantine are in Palm Beach visiting Charlene's father and young stepmother in their sumptuous Palm Beach villa, which they purchased last year at a fabulous price from Mr. and Mrs. Harrison Williams.

### Mother Kills 3 And Self by Gas

Four persons, including a mother and her two daughters, were found dead of gas poisoning in their home at 113 Maple st., Great Neck, L. I., shortly after 8 a. m. today. The victims: Mrs. Patricia Gillen Chase Marra, 37. Her daughters, Patricia, 4, and Michele, 2 1/2 years old. Frank Brofee, 60, a boarder. The tragedy was discovered by another boarder, John Singer, a night cook in a diner, when he returned from work. Mrs. Marra was lying on the kitchen floor near the gas range on which all jets were open. The children were in an upstairs bedroom, and Brofee in another bedroom. All had been dead three or four hours, police said. Police listed the case as murder and suicide. There was no fire or explosion.

### Bids Homes Aid Fuel Oil Trucks

#### Wallander Appeals For Snow Clearing

As fuel oil dealers reported snow-filled streets kept deliveries down to 30 to 40 per cent of normal, Police Commissioner Wallander today called on home owners to help clear the roads for trucks. "Open your driveways so that fuel can be brought up to the fill-pipes," Wallander urged, in a broadcast over WNYC. "Get neighbors to help you. Cooperate with the City, for your own good. Clear your driveways of snow—clear your streets if necessary—clear the fire hydrant."

#### GOUGE IN FUEL OIL

In the fuel shortage, a survey by the N. Y. Journal-American disclosed a price-gouge racket had sprung up. Many dealers are charging from 12 1/2 to 15 cents a gallon for home delivery, as against the market price of 11.7 cents posted by major oil companies.

In the Bronx, an apartment house superintendent on Nelson ave. reported a truck driver demanded a staggering fee for a delivery and announced: "If I don't get it, your street will be listed as impassable."

And, with supply lanes into the city strained to the breaking point, tanker operators in many cases have jumped rates 100 per cent. They are charging as high as 70 cents a barrel to bring in oil.

The Bureau of Planning and Operations at Police Headquarters, to which the Health Department has been referring callers seeking assistance in obtaining fuel since last Friday, reported today a total of 3,610 calls had been received. Oil was supplied in 455 cases and promised for today or the next few days in 2,372 others.

At the same time, a warning that New York will be completely out of fuel oil by early March, unless there is an immediate 15 per cent cut in consumption, came from Charles H. Sells, Gov. Dewey's fuel coordinator.

### Sea Monster 'Maybe Was An Oar Fish'

Christopher W. Coates, curator-aquarist at the Bronx Zoo, said today that one need not take too



TAKING NO CHANCES . . . In anticipation of tonight's New Year's Eve celebration in Times Square, Joseph Pul-

aski boards up the windows of "Diamond Jim's" at 1481 Broadway. Journal-American Photo by Ed Pickwand.

### Railway Services Bog Down Again

Continued from First Page  
The trains involved were The Representative, due to leave for Washington at 10:13 a. m., but which left at 10:50 a. m.; the Atlantic City train, due out at 10:15 a. m., which left at 10:45 a. m., and the Seaboard Airline's Silver Star, scheduled to depart at 10:05, finally leaving at 10:35. Incoming Pennsylvania trains from the West were delayed by a breakdown in electrical equip-

### Bludgeons Her Baby to Death in Crib

Believed the victim of post-birth neurosis, Mrs. Mary Carle, 23, today fatally bludgeoned her nine-weeks-old daughter with a claw hammer as the infant lay in a crib in the kitchen of the Carle home at 252 Sip ave., Jersey City, according to police. The baby died at 10:30 a. m., an hour and a half later, in the Jersey City Medical Center. Dazed and apparently unaware of what she had done, the mother was removed to the hospital's psychopathic ward. No charge was immediately filed

### Report Guerillas Quit Konitsa

ATHENS, Dec. 31 (AP).—Military authorities expressed the opinion late today that guerillas were withdrawing from besieged Konitsa and that the battle for the town was virtually over. Greek Communists coveted Konitsa as a capital. A semi-official report said two Greek army relief columns had moved into the immediate environs of Konitsa. The bulk of regular forces was waiting to cross the wreckage of the Bourzani Bridge, which the guerillas blew up, 11 miles west of Konitsa.



Most of this relative's income was kicked right back to him, and Chaplin eventually had to pay a deficiency of \$1,174,000 and was lucky that he didn't go to prison.

**IN SOME WAYS, HOWEVER, HE HAS INDEED,** shrewdly understood the American people. Our susceptibility to suggestion and propaganda and our capacity for contempt and insult have fascinated him. He has exploited these amiable faults for more than 35 years and I should say, now, at last, to the limit.

In the last two years he has pressed his luck and the only reason why formal proceedings have not been pushed to deport him is that he has never been convicted of a felony. Congress, in the name of the American people, could pass a law now to deport him as one who, after a sufficient time, has proved unbearably offensive and inimical.

Under the Constitution "we the people," through our elected representatives, have the right to decide that Chaplin's further presence here is inconsistent with our "general welfare," and run him out. A dozen representatives would gladly offer such a bill today.

As to whether Chaplin is a Communist, no burden need be assumed by the people. He has given strong indications that he is friendlier to those who do believe in Communism than to the people of this country as represented by their elected legislature.

For a recent example, on Nov. 21, at 9:02 p. m., Charles Chaplin, of 1085 Summit dr., Beverly Hills, the town from which the troubled American girl was deported, sent a radio message to Pablo Picasso, of Paris. The records of the Committee on Un-American Activities of the House of Representatives contain the unqualified statement that Picasso is an avowed member of the Communist Party of France.

**ABOUT THIS TIME THE COMMITTEE WAS ENGAGED**

in exposing the Austrian Communist, Hanns Eisler, a fugitive from Hitler's gas-chambers, who had been admitted to the United States on false representations through the intercession with the State Department of Eleanor Roosevelt.

In Hollywood, Chaplin and Eisler had been brought together by mutual interests.

The text of Chaplin's radio to Picasso was: "Can you head committee of French artists to protest to the American Embassy in Paris the outrageous deportation proceedings against Hanns Eisler and simultaneously send me copy of protest for use here. Greetings."

This was an attempt by an alien, resident here for more than 35 years, guilty of a degree of moral turpitude which disqualifies him for citizenship, caught in the act of cheating the Government of an enormous debt for taxes, a slacker in both World Wars, although he clamored with the Communists for a second front in the latest one—an attempt by this alien habitue of Communist fronts devoted to the destruction of the American nations to foment an artificial political demonstration against the United States by Communists in Paris, in reprisal for certain legal action taken by the elected Representatives of the American people in Congress.

"Before long," Chaplin wrote for Reynolds News, of London, "I shall perhaps leave the United States . . ."

For witty comments on current affairs, read Westbrook Pegler's "George Spelvin" page in the Pictorial Review with Sunday's Journal-American.

**Gas Kills 2 In N. J. Home**

A mother, her small son and a daughter-in-law, Mrs. Louis Spoer Jr. at the dead woman's home, 61 Elizabeth st. Gas was flowing from a kitchen range, and cloth was packed around the room, police said.

The husband, Louis, was at work at the time. They were found last night by

**SCHOOLED IN VIENNA**

Dantine is Austrian by birth and a member of an old Viennese family. He is a graduate of the University of Vienna.

This column predicted the marriage of Charlene, who was presented to society at large debut parties last year in New York and Newport, to the handsome Dantine, but we did not expect our scoop to materialize this soon. Neither did anyone else at that—including the Wrightsmans.

**Tire Chains Kited to \$30 By Gougers**

With the supply of tire chains virtually exhausted, gougers were retailing the few that remained at \$30 a set, as compared to the normal cost of about \$8.50, the Automobile Club of New York reported today.

The club has received 1,200 requests for chains since Friday in view of the police declaration that they are essential for driving. It said there was little hope of replenishing the local supply because of steel shortages and the snow embargo on deliveries.

Some upstate dealers, the club said, had offered some chains for sale here at 30 per cent above the average price. These were from stocks accumulated last Fall.

One man was seen boarding a Long Island train late last night with a hand-truck loaded with 30 sets of chains.

**Air Directors Plan Strike**

Directors of radio sustaining programs on the large networks may go on strike any time after midnight tonight and "confusion" will ensue.

This was the warning sounded this afternoon by Nicki Burnett, executive secretary of the New York local of the AFL Radio Directors Guild.

He declared "negotiations have completely broken" down between the guild and the National, American and Columbia networks and WOR.

The walkout, he said, would involve about 100 staff directors, who direct not only sustaining programs but many commercial features.

He said there was a chance that last-minute mediation might end the crisis, which arose from a wage dispute.

**Tars Land in Antarctic**

WASHINGTON, Dec. 31 (AP).—The Navy said today a group of its Antarctic explorers have made their first landing of the season on the south polar coastline in two snow tractors.

Mrs. Marra is the wife of Francis Marra, an employe of the N. Y. Journal-American's promotion department.

She was divorced from her first husband, the father of the children, Hal Chase.

**School Voids Ban on Girls Clad in Slacks**

CAMDEN, N. Y., Dec. 31 (AP).—The rule which prohibits the wearing of slacks by girl students at Camden Central School has been repealed by the local school board, John A. Litts, board president, announced.

Litts said the action was taken "upon the advice and recommendation" of the State Commissioner of Education.

"The advice was in accordance with the present policy of the State Education Department of not interfering in matters of dress or attire of students," the statement explained.

The board considered the issue at a meeting Monday night on written request of Thomas Delahunty. His 14-year-old daughter, Jeannette, remained away from classes after being banned Dec. 9 because she wore slacks.

many grains of salt with the story that the West Indies cruise ship Santa Clara struck and wounded a sea monster off the North Carolina coast.

Except for a few details that didn't check, the creature might have been an eel—a ribbon-shaped creature that has a dorsal fin which enlarges at the head to give a pompadour appearance, Coates said.

The Santa Clara's master, Capt. J. Fordan, in a story radioed today to the Associated Press, said the visible part of the monster was about 35 feet long.

**Vandenberg Won't Run**

DETROIT, Dec. 31 (INS).—Sen. Vandenberg (R-Mich.), formally and unequivocally withdrew from the Presidential race today.

Michigan's favorite son divorced himself from the GOP convention contest in letters to Gov. Sigler, National Committeeman Arthur E. Summerfield of Flint and John A. Wagner, of Battle Creek, chairman of the State Central Committee.

Vandenberg requested delegates not to mention his name at the convention, even as a favorite son.

**Breaking Fly's Back Wins in Liar's Pool**

BURLINGTON, Wis., Dec. 31 (INS).—The judges of the 1947 Liar's Club contest announced national winners today.

John C. Hopley of San Antonio, Tex., won top honors. Here is his story:

"I want to tell you about a pool shot I saw one night in Dude Cook's poolroom in Enid, Okla. Me and my friend, Charley Skorpea, were playing that night for the championship of the Boggy Creek Bottoms and it was his shot.

"Just as he started to shoot for the eight ball, a fly lit ex-

actly on top of the ball.

"Charley said: 'I'm going to kill that fly with this shot.'

"Time stood still while the boys booked bets on whether he would or not.

Everybody in the house expected Charley to loft the cue ball so it would light on top of the insect and exterminate it.

"When they got all their bets made, Charley chalked his cue—a 47-ounce, solid oak Brunswick—and knocked the eight ball out from under that fly so fast that it fell on the table and broke its back!"

**"At LONG ISLAND'S OLDEST"**  
Organized April 27, 1885  
Money deposited on or before January 15th, 1948 will earn dividends beginning January 1st, if left to the end of the dividend period.  
Dividends for the six months period ending December 31, 1947 declared at the rates of  
**2 1/2% - 3% - 3 1/2%**  
**EAST BROOKLYN SAVINGS & LOAN ASSOCIATION**  
"THE OLDEST ONE ON LONG ISLAND"  
1012 GATES AVE. Near BROADWAY, BROOKLYN 21, NEW YORK GLENMORE 5-1282  
SUPERVISED BY NEW YORK STATE BANKING DEPARTMENT

ment west of Lancaster, Pa. The Manhattan Limited from Chicago arrived at 10:27 a. m., almost four hours late, and The America, from the Southwest, got in at 10:02 a. m., an hour and one minute late.

**N. Y. CENTRAL HIT.**

On the New York Central's Hudson Division serving Westchester, which heretofore has been running on schedule, or very close to it, a freight train caboose disrupted the signal system at Glenwood, near Yonkers.

The railroad said that beginning at 7:42 a. m., eight or nine commuter trains were delayed up to 22 minutes.

But the railroad said home-going commuter trains would leave on schedule.

Although the mishap did not affect the railroad's main line, weather conditions in the West delayed the 20th Century Limited, the Pacemaker and the Commodore Vanderbilt.

They were posted as from 40 minutes to three hours late.


**DEMAND PROBE OF L. I. R. R.**

Murray G. Tanner, secretary of the Public Service Commission, said "a lot of complaints" had been received about commuter service in the last few days, particularly on the L. I. R. R.

He said the Commission would determine whether any general investigation should be made. Nassau County Executive J. Russel Sprague issued a statement calling for a "complete and full investigation and remedial action" on the L. I. R. R.'s inability to meet the storm emergency.

**Renamed to State Board**

ALBANY, Dec. 31 (AP).—Gov. Dewey today reappointed Conrad A. Johnson of New York City to a six-year term on the Unemployment Insurance Appeal Board.

**I'LL TELL YOU ABOUT MRS. PARADINE**  
  
**"I hope she goes scot free — free to kill—or to take other wives' husbands—or to do anything else that comes into that beautiful head of hers."**  
**ANN TODD**  
(as Gay Keane in The Paradine Case)  
**THE PARADINE CASE**

**HEARD BABY SCREAM.**

Mrs. Carle's husband, Philip, 30, told police he was in the bathroom when he heard the baby screaming.

When he ran out, he said, he found his wife standing over the crib, beating the child. He seized and led her into another room and summoned police.

The baby was the couple's third child.

One relief column was reported within sight and a mile and a half away. Guerilla forces estimated to number 5,000 have been besieging Kotkita's garrison of 1,000 men since Christmas Day.

Yesterday, Poland... tomorrow, will the Russian terror engulf the world? Read "The Coming Russian Terror," by the escaped Polish leader, Mikolajczyk, starting in Sunday's Journal-American.

**for a bright future... 14K Gold DIAMOND WATCHES**



3 Diamonds  
3 Gemstone Endless  
17 Jewels  
14K Pink Gold Case  
14K Gold Snake Bracelet  
Dome Crystal  
**\$150**

3 Diamond Dial  
17 Jewels  
14K Yellow Gold Case  
Lizard Strap  
Dome Crystal  
**\$110**

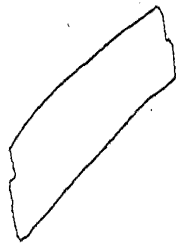
Prices include Federal Tax  
as little as **\$11 DOWN**—as long as a year to pay

**Finlay Straus** JEWELERS  
MANHATTAN: 25 West 14th St. w. 5th • 1670 Broadway, cor. 52nd  
• 148 East 59th near Lexington Avenue  
BRONX: 2919 Third Ave. cor. 151st • 316 East Fordham Rd  
BROOKLYN: 461 Fulton Street • 1351 Broadway near Gates  
JAMAICA: 166-13 Jamaica Ave. • RIDGEWOOD: 57-49 Myrtle Ave.  
JERSEY CITY: 148 Newark Ave. • 910 Bergen Ave. near Journal Bldg.  
STAMFORD, CONN.: • 455 Main St.  
STORES OPEN EVENINGS

~~ENVELOPE RIGHT~~

CONTAINS PHOTOSTATIC MATERIAL AS LISTED IN NEW YORK  
REPORT OF 11/21/52 CONTAINED IN PART FOUR, CHAPLIN FILE.

~~CHARLES SPENCER CHAPLIN, 1600-41933; A- 5653 092~~



# FOOTNOTES ON FRANCE



Rosenhome

## About strikes and strike-breaking, culture and Cadillacs ... and the reaction of Pablo Picasso to the Marshall Plan

By JOE KISSEL

PARIS is not the city it was before the war, and the changes are apparent even to the casual observer. In an effort to conserve power the lights are turned off twice a week, so that, except for the main boulevards, it resembles New York during the wartime dimout. Hotel lobbies are dark. A small area around the registration desks are faintly outlined by candles or flashlight. The people are quiet and serious—except for small, determined groups of youngsters trying out the newly-discovered Lindy, in tiny left-bank cellar clubs—not given over to organized gayety.

The Montmartre section, center of night-club life and traditional hoopla, operates on only a fraction of its former glitter. This type of social activity is completely out of reach of the average Frenchman. To begin with, the Parisian worker whose income is higher than elsewhere in France, averages about twenty dollars a week. Black market inflation prices shrink this amount to about \$15 a week of buying power.

On this figure he must support himself and his family. Leather shoes cost anywhere from \$12 to \$22; milk, butter, eggs, oranges, are rarely seen and are sold at astronomical prices. Even the butter substitutes are rationed... Kids running along the streets in wooden shoes sound like horses on cobblestones, and I have seen little girls, blue with cold, turning about without stockings and in torn hand-me-down coats. The older girls wear hemp and linen shoes trimmed with what I have been told is cat fur.

### Government As Strike-Breaker

When the government announced price hikes for the subway, utilities and in some cities, rent, the spontaneous wave of righteous indignation that swept the people, the demonstrations, that became transformed into strike movements (as in Marseilles) surprised no one, except, apparently the government. This august body announced that the trouble was due to nineteen Russian agitators.

One strike that was given little publicity was that of the garbage collectors. The basis of the strike was a pay increase from \$63 to about \$70 a month. For the first two days the government did nothing about it. As the garbage began to overflow the curbstones, the government appealed to the housewives to burn the garbage in the interests of

health. The women of Paris who understand an issue or two, decided that burning the garbage would constitute a form of strikebreaking, since if the problem of garbage disposal were solved, the men could whistle up a tree for their demands. Consequently they not only turned a deaf ear to these health pleas, but added to the piles wherever they could. The strike was settled pronto.

### Art And Architecture

After strikebreaking, the two major government activities appear to be the restoration of historic palaces, and the sale of fine art abroad. All over Paris, the edifices constructed under Louis 14, 15, 16, are hung with scaffolding. In the interests of the historic glories of France, this was one field of work that was untouched by both the government and the unions.

One of the commodities of France most easily transferable into dollars is the work of the established and the near established artists. This accounts partly for the fact that everybody paints like Picasso or Braque, or Gris.

Another reason for the dependence of the younger men upon the established painters is that the battle for modern art has been more or less won in Paris, and there is a kind of marking time until somebody emerges with a new idea or theory. There is general agreement that this situation makes for a lower level of art in Paris, much lower or exciting than that which obtains in America. The claims for the various schools, the clash over comparative techniques, the discussions on social realism as we know them

here, are absent by and large from the French scene.

Nevertheless, Paris still remains the city of art and for the artist. There are more galleries, museums, art dealers and art schools per square foot than anywhere else in the world. When a Bonnard or a Chagall, or a classic exhibition is arranged, the fact is proclaimed in posters, placards, and billboards from one end of town to the other, every hotel lobby, lamppost and billboard kiosk spreads the news in the same way that the world series, or a title heavyweight fight is promoted here.

### Progress of Culture

For many years, two of the most publicized American comics in Paris have been Laurel and Hardy. Figurines of these two have been distributed throughout Paris and the nearby towns by the movie distributor of their films. As a result you can see little plaster Laurel and Hardy figures in the windows of the neighborhood shops. When these two recently made a personal appearance in the Club Lido on the Champs Elysee, French periodicals broke out in a rash of articles analyzing American humor.

Somewhat more seriously L'Humanite, French Communist daily has inaugurated a campaign against American culture. This move has been necessitated, say the editors by the flooding of the French market with Hollywood films to the exclusion of almost any other kind, including their own, by the threatened importation of American comic, strips and by the general invasion of bourgeois cultural forms in the wake of the Marshall

Plan. L'Humanite argues that bourgeois culture has debased popular American taste, and unless halted would corrupt French taste in the same way.

While travelling through Burgoyne, province of famous Burgundy wines, I made some small effort to find out what the French farmer was thinking. Unfortunately for my curiosity, it was the time of the year when everybody was getting ready for the wine festival at the N shrdu etaoin emfwyp shrdluetaolnn Beaune. In the middle of November of each year, the wineclasters of all countries foregather in the province and select the best wines of the region.

All farmers answered my questions in practically the same words: "Come back after the festival and we will talk politics. Right now, we can only offer you a glass of wine."

Many of these farmers, in the October elections, had voted for De Gaulle, but not because they believe in his program necessarily. The village cure was very influential in swinging the vote throughout the countryside. Under specific orders, he often led the farmer by the hand to the polls and persuaded the peasant that a vote for the Communists was a vote for Russia, which was against religion.

As a result, many of the De Gaulle posters, distributed at election time, now adorn the walls of inns and farm houses, next to pictures of the saints, icons or other holy representations.

### About the Marshall Plan

The word for junk, trash, or garbage, or work created in bad taste is moch. The Secretary of the Interior, who has been carrying out the reactionary decrees of the Schuman cabinet, is named Julius Moch. The left wing papers have not been slow to seize upon this coincidence. The Marshall Plan is abbreviated to "The Marsh," or in French as "Le Moch," around which many jokes have already appeared in the French papers.

Like all dutiful American tourists, I decided to visit one of the most prominent of French institutions, the painter Picasso. He was, however, in the south of France at the time, working on murals in the Grimaldi Museum. When an art student offered to drive me there in her car, I, together with a former Picasso model, her husband, and an editor of one of the better known art magazines, accepted her offer. When we reached the Antibes, where the Grimaldi museum, former home of the ancient Monaco family, is located, the curator told us that Picasso had finished his commission and had returned to Paris.

This was dismaying news until we discovered that there were so many people who wanted to visit the painter that the congrege was instructed to say that he was no longer in the south. We discovered however that he was still at Golfe Juan, a short distance along the Mediterranean from the Antibes, where he was honeymooning with his beautiful new blonde wife. When he found I was from The Worker he came out with his wife and secretary and kissed me heartily on both cheeks.

### Condemns Reaction In the U.S.

He believes, as do most Europeans, that outright fascism, on the Hitler order, now exists in America. He showed me a telegram that he had just received from Charles Chaplin, asking him and his friends to protest the deportation of Hanns Eisler. He believes that if things continue as they are now, another war is inevitable. As we stood on the quayside, in the beautiful sunshine, facing the incredibly blue water, a convertible Cadillac, top down, horn sounding, swept past us on its way, presumably, to Nice.

Now to drive a car of that size in France today, with its high black market price on gasoline, and with its rigidly controlled and rationed gasoline stock, means that you are either a high government official, or you know intimately the proper government officials, either French or American, or that you are a black market operator. From their clothes, and the way the passengers looked us over, there was no mistaking the fact that they were Americans in one of the above categories. Picasso remained silent for a moment and, then slowly indicating the car with his thumb, murmured, "Voila le moch"—behold the Marshall Plan!



Rosenhome

# Four Great Film Speeches

By David Platt

Some of the most dramatic moments in Hollywood films come to us in the form of speeches.

Currently, there is Robert Young's stirring five-minute speech in *Crossfire* in which he compares the anti-Semitic outbreaks of today with the anti-Catholic riots of a hundred years ago. I thought it was one of the best scenes in the picture, but a number of other reviewers objected strongly that it was special pleading, moralizing on social problems, bad theater.

They said the same things about Verdoux's court-room speech in Chaplin's newest and greatest film in which Verdoux's fourteen murders are contrasted with the millions slain in wars engineered by big business.

"But none of the critics would say Shakespeare is bad theatre," Chaplin told the *Daily Worker* last spring. "Look at the long epilogues, the closing speeches, the soliloquies in Shakespeare's plays summing up the so-called moral. My court-room speech flows naturally from the story. It belongs there like Prospero's speech in *The Tempest*."

The critics seem to have a standing grudge against court-room speeches of a progressive character. I recall that many of them frowned on the court-room speech made by the Judge in Albert Bein's 1939 film *Boy Slaves*—one of the finest films of that year. In this particular scene the Prosecuting Attorney is demanding the full penalty of the law against a group of young boy laborers on a slave farm who have been framed on a murder charge. Finally, the Judge speaks Albert Bein's unforgettable lines:

"The State demands? Has the state come into this court with clean hands—has the state been just that it now demands justice be done? Gentlemen, my great

great grandfather came to this country in a ship that was nothing more than a barge. He brought his sons. With their own hands they made a home out of a wilderness. One of these sons died in the war of the Revolution, the other served in the First Congress. Their sons after them went west, whipped the wild country, built railroads, bridges, served their government. All of these pioneers and builders gave their lives to build a state—a state in which their children could live as free men.

"I have served that state forty years. During that time I have experienced every emotion for it—pride, fear, resentment. This is the first time in my many years of service that I feel shame. I am ashamed of the robes I wear. I accuse the state of relentless, unmerciful cruelty. I hold the state guilty of murder in the first degree—the murder of Peter Graff and Jesse Thompson. I lay those murders at the door of free citizens with the right to vote. As for you Mr. Albee (owner of slave farm) there is no law under which you can be prosecuted. But there will be I guarantee. There will be or I'll take this robe off and never wear it again."

This speech belonged there "like Prospero's speech in *The Tempest*" but the critical fraternity held that it violated all the rules of movie-making.

A year later they pounced savagely on Chaplin's brotherhood-of-man speech at the end of *The Great Dictator*. They said it was "irrelevant," "irritating," "irresponsible." Judge for yourself whether it deserved the brickbats that were hurled at it.

**CHAPLIN'S SPEECH**  
"I'm sorry I don't want to be an emperor, that's not my business. I don't want to rule or conquer anyone. I should like to help everyone—if possible—Jew, gentile, black man, white. We all want to help one another. Human beings are like that. We want to live by each other's happiness—not by each other's misery. We don't want to hate and despise

one another. In this world there is room for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men's souls, has barricaded the world with hate—has goose-stepped us into misery and bloodshed; we have developed speed but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge, has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities life will be violent and all will be lost.

"The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in man—cries out for universal brotherhood—for the unity of us all. Even now, my voice is reaching millions throughout the world—millions of despairing men, women and little children—victims of a system that makes men torture and imprison innocent people. To those who can hear me I say—do not despair. The misery that has come upon us is but the passing of greed—the bitterness of men who fear the way of human progress. The hate of men will pass and dictators die. And the power they took from the people will return to the people. And so long as men die, liberty will never perish.

"Soldiers—don't give yourselves to these brutes—men who despise you—enslave you—regiment your lives, tell you what to do, what to think and what to feel—who drill you, diet you, treat you like cattle and use you as cannon fodder. Don't give yourselves to these unnatural men—machine men with machine minds and machine hearts. You are not machines—you are men—you have the love of humanity in your hearts. Don't hate—only the unloved hate—the unloved and the unnatural.

"Soldiers don't fight for slavery—fight for liberty. In the 17th chapter of St. Luke it is written—the kingdom of God is within man—not in one man nor a group of men but in all men. In you—you the people have the power to make this life free and beautiful—to make this life a wonderful adventure. Then in the name of democracy let us use that power to make this life free and beautiful—to make this life a wonder adventure. Then let us fight for a new world—a decent world that will give men a chance to work that will give youth a future and old age a security.

"By the promise of these things, brutes have risen to power—but they lied. They do not fulfill that promise—they never will. Dictators freed themselves but they enslaved the people.

"Now let us fight to free the world—to do away with national barriers—to do away with greed, with hate and intolerance. Let us fight for a world of reason—a world where science—where progress will lead to the happiness of all. Soldiers, in the name of democracy let us unite."

A classic speech is it not! One that clearly belongs to the film like the speeches in Shakespeare.

Lope de Vega, Moliere, George Bernard Shaw.  
There are other important speeches in such fine films as *Juarez*, *Mr. Deeds Goes to Town*, *Life of Zola*, *Abraham Lincoln* in

Illinois, *Talk of the Town*.  
Yes, some of the most dramatic moments in our films come to us in the form of speeches. No one will ever convince me that this is bad.



**"A THRILLER WITH A DYNAMITE PUNCH"**  
—Cue Magazine—  
**"Crossfire"**  
DOORS OPEN 11:30 A.M.  
SCIENTIFICALLY AIR-CONDITIONED  
**RIVOLI**  
310 W. 43rd St.  
CONTINUOUS PERFORMANCES  
POPULAR PRICES

DORE SCHARY presents  
**ROBERT YOUNG**  
**ROBERT MITCHUM**  
**ROBERT RYAN**  
in

with PAUL GRAMME • KELLY • LEVENE  
AN RKO RADIO PICTURE

The Most Beautiful **COLOR** Spectacle Ever Seen!

**"PAGEANT OF RUSSIA"**  
Exclusive! In complete color with 100% color reproduction  
All the colors of the rainbow! Even more than "STONE FLOWER"

American Promoters  
AN ARTKINO RELEASE  
First show: America!  
7th Ave. bet. 42 & 41 Sts.  
Stansley  
DOORS OPEN 11:30 A.M.

In Brooklyn... **VIVIANE ROMANCE** **THE GIRL FROM TOMORROW**  
with ERIC VON STROHEIM  
plus Dr. Knock  
Century-VOGUE

In Hushing... **THE CRAIDER**  
with "The Mad" Madeline  
plus "Thursday's Child" and "Savage Crump"  
Century-TOWN

**IRVING Place** Nr. 14 St. • GR5-6975  
LIFE AND LOVE IN THE CABAN OF TUNIS!  
**VIVIANE ROMANCE**  
**SIROCCO**

with LUBA ORLOVA  
**ARTKINO'S VOLGA-VOLGA**

**THE ROOSEVELT STORY**  
The Most Important Picture of the Century!  
BRANDT'S Cool  
**GLOBE** 64th St.

2nd Record Year! **"THE YEAR'S BEST FILM"**  
David Platt, *Daily Worker*  
**OPEN CITY**  
"SENSATIONAL... DON'T MISS IT!"  
**WORLD, 46th St.**  
L.F. 11:30-12:15 (1st Floor)

**RADIO CITY MUSIC HALL**  
Rockefeller Center  
Cary Myrna Shirley  
**GRANT LOY TEMPLE**  
"THE BACHELOR and the BOBBY SOXER"  
An RKO Radio Picture  
Spectacular Stage Presentation  
Doors Open 11:30 A.M.  
Picture at: 12:00, 2:45, 5:25, 8:00, 11:00  
Stage Show at: 1:35, 4:15, 7:25, 10:00

**ACADEMY OF MUSIC**  
120 EAST 14th STREET  
Now through Tuesday  
Academy Award Winner  
**"THE BEST YEARS OF OUR LIVES"**  
Myrna Loy Fredric March  
Dana Andrews Teresa Wright

**BETTY GRABLE • DAN DAILEY**  
**"MOTHER WORE TIGHTS"**  
A 20th Century-Fox Picture in Technicolor  
PLUS ON STAGE  
**JACK HALEY • ELLA LOGAN**  
Extra! JERRY MURDO'S MARRONIGATS  
**ROXY** 7th Ave. & 50th St.

**Meet the Russian People!**  
THE EPIC FILM **STALIN**  
AND THE SOVIET UNION FROM 1924 TO THE PRESENT  
ARTKINO presents  
**The VOW**  
First Showing in Detroit  
with M. GELOVANI in role of STALIN  
PRODUCED IN U.S.S.R.  
**CINEMA** COLUMBIA ST. and WOODWARD AVE. DETROIT  
(Cont. from 12:30 P.M., Daily)

"A SUPERB MUSICAL—witty, fresh and socially hep, a joyful evening in the theatre... comedy with a healthy, progressive point of view."  
—SAMUEL SILLEN, *Daily Worker*

**FINIAN'S RAINBOW**  
46th ST. THEA. W. of B'way MATS. WED. & SAT.  
MAIL ORDERS PROMPTLY FILLED. Even. \$4.00, 4.50, 1.50, 2.00, 2.50. 2:40, 1:50 Wed. & Sat. Mats. \$2.00, 2.50, 1.50, 1.25, tax incl.

1947 CRITICS PRIZE PLAY  
"A really welcome event—calls for a celebration."  
—*Daily Worker*  
**ALL MY SONS**  
By ARTHUR MILLER. Staged by ELLA KAZAN  
BETH MERRILL—THOMAS CHALMERS  
JOHN FORSYTHE—ANN SHEPHERD  
CORONET Thea. W. 46 St. CI 8-2078 AIR-COND  
Even. 8:00, Matinee WED. and SAT. at 2:40

CRITICS PRIZE MUSICAL  
"Tremendously exciting and epoch-making."  
—ATKINSON, N. Y. Times  
**BRIGADOON**  
ZIEGFELD 54 St. & 6 Ave. Air-Cond. Even. 8:30  
Prices: Mat. 1st Four. \$1.50-1.00; Fri., Sat. \$1.25-50  
Pub. Thurs. & Sat. 2:30. Mail Orders Filled

SEATS NOW FOR 6 WEEKS!  
"Continuously fascinating!" — *Harold Tribune*  
**THE MEDIUM**  
AND "THE TELEPHONE"  
A Program of Two Musical Plays  
Book & Music by GIAN-CARLO MENOTTI  
BARRYMORE, 47 St. W. of B'way. Air-Conditioned  
MAIL ORDERS PROMPTLY FILLED  
PRICES—Evening: \$4.25, 3.50, 2.50, 1.50, 1.25  
Mats. Wed. & Sat. \$3.00, 2.40, 1.80, 1.20 (Tax Incl.)

ON STAGE Presents  
**"GAS"**  
(A German Expressionist Play)  
By Georg Kaiser  
Directed by Irv Silber  
Sets by Bob Ramsey  
**CHEERY LANE THEATRE**  
25 Commerce St. CAns4-9-2220  
Certain at 8:15

**BROOKLYN SERIES PREVIEW**  
(Giant fans invited too)  
All-Star CP Baseball Classic  
**IT'S PETE'S 50th BIRTHDAY PICNIC**  
Admission \$1.50 (tax included)  
Children under 14 admitted free  
Tickets on sale at all Brooklyn club and section headquarters

**SUNDAY SEPT. 7th**  
10 A.M. to Midnight

Wanna Make Money for Your Organization?  
and give your members an evening to remember (long and happy!)  
BOOK A THEATRE PARTY  
**NOW** Some Sept. and Oct. Dates. Are Still Open for  
**"A YOUNG MAN'S FANCY"**  
Jimmy Savo said: "Nothing funnier or more entertaining, a riot everyone should see!"  
Your members have all HEARD OF IT (it's been running since Apr. 22). Yet few have seen it, since N.Y.'s own stage going to theatre in summer. Our audiences have consisted 90% of out-of-town visitors. So it's practically a new show that everyone's heard of. And it's not just practically funny—it IS FUNNY!  
For surprisingly attractive theatre-party rates call CI 8-6694.



# 'Greatest Show . . .' Mighty Good Show

There were the old standbys and the innovations; the seal that toots My Country 'Tis of Thee and the dancing horses; the wonderful, wonderful clowns and the tumblers; there was strawberry-colored sawdust and brilliant costumes; there were heart-stopping aerial acts and a wire walker so terrific, people were afraid to look . . .

Yes, the Greatest Show on Earth is still the Greatest Show on Earth! Everything and anything from the old Palace juggling acts to the latest "plethora of first-time-in-America" sensations is at the circus now under the big Madison Sq. Garden "tent" for a month. The 14,000 who saw the hoopla on Wednesday's opening night, and got sick on peanuts, corn-silk and hot dogs, went home excited and exhausted.

This pop-corn eater thought the outstanding bit in the show was the monkey who screamed annoyance at the press photographer blasting his bulbs at the monkey-wire-walking stunt. It wasn't part of the show but it was worth the admission fee alone.

Then there was the clown, completely oblivious to the noise, crowd and lights, nonchalantly trying to saw a three-foot stick on his knee while following an architect's blueprint. When the stick wouldn't stay firm, he held the blueprint up to the spotlight and studied it hard. For sheer delightful pantomime it ranked with Chaplin and Jimmy Savo.

Ah, and the "Wedding of Cinderella"—a pageant in finery, prancing elephants, pretty girls and story-book characters; and the "Aerial Can Can"; and the "Royal Ascot," another spectacular parade of color and showmanship depicting the arrival of King Edward II and Queen Alexandra at the Cor-



**UPSIDE DOWN** or right side up, it's quite a trick. The four on a bicycle built for one are the Abnans, just one of the acts in the Ringling Bros. Circus which has opened at the Garden.

nation Stakes in London in 1906; and—

The black pumas, the lions that pawed dangerously inches away from the man with the whip, the daddy and son 30-foot pole stunt; the sensational, spectacular, supreme Rose Gould of France, swinging by her heels 100 feet off the ground. . . .

The circus is in town. . . . Good. —M. S.

# 'Smash-Up,' Just a Snifter Compared with 'Lost Weekend'

They must have had a case or two left over from the *Lost Weekend* and you'll find Susan Hayward tossing it down in the Capitol's new arrival, *The Smash-Up*. The film tells

the story of Mrs. Angie Conway (Susan Hayward) who drops a promising career as a night-club singer herself, to further the career of her crooner husband (Lee Bowman).

Always prone to take a snifter or two before going into her songs because "people frighten me," Angie becomes a heavy drinker when her husband skyrockets into a smash success and she finds herself wealthy, idle, no longer needed to ensure his success.

Add a lovely, efficient secretary (Marsha Hunt), misunderstandings, and a jigger or two hundred of rye, and you have an alcoholic.

### SURPRISE ENDING

The was the basis for a topnotch movie in the story of what fabulous wealth and complete divorcee from any useful place in society could do to a girl whose main bulwark against defeat in life had been sharing the struggles of the man she loves.

And here and there one detects in the screen play by John Howard Lawson something much better than the finished product on the Capitol screen.

As it stands, what might have been a taut, exciting drama is, to use an appropriate simile, "out" with schmalzy direction which drags out every emotional scene and plays on the hearstrings as if they were an oversized orchestra.

There is (surprise) a happy ending which, though not exactly impossible, has a dragged-in tone, almost as if the movie had been written with a more somber conclusion in mind.

Everyone concerned tries hard, including Eddie Albert as Steve, faithful friend to the Conways.

The *Smash-Up*, to sum up, is no *Lost Weekend*, but it won't hurt you to take a snifter. Xavier Cugat and his orchestra occupy the Capitol stage. —E. F.



SUSAN HAYWARD

### Other Critics On 'Smash-Up'

**E. C., Times:** The current booze drama at the Capitol is soggy and full of (figurative) corn. Has much more resemblance to 'The Drunkard' of ancient memory than to the best film of 1945. All it lacks to make it outright melodrama is a pair of swinging doors.

**C. A., PM:** Almost every time Susan Hayward is on the verge of arousing understanding of her plight as an alcoholic, they shackle her with still richer movie plush. Part of the plush is made up of *Smash-Up*'s own proudly lush production and picture of life as a mess of rosy superlatives; part, the movie code, which forbids facing the particular degradation awaiting the alcoholic who happens to be a woman.

**A. W., Post:** *Lost Weekend*ers will call it kid stuff.

**E. C., Sun:** A heartbreaking tale, told with mounting intensity until that terrific climax or drunkenness and sorrow.

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

By David Platt

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

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



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

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

### AMATEUR KILLER

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

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

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

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

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

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

### A THOUGHTFUL WORK

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

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

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

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

### STAGE

"A really welcome event—calls for a celebration." —Daily Worker  
"Exhilarating . . . an original play of superior quality." —N. Y. Times

### ALL MY SONS

By Arthur Miller Staged by Ella Kazan  
Beth Stewart - Arthur Kennedy - Ed Begley  
CORONET Theat. 49th St. W. of 5'way, CI 6-8740  
Even. 8:40, Matinee Wed. & Sat. 2:40  
Mail Orders Promptly Filled

"The most rewarding theatre event of the season." —Daily Worker  
"A brilliant, distinguished work of enormous power and impact." —Watts Post

### LILLIAN HELLMAN'S

**A NOTHER PART OF FOREST**  
Feltan Theat. 46 St. W. of 5'way, CI 6-8730  
Evenings 8:40, Matinee WED. & SAT. 2:40

"A luminous blend of satire, fantasy and music that comes across with plenty of flash and sizzle." —WALTER WINCHELL  
"A superb musical comedy with a healthy progressive point of view." —S. Silken

### FINIAN'S RAINBOW

46th St. Theatre, West of 5'way  
MAIL ORDERS PROMPTLY FILLED  
Evenings 8:40, 4:30, 2:30, 1:30, 2:40, 1:40  
Mat. Wed. & Sat. 2:40, 1:40, 1:30, 2:40, 1:40

### 2 SHOWS EVERY SUN.

"A work of great human warmth." —S. SILKEN, Daily Worker

### The Whole World Over

A new comedy by KONSTANTIN MONOV  
Adapted by THELMA SCHNEER  
STEPHEN UTA JOSEPH SANFORD  
KEMARBY NAGAN 'BUOFF MEINER  
ALYONE THEAT. 47th St. W. of 5'way, CI 6-2347  
Eve. 8:40, 4:20, 1:20, 1:40, 1:30, 2:40, 1:40

3rd WK. **IRVING Place** Nr. 14 St. GR. 5-6975  
LIFE says: ONE OF THE BEST... IN EXCELLENT COLOR!  
ARTKIN'S **'STONE FLOWER'**  
FIRST PRIZE COLOR FILM  
THE PRIZE-WINNING FRENCH FILM  
LOUIS JOUYET \* FRANCOIS ROSAY  
Carnival in Flanders



CHARLES CHAPLIN

### Heroism of Negroes Subject of Films

Call to Duty and Highest Tradition, two shorts dramatizing the contribution made to the last war by Negroes in the Army and Navy will be distributed by Astor Pictures Corporation. The pictures, produced by William D. Alexander, with many actual scenes of battle and heroism have not been seen widely by civilian audiences. R. M. Savin, president of Astor Pictures, says they are now being shipped to theatres in all parts of the country.

### CIRCUS

2 SHOWS EVERY SUN.  
NOW MADISON SQ. GARDEN  
TWICE DAILY: 12:15-2:30  
INC. SUNDAY: 12:15-2:30  
DOORS OPEN 11:15  
**RINGLING**  
BARNUM-BAILEY  
CIRCUS  
The Greatest Show on Earth  
GOOD SEATS ALL PERFORMANCES  
BY ASTOR PICTURES CORPORATION  
PRICES: \$1.20, 2.50, 3.50, 4.50, 5.50, 6.50, Tax Incl.  
CHILDREN UNDER 12 HALF PRICE  
Every Afternoon except Saturday and Sunday

### MOVIE

"A work of art not to be missed."  
—N. Y. Times  
6th Week!  
SERGEI EISENSTEIN'S  
**IVAN THE TERRIBLE**  
Music by PROKOFIEFF  
Starring YULIY BRYNER  
BOB HOPE  
DOROTHY LAMOUR  
THE PRIZE-WINNING  
2nd YEAR  
**'OPEN CITY'**  
THE YEAR'S MOST  
MEMORABLE  
MOVIE!  
WORLD, 49-ST. LOC. 20, 11 75747  
DOORS OPEN 10:30 A.M.

### MOVIE

# Press Agent Hoax in Brazil Makes Hero of Wrong Actor

By David Platt

Hollywood press agents in Brazil are circulating fantastic stories down there that Gary Cooper, the Hollywood actor, is "espousing the people's cause against the merchants of war and destruction... defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together."



Fantastic is hardly the word for it. Cooper has voted the Republican ticket for years and his name has frequently been linked with undemocratic causes. If he is "espousing" the people's cause, it is news to us. It's like hearing all of a sudden that Robert Taylor, president of the anti-labor Motion Picture Alliance, has joined the movement for a Third Party, or that Cecil B. DeMille, the union-buster, has come out against the Taft-Hartley Bill, or that Walt Disney is making a pro-Negro cartoon.

### TRAGIC JOKE

Gary Cooper—the Simon Bolivar of America—it would be the supreme joke if it were not so tragic. I can think of only one reason why Hollywood's dollar diplomats south of the border should want to circulate these tall tales about the "strong, silent, lanky" actor who moves in the most exclusive social strata. Of course it is to boost his box-office appeal among people who are deeply concerned with the "growth of fascist thinking in top Anglo-American circles since the death of Franklin D. Roosevelt.

That many sincere anti-fascists in the southern hemisphere are being victimized by these scoundrels of the cash register, is shown by the following letter addressed to Gary Cooper and signed by several hundred "workers, intellectuals, students, newspapermen, artists and housewives" of Sao Paulo, Brazil. (The signatures take up seven legal-size pages). The letter is dated July 14, 1947. It begins "Dear Gary Cooper:

"We want to communicate to you our satisfaction with your participation in the Philadelphia meeting before 90,000 persons, defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together.

"In this moment, when weaklings and reactionaries make the most vicious provocations, even pushing back the things they had admired in the past, it is with joy that we see you, Gary Cooper, go further than the remarkable Katharine Hepburn, who gave us enthusiasm with her speech at the Henry Wallace meeting in Hollywood. It is with deep contentment that we see one of the great stars of the U. S. movie, as you are, espouse so bravely the people's cause against the merchants of war and destruction.

"We—workers, intellectuals, students, newspapermen, artists, housewives—want to bring to you in this letter our confidence that you and your comrades in Hollywood, as in the whole country, will know how to carry on the fight to see that the screen does not become entirely a servile instrument of warmongers and monopolists, and will help lead the people further and further until complete victory over Wall Street reaction and all exploiters of mankind is achieved."

### A CHEAP TRICK

The men and women who signed the letter to Gary Cooper should know that they have been tricked. Gary Cooper has never spoken before any progressive group in

Philadelphia or anywhere else. Katharine Hepburn did make a brilliant speech against 'thought-control' and 'red-baiting' at the Wallace meeting in Los Angeles. If Cooper had made any speeches, which I doubt, they would most likely be attacks on the things that Hepburn stands for.

Dear friends in Sao Paulo, Brazil—there are many Hollywood stars besides Hepburn who speak up for the ideals and policies for which Franklin Roosevelt is revered throughout the world today. Gary Cooper is not among them. He is not on your side. He never was. Your very fine letter is wasted on

him. This was merely a cheap trick to get you to see his films—to take your money under false pretenses.

But let not this deceitful stunt of unscrupulous press agents in your country discourage you from continuing to express your feelings about the things that please you and disturb you to Hollywood movie stars or to anyone else in North America. Only hereafter instead of writing to a Roosevelt-hater like Gary Cooper, please—please speak your mind to such forward-looking democrats as Charles Chaplin, Bette Davis, Edward G. Robinson, Gene Kelly, Frank Sinatra, Olivia de Havilland, Selena Royle, Katharine Hepburn, Fredric March. Saluti!

**A THRILLER WITH A DYNAMITE PUNCH**  
—Cue Magazine

**"Crossfire"**

DOORS OPEN 11:30 A.M.  
SCIENTIFICALLY AIR CONDITIONED  
**RIVOLI**  
2 WAY & 49th ST.  
CONTINUOUS PERFORMANCES  
POPULAR PRICES

With PAUL SAM GRAHAM & KELLY LEVENE  
AN RKO RADIO PICTURE

DORÉ SCHARY presents  
**ROBERT YOUNG ROBERT MITCHUM ROBERT RYAN**  
in

**STAGE and CONCERT**

**TONIGHT at 8:40**  
**NEGRO ACTORS**  
Under John Golden's supervision in  
**"JOHN LOVES MARY"**  
Current Broadway comedy hit  
at the cool **MUSIC BOX THEATRE**  
45th Street, West of Broadway

ABRAM HILL Director Production, SHELLY HULL

CAST: JOHN BOWIE, JERI BRYAN, RUBY DEE, BILL GREAVES, JAMES RILEY, FRANK SILVERA, ELWOOD SMITH, CREIGHTON THOMPSON, MILTON WILLIAMS, MUSA WILLIAMS.  
LULA MAE WARD, Asst. Director

Production by courtesy of author, Norman Krass; producers, Richard Rodgers, Oscar Hammerstein II, Joshua Logan (directors)  
BENEFIT: URBAN LEAGUE SERVICE FUND to improve economic opportunities for Negroes and to promote interracial harmony. Tickets at Box Office, at Urban League Service Fund, 203 W. 136th St. (Audubon 3-7200) and National Urban League, 1133 Broadway (Chelsea 3-1828)

"A SUPERB MUSICAL—witty, fresh and socially hep, a joyful evening in the theatre... comedy with a healthy, progressive point of view."  
—SAMUEL SILLEN, Daily Worker

**FINIAN'S RAINBOW**  
46th ST. THEA. W. of B'way MATS. WED. & SAT.  
MAIL ORDERS PROMPTLY FILLED. Evrs. \$6.00, 4.50, 2.25, 2.00, 1.50, 1.00. Wed. & Sat. Mats. \$3.00, 2.00, 1.50, 1.00, 75c, incl.

**1947 CRITICS PRIZE PLAY**  
"A really welcome event—calls for a celebration."  
—Daily Worker

**ALL MY SONS**  
By ARTHUR MILLER. Staged by ELLA KAZAN  
BETH MERILL—THOMAS CHALMERS  
JOHN FORTY—ANN SHERIDAN  
CORONET Thea. W. 49 St. CI 6-4870 AIR-COND  
Evrs. 8:40. Matinee WED. and SAT. at 2:40

**CRITICS PRIZE MUSICAL**  
"Snash hit... everything about it is Big Time."  
—WALTER WINCHELL

**BRIGADOON**  
ZIEGFELD, 34 St. & 4 Ave. Air-Cond. Evrs. 8:30  
Prices: Mon thru Thur. \$1.20-4.50; Fri. Sat. 1.20-4.50  
Mats. Thurs. & Sat. 2:30 Mail Orders Filled

SEATS NOW FOR 6 WEEKS!  
"Continuously fascinating!" Herald Tribune

**THE MEDIUM AND "THE TELEPHONE"**  
A Program of Two Musical Plays  
Book & Music by GIAN-CARLO MENOTTI  
BARRYMORE, 47 St. W. of B'way. Air-Conditioned  
MAIL ORDERS PROMPTLY FILLED  
PRICES—Evenings: \$4.20, 3.00, 2.40, 1.80, 1.20  
Mats. Wed. & Sat. \$3.00, 2.00, 1.50, 1.20 (Tax Incl.)

**HELD OVER FOR 4th WEEK BY POPULAR DEMAND**  
"Deserves great praise... remarkable work..."  
—Watts, N. Y. Post  
"There's something for everybody..."  
—Gardner, Journal-American  
"Rare and novel adventure in theatre"  
—Hawkins, World-Telegram  
**THE DOG BENEATH THE SKIN**  
By: W. W. Aides & Christopher Isherwood  
CHERRY LANE THEATRE  
38 Commerce St. (Abnl 6-9260)  
CURTAIN AT 8:15

**★★★ A MEASURABLE BLEND OF COMEDY AND MUSIC! ★★★★★**

**TAGLIAVINI GINO BECHI**  
IN HIS LATEST AND BEST COMEDY  
**"ANYTHING" SONGS**  
MUSIC ON THE RUN  
GOLDEN, 45th St. & 4th Ave. (Abnl 6-9260)  
SEATS WITH ENGLISH TITLES  
STREET POPULAR PRICES  
BOOK FROM NEWS

**PATRONIZE ADVERTISERS**

### 'Roosevelt Story' Premiere Aug. 21

The National Foundation for Infantile Paralysis, founded by the late President Roosevelt, will receive the net proceeds from the world premiere of *The Roosevelt Story*, a semi-documentary film, the evening of Thursday, Aug. 21, at the Globe Theatre. The benefit showing will be attended by Mrs. Eleanor Roosevelt, United Nations and government dignitaries. It will

have a \$5 top, scaled down to \$3 and \$1.50. All seats will be reserved.

**Photo League to Present 'The Wave'**  
The Photo League will present Paul Strand's film *The Wave* at its headquarters, 30 E. 29 St., N. Y., on Monday, Aug. 11 at 8:30. Strand, featured guest of the evening, will discuss the making of the film.

**It's Another Great Paramount 2-for-1 Show!**

Paramount presents  
**BING CROSBY JOAN CAULFIELD BARRY FITZGERALD**  
*"Welcome Stranger"*  
Directed by ELLIOTT NUGENT  
in Person!  
**\*CARMEN CAVALLARO\***  
And His Orchestra  
BOB ALLEN and LESLIE LONG  
**RAUL & EVA REYES**  
**NIP NELSON**  
DON BAKER of the organ

55¢ TO 1 PM DAILY (Tax Included) (Except Sat., Sun., & Holidays)

Midnight Feature of Nightly  
**PARAMOUNT** TIMES SQUARE

The Most Beautiful **COLOR** Spectacle Ever Seen!

**"PAGEANT OF RUSSIA"**

Exclusive! COMPLETE FILM OF "MOTHER ROSE!"  
ALL THE COLORS OF THE RAINBOW!  
Even more stunning than "STONE FLOWER!"

American Premiere  
AN ARTKINO RELEASE  
NOW FLYING

COOL 7th Ave. bot. 42 & 41 STS. 1000 DES BLDG. 2

On Brooklyn... **FINE FOREIGN FILMS** ... On Flushing...

"A superior degree of realism" Post  
**"RESISTANCE"**  
Branch (English titles)  
plus J.B. PRIESTLEY'S DRAMATIC MASTERPIECE  
**"THEY CAME TO A CITY"**  
"Expert" - Winchell!  
Century VOGUE Conny 4th Ave. 2nd Fl. 4-3134

Today thru Thursday Aug 14  
**Romance**  
**"The BLOOD RED ROSE"**  
plus Italian (English titles)  
**"Dear Octopus"**  
with MARGARET LOCKWOOD "The New York News"  
Century TOWN 34th St. & 37th Ave. 3  
Blushing 9-1580

2nd Record Year!  
**"THE YEAR'S BEST FILM"**  
David Platt, Daily Worker

**OPEN CITY**  
"SENSATIONAL... DON'T MISS IT!"  
LIBERTY STAGE  
**WORLD, 89th ST.**  
Tel. 7th Ave. CI 7-2471-2472-2473-2474

**RADIO CITY MUSIC HALL**  
Rockefeller Center  
Cary Myrna Shirley  
GRANT LOY TEMPLE  
**"THE BACHELOR and the BOBBY SOXER"**  
An EXO Radio Picture  
Spectacular Stage Presentation  
Doors Open 11:30 A.M.  
Picture at: 12:00, 2:45, 5:25, 8:00, 11:00  
Stage Show at: 1:30, 4:15, 7:00, 9:30

The Best Actress of the Year  
**ANNA MAGNANI** in  
**"BEFORE HIM ALL ROME TREMBLED"**  
Plus **"THE RAINBOW"**  
A Sensational Soviet Film  
**IRVING PLACE** 14 St. and

**"I WONDER WHO'S KISSING HER NOW"**  
with MARK STEVENS - JUNE HAVER  
A 20th Century-Fox Picture in Technicolor  
PLUS ON STAGE IN PERSON!  
**ABBOTT and COSTELLO**  
Extra! MABRICE BOCCO  
**ROXY** 56th St.

**ACADEMY OF MUSIC**  
17th East 14th Street  
Today and Tomorrow  
John Mills - Valerie Hobson  
**"GREAT EXPECTATIONS"**  
Edmond O'Brien - Ella Raines  
**"THE WED"**

COOL B'klyn **Paramount** Flatbush & Coney Island  
SHIRLEY FRANCHOT GUY TEMPLE TONIC MADISON  
in **"HONEYMOON"**  
PAT O'BRIEN in "RIFF-RAFF"

**The Nuremberg Trials**

**IT'S DYNAMITE!**

**ARTKINO IS FIRST** with the complete story. Uncut, official films produced in U. S. & E. Columbia Street and Woodward Ave. Detroit, Mich. Cont. from 12:30 daily

Recommended for Adults Only **CINEMA**

FILMS — BOOKS — THE ARTS



Detective Robert Young (right), William Phipps (seated), Kenneth MacDonald (left) and Robert Young in RKO's "Crossfire," a mystery story with a purpose. Produced by Adrian Sooty and directed by Edward Dmytryk from a screenplay by John Paxton. It is set to open at the Rivoli next Tuesday, July 22.

# Film Notables at PCA Meet Agree: We Mustn't Retreat

By Sondra Gorney

LOS ANGELES.—The film panel of the Progressive Citizens of America's "thought control" conference, held at the Beverly Hills hotel, was the most stimulating session in this field held on the West Coast in years. Problems of overcoming strangling censorship,

exposing the reactionary forces that control the motion picture industry, and making the screen medium an effective voice of the people were discussed dynamically by Producer Adrian Scott, Director Irving Pichel, Actor Howard da Sylva, Dancer Paul Draper, Sociologist Carey McWilliams and Screenwriter Richard Collins.

"The motion picture industry is big business," said Pichel, explaining the "areas of silence" in today's screenfare, "and financiers are conscientious guardians of that industry."

"The films found a new meaning during the war and contributed to the national purpose, he said. It was put to the most effective use it has ever served because the war gave the United States a unified reality."

"Today," he continued, "great issues are still unresolved, the issues of fascism and racial prejudice which are not an aftermath of war, but identical with the direct antecedents to war . . . but the screen ignores the provocative and dramatic conflicts among us."

### CALLED 'TRAITOR'

In an address entitled "With Whom Is The Motion Picture Alliance Allied?" Carey McWilliams

blasted that organization as a traitor to its own industry.

The MPA stated it was organized "to counteract the charge that Hollywood was a 'hotbed of subversion,' full of Communists, radicals and crackpots." Then, claimed McWilliams, they proceeded to perpetuate the charge themselves.

Step by step McWilliams told the story of the MPA, its reasons for opening the way for a frontal attack on Hollywood, its partisan nature—its officials also headed the "Dewey for President" group—and its conspiracy with the enemies of the picture-makers.

"Results of the MPA's concern with the preservation of American idealism," he said, "will be the control of the motion picture industry by Thomas-Rankin censorship."

### CLICHE THINKING

Adrian Scott, producer of Crossfire, the first picture that exposes anti-Semitism, told his problems in making that picture. It took two years during which time the chief concern was "can I get this by the producers' code?"

Hollywood is the victim of a variety of lobbyists, he indicated. This environment results in fear and self-imposed censorship which, in turn,

result in cliché thinking, work, and pictures.

"We must not retreat now," he proclaimed. "These fears are the allies of the Rankin Committee . . . speak now or forever hold our peace."

These ideas were confirmed by Screenwriter Richard Collins who pointed out that the "writer hesitates to explore new areas because he is trying to make films to which no one objects. This non-dynamic view creates the gap between life and reality."

Paul Draper, the dancer, related several incidents relative to the filming of The Time of Your Life. Omissions and alteration of lines and words to definitely alter progressive implications of various lines were cited.

Draper told how in the current Cagney Brothers' production of the Saroyan play, he was told to substitute the name Stalin for Hitler in a line reading "Who is Hitler—he can't push me around."

When he questioned this, the executives in charge told him they'd "compromise—on the name of Molotov."

On Stage presents **ETHAN FROME**  
By Owen & Deetle David—Closing July 19th  
**THE DOG BENEATH THE SKIN**  
By W. H. Auden & Christopher Isherwood  
Opening Tuesday, July 22nd  
Performance Nightly Except Sundays  
Mail & Telephone Reservations Accepted  
**CHERRY LANE THEATRE**  
28 Commerce St. (Anat. 6-9280)  
Curtain at 8:40

**1947 CRITICS PRIZE PLAY**  
"A really welcome event—calls for a celebration."  
—Daily Worker  
**ALL MY SONS**  
By ARTHUR MILLER. Staged by ELIA KAZAN  
BETH MERRILL—THOMAS CHALMERS  
JOHN FOREY—ANN SHEPHERD  
CORNET Thea. W. 49 St. Cl. 6-8870. AIR-COND  
Evs. 8:40. Matinee WED. and SAT. at 2:40

"Perfection in entertainment."  
—Danton Walker, News  
—GARLAND, Journal-American  
"A superb musical comedy with a healthy progressive point of view."—S. Sitten.

**FINIAN'S RAINBOW**  
46th St. Theatre, West of E 74th  
MAIL ORDERS PROMPTLY FILLED  
Evenings \$6.00, 4.80, 4.20, 3.60, 3.00, 2.40, 1.80  
Mat. Wed. & Sat. \$3.80, 3.00, 2.40, 1.80, 1.20. Tax Incl.  
"New York's grandest evening of merriment!"  
—ATKINSON, Times  
**BOBBY CLARK**  
DRAMA CRITICS' PRIZE WINNER  
IN VICTOR HERBERT'S  
**SWEETHEART'S 7th**  
REHEARSAL ST. NEW YORK, AIR-COND.  
Mat. TOMW & WED. at 2:40



Ludmila Tselikovskaya and Mikhail Jarov have leading roles in the Soviet satire "Twins," opening at the Stanley Theatre July 24.

# Chaplin Denies Rumors That He Plans to Retire

Charles Chaplin has issued a double-barreled announcement outlining his future production plans and stating that at no time has he ever offered for sale his United Artists stock, his current production Monsieur Verdoux or his studio.

Chaplin's formal statement reads as follows:

"I have never negotiated with anyone for the sale of my stock in United Artists, nor have I ever offered any shares in United Artists for sale. I definitely have never put my United Artists stock or my picture Monsieur Verdoux, or my studio up for sale.

"I have no intention of selling my studio. It is not for sale and I shall not put it up for sale. Neither is my United Artists stock for sale.

"I have no intention of retiring. As a matter of fact, I am definitely planning my next two productions which will go into work immediately after the release of Monsieur Verdoux in October. My picture plans are greater now than they have ever been before in my entire career.

"I repeat and emphasize that I have never offered my shares in United Artists to any person or firm or banking organization—neither have I received any offer from any person, or firm or banking organization."

Other reports that Chaplin planned to transfer picture making either to Mexico or to France were described by the star as "too ridiculous and utterly untrue to warrant either comment or denial."



**RUGGIERO RICCI**, young American violinist, will play the Paganini Concerto in D major, with the New York Philharmonic-Symphony Orchestra, on Saturday, July 26, at the Lewisohn Stadium.

### Vacations From 'Born Yesterday'

Gary Merrill leaves the cast of Born Yesterday July 23 after playing the reporter who educates Miss Holliday for a year and a half.

### Educators Praise CBS 'Let's Pretend'

Praising Let's Pretend for "reaching into the homes of children and inspiring them to better, happier lives," the July Bulletin of the Executive Committee of the New England Committee on Radio in Education, strongly recommends the CBS network Saturday morning feature as good listening fare, especially for children.

### Daytime Serial Enters 15th Year

The Romance of Helen Trent, oldest daytime dramatic serial, passes another milestone on Thursday, July 24, to enter its 15th year of consecutive broadcasting with the airing of the 3,552d script. (CBS, 12:30-12:45 p.m., Monday through Friday.)

In Brooklyn... **FINE FOREIGN FILMS** ... In Flushing, I. I.

Qui de MAUPASSANT... **ANGEL and SINNER** ... Today Thursday July 24th

Historic Music of "LA TOSCA" **Anna Magnani**

**BEFORE HIM ALL ROME TREMBLED**

plus "Musical Story" Russian (English titles)

Century's VOGUE and Century's TOWN

2nd Record Year **"THE YEAR'S BEST FILM"**  
David Platt, Daily Worker

**OPEN CITY**

"SENSATIONAL DON'T MISS IT!"  
LIBERTY MAG.  
**WORLD, 49th St.**  
Lafayette City 7-5747-5748-5749

**IRVING PLACE** 14 St. and 51 St. Sd.  
Glorious Film of Soviet Peasant Life  
**PEASANTS**  
A Louis Jouvet in Bilingual French satire **Dr. Knock**

POEY CUMINS-Victor Mature, Ethel Barrymore  
**"MOSS ROSE"**  
A 20th Century-Fox Picture  
PLUS ON STAGE—  
**OLSEN and JOHNSON**  
**ROXY** 7th Ave & 50th St.

**DEAR RUTH**  
WILLIAM HOLDEN • JOAN CAULFIELD  
with BILLY EDWARD MONA DE WOLFE • ARNOLD • FREEMAN  
Co-Feature: "KING OF THE WILD HORSES"

Meet the Russian People!  
THE EPIC FILM STORY OF STALIN AND THE SOVIET UNION FROM 1924 TO THE PRESENT!

ARTKINO presents **VOW**  
Stanley  
"A Russian Epic" Rev. Trib. PHOENIX 8-5558  
7th Ave. bet. 42 & 41 Sts. BOUL. OF THE 1930's  
American Premiere Saturday, July 26  
"TWINS"  
Brilliant Soviet Satire

**ACADEMY OF MUSIC**  
126 LAST 14th STREET  
Now through Tuesday  
Maureen O'Hara • John Payne  
**"MIRACLE ON 34th ST."**  
George Montgomery • Nancy Guild  
**"THE BRASSER DOUBLOON"**

# Thomas Admits Eisler Was Ready to Testify

WASHINGTON, D.C.—A confession was dragged out of the accusers in the trial of Gerhart Eisler, German anti-fascist refugee, which knocks the charges against him into a cocked hat.

Under relentless cross-examination by Abraham J. Isserman, Eisler's attorney, chairman J. Parnell Thomas of the Un-American Committee, admitted Eisler was "ready to answer all questions."

Earlier during the contempt of Congress trial, in the U. S. District Court, Thomas had insisted Eisler had not said anything but "no." But when defense attorney read the actual transcript of the hearing, Thomas reluctantly said, "Yes, he said that, but for two full pages before he . . ." Isserman objected and Judge Alexander Holtzoff sustained the objection.

The admission by Thomas was only the last of a series of developments which refuted the red-baiting charges against Eisler.



GERHART EISLER

Eisler indicated that Judge Holtzoff had been legal counsel for the FBI for 15 years.

Holtzoff had testified that J. Edgar Hoover was his close friend. As a matter of fact, Holtzoff had participated in FBI investigations of "Communists" while the FBI case against Eisler was being prepared.

Further evidence that Eisler was ready and willing to testify before the Un-American Committee was revealed at the trial when committee investigator Louis J. Russell admitted under defense cross-examination that Eisler telephoned him to accept the subpoena and make an appointment to appear before the committee.

Attorneys for Eisler have been retained by the Civil Rights Congress which is also conducting an educational campaign to bring the facts of this case to the public.

# NOTABLES HIT HYSTERIA IN TRIAL OF DENNIS

Prominent citizens throughout the country have raised their voices against the red-baiting hysteria in the prosecution of the Communist Party's General Secretary Eugene Dennis, and attorney Leon Josephson. The unprecedented haste in setting a trial date for June 16, has been cited in this respect.

Many liberals have expressed their desire to see a proper judicial decision of the constitutionality of the Un-American Committee which is being challenged by Dennis.

Professor Frederick L. Schuman, Woodrow Wilson professor of Government at Williams College declared, in a statement released by the Civil Rights Congress that the opportunity for a "sober, judicial determination of the constitutional powers of Congress will be seriously jeopardized" by a hasty trial of Dennis.

Prof. Thomas Addis of Stanford University School of Medicine charged that the haste in bringing Dennis and Leon Josephson to trial "recalls the Mitchell Palmer raids after the first World War. We became ashamed of that hysteria. Don't repeat."

Actor Charles Chaplin urged Attorney General Tom Clark to postpone the trials "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent."

Prof. Scudder Mekel of the University of Wisconsin declared that while he "personally disliked that Dennis and Josephson sup-



EUGENE DENNIS

posedly stand for," he felt "the evident rush to bring them to trial so soon after indictment ill becomes the federal government which must remain a rock in seas of hysteria . . ."

Others who protested were Jacob H. Kaplan, president of the Association of Rabbis of Florida; Rockwell Kent; John J. Stanley, CIO office workers union; Pietro Lucchi, CIO Fur and Leather Workers; John C. Granberry, editor The Emancipator, San Antonio, Texas; Prof. Walter Landauer, University of Connecticut; Vida D. Scudder, professor Emeritus, Wellesley College; Donald Henderson, CIO Food

and Tobacco union; and the Chicago Action Council representing 6,000 business and professional people.

At the very outset of the hearing for postponement, in the U. S. District court here Judge Raymond Keech was called on to decide whether Mississippi was entitled to seven seats in the House of Representatives. Dennis claims that the Un-American Committee is unconstitutional among other reasons because committee member Rep. Rankin of Mississippi holds his seat in defiance of the law.

## NLRB Cites NBC to Appear for Hearing

The National Broadcasting Co. has been ordered to appear July 14 before a trial examiner of the National Labor Relations Board, as a result of the charges made by the CIO Radio Guild.

The NLRB found that NBC had urged, intimidated and coerced their white collar employes in the Guest Relations department to take part in a company-dominated group and threatened them with discharge if they joined the Radio Guild.

# Southern Dockers Boycott Chemical That Blew Up City

By Art Shields

Southern longshoremen are refusing to handle ammonium nitrate—the stuff that blew up Texas City.

This safety action was taken last week by the South Atlantic Coast district of the International Longshoremen's Association, AFL, whose members handle cargo in the ports from Wilmington, N. C. to Brownsville, Tex.

The stuff won't be handled, said IILA officials, until the government gives the union a satisfactory report on the dangers involved in loading ammonium nitrates.

Longshoremen began acting even before the union's formal decision. Two ships entering Houston with ammonium nitrate cargoes after the Texas City blast were not unloaded.

THE U. S. COAST GUARD admitted to the Daily Worker that eight nitrates' ships recently entered the port of New York.

This admission was made after the Daily Worker exposed the presence of a cargo of 3,750 tons of ammonium nitrate in a ship tied up at Pier 17, Staten Island, near the head of the harbor.

Safety measures were taken in New York as the result of the Daily Worker's expose.

THE COAST GUARD admits in a report on the Texas City disaster that practically all safety regula-

tions were disregarded when the death cargo of ammonium nitrate was loaded last April.

"No smoking" signs were not posted in the English language on the S.S. Grand Camp, the French ship that exploded, while the ship was being loaded.

And, the Coast Guard further reports that—

"No specific instructions on the stowage of the ammonium nitrate material were issued to the longshoremen.

"Broken or torn bags were not refilled or repaired but were stowed in the holds in violation of Coast Guard Regulations Governing Explosives and Other Dangerous Articles on Board Vessels."

"Ammonium nitrate," the Coast Guard further admits, "has been named a dangerous substance in Coast Guard regulations since April 9, 1941."

"Hardly without exception," says the report, "all persons who testified before the Board, and were concerned with the handling, stowage and transportation of the ammonium nitrate material displayed a lack of knowledge of the provisions of regulations governing the safety of the operations either by land or water."



MAYOR SIGNS—Mayor O'Dwyer of New York City puts his signature to a petition urging President Truman to veto the Hartley-Taft slave labor bill. "If the labor bill is signed, we will be right back where we were in 1929," he commented as he signed. Standing (left to right): State Senator Kenneth Sberbell, an official of Local 65, CIO Wholesale and Warehouse Workers; Arthur Osman, president of Local 65, and Nicholas Carnes, president, Joint Board of Department Store Union.

# N.Y.'s Mayor Set 'Veto Day' for City

Mayor O'Dwyer of New York City proclaimed June 4 as a day of protest against the enactment of the Taft-Hartley anti-labor bill. His proclamation was issued as the CIO sought to obtain 100,000 signatures to petitions to President Truman on one day and the AFL called a mass meeting at Madison Square Garden.

Text of the Mayor's proclamation:

Whereas, a free labor movement is one of the surest guarantees of a free nation; and

Whereas, the American labor movement has demonstrated an inspiring loyalty to our democratic form of government in time of peace and in time of war; and

Whereas, our free trade unions have made incomparable contributions to the advancement of democracy in our nation; and

Whereas, our free trade union

movement is presently imperiled by legislation now before the Congress of the United States; and

Whereas, the legislation, known as the Taft-Hartley bill, would emasculate the Clayton Act, the Norris-LaGuardia Act and the Wagner Act, laws which extirpated grave injustices against the workmen of our nation;

Now, therefore, I, William O'Dwyer, Mayor of the City of New York, designate the fourth day of June, 1947, as a day of

protest to our national authorities in Washington, D.C., against the enactment of this legislation, which would be detrimental to the national welfare and our democratic system.

And I further call upon all citizens of this city who oppose such restrictive measures to join with organized labor in making known to our national authorities that the surest road to industrial peace is through friendly cooperation and understanding between management and labor.

## The Worker

President—Domenico J. Davis, Jr. Secretary-Treasurer—Howard C. Boldt

SUBSCRIPTION RATES:	
(Except Manhattan, Bronx, Canada and Foreign)	
DAILY WORKER and THE WORKER	\$3.75 6 Months \$18.00 1 Year \$30.00
DAILY WORKER	2.00 6 Months \$10.00 1 Year \$18.00
THE WORKER	1.50 6 Months \$7.50 1 Year \$14.00
DAILY WORKER and THE WORKER	\$4.00 6 Months \$20.00 1 Year \$35.00
DAILY WORKER	2.75 6 Months \$16.50 1 Year \$29.00
THE WORKER	2.00 6 Months \$12.00 1 Year \$22.00

Accepted as second class matter May 5, 1945, at the Post Office at New York, N. Y., under the Act of March 3, 1879.



# Thomas Admits Eisler Was Ready to Testify

WASHINGTON, D.C.—A confession was dragged out of the accusers in the trial of Gerhart Eisler, German anti-fascist refugee, which knocks the charges against him into a cocked hat.

Under relentless cross-examination by Abraham J. Isserman, Eisler's attorney, chairman J. Parnell Thomas of the Un-American Committee, admitted Eisler was "ready to answer all questions."

Earlier during the contempt of Congress trial, in the U. S. District Court, Thomas had insisted Eisler had not said anything but "no." But when defense attorney read the actual transcript of the hearing, Thomas reluctantly said, "Yes, he said that, but for two full pages before he..." Isserman objected and Judge Alexander Holtzoff sustained the objection.

The admission by Thomas was only the last of a series of developments which refuted the red-baiting charges against Eisler.



GERHART EISLER

Eisler indicated that Judge Holtzoff had been legal counsel for the FBI for 15 years.

Holtzoff had testified that J. Edgar Hoover was his close friend. As a matter of fact, Holtzoff had participated in FBI investigations of "Communists" while the FBI case against Eisler was being prepared.

Further evidence that Eisler was ready and willing to testify before the Un-American Committee was revealed at the trial when committee investigator Louis J. Russell admitted under defense cross-examination that Eisler telephoned him to accept the subpoena and make an appointment to appear before the committee.

Attorneys for Eisler have been retained by the Civil Rights Congress which is also conducting an educational campaign to bring the facts of this case to the public.

**THE AVERAGE** newspaper reader will remember that Eisler was charged by the Un-Americans and by J. Edgar Hoover with being a Soviet spy, an income tax evader and everything else under the sun. The Hearst press used up all its red ink to brand Eisler as an atom-bomb spy.

But now that the case is actually in court it turns out that the government can change nothing more than that Eisler holds the Rankin-Thomas committee in contempt and failed to tell the government he was a Communist. Under the consecutive list of charges, however, Eisler can be sentenced for many years.

Before the trial started Judge Holtzoff refused the defense request that he disqualify himself in the case because of his bias. An affidavit presented in behalf of

# NOTABLES HIT HYSTERIA IN TRIAL OF DENNIS

Prominent citizens throughout the country have raised their voices against the red-baiting hysteria in the prosecution of the Communist Party's General Secretary, Eugene Dennis, and attorney Leon Josephson. The unprecedented haste in setting a trial date for June 16, has been cited in this respect.

Many liberals have expressed their desire to see a proper judicial decision of the constitutionality of the Un-American Committee which is being challenged by Dennis.

Professor Frederick L. Schuman, Woodrow Wilson professor of Government at Williams College declared, in a statement released by the Civil Rights Congress that the opportunity for a "sober, judicial determination of the constitutional powers of Congress will be seriously jeopardized" by a hasty trial of Dennis.

Prof. Thomas Addis of Stanford University School of Medicine charged that the haste in bringing Dennis and Leon Josephson to trial "recalls the Mitchell Palmer raids after the first World War. We became ashamed of that hysteria. Don't repeat."

**ACTOR** Charles Chaplin urged Attorney General Tom Clark to postpone the trials "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent."

Prof. Scudder Mekeel of the University of Wisconsin declared that while he "personally disliked what Dennis and Josephson sup-



EUGENE DENNIS

posedly stand for," he felt "the evident rush to bring them to trial so soon after indictment ill becomes the federal government which must remain a rock in seas of hysteria..."

Others who protested were Jacob H. Kaplan, president of the Association of Rabbis of Florida; Rockwell Kent; John J. Stanley, CIO office workers union; Pietro Lucchi, CIO Fur and Leather Workers; John C. Granberry, editor The Emancipator, San Antonio, Texas; Prof. Walter Landauer, University of Connecticut; Vida D. Scudder, professor Emeritus, Wellesley College; Donald Henderson, CIO Food

and Tobacco union; and the Chicago Action Council representing 6,000 business and professional people.

At the very outset of the hearing for postponement, in the U. S. District court here Judge Raymond Keech was called on to decide whether Mississippi was entitled to seven seats in the House of Representatives. Dennis claims that the Un-American Committee is unconstitutional among other reasons because committee member Rep. Rankin of Mississippi holds his seat in defiance of the law.

## NLRB Cites NBC to Appear for Hearing

The National Broadcasting Co. has been ordered to appear July 14 before a trial examiner of the National Labor Relations Board, as a result of the charges made by the CIO Radio Guild.

The NLRB found that NBC had urged, intimidated and coerced their white collar employees in the Guest Relations department to take part in a company-dominated group and threatened them with discharge if they joined the Radio Guild.

# Southern Dockers Boycott Chemical That Blew Up City

By Art Shields

Southern longshoremen are refusing to handle ammonium nitrate—the stuff that blew up Texas City.

This safety action was taken last week by the South Atlantic Coast district of the International Longshoremen's Association, AFL, whose members handle cargo in the ports from Wilmington, N. C. to Brownsville, Tex.

The stuff won't be handled, said ILA officials, until the government gives the union a satisfactory report on the dangers involved in loading ammonium nitrates.

Longshoremen began acting even before the union's formal decision. Two ships entering Houston with ammonium nitrate cargoes after the Texas City blast were not unloaded.

**THE U. S. COAST GUARD** admitted to the Daily Worker that eight nitrates' ships recently entered the port of New York. This admission was made after the Daily Worker exposed the presence of a cargo of 3,750 tons of ammonium nitrate in a ship tied up at Pier 17, Staten Island, near the head of the harbor.

Safety measures were taken in New York as the result of the Daily Worker's expose.

**THE COAST GUARD** admits in a report on the Texas City disaster that practically all safety regula-

tions were disregarded when the death cargo of ammonium nitrate was loaded last April.

"No smoking" signs were not posted in the English language on the S.S. Grand Camp, the French ship that exploded, while the ship was being loaded.

And, the Coast Guard further reports that—

"No specific instructions on the stowage of the ammonium nitrate material were issued to the longshoremen.

"Broken or torn bags were not refilled or repaired but were stowed in the holds in violation of Coast Guard Regulations Governing Explosives and Other Dangerous Articles on Board Vessels."

"Ammonium nitrate," the Coast Guard further admits, "has been named a dangerous substance in Coast Guard regulations since April 9, 1941."

"Hardly without exception," says the report, "all persons who testified before the Board and were concerned with the handling, stowage and transportation of the ammonium nitrate material displayed a lack of knowledge of the provisions of regulations governing the safety of the operations either by land or water."



**MAYOR SIGNS**—Mayor O'Dwyer of New York City puts his signature to a petition urging President Truman to veto the Hartley-Taft slave labor bill. "If the labor bill is signed, we will be right back where we were in 1929," he commented as he signed. Standing (left to right): State Senator Kenneth Sberbell, an official of Local 65, CIO Wholesale and Warehouse Workers; Arthur Osman, president of Local 65, and Nicholas Carnes, president, Joint Board of Department Store Union.

# N.Y.'s Mayor Set 'Veto Day' for City

Mayor O'Dwyer of New York City proclaimed June 4 as a day of protest against the enactment of the Taft-Hartley anti-labor bill. His proclamation was issued as the CIO sought to obtain 100,000 signatures to petitions to President Truman on one day and the AFL called a mass meeting at Madison Square Garden. Text of the Mayor's proclamation:

Whereas, a free labor movement is one of the surest guarantees of a free nation; and

Whereas, the American labor movement has demonstrated an inspiring loyalty to our democratic form of government in time of peace and in time of war; and

Whereas, our free trade unions have made incomparable contributions to the advancement of democracy in our nation; and

Whereas, our free trade union

movement is presently imperilled by legislation now before the Congress of the United States; and

Whereas, the legislation, known as the Taft-Hartley bill, would emasculate the Clayton Act, the Norris-LaGuardia Act and the Wagner Act, laws which extirpated grave injustices against the workmen of our nation;

Now, therefore, I, William O'Dwyer, Mayor of the City of New York, designate the fourth day of June, 1947, as a day of

protest to our national authorities in Washington, D.C., against the enactment of this legislation, which would be detrimental to the national welfare and our democratic system.

And I further call upon all citizens of this city who oppose such restrictive measures to join with organized labor in making known to our national authorities that the surest road to industrial peace is through friendly cooperation and understanding between management and labor.

## The Worker

PUBLISHED EVERY SUNDAY BY THE FREEDOM OF THE PRESS CO., INC., 50 E. 13th St., New York 3, N. Y. Telephone ALgonquin 4-7854.

President—Benjamin J. Davis, Jr.; Secretary-Treasurer—Howard C. Boldt

SUBSCRIPTION RATES:		6 Months	1 Year
(Except Manhattan, Grand, Canada and Foreign)	DAILY WORKER AND THE WORKER	\$3.75	\$6.75
	DAILY WORKER	3.00	5.75
	THE WORKER	1.50	2.50
	(Manhattan and Grand)	6 Months	1 Year
	DAILY WORKER AND THE WORKER	\$4.00	\$7.50
	DAILY WORKER	3.25	6.50
	THE WORKER	1.50	2.50

Registered as second class matter May 4, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

# Eisler Trial Starts Today; Dennis' Lawyers Ask Delay

The trial of Gerhart Eisler starts today in the U. S. district court while attorneys for Communist Party General Secretary Eugene Dennis will argue for postponement of the Dennis trial date set for June 16. Protests against the unprecedented haste in trying

Dennis and Leon Josephson for contempt of the House Un-American Committee are pouring in on Attorney General Tom Clark, it was reported yesterday by the Civil Rights Congress.

Prominent individuals protested to Clark that the haste prevents adequate legal preparations for defense and protection against the hysteria engendered by the Un-American Committee.

Among those protesting were Dr. Frederick L. Schuman, Woodrow

them at a time when red-baiting hysteria is so violent."

Prof. Mekeel declared that while he "personally disliked what Dennis and Josephson supposedly stand for," he felt "the evident rush to bring them to trial as soon after indictment ill becomes the federal government which must remain a rock in seas of hysteria and must take every precaution for fair trial."

The haste in bringing Dennis and Josephson to trial, said Prof. Addis, "recalls the Mitchell Palmer raids after the first World War. We became ashamed of that hysteria. Don't repeat."

### OTHERS URGE

Others who have urged postponement of the trials include Rockwell Kent, John J. Stanley, secretary-treasurer, United Office and Professional Workers; Pietro Lucchi, secretary-treasurer, International Fur and Leather Workers; John C. Cranberry, editor, The Emancipator, San Antonio, Texas; Prof. Walter Landauer, University of Connecticut; Vida D. Scudder, professor emerita, Wellesley College; Donald Henderson, president, Food and Tobacco Workers Union, and the Chicago Action Council, represent-

### Civil Liberties Union

The American Civil Liberties Union today denounced the proposed Federal Employees Loyalty Act of 1947, now before the House Civil Service Committee, as "lacking the same procedural protections" as does "the exceedingly dangerous Presidential Order on Loyalty in Government Employment."

ing 6,000 business and professional people.

The Indiana State Committee of the Communist Party sent greetings yesterday to Dennis, hailing his fight against the Un-American Committee conspiracy. Elmer Johnson, state chairman, pledged to redouble efforts "to arouse the people of our state to the fascist danger that threatens America, as typified in the attacks upon you, our Party and the labor movement."



**Weep No More, My Lady:** Customs inspector C. Hotten tries to comfort 22-month-old Gabriella Fleischman, on the to/a arrival in New York. She came in on the Russian passenger ship Rossia with her parents, visitors from Tel Aviv, Palestine.

### Let Clark Know

Citizens and progressive groups are urged to wire Attorney General Tom Clark, Washington, D.C., to grant the appeal of Dennis' attorneys for a postponement of the trial from June 16. Hearings on the appeal for postponement will be held in Washington June 4. Dismissal of the "coincident" charges is also being urged in wires to Clark. We urge such wires be sent immediately.

Wilson, Professor of Government, Williams College; Bishop Walter Mitchell of California, Charles Chaplin, Prof. Scudder Mekeel, University of Wisconsin; Thomas Addis, Stanford University School of Medicine, and Jacob H. Kaplan, president of the Association of Rabbis of Florida.

### SCHUMAN SAYS

The opportunity for a "sober judicial determination of the constitutional powers of Congress will be seriously jeopardized" by hasty trials in these cases, Prof. Schuman told the attorney general.

Appealing to Clark's sense of fair play, Chaplin urged him to postpone the trials "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against

### Escaped Army Prisoners Retaken

Two Army prisoners described as "armed and dangerous" escaped from the ship on which they were returned from Europe to serve 35-year prison terms but were recaptured after a 15-hour search, the Army disclosed today.

The men, Frederick D. Lee, Lewisburg, W. Va., and Gomer C. Blackburn, Wheelwright, Ky., escaped last night from the transport General Ballou after overpowering two guards, taking their guns and tying them up.

The escape went unnoticed until the guards were found an hour later. Police launches and radio cars were called to the waterfront and floodlights were played over the area in an all-night search.

Two military police from Camp Kilmer, N. J., recaptured the two Kilmer today. Lee and Blackburn, both 20 and under sentence for armed robbery and other crimes in Europe, were attempting to hitchhike a ride near the Raritan River bridge in New Jersey.

The military police drew their guns in making the arrest but no shots were fired. Blackburn and Lee were taken to Camp Kilmer.

### Iceberg Menaces Atlantic Shipping

The Coast Guard said yesterday that an iceberg has been sighted 1,296 miles due east of New York, menacing the eastbound "B" shipping lane, and may drift southward to menace the "A" lane.

## UN-AMERICANS TOLD OFF BY 'CAMEL' PICKETS

By Harry Raymond  
WINSTON-SALEM, N. C., June 3.—The month-old strike of 8,000 R. J. Reynolds Company workers massed bigger and better singing picket lines at 73 gates of the sprawling Camel cigarette plants yesterday.

Strikers, the majority of them Negroes, met in enthusiastic rallies during the weekend and pledged to strengthen every phase of strike activity. This was their answer to arrival on the scene of investigators of the House Committee on Un-American Activities. The red scare directed against officers of CIO Tobacco Workers, Local 22, is having no effect as a strikebreaking weapon.

Four thousand strikers and their

frinds gathered under the hot sun in a school yard Sunday to hear Aubrey Williams, editor of The Southern Farmer and former National Youth Administrator urge them to beware of persons who try to divide white and Negro workers.

"You have done more to bring about the good life in American than you realize," said Williams, speaking from a truck parked beneath two towering maple trees.

Spokesman for the Negro Community was the militant Rev. Walter Young, pastor of the Hanes M. E. Church.

"We are in this fight to win," said the Negro clergyman. "Oh Lord," he prayed, "some may have

ship and place thousands in danger of deportation.

The NMU will demand that ship-owners live up to the law by granting alien seamen jobs right up to the quota and will also ask for new legislation cancelling the quotas.

### Hookey Players Foil Suicide

Two school boys, playing hookey yesterday saved a 24-year-old furrier from suicide on the Williamsburg Bridge.

The boys saw James Poliandro preparing to leap from a 350-foot tower. They ran for police and an emergency squad of six policemen scaled the tower and threw a rope around Poliandro, hauling him to safety.

The boys refused to give their names. They said they would be punished if their parents knew they stayed away from school.

### Heavy Rains

MONTPELIER, Vt., June 3.—The heaviest rains since 1938 lashed northern New England today, flooding main highways in Vermont and interrupting rail transportation here and in neighboring New Hampshire.

### Shoe Workers Call Parley on Race Hate

A special conference to combat anti-Semitism and other forms of racial and religious intolerance, at which over 15,000 shoe workers will be represented, will be held Wednesday, June 11, at 6 p.m. at Irving Plaza and 15 St. The conference is jointly sponsored by Joint Council 13, CIO United Shoe Workers and the American Jewish Labor Council.

In addition to considering the problem of combatting anti-Semitism nationally, the conference will deal with race tensions in the shoe industry in New York City.

Does your Congressman or Senator know how you feel about the Taft-Hartley bill? Wire or write him without delay!

Calling All

**BRONX**  
Branch Organizers  
Section Organizers  
Section Org. Secretaries  
County Board Members

## SPECIAL CONFERENCE

with  
**STATE SECRETARIAT**

- BOB THOMPSON
- ISRAEL AMTER
- BILL NORMAN
- HAL SIMON

Thursday, June 5, 8 P.M.  
**BRONX WINTER GARDEN**  
1874 Washington Ave.  
Near Tremont Ave.

**SPECIAL DISCOUNT**  
To Trade Unions and D. W. Readers  
**TALKING UNION**  
Sung by the  
**ALMANAC SINGERS**  
3 10" Keynote Album — \$3.15  
MAIL AND PHONE ORDERS FILLED  
L.O. 3-4426

**The Music Room**  
A COMPLETE RECORD SHOP  
129 WEST 44th ST., N. Y. C.

**Clearance SALE**  
Suits - Topcoats  
Tropicals - Gabardines  
Sport Jackets - Slacks  
ALL SIZES  
UNUSUAL SAVINGS  
Open Evenings  
GO TO **JOSEPH M. KLEIN**  
110 STANTON ST., COR. ESSEX, N.Y.C.

**HAVE YOU READ**  
About the terrorization of progressive Yugoslav American in France? Send for free folder, "FARBELL, FA," American Committee for Protection of Foreign Born, 23 W. 24th St., N. Y. 10

**MEOGRAPH'S NEWED**  
Use New Speed-O-Prints and Style Replicators, Stencils, Inks, Etc.  
**J. E. ALBRIGHT CO.**  
833 Broadway  
AL 4-4828

**Daily Worker**  
Registered as second class matter May 1947 at the Post Office at New York, N. Y., under the Act of March 3, 1879.

FILMS - BOOKS - THE ARTS

# Hollywood Artists Fly Here for Rally Against Thought Control

The Un-American Committee's attack on Hollywood will be answered by leading film artists flying here for the big rally against thought control at Manhattan Center on June 11.

Among those arriving in New York for the "Artists Fight Back" meeting are screen writers John Howard Lawson and Dalton Trumbo, and the noted anti-fascist composer Hanns Eisler.

The meeting is expected to attract nationwide attention to the fight of democratic artists against the attempt of the Thomas-Rankin Committee to regiment American culture.

This drive against artists is linked with the committee's actions against the Winston-Salem strikers, Eugene Dennis, Gerhart Eisler and members of the Joint Anti-Fascist Refugee Committee.

The un-American witch-hunters, following a recent visit to Hollywood, revealed their political purpose by attacking the late President Roosevelt for aiding the production of anti-Nazi films during the war.

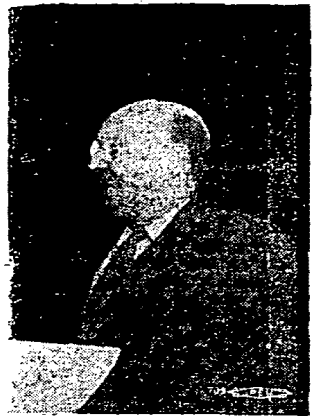
**SUMMONED TO APPEAR**  
They have announced that 30 writers and actors will be summoned to Washington for hearings on June 16.

Drew Pearson in a radio broadcast Sunday night declared that the Un-American Committee would subpoena Katharine Hepburn, Edward G. Robinson and Charles Chaplin. He said that among those coming "voluntarily" are Adolphe Menjou, Robert Taylor and Lela Rogers.

Hanns Eisler, who was interrogated by the Thomas-Rankin subcommittee in Hollywood, is scheduled to appear at a Committee hearing on June 16.

Resentment of screen artists was expressed by actress Katharine Hepburn at a recent Henry Wallace rally in Los Angeles. Miss Hepburn sharply rebuked the Committee's witch-hunt.

The Hollywood group coming here for the June 11 meeting, held under the auspices of the new literary quarterly *Mainstream*, will be joined by other notables including Dr. W. E. B. DuBois, the distinguished Negro educator and historian; Dorothy Parker; Howard Fast, who with others will go on trial in Washington next week for contempt of the



**At Manhattan Center June 11:** John Howard Lawson (top left) author and screen writer of 'Sahara,' 'Action on the North Atlantic,' 'Blockade,' 'Counter-attack'; Hanns Eisler (top right), composer of the movie scores for 'Forgotten Village,' 'Hangmen Also Die,' 'None But the Lonely Heart'; Dorothy Parker (bottom left), screen writer and author of 'Enough Rope,' 'Death and Taxes,' 'After Such Pleasures,' 'Sunset Gun' and other works; Dalton Trumbo, author and screen writer of 'Tender Comrade,' 'Our Vines Have Tender Grapes,' 'Thirty Seconds Over Tokyo.'

Un-American Committee; Theodore Ward, author of *Our Lan*; Joseph North, editor of *New Masses*; Albert E. Kahn, co-author of *The Great Conspiracy*; Philip Evergood and Zeno Hostel.

Chairman of the meeting will be Samuel Sillien, editor-in-chief of

*Mainstream*. Tickets for the meeting, scheduled to open at 8 p.m. sharp, are \$1.20 and 60 cents and are available at Bookfair, Jefferson Bookshop, Workers Bookshop.

BRONX

**TREMONT THEATRE**

Webster & Tremont Aves. Bx. TR 2-8440

EXCLUSIVE BRONX SHOWING  
LAST 3 DAYS

**Anna Magnani**  
("Best Actress of the Year")  
—National Board of Review



In the stirring anti-fascist film  
**"BEFORE HIM ALL ROME TREMBLED"**  
Complete English Titles  
Released by Superfilm Distributing Corp.  
With 40 minutes of the opera  
**"LA TOSCA"**  
with Puccini's music

2ND BIG WEEK:  
"V" — TREMENDOUSLY VITAL PICTURE! — PM

**The Nuremberg Trials**  
Approved in Great Britain and other countries  
Starring...  
SUNDAY 10:30 AM

**PRIZE FILM**  
2 YEARS YEAR!  
"OPEN CITY"  
THE YEAR'S MOST HONORED MOVIE!  
WORLD, 49-ST. LSC No. 41-75747  
RUE 10:30 AM, 12:30 PM, 2:30 PM, 4:30 PM

**IRVING Berlin** No. 1411-685-6973  
HARRY BARR **Rasputin**  
Follows **GYPSIES**  
BROOKLYN

**BROOKLYN PREMIERE**  
WITCHCRAFT... A MIND WARPED!  
**THE BELLMAN**  
FRENCH (ENGLISH TITLES)  
Today 7:30  
Thursday 7:30  
June 5th 7:30  
**BEATRICE CLIVE**  
**LILLIE CRIBB**  
**"ON APPROVAL"**  
Century's VOGUE  
Consulted by... No. 4 and Ave. H. 5154

BRONX

**"One of the best"** LIFE  
**Stone Flower**  
HARRY BARR  
**THE WHOLE WORLD OVER**  
A new comedy by KONSTANTINE SIMONOV  
Adaptation by THELMA SCHNEE  
HERBERT AYLA JOSEPH SANFORD BERGHOFF HAGEN BULOFF WEISNER  
BILTMORE Theatre, 47 St. W. of B'way Cl. 9-2653  
Even. 8:40. Mat. Wed. & Sat. 7:40 Air-Cena.

TODAY... TOMORROW  
**2 ALL-TIME GREATS**  
INTERBORO CIRCUIT  
BRONX  
**VOGUE**  
ESSENTIAL OF A WOMAN  
RICHARDSON



Leo Coleman and Evelyn Keller have leading roles in Gian-Carlo Menotti's musical play "The Medium" now at the Ethel Barrymore. Mr. Coleman, former Katherine Dunham dancer plays a deaf mute in the play. Mr. Menotti's musical novelty "The Telephone" is also on the bill.

## Music in Review

### Three B's and Tchaikowsky Carnegie 'Pops' Programs

By Murray Chase

Among the recent events in the Carnegie "Pops," the ones that seem to come off best were **The Three B's**, and **Tchaikowsky**, neither of which can be described as the lightest item on the very light agenda of the series.

In the first of these, Miss Edna Bockstein contributed a sympathetic and thoroughly competent performance of the first movement of the **Beethoven C minor Piano Concerto**. It would have been nice to hear the rest of the concerto in her talented interpretation. The orchestra, under Alfredo Antonini, sounded more accurate and energetic than it has in other hands.

Conductor Michel Piastro of "Symphonette" fame led the orchestra in the **Tchaikowsky program** which featured three talented soloists, George Nelkrug, cellist (Variations on a Rocco Theme), Vladimir Elm, baritone, and Kenneth Gordon, whose deft performance of the **Violin Concerto** was rewarded by enthusiastic applause.

A very bright spot in the Irish Night program was the dancing of the Irish Colleens and the expert fiddling of their accompanist, Joseph Flynn. They looked like four high school kids having a wonderful time as they stepped their reels and hornpipes. On the same program, John Peeney, tenor, sang a group of traditional songs in a pleasing voice and unaffected manner.

**AYD CHORUS**

The American Folksay Group of the AYD, a people's musical organization which has done a fine job on picket lines and in union halls as well as on the concert stage, climaxed its season with the full-length Folksay production at the Fraternal Clubhouse recently.

The production stressed the international currents from which our national peoples' culture comes, and the revolutionary direction in which it moves.

From the Italian Quadrille which

opened the program to the closing **Tribute to Joe Hill**, "Don't mourn for me—organize!", the cast sang and danced in the whole-hearted way of people who also know how to work and fight with strength and humor.

There was more than a healthy moving spirit in the work of the Folksay group. There was the well-tried material, the effective presentation and the confidence which come from the experiences of this group in the forefront of the workers and students struggles. There is no better way to develop as working class performers than to perform for the working-class. This is the test which will eliminate unsatisfactory material, teach correct methods of production and presentation and develop the personalities of the performers. And it is in this school that the Folksay group has learned its lessons.

Credit goes to the entire cast for its fine work.

**SHOSTAKOVICH'S QUARTET**

Shostakovich's **Third String Quartet**, played by the Fine Arts Quartet of the American Broadcasting System under the sponsorship of the American-Soviet Music Society, is another example of the healthy and interesting musical imports which we have been receiving from Soviet Russia. The quartet gave the five short movements a clean and spirited reading.

The concert for the benefit of the Neighborhood Music School, given at Times Hall recently, enlisted the services of the excellent musicians on its staff and some others who volunteered their services for this very worthy cause. The school is in need of funds in order to expand its services to its community, the Bronx.

### Garment Workers to Hold Meet on Bias

A "Call" to a Needles Trades Conference on Combatting anti-Semitism in New York City was announced by the American Jewish Labor Council. The conference will take place Thursday, June 12, at 8 p.m., at the Hotel Diplomat, 108 W. 43 St.

**1947 CRITICS' PRIZE PLAY**  
"A really welcome event—calls for a celebration."  
—Daily Worker

**ALL MY SONS**  
by ARTHUR MILLER  
Songs by ELIA KAZAN  
Beth MERRILL, Arthur HENNEY, Ed BEGLEY, CORONEY Thea, 48th St. W. of B'way, Cl. 6-3740  
Eves. 8:40, Matinees Wed. & SAT. at 7:40  
"It makes you feel good to be alive, to be privileged to go to the theatre. A musical triumph."  
—Coleman, Mirror  
"A superb musical comedy, with a healthy progressive point of view."  
—S. Sillien

**FINIAN'S RAINBOW**  
46th St. Theatre, West of B'way  
MAIL ORDERS PROMPTLY FILLED  
Evening 8:00, 4:00, 2:30, 3:00, 7:40, 7:40, 1:00  
Mat. Wed. & Sat. 12:00, 3:00, 4:30, 1:20, Tax Incl.  
"NEW YORK'S GREATEST EVENING OF MERRIMENT!"  
—Alkinson, Times

**BOBBY CLARK** in  
VICTOR HERBERT'S

**SWEETHEARTS**  
ALL-STAR MUSICAL COMPANY OF 100  
SHUBERT THEATRE, 44th St. West of B'way  
Even. 8:40, Matinees Wed. & Sat. 7:40  
"A work of great human warmth."  
—B. SILLIEN, Daily Worker





by BARNARD RUBIN

**O**UR it's-all-for-peace State Department is now quietly proposing that special Army-Navy coordinators meet with the Turkish General Staff to decide what arms and munitions will be shipped to that dictatorship. Also to discuss other pleasant topics. . . .

### TOWN TALK

Like that reply from Grad Sears of United Artists to one Pete Woods, secretary of a so-called movie exhibitors group in Ohio. Woods had echoed the Hearst-Spellman red-baiting drive against Charlie Chaplin and his latest classic *Monter Verdox*, and had suggested a boycott of the film.



Sears answered: "This is not the United Artists' first experience with publicity-seeking methods of the paid secretary of this Ohio exhibitor group. In this instance, he has latched on to the arguments already advanced by others, all of which were answered by Chaplin to the evident satisfaction of the public. The only element in Woods' protest which causes us to even dignify it with a response is that we see another abortive effort of a small vociferous, bigoted group to force its will and judgment on the American public. No matter what they call it, it is still censorship and as such it should be combated and defeated at every turn. . . ."

Maurice Chevalier a flop in Boston. . . .  
All My Sons take has gone up from \$13,500 a week to \$21,000. . . .  
Almost all of the 52nd Street nightclubs will start folding soon unless the impossible happens—more money around to spend for entertainment—let alone food. . . .  
Luther Adler being packaged for a weekly radio thriller. . . .  
John Garfield due to appear in a Broadway play this fall. Bob Rosen producing. . . .  
Ella Logan will be toasted by Pic Magazine at the 21 Club tomorrow night for her work in *Finian's Rainbow*. . . .  
Norman Coridan, who clicked in *Street Scene*, will go on the air some time after *Street Scene* closes. . . .  
Barney Oldfield, son of the old, colorful racing driver, is now busily working as a Hollywood press agent. So busily, he hasn't been able to see his wife very often—and thus, trouble. Recently he had to explain to her he simply couldn't make it—a get-together on their 12th wedding anniversary. He had a preview to cover. Words. So he took his wife with him and squirmed when they sat down to see—  
The Unfaithful. . . .

The Ballet Theatre will go to Cuba a week after they close this Sunday night. Supposed to be England originally, but plans were changed when enough ship passages for the gang were not available. . . .  
Aldous Huxley working on the screen adaptation of his own story *The Moral Coll*. . . .  
Katherine Cornell and Godfrey Tearle will star in Shakespeare's *Anthony and Cleopatra* next season. . . .  
Zero Mostel, Sam Jaffe and Byron McGrath fooling around with something called *Ghost of a Chance* by Bill Ensvick. . . .  
Censorship by the Production Code Authority office against British films is infuriating movie people there. One film, *Pink String and Ceiling Wax*, was completely barred here; *My Heart Goes Crazy*, a \$4,000,000 J. Arthur Rank picture, was badly mutilated, as was a Gainsborough production of *Fanny by Gaslight*. . . .  
Lou Bunin is winding up a deal to do *Alice in Wonderland* in Paris with his puppets. . . .  
Lion Feuchtwanger's new novel *Proud Destiny* is getting all kinds of bids from Hollywood. Looks like Metro will nab it. . . .  
George M. Cohan, Jr., leaving the nightclub field for vaudeville. . . .  
Stage for Action, *People's Artists* and *People's Songs* discussing the possibility of a merger. . . .

From a letter to Fred Allen from Don Quinn, one of radio's top writers, on West Coast radio censorship:  
"Dear Fred:

. . . I haven't had the dubious pleasure of meeting your N. Y. Comstocks, but the Hollywood detachment are a fascinating group. How they manage to take time from their real business of writing on washroom walls would puzzle the greatest efficiency expert who ever put wheels on a charwoman's bucket. While we have shows out here (due to the fact that we rarely use words of more than one syllable and the acceptance boys can read only two or three meanings into them), some of our jousts with them have been pure fantasy. Years ago one of my pet projects was a book on radio censorship to be called *Idiots Delete*, and recent occurrences have tempted me to revive the idea. Here's a sample:

"In a script a few weeks ago we had Fibber McGee in a state of confusion. He reported to Molly that he had been down in the basement where he had put a new handle on his skates and sharpened the snow shovel. To the normal mind, unaccustomed to looking for sediment in holy water, this would appear to be an innocuous sort of statement, hardly likely to arouse the libido of an Iowa upstairs or promote depravity in the youth. But the fey little characters upstairs were not deceived. By mental (if you'll pardon the expression) processes known only to smut-chasers of rank, they saw through our shallow pretense of innocence and recognized the line for what it was; a hidden incitement to immorality and an esoteric invitation to a witches' Sabbath of lewdness.

"They said, and I quote: 'The implied action of "sharpening skates" is a variation of "seeing a man about a dog" and is thus a toilet reference. Please eliminate.'

"How they ever brought themselves to use the vulgar term 'eliminate' (a definitely scatological word) can be explained only by a Freud, Jung, Adler or Brill. But how they arrived at their conclusion of bathroom inference is a brilliant example of the workings of a censor's mind. I can see how they did it because I have a dirty mind too, but the assumption that the radio audience is sharp enough to grasp these sinister implications is really disturbing. If we are to be blocked at every attempt to corrupt the public's morals and are unable ever again to subtly promote adult delinquency, what's the use of going on? . . . .  
Warmest regards,  
Don Quinn. . . .

## Wall Street Drives Europe To Civil War, Foster Says

William Z. Foster, recently returned from a tour of Europe, last night warned a Madison Square Garden meeting that the new overseas democracies "are facing reactionary danger" inspired by the intervention of Wall Street. This intervention, the Communist Party chairman said, will "put a premium on civil war in Europe."

"Today we have a little man in the White House," Foster said, "a very little man. But he has big ideas—Wall Street ideas—of establishing imperialist world domination. And he proposes to do this under the fascist slogan of fighting the so-called Communist menace."

"This policy will not succeed. The people of Europe did not throw off Hitler in order to submit to the shackles of Wall Street."

The rally was called by the Communist Party of New York to protest the anti-labor bills and the persecutions of Communists and progressives and to defend democracy at home and abroad. Other speakers scheduled to address the meeting were Eugene Dennis, general secretary of the Communist Party; Councilman Benjamin J. Davis Jr., Elizabeth Gurley Flynn, member of the National Board of the Communist Party, and Communist State Chairman Robert Thompson.

### NAZISM KEPT ALIVE

Gerhart Eisler, German Communist refugee under federal indictment on a framed-up charge of contempt of Congress, attacked the failure of denazification in the U. S. zone in Germany. He charged that this failure gave German fascists a chance to reorganize to become a "revenge party" which would lead to another war.

Foster said that the European peoples organized their democratic states "to put an end to the series of world wars, fascism and economic crisis." They realize, he continued, that the cause of all these evils is monopoly capital.

To take the power out of the hands of the big capitalists and give it to the people, these new coalition governments have nationalized the banks and key industries and broken up the big landed estates and parcelled them out to the peasantry.

"Monopolistic private control of industry is dying in Europe and all the force and gold of Wall Street will not revive it again," Foster asserted.

He described the rapid growth of European trade unions as an "out-

standing democratic development" of all workers. The unions, Foster said, "play an immensely important role in the economic and political life of the respective democracies."

## Texas Court Hears Plea For Schooling Equality

AUSTIN, Tex., May 14.—Heman Marion Sweatt told a Texas district court today he did not "believe segregation training." Sweatt, a Houston, Tex., Negro postman seeking a court order to admit him to study law at the University of Texas, said he had not entered a separate Negro law school set up in Houston on advice of his attorney, W. J. Durham of Dallas.

"A first class school is one where a person will have contact with the people with whom he'll come in contact in his profession," Sweatt gave as his reason for opposing segregation.

Earlier today, E. J. Mathews, registrar at the University of Texas,

had testified that 14 Negroes had inquired about a second Negro law school set up here in March. None registered, however, Mathews said.

Sweatt denied he had refused to enter a separate law school on advice of attorneys for the National Association for the Advancement of Colored People.

This is the third day of attack on Texas' segregated education laws made by NAACP attorneys Thurgood Marshall and W. J. Durham for Sweatt.

## Confession at Lynch Trial

(Continued from Page 1)  
sault on Brown.

The Negro, according to the statement, denied he assaulted Brown. Then, according to the confession, Stokes "pulled a knife" on Willie Earle and said: "I want to put some scars on him like he put on Brown."

Clardy was quoted as saying: "If you're going to kill him, get him out of the car."

Red Fleming, another defendant, was quoted as "talking nice to the . . ." saying "You don't have long to live and you don't want to die with a lie on your lips."

Testimony revealed Hendrix Rector and Griggs took Earle out of the car and Marvin Flemming started beating Earle on the side of the head with a gun butt. Flemming was quoted as saying: "Let's get it over."

Covington's statement continued: "Hurd shot him while he was on the ground leaning on his

arm. Hurd shot him once. He shot him again and asked for another shell and shot him again."

The Covington confession was one of several introduced so far as State's evidence. Much of the third day of the trial was taken up with legal arguments between chief defense counsel Thomas A. Woffard and the State Solicitor over the Judge J. Robert Martin, Jr., permitted the jury to hear the confessions. But he pointed out he reserved the right to change his opinion later in the trial.

The amazing fact that the men charged with the lynching are on trial here is seen by local observers as due to nation-wide protests against failure of law enforcement agencies' failure to take action in the past against such crimes.

The man on the street, however, is laying heavy odds against conviction of any of the thirty-one now on trial.

## Reds Beat Dodgers 2-0, As Tatum Clouts Homer

Two ex-Dodgers, with considerable assistance from a sophomore pitcher, were responsible for Cincinnati's 2-0 victory over Brooklyn yesterday at Crosley Field. It was the second straight loss on the Western trip, which moves into Pittsburgh today.

Tom Tatum, reserve outfielder sold to the Reds Tuesday night, was chief villain with a 367 foot clout into the right field bleachers in the first inning off a Joe Hatten southpaw slant.

That was all the runs needed by Ewell Blackwell, elongated fast ball youngster who overpowered the slumping Ebbets Fielder. But in the 4th, Bert Haas, who like Tatum began his career as a Dodger, rapped his second of three hits, a double, and came around to score on a fly ball and infield out.

The Dodgers threatened several times in vain. In the 5th, after Arky Vaughan had fied out, Peeewe Reese blooped a single into short

ly rarely a winning performance. The young slugger whiffed the breeze and Stanky flied harmlessly to Baumholz. Robinson kept the spark alive with his second hit, a clean belt into center, Reese pulling up at second. But Baumholz pulled down Reiser's fly and that was that.

Rookie Harry Taylor, in his 5th relief role, yielded a Baumholz single and walked two to load 'em up, his second straight wildman performance at Cincinnati. Fireman Hugh Casey came in and put out the blaze, retiring Haas for the first time in this short but disastrous series.

Dixie Walker's single to open the 9th was the Dodger's last gesture as Blackwell clamped down again. Bad weather held the crowd to 6,888. It should have rained a little harder, as far as the Dodgers were concerned.



BOOKS — FILMS — THE ARTS



Mme. Herta Tempi, Director of the French Unitarian Service Committee and Pablo Picasso, world famous artist and honorary chairman of Spanish Refugee Appeal, attend a meeting of the Spanish Advisory Committee in Paris. It's a scene from 'Spain in Exile,' 2-reel 16mm documentary film now available through the Spanish Refugee Appeal, 192 Lexington Ave., N.Y.C.

# FM Opens Way for Decent Radio in U.S.

By William C. Kelly

CAN B. O. be removed from radio?

Millions of radio listeners all over America have been asking this question for years and the answer that is sometimes given is that it must wait upon changing the system of society. This is not necessarily the case.

It is always easier, for example, to turn off the radio than to change the system of society.

Then there are a great many radio listeners, too, who think there is more integrity to a B. O. jingle than to a Drew Pearson.

For these millions of skeptics it can be pointed out that Pearson himself has made some reforms, although these are largely confined to his advertising sponsorship. He has gone forward from advertising a laxative to advertising a hat, which is something of an increase in public dignity.

To be fair, it must also be admitted that Pearson says he wears the hat but never made an open statement that he took the laxative. He only took the money and added the prestige of his name to nature's reaction.

But there is a possibility in radio besides turning off the radio listening to Pearson or the B. O. foghorn. There can be decent, forward-looking programs put on the air through the proper utilization of Frequency Modulation, FM as it is popularly known, because it is still possible to get a license to establish such a radio station. The cost of establishing the station would be relatively low and altogether practical for liberal, labor, and progressive organizations and individuals.

This information was obtained from a press release sent out to labor unions and labor papers by the Peoples Radio Foundation, which has an application for an FM radio station license for the New York area pending before the Federal Communications Commission.

### HEARINGS HERE ON JULY 8

The FCC will hold hearings on the various applications for the five remaining FM channels in the New York area on July 8. It is understood that there are eighteen applicants for the five permits, so the liberal, progressive and labor forces must show their solid support for a peoples radio station at the FCC hearing. The New York Daily News, Hearst, and other reactionary groups are among the applicants in an attempt to gobble up all the air waves.

The Peoples Radio Foundation urges labor, civic, fraternal, and church organizations, as well as individuals, to write a letter immediately to the FCC and mail it to the Peoples Radio Foundation, 100 Fifth Avenue, New York 11, N. Y., requesting the issuance of a license

to the Peoples Radio Foundation, so that the latter may be presented together with many similar letters of endorsement.

The Foundation reports that trade unions and other organizations and individuals can still subscribe for preferred stock in the Peoples Radio Foundation and suggests participation to the extent of at least one share at \$100.00.

More than 250 organizations and individuals are charter founders and stockholders of Peoples Radio Foundation including the United Electrical, Radio, and Machine Workers District 4; Furriers National and local unions; Wholesale and Warehouse Workers Union, Local 65; American Communications Association, Local 2; Dental Technicians; fraternal societies; cultural groups; foreign language newspapers; office and factory workers, teachers, physicians, lawyers, veterans, and small businessmen.

Many leaders in cultural and artistic fields are stockholders, among them Paul Robeson, Margaret Webster, and Howard Fast. Sponsors include Charles Chaplin, Rockwell Kent, William Gropper, and Earl Robinson. On the Advisory Council of Peoples Radio Foundation are Norman Corwin, Marc Blustein, and other prominent in radio and music.



Kenneth Spencer and Vivian Cherry, pictured above, are among the most active members of Matinee Workshop, theatrical division of the National Negro Congress.

## ADVENTURES OF RICHARD

# The Kids Find an Apartment

By MICHAEL SINGER

FOR almost a year the kids have been apartment-snoopers. They listen to sidewalk gossip on possible vacancies. If there's a hot tip they pool the information and sneak it over to an interested party—for a slight consideration, of course. The results so far have been terrific... not a single apartment found but lots of excitement, confusion, and for No-Nose especially, two kicks in the pants.

The latest "discovery" of a vacant apartment brought typical results. Fekel overheard Mrs. Fineman say that Mr. Herbert was going to South America. That was all he had to hear. He rushed over to the gang.

"Guess what, Herbert is going to South America!" he said as if he had just invited DiMaggio to his home.

"So what," the everdyspeptic No-Nose replied, "and what's he gonna do there?"

"Who cares about what he's going to do there," Fekel answered, "I ain't butting into his private business.... But don't you get it? It means he's going to move."

Menash was dubious. "That guy's too lazy too move. Besides he's so fat, the only way they'd get him to South America is by express, like a piece of furniture." Fekel was getting exasperated. "Here we got a swell tip and you guys is more interested in why he's going or putting him on a diet. Gee whiz, the man is going to move, MOVE, MOVE."

"You sound just like a 'auctioneer,'" No-Nose said. "Oh, so how we know he's going to move?"

"We don't have to know. We got a clue," Fekel shrieked, "now we gotta follow up the tip."

"Stop playing like you're Ellery Queen," Menash asserted, "who's on our moving list?"

The kids went around the corner and notified a Mr. Larken that a four-room apartment might be available for his brother-in-law, wife and three children who were all living in Larken's 3-room house.

That evening Larken, his wife, his brother-in-law and his sister visited Mr. Herbert on the fourth floor. The kids were downstairs waiting for their "commission."

They heard loud noises and a door slamming.

"Maybe he's not moving," No-Nose suggested.

Mr. Larken was the first one downstairs. "Who said something about somebody moving somewhere sometime?" he belted.

The kids were quiet. Mr. Larken continued to roar.

"Sure he's going to South America. Know why, you half-pint morons? He's got a shtet, a mother and two nephews that he's bringing back to live with him right here. Moving? He's crazy just thinking about where to live himself. That's all I had to ask him, if he's moving? Get out of my way, you imbeciles, before I move you all into next week."

The Larkins stormed down the street. The kids mulled it over for a minute. Then Fekel said:

"The way some people gossip. You can't believe nobody around here."

# Matinee Workshop Presents

The Matinee Workshop which originated among the cast of Showboat, as an instrument for aid to the organization of the Negro people of the South is now ready for its own theatrical debut.

The Workshop, now the Theatrical Division of the National Negro Congress' Cultural Department, will present *Trouble With the Angels* in a test production at the Malin Studio Theatre within two weeks. As the name implies the play will deal with the difficulties in bringing real plays about Negro life to the commercial theatre. It was adapted by Bernard Schonnenfeld from a story written by Langston Hughes. It is directed by Frank Silvera.

The Workshop, whose members came principally from the casts of *Anna Lucasta*, *Deep Are the Roots*, and *Are You With It*, is admittedly small yet but proudly active.

Rehearsals for the Workshop production take place after 12 midnight two or three times a week. In addition the Workshop members are waging a strenuous campaign to put an end to the stereotyping of Negro artists in the theatre. They circulate petitions, stimulate the writing of letters to producers, and generally do their utmost to arouse the theatre people against the chauvinism so rampant in the show world.

There are 14 people in the "Trouble With Angels." Some of them do double duty—Marta Beckett, for instance, is designing the costumes as well as acting a role. And Kal Dee, who is doing the lighting with the assistance of John Singleton, is at work writing the next play for the Workshop. The cast includes Kenneth Spencer, Laura Bowman, Carol Harrison, Arleigh Peterson, Bowling Mansfield, James Lapsley, Viola Taylor, Len'oir, John Proctor, Monty Hawley, Stephan Girasch, Charles Friend and Earl Jones.

Vivian Cherry, chorus deputy to Chorus Equity from Showboat, is serving as sort of manager of production. Miss Cherry, a talented and pretty young dancer, is secretary of the NNC's Theatre Division. Kenneth Spencer is president.

"GO SEE IT!" — SAM SILLEN, Daily Worker  
CANADA LEE & MARK MARVIN Present  
ON WHITMAN AVENUE  
A New Play by MAXINE WOOD  
Directed by MARGO JONES  
Settings by DONALD GENSLAGER  
with CANADA LEE and WILLIAM GREER  
CORT Theatre, 48 St. E. of West, Air-Cond.  
Even. Incl. Sup. 8:30. Mat. Sat. and Sun. 7:30



VIVIAN CHERRY

## Performs Grieg Piano Concerto

Stell Andersen, outstanding American pianist, will perform the Grieg Piano Concerto with the New York Philharmonic-Symphony under the direction of Fabien Sevitzky at Lewisohn Stadium on Wednesday evening, July 3.

## George Kaufman Play At Flatbush Theatre

"The Late George Apley, by John P. Marquand and George S. Kaufman, will provide the season's second attraction at the Flatbush Theatre (Brooklyn) for the week starting Tuesday evening, July 2. The customary matinees will be held Wednesday, Thursday, Saturday and Sunday.

## Foster Praises 'Great Conspiracy'

William Z. Foster, National Chairman of the Communist Party, warmly endorsed the new \$1.00 edition of *The Great Conspiracy Against Russia*, by Albert Kahn and Michael Sayers, just off the press. Declaring that the new, popular edition "opens up the possibility of reaching hundreds of thousands of workers with the true facts regarding the anti-Soviet intrigues of American and British imperialism from the time of the Russian Revolution until the present," Foster stressed that the book makes its appearance at a time when it can "prove a most effective weapon for combating the present anti-Soviet clamor in the press and radio, and help to arouse labor and the people to defeat the present get-tough-with-Russia policy which is pushing our country into a new world war."



The Century Publishers, which is handling the national distribution, reports that detailed plans for an intensive campaign behind this book have already been received from California, Illinois, Michigan and a number of other state organizations. The new \$1.00 edition was revised and strengthened by the authors, and carries a significant foreword by Senator Claude Pepper, of Florida.

\*\*\* A charming innovation... fresh, appealing, amusing...  
"A happy, youthful story"  
—POST  
HIT! HELLLO, MOSCOW!  
"Charming... good humor... Marvellous folk dancing..." —PM  
STANLEY  
7th Ave. 62 & 63

Today Thru Wednesday  
Michael Redgrave in  
**Johnny in the Clouds**  
Co-Feature Artistic  
"MOSCOW SKIES"  
IRVING Place IRVING PL. at 10th St.  
BROOKLYN

Also Show 5:00-8:00  
SEARCHING WIND  
ALAN CAYNE  
THE NEW YORK  
THEATRE DISTRICT  
FRED MCMURRAY AND BAXTER SURVIVED  
"SMOKY"  
A 20th Century Fox Picture in Technicolor  
Plus the Stage—DONALD O'CONNOR  
The Three Suits—Extra! BUSTER BRAVER  
7th Ave. 6  
ROXY 36th St.

By the Paramounts  
LADD VERONICA WILLIAM  
LADD LAKE BENDIX  
"THE BLUE DAHLIA"  
"A Boy, A Girl and A Dog"

MORE THAN EXCELLENT, TOO RARE TO BE MISSED!  
WALTER BRANT  
OPEN CITY  
"A REAL EXPERIENCE"  
WORLD-49 ST. 12th Ave. 42nd St.

Film Front

# WHY THE DELAY IN RELEASING NAVY FILM, 'NEGRO SAILOR'?

by David Platt

WHAT'S happened to the U. S. Navy motion picture *The Negro Sailor* which was completed at Columbia Studios more than six months ago? Why is it taking so long to reach the public? Letters to the Navy Department in Washington inquiring about the film go unanswered, leading to the suspicion that Navy does not want *The Negro Sailor* shown publicly. This is the time to promote the film and spread its message across the land—now when vicious rags like the N. Y. Daily News are trying to whip up race riots among GIs overseas. Let's have some action on *The Negro Sailor*.



Let's also press for an early release of the new War Department film *Teamwork*, a sequel to *The Negro Soldier*. Carlton Moss, who wrote the script, informs me that the picture is now ready for release. Moss made a trip to the battle fronts of Europe last year to photograph Negro troops in action. The film is based on that experience.

Moss writes: "*Teamwork* is a story of men working together. It's a record of the Negro and white American soldier's answer to the German propaganda—divide and conquer. Slight as it is, I am sure that this film record can be a positive force in this period of racial tension."

Six months from now these films may be too late to be of service. The War and Navy Departments should be held strictly to account for any further delay in promoting and circulating these pictures to the nation's theatres.

Father Bing Crosby is being cast in *Comin' Through the Rye*, a Paramount film. It's not a sequel to *Lost Weekend*, but the story of the Scottish poet Robert Burns.

Columnist Irving Hoffman is hunting for a book purported to have been written by a Kentucky writer many years ago. It's supposed to have this title: "An accurate, impartial and unbiased history of the civil war, written from a southern viewpoint." Sounds like a perfect vehicle for Sam Wood or Cecil DeMille. . . . Lester Cowan, producer of *Tomorrow the World* and *Story of G. I. Joe*, both excellent films, is said to be interested in screening the life story of the great Chinese Democrat Sun Yat-sen. . . . The Communist Party (U.S.A.) will soon have its own film producing unit.

## Chaplin, Sinclair Hail Dreiser

LOS ANGELES.—Charles Chaplin, world-famous screen star, told reporters that Theodore Dreiser's "influence will be missed among all freedom-loving people."

Chaplin said: "In the passing of Theodore Dreiser the world has lost one of its most distinguished men of letters and one of its outstanding liberals. His influence will be missed among all freedom loving people."

**GENTLE PERSON**  
"He was a great American, a fearless fighter in the cause of the justice and in the cause of the underprivileged—a magnificent spirit, yet with it all a sweet, gentle person of whom America can be proud."

Guy Endore, novelist and screen writer, said: "It was characteristic of Dreiser that he should live in a concrete house instead of the usual California chicken wire stucco. He had a mighty hatred for all sham. It was characteristic of him that he should have to consult his friends as to what price he should ask a national magazine for a two-part series."

## Martha Graham's Dance Company Opens Jan. 21

S. Hurok announces the first two-week season for Martha Graham and her dance company to open Jan. 21 at the Plymouth Theatre. A repository of the top successes of recent seasons will be highlighted by the premiere of a new work with score by the Mexican composer-conductor, Carlos Chavez. Mail orders are already being accepted at the box office of the Plymouth Theatre on West 45th Street.

# Theodore Dreiser, in Long Career, Always Dug to Roots of Things

By ESTHER MCCOY

(Miss McCoy was a personal friend of Theodore Dreiser during the latter years of his life.)  
LOS ANGELES.—Just after Theodore Dreiser joined the Communist Party he was showing me a magazine that he edited in 1894.

It was a trade magazine got out by a music publisher, and you might have supposed that the promising young editor would have written an editorial slanted toward the people who would read it. No. He wrote on the flagrant inequities in Russia and predicted the early overthrow of the Czars.

"But," he said in explanation, "you can't get the kind of education I had without developing. I shined stoves and drove a laundry wagon and collected for a time-payment house. I saw a lot then, and when I began to work for newspapers I got a first-hand view of the way capitalists treated the people."

This work was in the Chicago of Multimillionaire Yerkes, the McCormick strike and Haymarket riots—a Chicago overripe with terrorism and corruption, with violent contrasts between wealth and squalor.

He went often to interview Yerkes on his plans for Chicago, and later he wrote a trilogy based on his life—"The Financier," "The Titan," and the recently completed third volume, "The Stoic." He found in Yerkes what he later found in Woolworth, an insatiable hunger for money and power.

"And when they got it they didn't know what to do with it," he said.

### COVERED STRIKES

From Chicago to St. Louis to Pittsburgh he covered strikes—streetcar, steel, many others—and he began to see that Chicago was no different from other cities in its brutalities and denial of human rights. And finally when he got to New York and saw the last word in contrast between idleness and drudgery he was ready to say something.

"I was glad when I was fired from *The World*. There was a fight in one of the bars of the big hotels between two society 'names.' The city editor told me not to come back if I didn't get it."

Dreiser didn't want to get the story. Because he knew there was another story back of it that he couldn't write.

He would get a telephone call at night asking him to come to some town where there was a strike. Once there was a steel strike where a striker was killed. The body was hidden, because the steel company thought that a funeral at that time would focus attention on the injustices against which the workers were striking. The strike committee called Dreiser to come up and help them find the body of their dead comrade. He came.

He walked into the offices of the

## "A PLAY TO APPLAUD AND SUPPORT!"

—SILEN, DARY WORNER  
"HOME OF THE BRAVE"  
BELASCO, 44 St. E. of D'way, Mats. Wed. & Sat.

## SHOW BOAT

MUSIC BY JEROME KERN  
Book and Lyrics by NORMAN KRASNA and EDWARD FERBER  
Based on the novel by EDNA FERBER  
Staged by HAROLD SMYTH  
ZIEGFELD THEATRE, 54th St. & 6th Ave. Cl. 5, 5200  
Eves. 8:30 Shows. Mat. Wed. & Sat. 2:30 Shows

## ON THE TOWN

Directed by GEORGE ABBOTT  
Book & Lyrics by BETTY GOLDEN & ADOLPH GREEN  
Music by LEONARD BERNSTEIN  
Dances by JEROME ROBBINS  
Martin Beck Theatre, 45th W. of 5th Ave. Cl. 6, 6351  
Eves. 8:30. Mat. Wed. & Sat. 2:30

## 2 SHOWS SUN. 2:30-8:30

MICHAEL TODD presents  
UP IN CENTRAL PARK  
Book by HENRY and BERTHELLA FIELDS  
Lyrics by DOROTHY FIELDS  
Music by SIGMUND OLSBERG  
Eves. at 8:30 Mats. Nat. and Sun. 2:30  
BROADWAY THEATRE, 87 W. 12 St. Cl. 1, 2887



THEODORE DREISER

local newspaper. They took his hand and said, "Mr. Dreiser, this is an honor," but when they heard what he had come for they said "You've worked on a newspaper, Mr. Dreiser. You know how it goes."

Dreiser hammered away at them until they actually wrote something about the missing body.

Then he went to the local minister and said, "This is your business, isn't it? The man is dead. The authorities won't give up the body to the widow." And he hammered at them until they began to see that the widow's rights were their concern.

### DOWN TO HARLAN COUNTY

When he went down to Harlan county in 1931 it was the same thing. He went up to the mine owners and asked them questions. There was a hearing and he hammered away at the mine owners. Little papers all over the country talked about Dreiser being there was his business. He was always asking officials, "By what right do you do this?"

Spain was his business. He went to Spain and watched the Loyalist wounded being loaded into open cars to be shipped into France. And later in Paris at a meeting when it be-

came obvious that he was going to speak honestly about the rape of Spain, an attempt was made to sidetrack him: They pushed his and asked editorially: "What business is it of his?"

But it was his business. In 1932 Mooney was his business. And the Red squad in Los Angeles place further back on the program until the meeting began to break up. He got up and walked to the front of the platform and said "Wait! I've got something to say about Spain," and they came back and waited.

He said the only thing that day that was said about what was really happening in Spain, and the papers printed it.

"Why did you join the Communist Party?" I asked.

"I've always been a Communist. Joining was a mere formality," he said. "What I saw in the Soviet Union in 1928 was enough to convince me that the only answer is a people's government. I've never wavered in my belief in the Soviet Union. The way they fought the Germans was only as a great unfed people could fight. I'm glad to identify myself with that spirit."

## Film Critics' Awards to Be Aired Jan. 20

Ingrid Bergman will re-enact a scene from *The Bells of St. Mary's* and Ray Milland will discuss his role in *The Lost Weekend* with Billy Wilder, director, when the stars receive their New York Film Critics' awards during the WJZ-ABC broadcasts of the Radio Hall of Fame next Sunday, Jan. 20, at 8 p. m., EST.

Paul Whiteman, conductor, and Martha Tilton, featured singer, will greet the two movie luminaries during the first of a series of Radio Hall of Fame broadcasts to originate in Hollywood.

STORK CLUB  
In the PALM  
WORLD  
MUSIC  
NEW LYRICS  
PARAMOUNT

DANA ANDREWS • RICHARD CONTE  
"A WALK IN THE SUN"  
A LEWIS MILESTONE production  
20th Century-Fox  
NOW! VICTORIA 8'way & 44 St.

IRVING PLACE 24 St.-Union Sq.  
NOW PLAYING  
"BATTLE for MUSIC"  
Plus the Soviet Film  
"PETER THE GREAT"  
& "Spanish Fiesta"  
BROOKLYN

Paramount  
Borothy LAMOUR - Arturo de CORDOBA  
in Paramount's  
Masquerade in Mexico  
plus  
EDMUND LOWE in  
"The STRANGE MR. GREGORY"

Paramount  
Borothy LAMOUR - Arturo de CORDOBA  
in Paramount's  
Masquerade in Mexico  
plus  
EDMUND LOWE in  
"The STRANGE MR. GREGORY"

Paramount  
Borothy LAMOUR - Arturo de CORDOBA  
in Paramount's  
Masquerade in Mexico  
plus  
EDMUND LOWE in  
"The STRANGE MR. GREGORY"

Paramount  
Borothy LAMOUR - Arturo de CORDOBA  
in Paramount's  
Masquerade in Mexico  
plus  
EDMUND LOWE in  
"The STRANGE MR. GREGORY"

RADIO CITY MUSIC HALL  
Katharine Gottschalk • Doors Open 8:30 A.M.  
SING CROSBY • INGRID BERGMAN  
in *THE BELLS OF ST. MARY'S*  
Henry Travers • William Gargara  
Directed by RKO Radio Pictures  
Specialized Stage Presentation  
Picture of 9:47, 12:47, 2:06, 4:51, 8:53  
Stage Show at 11:33, 1:35, 6:00, 9:00

LEONORAD FIGHTS BACK!  
in *ATLANTIC* New Smash Hit  
6th RECORD WEEK  
ONCE THERE WAS A GIRL  
plus ALL-STAR PROGRAM  
including Tschickovsky's  
"CHRISTMAS SLIPPERS"  
an operetta fantasy also  
EXCELLENT RUSSIAN POLK SONGS  
Featuring  
ZHAPARIZZI and EUSLANOVA  
plus R. O.'s "KITCHEN GEMMAN"  
Latest RKO-Paramount NEWSREELS & CARTOONS  
Doors Open 8:45 A.M. 7:45 A.M. Sat. 4:45 A.M.  
9:45 A.M. STANLEY 47 and 41 St.

BALTIMORE, MARYLAND  
VOGUE 31 W. Lexington Ave.  
NOW PLAYING  
ARTKIN'S  
GREAT  
SOVIET  
FILM  
No. 217

BALTIMORE, MARYLAND  
VOGUE 31 W. Lexington Ave.  
NOW PLAYING  
ARTKIN'S  
GREAT  
SOVIET  
FILM  
No. 217

BALTIMORE, MARYLAND  
VOGUE 31 W. Lexington Ave.  
NOW PLAYING  
ARTKIN'S  
GREAT  
SOVIET  
FILM  
No. 217

BALTIMORE, MARYLAND  
VOGUE 31 W. Lexington Ave.  
NOW PLAYING  
ARTKIN'S  
GREAT  
SOVIET  
FILM  
No. 217

BALTIMORE, MARYLAND  
VOGUE 31 W. Lexington Ave.  
NOW PLAYING  
ARTKIN'S  
GREAT  
SOVIET  
FILM  
No. 217

"One of the most important documentary films of our time."—Dave Platt  
"Force of a Pile-Driver!"—Time  
"This is the REAL thing!"—Post  
"A must for everyone!"—PM  
Now Playing  
The shocking and amazing confessions at the First United Nations war crimes Trial at Nuremberg, & Deeply Moving British Social Drama: "THUNDER ROCK"  
REO Theatre STONE AND FITKIN AVES.

# Spain Guerillas Hold Towns Near Madrid

LONDON, Jan. 4 (ALN).—The ever-growing number of guerillas in the mountains of Spain "is becoming a serious threat to order," with the guerillas holding towns 40 miles from Madrid, the London News Chronicle's Madrid correspondent reported last week.

An army man "who has recently been on the spot with one of the many contingents of the (Franco) Civil Guard sent to fight the rebels," stated in an interview that the guerillas are stronger than government forces.

man, the number of guerillas already holding villages in the mountains is difficult to estimate, but he believes that there are many thousands, well armed and equipped. Those guerilla detachments operating near Madrid are in the Guadar-

rama and Gredos mountains and the town of Avila.

"They are much stronger than we are and all their material is up to date," the army man stated. "They get all their supplies, even radio transmitters and receivers,

by planes believed to fly from beyond the Pyrenees."

In many villages, the guerillas are said to have either killed or captured the police garrison.

"Besides our disadvantage in material," the Civil Guard said, "we are handicapped by the fact that either through fear or sympathy the rebels are helped by the local popu-

lation.

"Entire villages have joined the rebels, from whom they receive rifles, ammunition and food. We have been in action sometimes for nine or 10 hours at a stretch, but in the end we have always had to withdraw owing to their incontestable superiority in men and material."

# China CP Charges Chiang With Deceit

CHUNGKING, Jan. 4 (UP).—The Communist New China Daily said today that there was a "complete lack of sincerity on the Kuomintang's part to cease the civil war."

The Communist paper said Kuomintang forces had occupied Cam-hoyang, a strategic rail center 140 miles east of Chengteh, capital of Jehol.

The Communists said they "insist that hostilities be immediately stopped along the entire civil war front line with particular reference to the Kuomintang offensive in Jehol."

The release said the Kuomintang forces "continued to advance to the west" in Jehol.

Fighting also raged in southern Shantung Province, with new Kuomintang advances reported.

Earlier the Kuomintang announced that the Communists at Yenan had instructed their delegation here to agree with the government's peace proposals simul-

taneously with a "cease fire" order and the restoration of rail communications.

Gen. George C. Marshall, here as President Truman's special envoy, has not indicated whether or not he will act as arbitrator.

## Starts New City Budget Work Jan. 11

Budget Director Thomas J. Patterson announced yesterday that city departments would submit requests for appropriations in the 1946-47 executive budget starting Friday, Jan. 11.

Departmental hearings in budget requests will continue in the office of the Budget Director until Feb. 8.

## Aide Says Homma Ordered 'Death March'

MANILA, Jan. 4 (UP).—Lt. Gen. Masaharu Homma ordered the "Death March" of American war prisoners from fallen Bataan to Camp O'Donnell, an aide testified today at Homma's war crimes trial before an American military commission.

Homma was in command of the Japanese forces which captured Bataan and later Corregidor. The prosecution was attempting to pin upon him full responsibility for ordering the march in which Americans and Filipinos died by the hundreds, en route and after reaching their destination, from undernourishment, disease and maltreatment.

Lt. Col. Michio Kitayama, staff officer in charge of communications and railroad transportation in Homma's 14th Army Group, testified that Homma gave the orders.

Earlier Maj. Gen. Toshimitsu Takatsu, who was in charge of war prisoners in the 14th Army Group, admitted that deaths among war prisoners averaged up to 300 daily.

# AFL Meat Union May Join Strike Against Packers

Parallel CIO-AFL action in a strike against the meat packers was indicated yesterday as the AFL's Amalgamated Meat Cutters and Butcher Workmen set a Jan. 11-12 conference at which a strike date would be set. Shortly afterwards, the Labor Department announced

a number of the company's plants, was offered a similar raise.

The meeting on Jan. 11, the wire signed by president Earl W. Jimereson and Gorman informed Truman, will include 100 representatives from packing plants and the general executive board. The board will be ready to grant authority for a walkout, Gorman explained.

JOINT ACTION POSSIBLE

Asked whether joint action was contemplated with the CIO, he said, "we were not approached," but he added, the AFL union had expressed readiness for some form of joint action early last year.

The Amalgamated, said Gorman, has 135,000 members. Its retail butchers "would not handle struck meat in event of a walkout."

Meanwhile, a government conference at Washington on the meat packing crisis was reported to have surveyed the possibility whether the settlement reached by Hormel Co. and several smaller packers with the union could provide a pattern for the Big Four packers.

Hormel is reported to have granted the union a 17½ cents an hour wage increase and made application for price relief to OPA under the meat subsidy amendments to the Price Control Act. These provide that the government shall use certain funds to guarantee a margin of at least one percent profit on beef, pork and lamb products.

The Amalgamated, also in the midst of negotiations with Swift for

of the company's plants,

The meeting on Jan. 11, the wire signed by president Earl W. Jimereson and Gorman informed Truman, will include 100 representatives from packing plants and the general executive board. The board will be ready to grant authority for a walkout, Gorman explained.

JOINT ACTION POSSIBLE

Asked whether joint action was contemplated with the CIO, he said, "we were not approached," but he added, the AFL union had expressed readiness for some form of joint action early last year.

The Amalgamated, said Gorman, has 135,000 members. Its retail butchers "would not handle struck meat in event of a walkout."

Meanwhile, a government conference at Washington on the meat packing crisis was reported to have surveyed the possibility whether the settlement reached by Hormel Co. and several smaller packers with the union could provide a pattern for the Big Four packers.

Hormel is reported to have granted the union a 17½ cents an hour wage increase and made application for price relief to OPA under the meat subsidy amendments to the Price Control Act. These provide that the government shall use certain funds to guarantee a margin of at least one percent profit on beef, pork and lamb products.

## Blame Westinghouse For Wage Deadlock

The United Electrical, Radio and Machine Workers, CIO, yesterday charged the Westinghouse Electrical Corporation of responsibility for the current breakdown in wage negotiations.

Edward Matthews, head of UE's Westinghouse negotiating committee charged that the company had made "absolutely no offer to the UE-CIO which is demanding a \$2-a-day wage increase."

At the same time Matthews reiterated the union's willingness to meet with the company on a decent basis at any time.

Matthews charged that W. G. Marshall, vice president of the corporation "seeks to cast the responsibility for breaking off negotiations onto the union."

A meeting of UE's general executive board is to take place tomorrow morning followed by a joint conference of local union officials of Westinghouse, General Electric and General Motors electrical division at the Shelton Hotel.

A telegram sent Marshall by Matthews yesterday declared:

"Meeting of Dec. 18, 1945 on UE demands for \$2-a-day wage and salary increase adjourned with understanding that Westinghouse was responsible to call next meeting when it was prepared to offer a substantial cents-per-hour increase UE is prepared to meet company on above basis any time. To date Westinghouse has made absolutely no offer to union."

# Dreiser Buried, Hailed as Great Writer and Man

Special to the Daily Worker

LOS ANGELES, Cal., Jan. 4. — Theodore Dreiser, one of the greatest of American writers, was buried yesterday in Forest Lawn Cemetery, following simple memorial services in the Church of the Recessional. He died Dec. 28, at the age of 74. Rev. Alan Hunter of Hollywood Congregational Church officiated. Pall bearers were Will Durant, Charles Chaplin, Dudley Nichols, Leo Gallagher, Lt. Geo. Smith, U.S.N., Mark Goodman, Dan James and B. Tobey.

## LAWSON PAYS TRIBUTE

Dreiser died a proud and open Communist, and it was with this in mind that John Howard Lawson, spoke of the monumental power and significance of his life, calling him "a man who truly lived up to the responsibilities of a man of culture."

Dreiser, as Lawson pointed out, was not the "brutal pessimist" some literary critics have made him out. "The totality of his life," said Lawson, "showed that he understood the driving force of the social ideal, even where it is mutilated and hurt, bringing suffering into the open so it could be understood and healed."

Lawson called it "a disease of our time" to divide thought and action, and showed that Dreiser's becoming a Communist was fulfilling the logic of life, growing out of his defense of Mooney, Sacco and Vanzetti, the Scottsboro boys and the miners of Harlan County.

## Soviet Messages Pay Tribute to Dreiser

A message of condolences on the death of Theodore Dreiser, whose works are widely read in the Soviet Union, was received yesterday by Corliss Lamont, chairman of the National Council of American-Soviet Friendship, from Nikolai Tikhonov, President of the Union of Soviet Writers.

Said Tikhonov: "News of the death of Theodore Dreiser came as a great shock to us all. This outstanding writer enjoyed well-deserved popularity among all sections of Soviet readers."

"In the person of Theodore Dreiser, we are burying not only a great writer but a prominent progressive, an outstanding friend of the Soviet Union and a fighter against fascism and all forms of reaction. The memories of Theodore Dreiser will be forever retained by Soviet writers."

Another message was received from Vladimir Komenov, president of VOKS, (Society for Cultural Relations with Foreign Countries) and Samuel Marshak, vice-president of the Literary Section of VOKS, expressing heartfelt condolences to American writers on Dreiser's death.

# He Says There's a House Shortage Because We've Lost Our Census

By LOUISE MITCHELL

The real estate writer of the World-Telegram has come up with a topflight idea. A national housing shortage doesn't exist, says he. It's just a "maldistribution of people."

Well, pump me full of holes and call me alry. Of all the arguments we ever heard for the housing crisis this one takes a three-story cake.

Juggling some fancy facts and figures to prove the case of the real estate groups, Winchell A. Royce let go with the information that there are 39,000,000 dwellings in the United States today and only 37,500,000 families. That leaves a surplus of 1,500,000 units. Simple.

Pick up your valise and move the wife and kids to Skodunk, where a neat little lean-to waits for you to lean on.

In Mr. Royce's estimate of homes come all those boarded-up homes of the Luces, Vanderbilts and Morgans. Figure on getting into one of those Fifth Ave. mansions when you're out looking for a park bench. As for the 3,000,000 families reported living "doubled-up," they're just foolish. Why they could find...

Ask Mr. Royce. You must admit, Mr. Royce has got something when he speaks of maldistribution. Come to think of it, there is a maldistribution:

- Of wealth
- Of jobs
- Of Roy Howard's yachts.



"Maldistribution's" The real estate writer for the World-Telegram says the housing shortage is due to maldistribution of people. If homeless New Yorkers could go to Florida like the owners of this "boarded-up" stone shack on the corner of 87 St. and Fifth Ave. do, the housing shortage would evaporate!

A lot of Mr. Royce's figures are based on the 1940 census. Seems some people don't know there was a war on. Or that 11,000,000 are without running water; 16,000,000 without private toilets; 17,000,000 without private baths. But every hole in the wall is called a dwelling unit to the statisticians and rent collectors.

# 1945 Promises to Be Hollywood's Top Year

By David Platt

The substance of last week's article was that Hollywood's batting average for 1944 was one good film in ten. We cited a long list of films, among them *Wilson*, *Destination Tokyo*, *Song of Russia*, *Dragon Seed*, *American Romance*, *None Shall Escape*, *To Have and Have Not*, *Hitler Gang*, *Tomorrow the World*, to bolster our belief that the current year was unusually fertile in films that had something to say. Time marches on. Five years ago these

average for Hollywood was one hit in 100. This vastly reduced percentage of failures is a measure of America's political awakening. Once upon a time organs of the people like *The Worker* and *New Masses* were the only voices lifted in behalf of a mature and forward-looking screen. Today, there are many such voices and they are becoming stronger and more influential day by day. Only here and there will you find a movie-maker who stubbornly resists the trend toward films with a purpose. The best answer to this dwindling group of die-hard do-nothings is to point to the huge popularity of a motion picture like *Wilson* which entertained and at the same time provoked hard thought on the part of the audience. Only fools will deny that the screen as a force for good is on its way. It can no more be stopped than Niagara. It is the will of the people. It will march with the people.

### 1945 PROGRAM

If the current year was a good year for movies the year ahead promises to be far more fruitful in significant screen treatments of living issues. The year 1945 has not yet begun but already the studios—majors and independents—have announced at least 50 serious films on the war and postwar. What's this? It was only a short while ago that the Hollywood correspondents of some of our best papers were dispatching reports to New York (diametrically opposite to claims in *Plimfront*) that Hollywood was going full-steam ahead with its war program, that the picture companies were bringing out war subjects by the carload in favor of more escapism. The reverse seems to be true.

## People's Radio Foundation Formed for FM Broadcasting

The formation of the People's Radio Foundation, Inc., a stock corporation, has been approved by the New York State Department. It was announced by Mr. Joseph Brodsky, member of the Board of Directors pro tem and legal representative of the association. The other directors, pro tem, are Rockwell Kent, Samuel Novick, Leverett Gleason, Corliss Lamont.

Following are additional charter members of the organization which has been established specifically for the purpose of operating an FM radio station in New York:

Leon Barzin, radio-musical director of Station WQXR; Joseph Brodsky, attorney; Charles Chaplin, actor; Charles H. Colvin, engineer; Joseph Curran, president, National Maritime Union, CIO; Howard Fast, author; Bernard Fein, radio engineer; Frederick V. Field, Council for Pan-American Democracy; Leo Gallagher, attorney; William Gropper, artist; Mrs. Ida E. Guggenheimer, civic leader; Leverett Gleason, editor, *Reader's Scope*; A. H. Heller, educator; Langston Hughes, author; Albert E. Kahn, author; Rockwell Kent, artist; Corliss Lamont, educator; Dr. Robert L. Leslie, editor-publisher; Ray Lev, concert pianist; John T. McManus, president, New York Newspaper Guild, CIO; Sargis Novick, president, Electronic Corp. of America; Arthur

Here is the line-up for 1945 as of today. It is far from complete. Study it carefully. See if it does not indicate transformation and growth:

### Warner Bros.:

*The Corn Is Green* with Bette Davis. Directed by Irving Kapper. The setting is an English coal-mine. *Rhapsody in Blue*. A Jesse Lasky production. Life story of the famous composer George Gershwin.

*Land I Have Chosen*. A drama of democracy in action.

*It Happened in Springfield*. Directed by Crane Wilbur. Story of the Springfield Plan for democratic education.

*God Is My Co-Pilot*. Based on Col. Robert Lee's best-seller about his experiences with the American air force in China.

*Objective Burma*. Story of the paratroopers.

*This Love of Ours*. A tribute to U. S. Marine hero, blind Sgt. Al Schmidt. With John Garfield.

*Hotel Berlin*. Vicki Baum's popular anti-Nazi novel.

*Life of Will Rogers*.

*Rendezvous*. Exploits of Major Gus Raymond, air ace in the European theater.

### 20th Century Fox:

*A Bell for Adano*. John Hersey's novel of the U. S. military occupation of the Italian village of Adano. Directed by Henry King.

*The Fighting Lady*. Aircraft carrier documentary.

*A Tree Grows in Brooklyn*. Screenplay by Tess Slesinger and Frank Davis. Directed by Ella Kazan. With Dorothy McGuire.

*Boomerang*. Story of a captured Japanese destroyer converted for use by our side.

But for the Grace of John. An original by Sidney Kingsley. Anti-isolationist story of a dead soldier who returns to life to show his former reactionary friends and family

what could have happened in America had Nazi Germany won the war. Screenplay by Lamar Trotti and Dudley Nichols.

*Life of Victor Hugo*. The Matthew Josephson biography.

### Metro-Goldwyn-Mayer:

*They Were Expendable*. The PT boats in the Pacific. Directed by Lieut. Commander John Ford. Starring Lieut. Robert Montgomery.

*Women's Army*. Story of the WACS.

*This Man's Navy*. Lighter than airships.

*Our Vines Have Tender Grapes*. A home front screenplay by Dallan Trumbo. With Edward G. Robinson.

*New Horizons*. A home front film. The characters include a returned sailor who thinks the world forever owes him a living for his fighting overseas; a girl who will not give up her wartime job to a veteran; an employer who wishes to "keep her" because it means paying out less salary; in contrast will be another war veteran who is eager to resume his civil life, considering his military experience a closed chapter.

*Airship Squadron 4*. A Wallace Beery film.

### Columbia:

*Counterattack* (now called *One Against Seven*). Russian guerrilla warfare drama with Paul Muni and Marguerite Chapman. Screenplay by John Howard Lawson. Directed by Zoltan Korda.

*War Criminals*. Punishment of Nazis in the postwar.

*Song to Remember*. Story of Chopin and George Sand with important political overtones. Screenplay by Sidney Buchman. Directed by Charles Vidor. Starring Paul Muni.

Jacobowsky and the Colonel. Sidney Buchman's screenplay of the Theater Guild hit.

*Men of the Deep*. Post salvage operations. Shows how blocked harbors are cleared of wreckage.

### RKO:

*Tomorrow Is Here*. Wounded soldier rehabilitation.

### MOTION PICTURES

### APOLLO 42 St.

NOW PLAYING THRU WEDNESDAY. ARTISTO presents

### '1812'

A MIGHTY FILM EPIC OF NAPOLEON'S DEFEAT AT MOSCOW

Russian Film. English Title

Lily PONS - Henry FONDA

in JEROME KERN'S

"I DREAM TOO MUCH"

Orchestra Directed by André Kostelanetz

### RADIO CITY

### MUSIC HALL

6th Street & 5th Avenue

### "NATIONAL VELVET"

MICKEY ROONEY

DEAN CRISP • ELIZABETH TAYLOR

JACKIE JENKINS • RAYMOND BROWN

Spectacular Stage Presentation

DOORS OPEN 11:30 A.M.

### IRVING PLACE

14 St. & Union

### MAURICE SCHWARTZ in

SHOLEM "TEVYA"

Plus "BIBRODIAN"

(A. BRUBER PRAMISE)

NEWARK, N. J.

ONE WEEK ONLY: DEC. 24 THRU DEC. 31

First Showing in NEWARK

The Rainbow NEWARK OPERA HOUSE

The Invisible Army. The Filipino guerrilla fighters who fought the Japanese after the fall of Corregidor.

*China Sky*. Pearl Buck's story of the victims of the Japanese terror.

*Betrayal From the East*. Japanese espionage in America.

*The Three Caballeros*. Walt Disney's full-length good-will cartoon about our Latin-American neighbors. Features Donald Duck, Jose Carioca-Brazil and Panchito-Mexico.

Sister Carrie. Clifford Odets will adapt the Theodore Dreiser novel.

Sister Kenny. The fight against inflexible paralysis. With Rosalind Russell. Produced by Dudley Nichols. Directed by Jean Renoir.

*The Magnificent Tramp*. Starring Cantinflas, the Mexican Chaplin.

### Paramount:

*A Medal for Benny*. Good social story by John Steinbeck. Directed by Irving Pichel. Screenplay by Frank Butler.

*Here Comes the Wave*. A Mari Sandoz production. Screenplay by Alan Scott.

### Republic:

*My Buddy*. Experiences of returned war veterans. Screenplay by Arnold Manoff.

### Independents:

*The Cross and the Arrow*. The Albert Maltz novel. Screenplay by Robert Rossen. Direction by Lewis Milestone.

*The Red Pony*. John Steinbeck's story about a boy and a pony. Jackie Jenkins is the boy. Milestone directing.

*A Walk in the Sun*. Factual film of the Anzio beachhead. Lewis Milestone.

*Home Again*. A McKinley Kantor

home front story to be produced by Samuel Goldwyn.

*Paris Canteen*. Sol Lesser, producer of *Stage Door Canteen*.

*Hold Autumn in Your Hand*. A Jean Renoir film.

*Blood On the Sun*. James Cagney's anti-Japanese picture.

Look Homeward Angel. The Thomas Wolfe novel. To be adapted by Don Toherbh and produced by Arthur Ripley and Rudolph Monter.

*Earth and High Heaven*. Has a progressive racial theme. Samuel Goldwyn producer. Simone Leon Fuechtwanger. Screenplay by Jo Swering. A Goldwyn film.

*Green Mansions*. The W. H. Hudson classic. A James B. Cassidy production. Purpose: Good-will toward Latin America.

Last but not least. Lester Cowan's *GI Joe* with Burgess Meredith as Ernie Pyle, the popular war correspondent. This looks like the real thing. Cowan has cast his film with many new faces. Freddie Steele, a muscular coal miner who won the middleweight championship of the world, will play the role of War-nicki. Bill-Murphy, who played quarterback on the University of California's championship 1943 team, is Mew, an Ohio farmboy in the service. Tito Renaldo will portray Lopez, a Mexican infantryman. William Self, former Junior Davis Cup tennis player, has been cast as Gawky. As a further step toward authenticity the war correspondents will play themselves.

This is only the beginning of what promises to be the most exciting year in Hollywood's history. What it lacks is a couple of good stories about the American Negro. But more about this later.

### MOTION PICTURES

3rd Month! For  
**HUMPHREY BOGART**  
and that Sensational New Woman  
**LAUREN BACALL**  
WARNERS Present  
Ernest Hemingway's  
**"TO HAVE AND HAVE NOT"**  
HOLLYWOOD B'way at 51st St.

62 Stars in Warner Bros.  
**"HOLLYWOOD CANTEEN"**  
2 Great Bands • 7 New Songs  
IN PERSON  
**LIONEL HAMPTON & His Orchestra**  
Plus a GALA REVUE  
Buy Bonds! STRAND B'way & 47th St.

9th RECORD BREAKING WEEK!  
**The Rainbow**  
Released by ARTISTO  
**STANLEY** 7th Ave. bet. 42d & 43rd Sts.

ACADEMY OF MUSIC  
NOW! OSA NASSER • MORRIS CARNOVSKY  
**"THE MASTER RACE"**  
FREDER HEGER & HOLLY  
**"HEAVENLY DAYS"**

BROOKLYN  
R E O STONE AND PITKIN AVES. Now Thru Wednesday  
**LAD from OUR TOWN**  
Plus... HENRY FONDA in "BLOCKADE"



# Chaplin Urges Amount-to- Bridges Unity

Charlie Chaplin, guest of honor at a Russian War Relief dinner at the Hotel Pennsylvania Thursday night, told the 1,000 guests assembled there that we've got to do whatever's got to be done to win the war.

In order to achieve victory, we must have the strength of unity, a unity so broad that it will include the Thomas Lamonts of Wall Street and the Harry Bridges of the CIO," he declared.

Making a crack at the "bigaboo" Communism, he added that communists as allies "have been convenient up to now. They've saved our way of life. . . . Let's eliminate anti-Communist propaganda in order to win the war."

Referring to the recent Red Army successes on the Eastern Front, Chaplin remarked, amid cheers and laughter, "The Germans had to get every inch of the way" in order to get into Russia, "and they'll have to fight every inch of the way in order to get out—that's if they can get out."

## ARTISTS PRESENT

The affair was arranged as an arts for Russia Dinner, and most of the guests were writers, musicians, actors, S. M. L. Barbour, well-known composer, was toastmaster, and among the other speakers were Allen Wardwell, corporation attorney and chairman of the New York Russian War Relief campaign committee; Mrs. Marcia Davenport, pianist; Miss Margaret Webster, theater director; and Dean Dixon, famed Negro orchestra conductor. Dmitri Vitis, Russian tenor, sang Soviet songs, and two young actors produced a playlet, "Night Watch," representing an incident on the Eastern Front.

Greetings to Mr. Chaplin were read from Ilya Ehrenburg, Sergei Eisenstein, Dmitri Shostakovich, Vera Mukhina, Alexei Tolstoy, Ivan Skvinn, and the Soviet cartoonist known as the Kukryniki. A large collection was taken up, which included a thousand dollars from Wendell Willkie, Lillian Waldman, the Woolworth Company, the International Workers Order and Mr. Chaplin himself.

## Jerome Talks

# CIO Asks Change In Ration System

CIO men and women in Greater New York are demanding that local War Price and Rationing Boards be located in centers where large sections of the working and consumer population are situated.

They are asking that local rationing boards meet in the evening after working hours, so that these boards be available to serve the needs of workers and consumers.

## Parents Told How, Why of Rationing

Parents of children attending P. S. 19 on E. 14th St. have received an important letter dealing with the practical reasons for food rationing. The letter explains the whys and hows of meat rationing.

Distributing educational material on vital issues through the public schools helps immeasurably in clearing up misconceptions and building day-to-day civilian morale.

"Rationing need not alarm you for it does not mean that you will have too little food," says the letter. "There will be plenty of food and rationing only means that our food will be evenly distributed so that everyone will have what he needs."

The letter explains that our "boys" must get all the food they need to win the war and civilians must learn to use other foods which are just as nutritious.

"If we know what foods to substitute for the ones that are being sent to our armed forces, we can still furnish our families with the foods that will keep the grown-ups fit and build our children into strong Americans who will be able to guide this country in our good American way."

Let us learn to make a little meat go a long way, parents were urged. Suggestions for share-the-meat recipes were made. The use of unrationed meats as well as eggs, beans, cheese and fish were also suggested.

In conclusion the letter states: "Always remember this: If your children have all the milk they need you need not be concerned about cutting down on the amount of meat they have."

A quart of milk is still cheaper than a pound of red meat, much cheaper.

## FDR Orders Liquidation

And they are requesting that every rationing board have on its personnel representatives of labor and consumer.

These specific demands were made at a meeting of the Greater New York Industrial Union Thursday night. Delegates to the council called upon Price Administrator Leon Henderson and the New York regional office of the OPA to act on these problems immediately.

Experience of New York trade unionists has shown that hours of service for price and rationing boards make it impossible for them to be present. If the board would remain open in the evenings, hundreds of trade unionists would willingly serve. At present, housewives or workers can't take time off during the day.

## FAIR DISTRIBUTION

The Council meeting again stressed the need for a more effective system of price enforcement and rationing. The fair distribution of available supplies of all commodities is essential for the maintenance of "living standards, health and well being of all Americans" at war, it said.

A unanimous resolution pointed out that limited rationing and varying prices, as carried out at present, have proven unsatisfactory. The regional OPA office covering New York City has failed to "establish local rationing boards whose personnel, location and hours of service meet the demands of consumers."

Irving Velson, a vice-president of the Industrial Union of Marine and Shipbuilding Workers of America, called for rationing based on a war production basis.

Workers engaged in building ships for the United Nations work out of doors and perform taxing manual labor which requires more meat and more clothes than other people engaged in sedentary occupations, he said.

"We work out in the cold," Velson explained. "We need more clothing to do a win-the-war job than people who work inside. Our

# Nobody Looks After Them



Behind these Harlem boys is the fence of a closed playground. They're a sample from many hundreds of Harlem "door-key kids" who have no place to go but the streets, when school's out, till their mothers get home from work.

# Harlem Plans Action On Child Care Today

By Ann Rivington

Harlem's call for immediate government action on its critical child-care problem will be sounded this afternoon at an emergency conference called for 2 o'clock at the Abyssinian Baptist Church, 138th St. and Seventh Ave.

Ninety Harlem organizations, including churches, women's clubs, parents' and mothers' groups, have already promised to send delegates, Mrs. Madeline Johnson, chairman of the Harlem Division of the Committee for the Care of Young Children in Wartime, which is sponsoring the meeting, told the Daily Worker yesterday.

Prominent speakers will include Councilman Adam Clayton Powell, Jr.; Assemblyman Hulan Jack; Congressman Vito Marcantonio; Henry Pope of the USO; Mrs. Eleanor Gimbel, chairman of the Child Care Committee; Mrs. Anna Moore, of Negro Women, Inc.; and Rev. Felipe Sabater, prominent Puerto Rican minister.

In addition to delegates, all interested persons will be welcome at the conference, and mothers will be encouraged to contribute their personal experiences to the discussion.

"We must join together," Mrs. Johnson said, "and convince city, long waiting lists.

"Our women want to take their place in war industry," said Mrs. Johnson. "We have always had far too few child-care centers, and now we are faced with a serious crisis."

## Rural Traffic to Drop

WASHINGTON, Dec. 4.—Traffic on rural roads during December, the first month of nation-wide mileage rationing, will be 35 to 40 per cent less than a year ago, public roads administration of Federal Works Agency estimated today on the basis of monthly automatic-traffic-recorder data obtained from state highway departments.

# WLB D Explains

Theodore W. Kheel, as Labor Board, yesterday explained obtained under the Board's plan stressed that at least 40 per cent already been submitted, required. The night before, he explained the method for obtaining wage increases to the delegate of the Central Trades and Labor Councils of Greater New York.

In his press interview, Kheel revealed that the regional board had already refused to approve wage increases agreed upon by management and labor for 485 workers in two plants.

He also said that a number of employers were seeking to revise wages upward due to manpower shortage, but that such a problem was outside the scope of his office.

## CITES JURISDICTION

The regional offices, Kheel said, so far only have jurisdiction to approve wage increases to adjust minor inequalities between workers and to increase pay 15 per cent over January, 1941 level in accordance with the "little steel" formula.

There are a number of cases where no approval is needed to increase wages, Kheel explained.

Increases for merit, promotions, reclassifications, seniority increases, equalizing pay for equal work, raising a worker from a minimum scale to a maximum scale within the same category, and increases where there are less than eight workers need no approval, he explained.

"The bosses can make such adjustments in wages if they are satisfied that they are within these categories. They don't have to let us know," Kheel said.

Outside the above categories, when there is a voluntary agreement between management and labor, a form, known as Form 1 is filed with the Wage and Hour Division of the Department of Labor, which sifts the cases. The Division decides if War Labor Board approval is needed. Out of the 1,368 cases examined by the Division, 40 per cent did not require War Labor Board approval, Kheel said.

If War Labor Board approval is

TODAY at 2:30

# V. J. JEROME

# Pro-Fascist Coudert:

## Such a Man Will Not Probe Axis Agents in Schools

Hitler is not afraid of the Vichy Government of France or of State Senator Frederic R. Coudert, Vichy's lawyer.

It is well to bear this in mind as Coudert tells Governor Lehman that his legislative committee will "continue" to follow any evidence of "Nazi and fascist activities in the schools and colleges."

Coudert has whitewashed the fascists already.

After boasting in his report to the state legislature last month that he had found scores of "Communists" in the public school system he whitewashed the fascists as follows:

"It [the committee] has found no substantial evidence tending to show the existence of a Nazi or fascist conspiracy."

Yet the Christian Fronters carry on an organized campaign against the war effort and against the Jewish people.

The Daily Worker last April 25 told how Coudert has ignored the

anti-Semitism and the anti-war propaganda of the "Educational Signpost," published by the American Education Association of 90 Livingston St. under the general direction of Principal Milo McDonald of Bushwick High School.

And this month we published two photographs through the courtesy of La Parola, an Italian language newspaper, showing Italian fascist propagandists at work on New York public school children in public school buildings.

Vichy's lawyer was too deeply involved in Vichy business to uncover our enemies.

While Coudert was preparing his report he was fighting the Belgian Government-in-Exile, a member of the United Nations and a war ally of the United States.

The Belgian Government had sent \$260,000,000 in gold to France for safe-keeping during the war. It charges that Vichy later sent the

gold to Germany. Vichy has other gold in New York, however, and the Belgian Government brought suit for this gold in the Court of Appeals last March.

And the attorney who represented Vichy's Bank of France in this suit was Coudert.

The same Coudert represented the Vichy Government directly in the purchase of a \$500,000 French consulate building in New York in March.

The same Coudert has talked like a fascist himself. Americans remember his "bullet" speech of June 3, 1941, against progressive school teachers, when the New York Times quoted him as saying:

"Now if your dog has rabies you'd wouldn't clap him into jail after he had bitten a number of persons—you'd put a bullet in his head...."

"It's going to require rough treatment to handle these teachers."



Over the Top: AEF mortar crew in Northern Ireland dashes into position during maneuvers preparing them for an invasion of the continent.

# Michigan CIO Cheers 'Smash Hell Out of Hitler in '42' People Back Browder Act-Chaplin to FDR

By Thomas X. Dombrowski  
(Special to the Daily Worker)

MUSKEGON, Mich., May 26.—Calling for the shelving of "usual and ordinary deliberation" and "all our business as usual attitudes" August Scholle, President of the State CIO Council opened the 5th annual convention of State body today.

Pledging the carrying through of the policies of Philip Murray and the CIO he declared that the delegates assembled must concern themselves with a win-the-war program.

His demand for the opening of the Western Front immediately, received the enthusiastic support of the body. "We believe that the year 1942 is crucial to the outcome of the war and all freedom-loving people must exert every effort to smash Hitlerism this year," he stated.

Blasting the appeaser, defeatist, labor-baiting congressmen he called upon labor in Michigan to "wipe out the stigma placed upon the state by Clare 'No Pockets' Hoffman, Roy Woodruff, Bradley and the others who were disrupting the development of national unity in the congressional chambers. His sharp attack on these elements evoked the hearty approval of the delegates.

Scholle pledged that labor would actively cooperate with the government in cleaning out the fifth column and endorsed the action in the banning of the "Social Justice" and the steps taken by the government in the Sojourner Truth Housing struggle. He tabbed the "Cross and The Flag," the fifth column organ of Gerald L. K. Smith as a "sheet which displaces Coughlin's

## A 3-Way Offensive To Win War in '42

(Special to the Daily Worker)

MUSKEGON, Mich., May 26.—A program to "mobilize the entire resources and energies of Michigan labor" to help win the war was today submitted by the executive committee to the 1,000 delegates at state convention of the Michigan CO in session here.

The program declares for three offensives:

For an offensive on a Western European front to smash the Axis in 1942; for an offensive on the political front to "retire" defeatists and labor-baiters in Congress or state office; for an offensive on the war production front to attain the goal of a "25 per cent increase in production."

A section of the program declares:

"We believe that the year 1942 is crucial to the outcome of the war, and all freedom-loving people must exert every effort to smash Hitlerism this year. It is recognized in the words of our President and Commander-in-Chief who said that we must carry the battle to the enemy.

"We believe that the immediate opening up of a second front in Europe and an all-out attack on Hitler's western flank, coupled with the continual slashing attacks of Russia's Army in the East, would bring the Axis stumbling down by destruction of its keystone—Nazi Germany."

On the political offensive:

"Winning of the war requires the retirement from office in forthcoming Congressional and state elections of every reactionary official, labor-baiter, appeaser, Quisling and pro-Hitlerite, who now use their offices to attack the war effort, smear the President, circulate fifth column literature, spread defeatism and try to undermine labor and labor's rights.

On the production offensive:

"We pledge every effort to attain the goal of our Commander-in-Chief, President Roosevelt, for a 25 per cent increase in production. This is the goal of every CIO member, of every worker, of every patriotic citizen. We will roll out the guns, tanks and planes in torrents."



Victory Girl: Jinx Falkenburg, well known model and actress is the victory poster girl. She was picked by Russell Patterson and Bradshaw Crandall (right), representing a committee of the nation's leading illustrators. They said she is a composite of the typical American girl. Jinx will be seen soon on posters to push bond and stamp purchases.

(Continued from Page 1)

week in San Francisco, Chaplin said:

"Hitler doesn't like a second front. So let's give it to him. While the Russians are attacking him in front let's kick him in the rear. It's not my idea—it's the peoples' idea, I'm sure—so let's write Mr. Roosevelt tonight that we want a second front."

Red-headed Walter Pentacost, a member of the Flying Tigers fresh from Burma battlefields, put all his eloquence into this one sentence: "Thank God for the Russians, that's all I've got to say."

Mayor Fletcher Bowron greeted the rally on behalf of the city and said that "we come here realizing that those whom we call Reds and Communists... are today among our most valued friends."

A 50-piece orchestra opened the rally with the Star Spangled Banner and the Internationals, following a presentation of the flags of the 26 United Nations.

Celebrities who joined in the program included Walter Huston, Pat O'Brien, Claire Trevor, Soviet Consul Alexander Surakov, Claude Rains, John Garfield, Will Rogers, Jr. and Dudley Field Malone.

## House Body Sneaks Over Anti-Labor Blow

(Daily Worker Washington Bureau)

WASHINGTON, May 26.—The House Judiciary Committee today aimed a new blow at national unity behind the war, when it struck out anew against labor with approval of a bill to place unions under the Anti-racketeering Law.

The bill has been vigorously opposed by CIO and AFL unions. The latest such expression came from the United Steel Workers of America convention.

The new measure defining any interference with commerce as a felony, was introduced by Rep. Sam Hobbs of Alabama, after the recent Supreme Court ruling holding that labor is not subject to the Anti-Racketeering Law. Hobbs admitted that his bill aimed to "repeal" the high court's ruling.

Revealing the anti-labor intent of the bill, which, however, does not specifically mention unions, Hobbs said that it is based on theory that all acts that would hold up commerce which includes strikes, are "highway robbery whether the perpetrator holds a union card or not." Chairman Summers, Democrat of Alabama, said the bill was approved

## Soviets Renew Kharkov Gains, Stop Tank Drive

(Continued from Page 1)

enemy vanguard in ever-growing numbers, Izvestia reported.

"The enemy is stubbornly defending every point, skillfully maneuvering tanks and motorized infantry to his best advantage," the army newspaper Red Star reported from the Kharkov front. "In fierce and bloody battles our troops

# Leading Negro Papers Rejoice Shipping Is

# 1945 Promises to Be Hollywood's Top Year

By David Platt

The substance of last week's article was that Hollywood's batting average for 1944 was one good film in ten. We cited a long list of films, among them Wilson, Destination Tokyo, Song of Russia, Dragon Seed, American Romance, None Shall Escape, To Have and Have Not, Hitler Gang, Tomorrow the World, to bolster our belief that the current year was unusually fertile in films that had something to say. Time

marches on. Five years ago the average for Hollywood was one hit in 100. This vastly reduced percentage of failures is a measure of America's political awakening. Once upon a time organs of the people like *The Worker* and *New Masses* were the only voices lifted in behalf of a mature and forward-looking screen. Today, there are many such voices and they are becoming stronger and more influential day by day. Only here and there will you find a movie-maker who stubbornly resists the trend toward films with a purpose. The best answer to this dwindling group of die-hard do-nothings is to point to the huge popularity of a motion picture like Wilson which entertained and at the same time provoked hard thought on the part of the audience. Only fools will deny that the screen as a force for good is on its way. It can no more be stopped than Niagara. It is the will of the people. It will march with the people.



**1945 PROGRAM**  
If the current year was a good year for movies the year ahead promises to be far more fruitful in significant screen treatments of living issues. The year 1945 has not yet begun but already the studios—majors and independents—have announced at least 50 serious films on the war and postwar. What's this? It was only a short while ago that the Hollywood correspondents of some of our best papers were dispatching reports to New York (diametrically opposite to claims in *Pilmfront*) that Hollywood was going full-steam ahead, with its war program, that the picture companies were throwing out war subjects by the carload in favor of more escapism. The reverse seems to be true.

Here is the line-up for 1945 as of today. It is far from complete. Study it carefully. See if it does not indicate transformation and growth:

## Warner Bros.:

**The Corn Is Green** with Bette Davis. Directed by Irving Kapper. The setting is an English coal-mine.  
**Rhapsody in Blue**. A Jesse Lasky production. Life story of the famous composer George Gershwin.  
**Land I Have Chosen**. A drama of democracy in action.

**It Happened in Springfield**. Directed by Crane Wilbur. Story of the Springfield Plan for democratic education.  
**God Is My Co-Pilot**. Based on Col. Robert Lee's best-seller about his experiences with the American air force in China.  
**Objective Burma**. Story of the paratroopers.

**This Love of Ours**. A tribute to U. S. Marine hero, blind Sgt. Al Schmidt. With John Garfield.  
**Hotel Berlin**. Vicki Baum's popular anti-Nazi novel.  
**Life of Will Rogers**.

**Rendezvous**. Exploits of Major Gus Raymond, air ace in the European theater.

**20th Century Fox:**  
**A Bell for Adano**. John Hersey's novel of the U. S. military occupation of the Italian village of Adano. Directed by Henry King.  
**The Fighting Lady**. Aircraft carrier documentary.  
**A Tree Grows in Brooklyn**. Screenplay by Tess Slesinger and Frank Davis. Directed by Ella Kazan. With Dorothy McGuire.  
**Boomerang**. Story of a captured Japanese destroyer converted for use by our side.  
**But for the Grace of John**. An original by Sidney Kingsley. Anti-isolationist story of a dead soldier who returns to life to show his former reactionary friends and family

what could have happened in America had Nazi Germany won the war. Screenplay by Lamar Trotti and Dudley Nichols.  
**Life of Victor Hugo**. The Matthew Josephson biography.

## Metro-Goldwyn-Mayer:

**They Were Expendable**. The PT boats in the Pacific. Directed by Lieut. Commander John Ford. Starring Lieut. Robert Montgomery.  
**Women's Army**. Story of the WACS.  
**This Man's Navy**. Lighter than airships.  
**Our Vines Have Tender Grapes**. A home front screenplay by Dalton Trumbo. With Edward G. Robinson.  
**New Horizons**. A home front film. The characters include a returned sailor who thinks the world forever owes him a living for his fighting overseas; a girl who will not give up her wartime job to a veteran; an employer who wishes to keep her because it means paying out less salary; in contrast will be another war veteran who is eager to resume his civil life, considering his military experience a closed chapter.

**Airship Squadron 4**. A Wallace Beery film.

**Columbia:**  
**Counterattack** (now called *One Against Seven*). Russian guerrilla warfare drama with Paul Muni and Marguerite Chapman. Screenplay by John Howard Lawson. Directed by Zoltan Korda.  
**War Criminals**. Punishment of Nazis in the postwar.  
**Song to Remember**. Story of Chopin and George Sand, with important political overtones. Screenplay by Sidney Buchman. Directed by Charles Vidor. Starring Paul Muni.

**Jacobowsky and the Colonel**. Sidney Buchman's screenplay of the Theater Guild hit.  
**Men of the Deep**. Port salvage operations. Shows how blocked harbors are cleared of wreckage.

**RKO:**  
**Tomorrow Is Here**. Wounded soldier rehabilitation.

**The Invisible Army**. The Filipino guerrilla fighters who fought the Japanese after the fall of Corregidor.

**China Sky**. Pearl Buck's story of the victims of the Japanese terror.  
**Betrayal From the East**. Japanese espionage in America.

**The Three Caballeros**. Walt Disney's full-length good-will cartoon about our Latin-American neighbors. Features Donald Duck, Jose Carioca-Brazil and Panchito-Mexico.

**Sister Carrie**. Clifford Odets will adapt the Theodore Dreiser novel.  
**Sister Kenny**. The fight against infantile paralysis. With Rosalind Russell. Produced by Dudley Nichols. Directed by Jean Renoir.

**The Magnificent Tramp**. Starring Cantinflas, the Mexican Chaplin.

**Paramount:**  
**A Medal for Benny**. Good social story by John Steinbeck. Directed by Irving Pichel. Screenplay by Frank Butler.

**Here Comes the War**. A Mark Sandrich production. Screenplay by Alan Scott.

**Republic:**  
**My Buddy**. Experiences of returned war veterans. Screenplay by Arnold Manoff.

**Independents:**  
**The Cross and the Arrow**. The Albert Maltz novel. Screenplay by Robert Rossen. Direction by Lewis Milestone.  
**The Red Pony**. John Steinbeck's story about a boy and a pony. Jackie Jenkins is the boy. Milestone directing.  
**A Walk in the Sun**. Factual film of the Anzio beachhead. Lewis it-lacks is a couple of good stories about the American Negro. But Heme Again. A McKinley Kantor more about this later.

home front story to be produced by Samuel Goldwyn.  
**Paris Canteen**. Sol Lesser, producer of Stage Door Canteen.  
**Hold Autumn in Your Hand**. A Jean Renoir film.  
**Blood On the Sun**. James Cagney's anti-Japanese picture.  
**Look Homeward Angel**. The Thomas Wolfe novel. To be adapted by Don Toherbh and produced by Arthur Ripley and Rudolph Monter.  
**Earth and High Heaven**. Has a progressive racial theme. Samuel Goldwyn producer.  
**Stimme Leon Puchtwanger**. Screenplay by Jo Swerling. A Goldwyn film.  
**Green Mansions**. The W. H. Hudson classic. A James B. Cassidy production. Purpose: Good-will toward Latin America.

Last but not least. Lester Cowan's **GI Joe** with Burgess Meredith as Ernie Pyle, the popular war correspondent. This looks like the real thing: Cowan has cast his film with many new faces. Freddie Steele, a muscular coal miner who won the middleweight championship of the world, will play the role of War-nickel. Billi Murphy, who played quarterback on the University of California's championship 1943 team, is Mew, an Ohio farmboy in the service. Tito Renaldo will portray Lopez, a Mexican infantryman. William Self, former Junior Davis Cup tennis player, has been cast as Gawky. As a further step toward authenticity the war correspondents will play themselves.

This is only the beginning of what promises to be the most exciting year in Hollywood's history. What it lacks is a couple of good stories about the American Negro. But more about this later.

MOTION PICTURES

**3rd Month! For HUMPHREY BOGART and that Sensational New Woman LAUREN BACALL**  
WARNERS Present Ernest Hemingway's  
**"TO HAVE AND HAVE NOT"**  
HOLLYWOOD B'way at 51st St.

**62 Stars in Warner Bros. "HOLLYWOOD CANTEEN"**  
2 Great Bands • 7 New Songs  
IN PERSON  
**LIONEL HAMPTON & His Orchestra**  
Plus a GALA REVUE  
Buy Bonds! STRAND B'way & 47th St.

**9th RECORD BREAKING WEEK!**  
**The Rainbow**  
Released by ARTHUR  
**STANLEY** 7th AVE. bet. 42d & 43rd STS.

**ACADEMY OF MUSIC**  
New! OSA NARBEN • MORRIS CARNOVSKY  
**"THE MASTER RACE"**  
FERRER MOGEE & MOLLY  
**"HEAVENLY DAYS"**

**RE O STONE AND PITKIN AVES. Now Thru Wednesday**  
**LAD from OUR TOWN**  
Plus... HENRY FONDA in "BLOCKADE"

## People's Radio Foundation Formed for FM Broadcasting

The formation of the People's Radio Foundation, Inc., a stock corporation, has been approved by the New York State Department. It was announced by Mr. Joseph Brodsky, member of the Board of Directors pro tem and legal representative of the association. The other directors, pro tem, are Rockwell Kent, Samuel Novick, Leverett Gleason, Corliss Lamont.

Following are additional charter members of the organization which has been established specifically for the purpose of operating an FM radio station in New York:

Leon Barzin, radio-musical director of Station WQXR; Joseph Brodsky, attorney; Charles Chaplin, actor; Charles H. Colvin, engineer; Joseph Curran, president National Maritime Union, CIO; Howard Fast, author; Bernard Fein, radio engineer; Frederick V. Field, Council for Pan-American Democracy; Leo Gallagher, attorney; William Gropper, artist; Mrs. Ida E. Guggenheimer, civic leader; Leverett Gleason, editor, Reader's Scope; A. H. Heller, educator; Langston Hughes, author; Albert E. Kahn, author; Rockwell Kent, artist; Corliss Lamont, educator; Dr. Robert L. Leslie, editor-publisher; Ray Lev, concert pianist; John T. McManus, president, New York Newspaper Guild, CIO; Eugene Nebeck, president, Electrical Corp. of America; Arthur

Osman, president, Local 65, Wholesale and Warehouse Workers' Union, CIO; Earl Robinson, composer; Joseph P. Selly, president, American Communications Association, CIO; Arthur Szyk, artist; Margaret Webster, actress and producer; Dr. Max Yergan, civic leader, executive secretary, Council on African Affairs.

The PRF is set up on the basis of the creation of a community type FM station in which trade unions, people's organizations and progressive leaders in religious, civic, fraternal and community life participate and guide the policies of program and service.

The People's Radio Foundation is also coordinating the organization of similar community groups in all parts of the country where FM stations may be established locally. The general plan is that these community groups shall include representatives of labor organizations, civic bodies, churches, fraternal societies, educational institutions and other progressive organizations which contribute toward the establishment and financing of the station.

On the basis of the PRF's community plan, activities toward establishing FM stations are progressing in Seattle, Los Angeles, North Canton, Ohio; Lancaster, Pa.; Philadelphia; Washington, D. C.; Buffalo, Detroit, Newark; Chicago; Butte, Montana and other cities.

MOTION PICTURES  
BRANDT'S  
**APOLLO 42 St.** W. 42nd St. L.O. 5-3700

NOW PLAYING THRU WEDNESDAY  
ARTURO presents  
**'1812'**  
A NIGHTLY FILM EPIC OF MARIANO'S DEFEAT AT MOSCOW  
Russian Film, English Title  
Lily PONS • Henry FONDA  
IN JEROME KERN'S  
**"DREAM TOO MUCH"**  
Orchestra Directed by Andre Kostelanetz

RADIO CITY  
**MUSIC HALL**  
46th Street & 6th Avenue  
NATIONAL VELVET  
MICKY ROONEY  
Donald CRISP • Elizabeth TAYLOR  
Jackie JENKINS • Reginald OWEN  
Spectacular Stage Presentation  
DOORS OPEN 11:30 A.M.

IRVING PLACE 14 St. & Union  
2nd BIG WEEK  
**MAURICE SCHWARTZ** in  
SHELEM **"TEVYA"**  
Plus **"BIROBIDJAN"**  
(A Greater Promise)  
NEWARK, N. J.

ONE WEEK ONLY: DEC. 24 THRU DEC. 30  
First Showing in NEWARK  
**The Rainbow**  
NEWARK OPERA HOUSE  
Washington and Court Streets, Newark, New Jersey



# Chaplin Urges Amount-to- Bridges Unity

Charlie Chaplin, guest of honor at a Russian War Relief dinner at the Hotel Pennsylvania Thursday night, told the 1,000 guests assembled there that we've got to do whatever's got to be done to win the war.

In order to achieve victory, we must have the strength of unity, a unity so broad that it will include Thomas Lamonts of Wall Street and the Harry Bridges of the CIO," he declared.

Making a crack at the "bagaboo" of Communism, he added that communists as allies "have been convenient up to now. They've saved our way of life. . . . Let's eliminate anti-Communist propaganda in order to win the war."

Referring to the recent Red Army successes on the Eastern Front, Chaplin remarked, amid cheers and laughter, "The Germans had to eat every inch of the way" in order to get into Russia, "and they'll have to fight every inch of the way in order to get out—that's if they can get out."

## ARTISTS PRESENT

The affair was arranged as an "arts for Russia Dinner," and most of the guests were writers, musicians, actors, S. M. L. Barbour, well-known composer, was toastmaster. Among the other speakers were Allen Wardwell, corporation attorney and chairman of the New York Russian War Relief campaign committee; Mrs. Marcia Davenport, pianist; Miss Margaret Webster, theater director; and Dean Dixon, noted Negro orchestra conductor. Jim Vitis, Russian tenor, sang Soviet songs, and two young actors produced a playlet, "Night Watch," representing an incident on the Eastern Front.

Speeches to Mr. Chaplin were made from Ilya Ehrenburg, Sergei Eisenstein, Dmitri Shostakovich, a Mukhina, Alexei Tolstoy, Ivan Kavin, and the Soviet cartoonist known as the Kukryniki.

A large collection was taken up, which included a thousand dollars from Wendell Wilkie, Lillian Wald, and the Woolworth Company, International Workers Order and Mr. Chaplin himself.

# Jerome Talks

# CIO Asks Change In Ration System

CIO men and women in Greater New York are demanding that local War Price and Rationing Boards be located in centers where large sections of the working and consumer population are situated.

They are asking that local rationing boards meet in the evening after working hours, so that these boards be available to serve the needs of workers and consumers.

## Parents Told How, Why of Rationing

Parents of children attending P. S. 19 on E. 14th St. have received an important letter dealing with the practical reasons for food rationing. The letter explains the whys and hows of meat rationing. Distributing educational material on vital issues through the public schools helps immeasurably in clearing up misconceptions and building day-to-day civilian morale. "Rationing need not alarm you for it does not mean that you will have too little food," says the letter. "There will be plenty of food and rationing only means that our food will be evenly distributed so that everyone will have what he needs."

The letter explains that our "boys" must get all the food they need to win the war and civilians must learn to use other foods which are just as nutritious.

"If we know what foods to substitute for the ones that are being sent to our armed forces, we can still furnish our families with the foods that will keep the grown-ups fit and build our children into strong Americans who will be able to guide this country in our good American way."

Let us learn to make a little meat go a long way, parents were urged. Suggestions for share-the-meat recipes were made. The use of unrationed meats as well as eggs, beans, cheese and fish were also suggested.

In conclusion the letter states: "Always remember this: If your children have all the milk they need you need not be concerned about cutting down on the amount of meat they have."

A quart of milk is still cheaper than a pound of red meat, much cheaper.

## FDR Orders Liquidation

And they are requesting that every rationing board have on its personnel representatives of labor and consumer.

These specific demands were made at a meeting of the Greater New York Industrial Union Thursday night. Delegates to the council called upon Price Administrator Leon Henderson and the New York regional office of the OPA to act on these problems immediately.

Experience of New York trade unionists has shown that hours of service for price and rationing boards make it impossible for them to be present. If the board would remain open in the evenings, hundreds of trade unionists would willingly serve. At present, housewives or workers can't take time off during the day.

## FAIR DISTRIBUTION

The Council meeting again stressed the need for a more effective system of price enforcement and rationing. The fair distribution of available supplies of all commodities is essential for the maintenance of "living standards, health and well being of all Americans" at war, it said.

A unanimous resolution pointed out that limited rationing and varying prices, as carried out at present, have proven unsatisfactory. The regional OPA office covering New York City has failed to "establish local rationing boards whose personnel, location and hours of service meet the demands of consumers."

Irving Velson, a vice-president of the Industrial Union of Marine and Shipbuilding Workers of America, called for rationing based on a war production basis.

Workers engaged in building ships for the United Nations work out of doors and perform taxing manual labor which requires more meat and more clothes than other people engaged in sedentary occupations, he said.

"We work out in the cold," Velson explained. "We need more clothing to do a win-the-war job than people who work inside."

# Nobody Looks After Them



Behind these Harlem boys is the fence of a closed playground. They're a sample from many hundreds of Harlem "door-key kids" who have no place to go but the streets, when school's out, till their mothers get home from work.

# Harlem Plans Action On Child Care Today

By Ann Rivington

Harlem's call for immediate government action on its critical child-care problem will be sounded this afternoon at an emergency conference called for 2 o'clock at the Abyssinian Baptist Church, 138th St. and Seventh Ave.

Ninety Harlem organizations, including churches, women's clubs, parents' and mothers' groups, have already promised to send delegates. Mrs. Madeline Johnson, chairman of the Harlem Division of the Committee for the Care of Young Children in Wartime, which is sponsoring the meeting, told the Daily Worker yesterday.

Prominent speakers will include Councilman Adam Clayton Powell, Jr.; Assemblyman Hulan Jack; Congressman Vito Marcantonio; Henry Pope of the USO; Mrs. Eleanor Gimbel, chairman of the Child Care Committee; Mrs. Anna Moore, of Negro Women, Inc.; and Rev. Felipe Sabater, prominent Puerto Rican minister.

In addition to delegates, all interested persons will be welcome at the conference, and mothers will be encouraged to contribute their personal experiences to the discussion.

"We must join together," Mrs. Johnson said, "and convince city, state and federal officials that we have a serious crisis."

# WLB D Explains

Theodore W. Kheel, as Labor Board, yesterday explained obtained under the Board's plan stressed that at least 40 per cent already been submitted, required. The night before, he explained the method for obtaining wage increases to the delegate of the Central Trades and Labor Councils of Greater New York.

In his press interview, Kheel revealed that the regional board had already refused to approve wage increases agreed upon by management and labor for 485 workers in two plants.

He also said that a number of employers were seeking to revise wages upward due to manpower shortage, but that such a problem was outside the scope of his office.

## CITES JURISDICTION

The regional offices, Kheel said, so far only have jurisdiction to approve wage increases to adjust minor inequalities between workers and to increase pay 15 per cent over January, 1941 level in accordance with the "little steel" formula.

There are a number of cases where no approval is needed to increase wages, Kheel explained.

Increases for merit, promotions, reclassifications, seniority increases, equalizing pay for equal work, raising a worker from a minimum scale to a maximum scale within the same category, and increases where there are less than eight workers need no approval, he explained.

"The bosses can make such adjustments in wages if they are satisfied that they are within these categories. They don't have to tell us know," Kheel said.

Outside the above categories, when there is a voluntary agreement between management and labor, a form, known as Form 1 is filed with the Wage and Hour Division of the Department of Labor, which sifts the cases. The Division decides if War Labor Board approval is needed. Out of the 1,368 cases examined by the Division, 40 per cent did not require War Labor Board approval, Kheel said.

If War Labor Board approval is

long waiting lists. "Our women want to take their place in war industry," said Mrs. Johnson. "We have always had far too few child-care centers, and now we are faced with a serious crisis."

## Rural Traffic to Drop

WASHINGTON, Dec. 4.—Traffic on rural roads during December, the first month of nation-wide mileage rationing, will be 35 to 40 per cent less than a year ago, public roads administration of Federal Works Agency estimated today on the basis of monthly automatic-traffic-recorder data obtained from state highway departments.

TODAY at 2:30

# V. J. JEROME



# Pro-Fascist Coudert:

# Such a Man Will Not Probe Axis Agents in Schools

Hitler is not afraid of the Vichy Government of France or of State Senator Frederic R. Coudert, Vichy's lawyer.

It is well to bear this in mind as Coudert tells Governor Lehman that his legislative committee will "continue" to follow any evidence of "Nazi and fascist activities in the schools and colleges."

Coudert has whitewashed the fascists already.

After boasting in his report to the state legislature last month that he had found scores of "Communists" in the public school system he whitewashed the fascists as follows:

"It [the committee] has found no substantial evidence tending to show the existence of a Nazi or fascist conspiracy."

Yet the Christian Frontiers carry on an organized campaign against the war effort and against the Jewish people.

The Daily Worker last April 25 told how Coudert has ignored the

anti-Semitism and the anti-war propaganda of the "Educational Signpost," published by the American Education Association of 90 Livingston St. under the general direction of Principal Milo McDonald of Bushwick High School.

And this month we published two photographs through the courtesy of La Parola, an Italian language newspaper, showing Italian fascist propagandists at work on New York public school children in public school buildings.

Vichy's lawyer was too deeply involved in Vichy business to uncover our enemies.

While Coudert was preparing his report he was fighting the Belgian Government-in-Exile, a member of the United Nations and a war ally of the United States.

The Belgian Government had sent \$260,000,000 in gold to France for safe-keeping during the war. It charges that Vichy later sent the

gold to Germany. Vichy has other gold in New York, however, and the Belgian Government brought suit for this gold in the Court of Appeals last March.

And the attorney who represented Vichy's Bank of France in this suit was Coudert.

The same Coudert represented the Vichy Government directly in the purchase of a \$500,000 French consulate building in New York in March.

The same Coudert has talked like a fascist himself. Americans remember his "bullet" speech of June 3, 1941, against progressive school teachers, when the New York Times quoted him as saying:

"Now if your dog has rabies you'd wouldn't clap him into jail after he had bitten a number of persons—you'd put a bullet in his head. . . ."

"It's going to require rough treatment to handle these teachers."



Over the Top: AEF mortar crew in Northern Ireland dashes into position during maneuvers preparing them for an invasion of the continent.

# Michigan CIO Cheers 'Smash Hell Out of Hitler in '42' People Back Browder Act-Chaplin to FDR

By Thomas X. Dombrowski  
(Special to the Daily Worker)

MUSKEGON, Mich., May 26.—Calling for the shelving of "usual and ordinary deliberation" and "all our business as usual attitudes" August Scholle, President of the State CIO Council opened the 5th annual convention of State body today.

Pledging the carrying through of the policies of Philip Murray and the CIO he declared that the delegates assembled must concern themselves with a win-the-war program.

His demand for the opening of the Western Front immediately, received the enthusiastic support of the body. "We believe that the year 1942 is crucial to the outcome of the war and all freedom-loving people must exert every effort to smash Hitlerism this year," he stated.

Blasting the appeaser, defeatist, labor-baiting congressmen he called upon labor in Michigan to "wipe out the stigma placed upon the state by Clare 'No Pockets' Hoffman, Roy Woodruff, Bradley and the others who were disrupting the development of national unity in the congressional chambers. His sharp attack on these elements evoked the hearty approval of the delegates.

Scholle pledged that labor would actively cooperate with the government in cleaning out the fifth column and endorsed the action in the banning of the "Social Justice" and the steps taken by the government in the Sojourner Truth Housing struggle. He tabbed the "Cross and The Flag," the fifth column organ of Gerald L. K. Smith as a "sheet which displaces Coughlin's

## A 3-Way Offensive To Win War in '42

(Special to the Daily Worker)

MUSKEGON, Mich., May 26.—A program to "mobilize the entire resources and energies of Michigan labor" to help win the war was today submitted by the executive committee to the 1,000 delegates at state convention of the Michigan CIO in session here.

The program declares for three offensives:

For an offensive on a Western European front to smash the Axis in 1942; for an offensive on the political front to "retire" defeatists and labor-baiters in Congress or state office; for an offensive on the war production front to attain the goal of a "25 per cent increase in production."

A section of the program declares:

"We believe that the year 1942 is crucial to the outcome of the war, and all freedom-loving people must exert every effort to smash Hitlerism this year. It is recognized in the words of our President and Commander-in-Chief who said that we must carry the battle to the enemy.

"We believe that the immediate opening up of a second front in Europe and an all-out attack on Hitler's western flank, coupled with the continual smashing attacks of Russia's Army in the East, would bring the Axis tumbling down by destruction of its key-stone—Nazi Germany."

On the political offensive:

"Winning of the war requires the retirement from office in forthcoming Congressional and state elections of every reactionary official, labor-baiter, appeaser, quiding and pro-Hitlerite, who now use their offices to attack the war effort, smear the President, circulate fifth column literature, spread defeatism and try to undermine labor and labor's rights.

On the production offensive:

"We pledge every effort to attain the goal of our Commander-in-Chief, President Roosevelt, for a 25 per cent increase in production. This is the goal of every CIO member, of every worker, of every patriotic citizen. We will roll out the guns, tanks and planes in torrents."



Victory Girl: Jinx Falkenburg, well known model and actress is the victory poster girl. She was picked by Russell Patterson and Bradshaw Crandall (right), representing a committee of the nation's leading illustrators. They said she is a composite of the typical American girl. Jinx will be seen soon on posters to push bond and stamp purchases.

## People Back Chaplin to FDR

(Continued from Page 1)

week in San Francisco, Chaplin said:

"Hitler doesn't like a second front. So let's give it to him. While the Russians are attacking him in front let's kick him in the rear. It's not my idea—it's the peoples' idea, I'm sure—so let's write Mr. Roosevelt tonight that we want a second front."

Red-headed Walter Pentecost, a member of the Flying Tigers fresh from Burma battlefields, put all his eloquence into this one sentence: "Thank God for the Russians, that's all I've got to say."

Mayor Fletcher Bowron greeted the rally on behalf of the city and said that "we come here realizing that those whom we call Reds and Communists . . . are today among our most valued friends."

A 50-piece orchestra opened the rally with the Star Spangled Banner and the International following a presentation of the flags of the 28 United Nations.

Celebrities who joined in the program included Walter Huston, Pat O'Brien, Claire Trevor, Soviet Consul Alexander Surakov, Claude Rains, John Garfield, Will Rogers, Jr., and Dudley Field Malone.

## House Body Sneaks Over Anti-Labor Blow

(Daily Worker Washington Bureau)

WASHINGTON, May 26.—The House Judiciary Committee today aimed a new blow at national unity behind the war, when it struck out anew against labor with approval of a bill to place unions under the Anti-racketeering Law.

The bill has been vigorously opposed by CIO and AFL unions. The latest such expression came from the United Steel Workers of America convention.

The new measure defining any interference with commerce as a felony, was introduced by Rep. Sam Hobbs of Alabama, after the recent Supreme Court ruling holding that labor is not subject to the Anti-Racketeering Law. Hobbs admitted that his bill aimed to "repeal" the high court's ruling.

Revealing the anti-labor intent of the bill, which, however, does not specifically mention unions, Hobbs said that it is based on theory that all acts that would hold up commerce, which includes strikes, are "highway robbery whether the perpetrator holds a union card or not."

Chairman Sumners, Democrat of Alabama, said the bill was approved

## Soviets Renew Kharkov Gains, Stop Tank Drive

(Continued from Page 1)

enemy vanguard in ever-growing numbers, Izvestia reported.

"The enemy is stubbornly defending every point, skillfully maneuvering tanks and motorized infantry to his best advantage," the army newspaper Red Star reported from the Kharkov front. "In fierce and bloody battles our troops

# Leading Negro Papers Rejoice

## Shipping Is

# FOOTNOTES ON FRANCE



Rainbow

## About strikes and strike-breaking, culture and Cadillacs ... and the reaction of Pablo Picasso to the Marshall Plan

By JOE KISSEL

PARIS is not the city it was before the war, and the changes are apparent even to the casual observer. In an effort to conserve power the lights are turned off twice a week, so that, except for the main boulevards, it resembles New York during the wartime dimout. Hotel lobbies are dark. A small area around the registration desks are faintly outlined by candle or flashlight. The people are quiet and serious—except for small, determined groups of youngsters trying out the newly-discovered Lindy, in tiny left-bank cellar clubs—not given over to organized gayety.

The Montmartre section, center of night-club life and traditional hoopla, operates on only a fraction of its former glitter. This type of social activity is completely out of reach of the average Frenchman. To begin with, the Parisian worker whose income is higher than elsewhere in France, averages about twenty dollars a week. Black market inflation prices shrink this amount to about \$15 a week of buying power.

On this figure he must support himself and his family. Leather shoes cost anywhere from \$12 to \$22; milk, butter, eggs, oranges, are rarely seen and are sold at astronomical prices. Even the butter substitutes are rationed... Kids running along the streets in wooden shoes sound like horses on cobblestones, and I have seen little girls, blue with cold, running about without stockings and in torn hand-me-down coats. The older girls wear hemp and linen shoes trimmed with what I have been told is cat fur.

### Government As Strike-Breaker

When the government announced price hikes for the subway, utilities and in some cities, rent, the spontaneous wave of righteous indignation that swept the people, the demonstrations, that became transformed into strike movements (as in Marseilles) surprised no one, except, apparently the government. This august body announced that the trouble was due to nineteen Russian agitators.

One strike that was given little publicity was that of the garbage collectors. The basis of the strike was a pay increase from \$63 to about \$70 a month. For the first two days the government did nothing about it. As the garbage began to overflow the curbsones, the government appealed to the housewives to burn the garbage in the interests of

health. The women of Paris who understand an issue or two, decided that burning the garbage would constitute a form of strikebreaking, since if the problem of garbage disposal were solved, the men could whistle up a tree for their demands. Consequently they not only turned a deaf ear to these health pleas, but added to the piles wherever they could. The strike was settled pronto.

### Art And Architecture

After strikebreaking, the two major government activities appear to be the restoration of historic palaces, and the sale of fine art abroad. All over Paris, the edifices constructed under Louis 14, 15, 16, are hung with scaffolding. In the interests of the historic glories of France, this was one field of work that was untouched by both the government and the unions.

One of the commodities of France most easily transferable into dollars is the work of the established and the near established artists. This accounts partly for the fact that everybody paints like Picasso or Braque, or Gris.

Another reason for the dependence of the younger men upon the established painters is that the battle for modern art has been more or less won in Paris, and there is a kind of marking time until somebody emerges with a new idea or theory. There is general agreement that this situation makes for a lower level of art in Paris, much lower or exciting than that which obtains in America. The claims for the various schools, the clash over comparative techniques, the discussions on social realism as we know them

here, are absent by and large from the French scene.

Nevertheless, Paris still remains the city of art and for the artist. There are more galleries, museums, art dealers and art schools per square foot than anywhere else in the world. When a Bonnard or a Chagall, or a classic exhibition is arranged, the fact is proclaimed in posters, placards, and billboards from one end of town to the other, every hotel lobby, lamppost and billboard kiosk spreads the news in the same way that the world series, or a title heavyweight fight is promoted here.

### Progress of Culture

For many years, two of the most publicized American comics in Paris have been Laurel and Hardy. Figurines of these two have been distributed throughout Paris and the nearby towns by the movie distributor of their films. As a result you run across little plaster Laurel and Hardy figures in the windows of the neighborhood shops. When these two recently made a personal appearance in the Club Lido on the Champs Elysee, French periodicals broke out in a rash of articles analyzing American humor.

Somewhat more seriously L'Humanite, French Communist daily has inaugurated a campaign against American culture. This move has been necessitated, say the editors by the flooding of the French market with Hollywood films to the exclusion of almost any other kind, including their own, by the threatened importation of American comic, strips and by the general invasion of bourgeois cultural forms in the wake of the Marshall

Plan. L'Humanite argues that bourgeois culture has debased popular American taste, and unless halted would corrupt French taste in the same way.

While travelling through Burgoyne, province of famous Burgundy wines, I made some small effort to find out what the French farmer was thinking. Unfortunately for my curiosity, it was the time of the year when everybody was getting ready for the wine festival at the shrdu etoain cmfwyp shrdudetaolnn Beauce. In the middle of November of each year, the wine-tasters of all countries foregather in the province and select the best wines of the region.

All farmers answered my questions in practically the same words: "Come back after the festival and we will talk politics. Right now, we can only offer you a glass of wine."

Many of these farmers, in the October elections, had voted for De Gaulle, but not because they believe in his program necessarily. The village cure was very influential in swinging the vote throughout the countryside. Under specific orders, he often led the farmer by the hand to the polls and persuaded the peasant that a vote for the Communists was a vote for Russia, which was against religion.

As a result, many of the De Gaulle posters, distributed at election time, now adorn the walls of inns and farm houses, next to pictures of the saints, icons or other holy representations.

### About the Marshall Plan

The word for junk, trash, or garbage, or work created in bad taste is moch. The Secretary of the Interior, who has been carrying out the reactionary decrees of the Schuman cabinet, is named Julius Moch. The left wing papers have not been slow to seize upon this coincidence. The Marshall Plan is abbreviated to "The Marsh," or in French as "Le Moch," around which many jokes have already appeared in the French papers.

Like all dutiful American tourists, I decided to visit one of the most prominent of French institutions, the painter Picasso. He was, however, in the south of France at the time, working on murals in the Grimaldi Museum. When an art student offered to drive me there in her car, I, together with a former Picasso model, her husband, and an editor of one of the better known art magazines, accepted her offer. When we reached the Antibes, where the Grimaldi museum, former home of the ancient Monaco family, is located, the curator told us that Picasso had finished his commission and had returned to Paris.

This was dismaying news until we discovered that there were so many people who wanted to visit the painter that the concierge was instructed to say that he was no longer in the south. We discovered, however that he was still at Golfe Juan, a short distance along the Mediterranean from the Antibes, where he was honeymooning, with his beautiful new blonde wife. When he found I was from The Worker he came out with his wife and secretary and kissed me heartily on both cheeks.

### Condemns Reaction In the U.S.

He believes, as do most Europeans, that outright fascism, on the Hitler order, now exists in America. He showed me a telegram that he had just received from Charles Chaplin, asking him and his friends to protest the deportation of Hanns Eisler. He believes that if things continue as they are now, another war is inevitable. As we stood on the quayside, in the beautiful sunshine, facing the incredibly blue water, a convertible Cadillac, top down, horn sounding, swept past us on its way, presumably, to Nice.

Now to drive a car of that size in France today, with its high black market price on gasoline, and with its rigidly controlled and rationed gasoline stock, means that you are either a high government official, or you know intimately the proper government officials, either French or American, or that you are a black market operator. From their clothes, and the way the passengers looked us over, there was no mistaking the fact that they were Americans in one of the above categories. Picasso remained silent for a moment and, then slowly indicating the car with his thumb, murmured "Voila le moch"—behold the Marshall Plan!



Rainbow

# Eisler Trial Starts Today; Dennis' Lawyers Ask Delay

The trial of Gerhart Eisler starts today in the U. S. district court while attorneys for Communist Party General Secretary Eugene Dennis will argue for postponement of the Dennis trial date set for June 16. Protests against the unprecedented haste in trying

Dennis and Leon Josephson for contempt of the House Un-American Committee are pouring in on Attorney General Tom Clark. It was reported yesterday by the Civil Rights Congress.

Prominent individuals protested to Clark that the haste prevents adequate legal preparations for defense and protection against the hysteria engendered by the Un-American Committee.

Among those protesting were Dr. Frederick L. Schuman, Woodrow

## Let Clark Know

Citizens and progressive groups are urged to wire Attorney General Tom Clark, Washington, D.C., to grant the appeal of Dennis' attorneys for a postponement of the trial from June 16. Hearings on the appeal for postponement will be held in Washington June 4. Dismissal of the "contempt" charges is also being urged in wires to Clark. We urge such wires be sent immediately.

Wilson, Professor of Government, Williams College; Bishop Walter Mitchell of California, Charles Chaplin, Prof. Scudder Mekeel, University of Wisconsin; Thomas Addis, Stanford University School of Medicine, and Jacob H. Kaplan, president of the Association of Rabbis of Florida.

## SCHUMAN SAYS

The opportunity for a "sober judicial determination of the constitutional powers of Congress will be seriously jeopardized" by hasty trials in these cases, Prof. Schuman told the attorney general.

Appealing to Clark's sense of fair play, Chaplin urged him to postpone the trials "in order that they may have proper time to prepare their case and in order to avoid undue prejudice against

them at a time when red-baiting hysteria is so violent."

Prof. Mekeel declared that while he "personally disliked what Dennis and Josephson supposedly stand for," he felt "the evident rush to bring them to trial as soon after indictment as becomes the federal government which must remain a rock in seas of hysteria and must take every precaution for fair trial."

The haste in bringing Dennis and Josephson to trial, said Prof. Addis, "recalls the Mitchell Palmer raids after the first World War. We became ashamed of that hysteria. Don't repeat."

## OTHERS URGE

Others who have urged postponement of the trials include Rockwell Kent, John J. Stanley, secretary-treasurer, United Office and Professional Workers; Pietro Lucchi, secretary-treasurer, International Fur and Leather Workers; John C. Cranberry, editor, The Emancipator, San Antonio, Texas; Prof. Walter Landauer, University of Connecticut; Vida D. Scudder, professor emerita, Wellesley College; Donald Henderson, president, Food and Tobacco Workers Union, and the Chicago Action Council, represent-

## Civil Liberties Union

The American Civil Liberties Union today denounced the proposed Federal Employees Loyalty Act of 1947, now before the House Civil Service Committee, as "lacking the same procedural protections" as does "the exceedingly dangerous Presidential Order on Loyalty in Government Employment."

ing 6,000 business and professional people.

The Indiana State Committee of the Communist Party sent greetings yesterday to Dennis, hailing his fight against the Un-American Committee conspiracy. Elmer Johnson, state chairman, pledged to redouble efforts "to arouse the people of our state to the fascist danger that threatens America, as typified in the attacks upon you, our Party and the labor movement."



**Weep No More, My Lady:** Customs inspector C. Holten tries to comfort 22-months-old Gabriella Fleischman, on the tot's arrival in New York. She came in on the Russian passenger ship Rossia with her parents, visitors from Tel Aviv, Palestine.

## Escaped Army Prisoners Retaken

Two Army prisoners described as "armed and dangerous" escaped from the ship on which they were returned from Europe to serve 35-year prison terms but were recaptured after a 15-hour search, the Army disclosed today.

The men, Frederick D. Lee, Lewisburg, W. Va., and Gomer C. Blackburn, Wheelwright, Ky., escaped last night from the transport General Ballou after overpowering two guards, taking their guns and tying them up.

The escape went unnoticed until the guards were found an hour later. Police launches and radio cars were called to the waterfront and floodlights were played over the area in an all-night search.

Two military police from Camp Kilmer, N. J., recaptured the two Kilmer today. Lee and Blackburn, both 20 and under sentence for armed robbery and other crimes in Europe, were attempting to hitchhike a ride near the Raritan River bridge in New Jersey.

The military police drew their guns in making the arrest but no shots were fired. Blackburn and Lee were taken to Camp Kilmer.

# Seamen March Today to Save Berths of Alien Shipmates

A mass demonstration and parade here today will highlight nationwide protests by the CIO National Maritime Union (NMU) against maritime regulations stripping U.S. merchant ships of alien seamen. The union charged that the removal of these seamen,

who average more than three years of war service, would aggravate an already serious manpower shortage. Elimination of these men, the union added, would cause disruption of shipping schedules and congestion of ports, since many alien seamen hold key jobs requiring skilled workers.

The demonstration here was called by Port Agent Paul Palazzi. Seamen in port are to march from union headquarters, 354 W. 17 St., to Battery Park, where a mass meeting will be held at the statue of John Ericsson, Swedish inventor of the Monitor, first U. S. ironclad ship. Only safety watches are expected to remain aboard vessels now in the harbor.

## PRE-WAR QUOTAS

The change in the status of alien seamen resulted from passage of a joint congressional resolution which, in effect, restored pre-war alien quotas on U. S. shipping as of June 1. The NMU condemned the resolution as ill-conceived legislation which would disrupt shipping, create manpower shortages and result in scuttling the American merchant marine.

The NMU also asserted that the legislation ignored the contribution made by the alien seamen to the war effort. The quotas will greatly reduce the number of alien seamen aboard

ship and place thousands in danger of deportation.

The NMU will demand that shipowners live up to the law by granting alien seamen jobs right up to the quota and will also ask for new legislation cancelling the quotas.

## Hookey Players Foil Suicide

Two school boys, playing hookey yesterday saved a 24-year-old furrier from suicide on the Williamsburg Bridge.

The boys saw James Poliandro preparing to leap from a 350-foot tower. They ran for police and an emergency squad of six policemen scaled the tower and threw a rope around Poliandro, hauling him to safety.

The boys refused to give their names. They said they would be punished if their parents knew they stayed away from school.

## Heavy Rains

MONTPELIER, Vt., June 3.—The heaviest rains since 1938 lashed northern New England today, flooding main highways in Vermont and interrupting rail transportation here and in neighboring New Hampshire.

## Shoe Workers Call Parley on Race Hate

A special conference to combat anti-Semitism and other forms of racial and religious intolerance, at which over 15,000 shoe workers will be represented, will be held Wednesday, June 11, at 6 p.m. at Irving Plaza and 15 St. The conference is jointly sponsored by Joint Council 13, CIO United Shoe Workers and the American Jewish Labor Council.

In addition to considering the problem of combatting anti-Semitism nationally, the conference will deal with race tensions in the shoe industry in New York City.

Does your Congressman or Senator know how you feel about the Taft-Hartley bill? Wire or write him without delay!

Calling All  
**BRONX**  
Branch Organizers  
Section Organizers  
Section Org. Secretaries  
County Board Members

**SPECIAL CONFERENCE**  
with  
**STATE SECRETARIAT**

- BOB THOMPSON
- ISRAEL AMTER
- BILL NORMAN
- HAL SIMON

Thursday, June 5, 8 P.M.  
**BRONX WINTER GARDEN**  
1874 Washington Ave.  
Near Tremont Ave.

**SPECIAL DISCOUNT**  
To Trade Unions and D. W. Readers  
**TALKING UNION**  
Sung by the  
**ALMANAC SINGERS**  
3 10" Keynote Album — \$3.15  
MAIL AND PHONE ORDERS FILLED  
L.O. 3-4422  
**The Music Room**  
A COMPLETE RECORD SHOP  
129 WEST 44th ST., N. Y. C.

**Clearance SALE**  
Suits - Topcoats  
Tropicals - Gabardines  
Sport Jackets - Slacks  
ALL SIZES  
UNUSUAL SAVINGS  
Open Evenings  
GO TO **JOSEPH M. KLEIN**  
119 STANTON ST., COR. ESSEX, N.Y.C.

**HAVE YOU READ**  
about the terrorization of progressive Yugoslav Americans in Farrell, Pa. Send for free folder. "FARBELL, PA." American Committee for Protection of Foreign Born, 25 W. 26th St., N. Y. 10

**MIMEOGRAPHS RENEWED**  
Also New Speed-O-Prints and Style Duplicators. Stencils, Tabs, Etc.  
**J. E. ALBRIGHT CO.**  
833 Broadway  
AL. 4-4828

# UN-AMERICANS TOLD OFF BY 'CAMEL' PICKETS

By Harry Raymond

WINSTON-SALEM, N. C., June 3.—The month-old strike of 8,000 R. J. Reynolds Company workers massed bigger and better singing picket lines at 73 gates of the sprawling Camel cigarette plants yesterday.

Strikers, the majority of them Negroes, met in enthusiastic rallies during the weekend and pledged to strengthen every phase of strike activity. This was their answer to arrival on the scene of investigators of the House Committee on Un-American Activities. The red scare directed against officers of CIO Tobacco Workers, Local 22, is having no effect as a strikebreaking weapon. Four thousand strikers and their

friends gathered under the hot sun in a school yard Sunday to hear Aubrey Williams, editor of The Southern Farmer and former National Youth Administrator urge them to beware of persons who try to divide white and Negro workers.

"You have done more to bring about the good life in American than you realize," said Williams, speaking from a truck parked beneath two towering maple trees.

Spokesman for the Negro Community was the militant Rev. Walter Young, pastor of the Haris M. E. Church. "We are in this fight to win," said the Negro clergyman. "Oh Lord," he prayed, "some may have

to die. But we, your children, will march forward to victory. We are not walking through the fire. We are fighting the fire."

Yesterday the Winston-Salem Journal, refused to accept an advertisement of the union charging the company is using teen-aged school girls as strikebreakers.

Relief continues to be the crucial need of the strike. The union was \$5,000 short during the week end of funds necessary to supply barest relief needs.

## Daily Worker

Registered as second class matter May 6, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

FILMS — BOOKS — THE ARTS

# Hollywood Artists Fly Here for Rally Against Thought Control

The Un-American Committee's attack on Hollywood will be answered by leading film artists flying here for the big rally against thought control at Manhattan Center on June 11.

Among those arriving in New York for the "Artists Fight Back" meeting are screen writers John Howard Lawson and Dalton Trumbo, and the noted anti-fascist composer Hanns Eisler.

The meeting is expected to attract nationwide attention to the fight of democratic artists against the attempt of the Thomas-Rankin Committee to regiment American culture.

This drive against artists is linked with the committee's actions against the Winston-Salem strikers, Eugene Dennis, Gerhart Eisler and members of the Joint Anti-Fascist Refugee Committee.

The un-American witch-hunters, following a recent visit to Hollywood, revealed their political purpose by attacking the late President Roosevelt for aiding the production of anti-Nazi films during the war.

### SUMMONED TO APPEAR

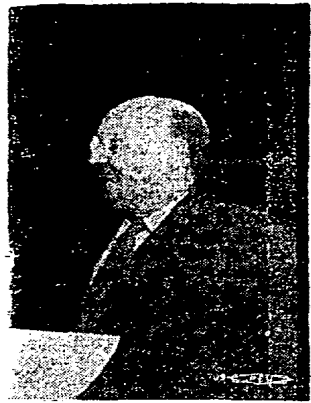
They have announced that 30 writers and actors will be summoned to Washington for hearings on June 16.

Drew Pearson in a radio broadcast Sunday night declared that the Un-American Committee would subpoena Katharine Hepburn, Edward G. Robinson and Charles Chaplin. He said that among those coming "voluntarily" are Adolphe Menjou, Robert Taylor and Lena Rogers.

Hanns Eisler, who was interrogated by the Thomas-Rankin subcommittee in Hollywood, is scheduled to appear at a Committee hearing on June 16.

Resentment of screen artists was expressed by actress Katharine Hepburn at a recent Henry Wallace rally in Los Angeles. Miss Hepburn sharply rebuked the Committee's witch-hunt.

The Hollywood group coming here for the June 11 meeting, held under the auspices of the new literary quarterly *Mainstream*, will be joined by other notables including Dr. W. E. B. DuBois, the distinguished Negro educator and historian; Dorothy Parker; Howard Fast, who with others will go on trial in Washington next week for contempt of the



At Manhattan Center June 11: John Howard Lawson (top left) author and screen writer of 'Sahara,' 'Action on the North Atlantic,' 'Blockade,' 'Counter-attack'; Hanns Eisler (top right), composer of the movie scores for 'Forgotten Village,' 'Hangmen Also Die,' 'None But the Lonely Heart'; Dorothy Parker (bottom left), screen writer and author of 'Enough Rope,' 'Death and Taxes,' 'After Such Pleasures,' 'Sunset Gun' and other works; Dalton Trumbo, author and screen writer of 'Tender Comrade,' 'Our Vines Have Tender Grapes,' 'Thirty Seconds Over Tokyo.'



Leo Coleman and Evelyn Keller have leading roles in Gian-Carlo Menotti's musical play "The Medium" now at the Ethel Barrymore. Mr. Coleman, former Katherine Dunham dancer plays a deaf mute in the play. Mr. Menotti's musical novelty "The Telephone" is also on the bill.

## Music in Review

### Three B's and Tschaiowsky Carnegie 'Pops' Programs

By Murray Chase

Among the recent events in the Carnegie "Pops," the ones that seem to come off best were The Three B's, and Tschaiowsky, neither of which can be described as the lightest item on the very light agenda of the series.

In the first of these, Miss Edna Bockstein contributed a sympathetic and thoroughly competent performance of the first movement of the Beethoven C minor Piano Concerto. It would have been nice to hear the rest of the concerto in her talented interpretation. The orchestra, under Alfredo Antonini, sounded more accurate and energetic than it has in other hands.

Conductor Michel Piastro of "Symphonette" fame led the orchestra in the Tschaiowsky program which featured three talented soloists, George Neikrug, cellist (Variations on a Rocco Theme), Vladimir Elin, baritone, and Kenneth Gordon, whose deft performance of the Violin Concerto was rewarded by enthusiastic applause.

A very bright spot in the Irish Night program was the dancing of the Irish Colleens and the expert fiddling of their accompanist, Joseph Flynn. They looked like four high school kids having a wonderful time as they stepped their reels and hornpipes. On the same program, John Peeney, tenor, sang a group of traditional songs in a pleasing voice and unaffected manner.

### AYD CHORUS

The American Folksay Group of the AYD, a people's musical organization which has done a fine job on picket lines and in union halls as well as on the concert stage, climaxed its season with the full-length Folksay production at the Fraternal Clubhouse recently.

The production stressed the international currents from which our national peoples' culture comes, and the revolutionary direction in which it moves.

From the Italian Quadrille which

opened the program to the closing Tribute to Joe Hill, "Don't mourn for me—organize!", the cast sang and danced in the whole-hearted way of people who also know how to work and fight with strength and humor.

There was more than a healthy moving spirit in the work of the Folksay group. There was the well-tried material, the effective presentation and the confidence which come from the experiences of this group in the forefront of the workers and students struggles. There is no better way to develop as working class performers than to perform for the working-class. This is the test which will eliminate unsatisfactory material, teach correct methods of production and presentation and develop the personalities of the performers. And it is in this school that the Folksay group has learned its lessons.

Credit goes to the entire cast for its fine work.

### SHOSTAKOVICH'S QUARTET

Shostakovich's Third String Quartet, played by the Fine Arts Quartet of the American Broadcasting System under the sponsorship of the American-Soviet Music Society, is another example of the healthy and interesting musical imports which we have been receiving from Soviet Russia. The quartet gave the five short movements a clean and spirited reading.

The concert for the benefit of the Neighborhood Music School, given at Times Hall recently, enlisted the services of the excellent musicians on its staff and some others who volunteered their services for this very worthy cause. The school is in need of funds in order to expand its services to its community, the Bronx.

### Garment Workers to Hold Meet on Bias

A "Call" to a Needles Trades Conference on Combating anti-Semitism in New York City was announced by the American Jewish Labor Council. The conference will take place Thursday, June 12, at 6 p.m., at the Hotel Diplomat, 168 W. 43 St.

### 1947 CRITICS' PRIZE PLAY

A really welcome event—calls for a celebration. —Daily Worker  
**ALL MY SONS**

By ARTHUR MILLER  
Staged by ELIA KAZAN  
Both MERRILL ANTHONY KENNEDY and BEGLEY CORMIER, 4th St. W. of B'way, CI 6-8210  
Eves. 8:40. Matinees WED. & SAT. at 2:40

### FINIAN'S RAINBOW

4th St. Theatre, West of B'way  
MAIL ORDERS PROMPTLY FILLED  
Curtains 40, 40, 40, 3:00, 3:40, 4:00  
Eves. 8:40 & Sat. 2:40, 3:00, 3:40, 4:00  
Eves. 8:40, Mat. Wed. & Sat. 2:40

### BOBBY CLARK in VICTOR HERBERT'S SWEETHEARTS

ALL-STAR MUSICAL COMPANY OF 100  
SUBWAY THEATRE, 44th St. West of B'way  
Eves. 8:40. Matinees Wed. & Sat. 2:40

### The Whole World Over

A new comedy by KONSTANTIN SIMONOV  
Adaptation by THELMA SCHNEIDER  
HERBERT UTA JOSEPH SIMONOV  
BERGHOFF HAGEN BULOFF MEISNER  
BILTMORE Theatre, 47 St. W. of B'way CI 6-9531  
Eves. 8:40. Mat. Wed. & Sat. 2:40 Air-Cast.

Un-American Committee; Theodore Ward, author of *Our Law*; Joseph North, editor of *New Masses*; Albert E. Kahn, co-author of *The Great Conspiracy*; Philip Evergood and Zero Mostel.

Chairman of the meeting will be Samuel Sillen, editor-in-chief of

BRQNX

### TREMONT THEATRE

Webster & Tremont Aves Bx. TR 2-8410

EXCLUSIVE BRONX SHOWING  
LAST 3 DAYS

Anna Magnani  
("Best Actress of the Year")  
—National Board of Review



In the stirring anti-fascist film

"BEFORE HIM ALL ROME TREMBLED"

Complete English Titles  
Released by Superfilm Distributing Corp.

With 40 minutes of the opera  
"LA TOSCA"  
with Puccini's music

BRONX

"One of the best" LIFE  
Stone Flower  
TODAY and TOMORROW  
2 ALL-TIME GREATS  
INTERBORO CIRCUIT  
BRONX  
VOGUE  
THEATRE and 14th Street  
Eves. 8:40

Mainstream.  
Tickets for the meeting, scheduled to open at 8 p.m. sharp, are \$1.20 and 60 cents and are available at Bookfair, Jefferson Bookshop, Workers Bookshop.

END BIG WEEK:  
V V — TREMENDOUSLY VITAL  
PICTURE. —FM

THE NUREMBERG TRIALS  
ALSO SHOWING: THE DYNAMITE  
ASTORIA IS SHOT IN THE NIGHT  
MAY 1945  
STANLEY  
MAY 1945

PRIZE FILM  
2 YEARS MOST HONORED MOVIE  
WORLD, 49-51  
25th St. at 125th St.  
MAY 1945

IRVING BARRY  
HARRY RAUB  
Rasputin  
GYPSETS  
N-14 St. - 68 St. 1945

BROOKLYN

WITCHCRAFT... A MIND WARPED!  
The BELLMAN  
FRENCH (ENGLISH TITLES)  
—AND—  
Best Daring Comedy of a Decade  
BEATRICE CLIVE  
LILLIE BROOK  
ON APPROVAL  
Century's VOGUE  
and Art. N. 3134

BRONX

"One of the best" LIFE  
Stone Flower  
TODAY and TOMORROW  
2 ALL-TIME GREATS  
INTERBORO CIRCUIT  
BRONX  
VOGUE  
THEATRE and 14th Street  
Eves. 8:40





by BARNARD RUBIN

OUR it's-all-for-peace State Department is now quietly proposing that special Army-Navy coordinators meet with the Turkish General Staff to decide what arms and munitions will be shipped to that dictatorship. Also to discuss other pleasant topics. . . .

### TOWN TALK

Like that reply from Grad Sears of United Artists to one Pete Woods, secretary of a so-called movie exhibitors' group in Ohio. Woods had echoed the Hearst-Spellman red-baiting drive against Charlie Chaplin and his latest classic Monsieur Verdoux, and had suggested a boycott of the film.



Sears answered: "This is not the United Artists' first experience with publicity-seeking methods of the paid secretary of this Ohio exhibitor group. In this instance, he has latched on to the arguments already advanced by others, all of which were answered by Chaplin to the evident satisfaction of the public. The only element in Woods' protest which causes us to even dignify it with a response is that we see another abortive effort of a small vociferous, bigoted group to force its will and judgment on the American public. No matter what they call it, it is still censorship and as such it should be combated and defeated at every turn. . . ."

Maurice Chevalier a flop in Boston. . . . All My Sons take has gone up from \$13,500 a week to \$21,000. . . . Almost all of the 52nd Street nightclubs will start folding soon unless the impossible happens—more money around to spend for entertainment—let alone food. . . .

Luther Adler being packaged for a weekly radio thriller. . . . John Garfield due to appear in a Broadway play this fall. Bob Rosen producing. . . .

Ella Logan will be toasted by Pic Magazine at the 21 Club tomorrow night for her work in Finian's Rainbow. . . .

Norman Corwin, who clicked in Street Scene, will go on the air some time after Street Scene closes. . . .

Barney Oldfield, son of the old, colorful racing driver, is now busily working as a Hollywood press agent. So busily, he hasn't been able to see his wife very often—and thus, trouble. Recently he had to explain to her he simply couldn't make it—a get-together on their 12th wedding anniversary. He had a preview to cover. Words. So he took his wife with him and squirmed when they sat down to see—The Unfaithful. . . .

The Ballet Theatre will go to Cuba a week after they close this Sunday night. Supposed to be England originally, but plans were changed when enough ship passages for the gang were not available. . . .

Aldous Huxley working on the screen adaptation of his own story The Moral Coll. . . .

Katherine Cornell and Godfrey Tearle will star in Shakespeare's Anthony and Cleopatra next season. . . .

Zero Mostel, Sam Jaffe and Byron McGrath fooling around with something called Ghost of a Chance by Bill Engvick. . . .

Censorship by the Production Code Authority office against British films is infuriating movie people there. One film, Pink String and Ceiling Wax, was completely barred here; My Heart Goes Crazy, a \$4,000,000 J. Arthur Rank picture, was badly mutilated, as was a Gainsborough production of Fanny by Gaslight. . . .

Lou Bunin is winding up a deal to do Alice in Wonderland in Paris with his puppets. . . .

Lion Feuchtwanger's new novel Proud Destiny is getting all kinds of bids from Hollywood. Looks like Metro will nab it. . . .

George M. Cohan, Jr., leaving the nightclub field for vaudeville. . . . Stage for Action, People's Artists and People's Songs discussing the possibility of a merger. . . .

From a letter to Fred Allen from Don Quinn, one of radio's top writers, on West Coast radio censorship: "Dear Fred:

. . . I haven't had the dubious pleasure of meeting your N. Y. Comstocks, but the Hollywood detachment are a fascinating group. How they manage to take time from their real business of writing on washroom walls would puzzle the greatest efficiency expert who ever put wheels on a charwoman's bucket. While we have shows out here (due to the fact that we rarely use words of more than one syllable and the acceptance boys can read only two or three meanings into them), some of my pet projects with them have been pure fantasy. Years ago one of my pet projects was a book on radio censorship to be called Idiots Delete, and recent occurrences have tempted me to revive the idea. Here's a sample:

"In a script a few weeks ago we had Fibber McGee in a state of confusion. He reported to Molly that he had been down in the basement where he had put a new handle on his skates and sharpened the snow shovel. To the normal mind, unaccustomed to looking for sediment in holy water, this would appear to be an innocuous sort of statement, hardly likely to arouse the libido of an Iowa matron or promote depravity in the youth. But the fey little characters upstairs were not deceived. By mental (if you'll pardon the expression) processes known only to smut-chasers of rank, they saw through our shallow pretense of innocence and recognized the line for what it was: a hidden incitement to immorality and an esoteric invitation to a witches' Sabbath of lewdness.

"They said, and I quote: 'The implied action of "sharpening skates" is a variation of "seeing a man about a dog" and is thus a toilet reference. Please eliminate.'

"How they ever brought themselves to use the vulgar term 'eliminate' (a definitely scatological word) can be explained only by a Freud, Jung, Adler or Brill. But how they arrived at their conclusion of bathroom inference is a brilliant example of the workings of a censor's mind. I can see how they did it because I have a dirty mind too, but the assumption that the radio audience is sharp enough to grasp these sinister implications is really disturbing. If we are to be blocked at every attempt to corrupt the public's morals and are unable ever again to subtly promote adult delinquency, what's the use of going on? . . .

Warmest regards,

Don Quinn

All Rights Reserved

## Wall Street Drives Europe To Civil War, Foster Says

William Z. Foster, recently returned from a tour of Europe, last night warned a Madison Square Garden meeting that the new overseas democracies "are facing reactionary danger" inspired by the intervention of Wall Street. This intervention, the Communist Party chairman said, will "put a premium on civil war in Europe."

"Today we have a little man in the White House," Foster said, "a very little man. But he has big ideas—Wall Street ideas—of establishing imperialist world domination. And he proposes to do this under the fascist slogan of fighting the so-called Communist menace. . . .

"This policy will not succeed. The people of Europe did not throw off Hitler in order to submit to the shackles of Wall Street."

The rally was called by the Communist Party of New York to protest the anti-labor bills and the persecutions of Communists and progressives and to defend democracy at home and abroad. Other speakers scheduled to address the meeting were Eugene Dennis, general secretary of the Communist Party; Councilman Benjamin J. Davis Jr., Elizabeth Gurley Flynn, member of the National Board of the Communist Party, and Communist State Chairman Robert Thompson.

### NAZISM KEPT ALIVE

Gerhart Eisler, German Communist refugee under federal indictment on a framed-up charge of contempt of Congress, attacked the failure of denazification in the U. S. zone in Germany. He charged that this failure gave German fascists a chance to reorganize to become a "revenge party" which would lead to another war.

Foster said that the European peoples organized their democratic states "to put an end to the series of world wars, fascism and economic crisis." They realize, he continued, that the cause of all these evils is monopoly capital.

To take the power out of the hands of the big capitalists and give it to the people, these new coalition governments have nationalized the banks and key industries and broken up the big landed estates and parcelled them out to the peasantry.

"Monopolistic private control of industry is dying in Europe and all the force and gold of Wall Street will not revive it again," Foster asserted.

He described the rapid growth of European trade unions as an "out-

standing democratic development" of all workers. The unions, Foster said, "play an immensely important role in the economic and political life of the respective democracies."

## Texas Court Hears Plea For Schooling Equality

AUSTIN, Tex., May 14.—Heman Marion Sweatt told a Texas district court today he did not "believe segregation training." Sweatt, a Houston, Tex., Negro postman seeking a court order to admit him to study law at the University of Texas, said he had not entered a separate Negro law school set up in Houston on advice of his attorney, W. J. Durham of Dallas.

"A first class school is one where a person will have contact with the people with whom he'll come in contact in his profession," Sweatt gave as his reason for opposing segregation.

Earlier today, E. J. Mathews, registrar at the University of Texas, had testified that 14 Negroes had inquired about a second Negro law school set up here in March. None registered, however, Mathews said. Sweatt denied he had refused to enter a separate law school on advice of attorneys for the National Association for the Advancement of Colored People.

This is the third day of attack on Texas' segregated education laws made by NAACP attorneys Thurgood Marshall and W. J. Durham for Sweatt.

## Confession at Lynch Trial

(Continued from Page 1) arm. Hurd shot him once. He shot him again and asked for another shell and shot him again."

The Covington confession was one of several introduced so far as State's evidence. Much of the third day of the trial was taken up with legal arguments between chief defense counsel Thomas A. Woffard and the State Solicitor over the Judge J. Robert Martin, Jr., permitted the jury to hear the confessions. But he pointed out he reserved the right to change his opinion later in the trial.

The amazing fact that the men charged with the lynching are on trial here is seen by local observers as due to nation-wide protests against failure of law enforcement agencies' failure to take action in the past against such crimes.

The man on the street, however, is laying heavy odds against conviction of any of the thirty-one now on trial.

Clardy was quoted as saying: "If you're going to kill him, get him out of the car." Red Fleming, another defendant, was quoted as "talking nice to the . . ." saying "You don't have long to live and you don't want to die with a lie on your lips."

Testimony revealed Herdrix Rector and Griggs took Earle out of the car and Marvin Flemming started beating Earle on the side of the head with a gun butt. Flemming was quoted as saying: "Let's get it over."

Covington's statement continued: "Hurd shot him while he was on the ground leaning on his

## Reds Beat Dodgers 2-0, As Tatum Clouts Homer

Two ex-Dodgers, with considerable assistance from a sophomore pitcher, were responsible for Cincinnati's 2-0 victory over Brooklyn yesterday at Crosley Field. It was the second straight loss on the Western trip, which moves into Pittsburgh today.

Tom Tatum, reserve outfielder sold to the Reds Tuesday night, was chief villain with a 367 foot clout into the right field bleachers in the first inning off a Joe Hatten southpaw slant.

That was all the runs needed by Ewell Blackwell, clonazated fast ball youngster who overpowered the slumping Ebbets Fielder. But in the 4th, Bert Haas, who like Tatum began his career as a Dodger, rapped his second of three hits, a double, and came around to score on a fly ball and infield out.

The Dodgers threatened several times in vain. In the 5th, after Arky Vaughan had fled out, Pee-wee Reese blooped a single into short-

ly a winning performance. The young slugger whiffed the breeze and Stanky fled harmlessly to Baumholz. Robinson kept the spark alive with his second hit, a clean belt into center, Reese pulling up at second. But Baumholz pulled down Reiser's fly and that was that.

Rookie Harry Taylor, in his 5th relief role, yielded a Baumholz single and walked two to lead 'em up, his second straight wildman performance at Cincinnati. Fireman Hugh Casey came in and put out the blaze, retiring Haas for the first time in this short but disastrous series.

Dixie Walker's single to open the 9th was the Dodger's last gesture as Blackwell clamped down again. Bad weather held the crowd to 6,888. It should have rained a little harder, as far as the Dodgers were concerned.

center and Hatten blazed a line drive toward right field, but second baseman Adams grabbed the ball and turned it into a double play.

In the 6th, after Stanky's demise, Jackie Robinson singled to center to mark the 11th straight game in which he has hit safely, longest consecutive streak now running in the majors.

With Reiser at bat, Jackie's long lead drew Blackwell into a wild throw to 1st and Robinson went on 2nd. But Blackwell was equal to the task of disposing of Reiser and league leading hitter Walker. Reese opened a hopeful flurry in the 8th by drawing a walk, the second yielded by Blackwell. Duke Snider batted for Hatten, who had pitched a nice four hit game, ordi-

Film Front

WHY THE DELAY IN RELEASING NAVY FILM, 'NEGRO SAILOR'?

by David Platt

WHAT'S happened to the U. S. Navy motion picture 'The Negro Sailor' which was completed at Columbia Studios more than six months ago? Why is it taking so long to reach the public? Letters to the Navy Department in Washington inquiring about the film go unanswered, leading to the suspicion that Navy does not want 'The Negro Sailor' shown publicly. This is the time to promote the film and spread its message across the land—now when vicious rags like the N. Y. Daily News are trying to whip up race riots among GIs overseas. Let's have some action on 'The Negro Sailor'.

Let's also press for an early release of the new War Department film 'Teamwork', a sequel to 'The Negro Soldier'. Carlton Moss, who wrote the script, informs me that the picture is now ready for release. Moss made a trip to the battle fronts of Europe last year to photograph Negro troops in action. The film is based on that experience.

Moss writes: "Teamwork is a story of men working together. It's a record of the Negro and white American soldier's answer to the German propaganda—divide and conquer. Slight as it is, I am sure that this film record can be a positive force in this period of racial tension."

Six months from now these films may be too late to be of service. The War and Navy Departments should be held strictly to account for any further delay in promoting and circulating these pictures to the nation's theatres.

Father Bing Crosby is being cast in 'Comin' Through the Rye', a Paramount film. It's not a sequel to 'Lost Weekend', but the story of the Scottish poet Robert Burns. ... Columnist Irving Hoffman is hunting for a book purported to have been written by a Kentucky writer many years ago. It's supposed to have this title: "An accurate, impartial and unbiased history of the civil war, written from a southern viewpoint." Sounds like a perfect vehicle for Sam Wood or Cecil DeMille. ... Lester Cowan, producer of 'Tomorrow the World and Story of G. I. Joe', both excellent films, is said to be interested in screening the life story of the great Chinese Democrat Sun Yat-sen. ... The Communist Party (U.S.A.) will soon have its own film producing unit.

Chaplin, Sinclair Hail Dreiser

LOS ANGELES.—Charles Chaplin, world-famous screen star, told reporters that Theodore Dreiser's "influence will be missed among all freedom-loving people."

Chaplin said: "In the passing of Theodore Dreiser the world has lost one of its most distinguished men of letters and one of its outstanding liberals. His influence will be missed among all freedom loving people."

GENTLE PERSON "He was a great American, a fearless fighter in the cause of the justice and in the cause of the underprivileged—a magnificent spirit, yet with it all a sweet, gentle person of whom America can be proud."

Guy Endore, novelist and screen writer, said: "It was characteristic of Dreiser that he should live in a concrete house instead of the usual California chicken wire stucco. He had a mighty hatred for all sham. It was characteristic of him that he should have to consult his friends as to what price he should ask a national magazine for a two-part series."

Martha Graham's Dance Company Opens Jan. 21

S. Hurok announces the first two-week season for Martha Graham and her dance company to open Jan. 21 at the Plymouth Theatre. A repertory of the top success of recent seasons will be highlighted by the premiere of a new work with score by the Mexican composer-conductor, Carlos Chavez. Mail orders are already being accepted at the box office of the Plymouth Theatre on West 45th Street.

"Many a modern writer is far beyond Dreiser when it comes to being money wise, but where will you equal his passion for truth?"

Upton Sinclair, world-famous novelist:

"Theodore Dreiser was a man of the people, who wrote of the people and for the people. He was possessed by a warm and wide human sympathy, which in my judgment as essential to all true literary greatness. His books will be read as long as there are Americans to read them. My wife and I join in sincere personal sympathy."

2nd YEAR • BEST SHOW IN TOWN (I WANNA GET MARRIED)

GERTRUDE NIESEN FOLLOW THE GIRLS Staged by MARY DELMAR BROADHURST THEATRE 544 St. Mark, Wed. & Sat.

"A BILLION DOLLAR DANCING SHOW." —Dorothy Walker, News PAUL FRIGAY & OLIVER SMITH present

BILLION DOLLAR BABY A New Musical Play of the Terrific 100. Production directed by GEORGE ARBOTT with BETTE GREEN—JOAN McCRACKEN with 1972 Girls. DOROTHY McCRACKEN Music. Musical GOLDIE Choreography and Musical Numbers Staged by JEROME ROBBINS

"GO AND SEE IT!" WALTER WINCHELL DEEP ARE THE ROOTS BY ARNOLD KUSSNETZ and JAMES GOW Staged by ELIA KAZAN

FULTON Theatre, 46th St. W. of 5th. Cl. 8-8300 Eve. 8-840. Mat. 2-50. Sat. 2-40. Sun. 1-20. Mat. Wed. & Sat. 2-40. Sun. 1-20. Tax incl.

OUR PLAYRIGHTS COMPANY presents BETTY FIELD IN GEMER RICE'S New Comedy DREAM GIRL

CORONET Theatre, 48 St. W. of 5th. Cl. 8-1820 Eve. 8-40. Mat. 2-50. Sat. 2-40. Sun. 1-20. Mat. Wed. & Sat. 2-50. Sun. 1-20. Tax incl.

"THE GREATEST SHOW IN TOWN!" MICHAEL TODD presents MAURICE EVANS in HAMLET His new production of Shakespeare's No One Seated During First Scene COLUMBIAN CIRCLE THEATRE, 67th St. at 59th St. Eve. 8:30 Sharp. Mat. Thurs. & Sat. 2:30 Sharp

Theodore Dreiser, in Long Career, Always Dug to Roots of Things

By ESTHER McCOY

(Miss McCoy was a personal friend of Theodore Dreiser during the latter years of his life.) LOS ANGELES.—Just after Theodore Dreiser joined the Communist Party he was showing me a magazine that he edited in 1894.

It was a trade magazine got out by a music publisher, and you might have supposed that the promising young editor would have written an editorial slanted toward the people who would read it. No. He wrote on the flagrant inequities in Russia and predicted the early overthrow of the Czars.

"But," he said in explanation, "you can't get the kind of education I had without developing. I shined stoves and drove a laundry wagon and collected for a time-payment house. I saw a lot then, and when I began to work for newspapers I got a first-hand view of the way capitalists treated the people."

This work was in the Chicago of the Multimillionaire Yerkes, the McCormick strike and Haymarket riots—a Chicago overripe with terrorism and corruption, with violent contrasts between wealth and squalor.

He went often to interview Yerkes on his plans for Chicago, and later he wrote a trilogy based on his life—"The Financier," "The Titan," and the recently completed third volume, "The Stoic." He found in Yerkes what he later found in Woolworth, an insatiable hunger for money and power.

"And when they got it they didn't know what to do with it," he said.

COVERED STRIKES

From Chicago to St. Louis to Pittsburgh he covered strikes—streetcar, steel, many others—and he began to see that Chicago was no different from other cities in its brutalities and denial of human rights. And finally when he got to New York and saw the last word in contrast between idleness and drudgery he was ready to say something.

"I was glad when I was fired from The World. There was a fight in one of the bars of the big hotels between two society 'names.' The city editor told me not to come back if I didn't get it."

Dreiser didn't want to get the story. Because he knew there was another story back of it that he couldn't write.

He would get a telephone call at night asking him to come to some town where there was a strike. Once there was a steel strike where a striker was killed. The body was hidden, because the steel company thought that a funeral at that time would focus attention on the injustices against which the workers were striking. The strike committee called Dreiser to come up and help them find the body of their dead comrade. He came.

He walked into the offices of the

"A PLAY TO APPLAUD AND SUPPORT!" —SILEN, DAILY WORKER

"HOME OF THE BRAVE" BELASCO, 44 St. E. of 57th, Mat. Wed. & Sat.

SHOW BOAT

Book and Lyrics by OSCAR HANMERSTEIN 2nd Based on the novel by EDNA FERBER Staged by HARROLD SHORY

NEW YORK'S NO. 1 MUSICAL HIT! OLIVER SMITH and PAUL FRIGAY present

UP IN CENTRAL PARK Book by HERBERT & DOROTHY FIELDS

2 SHOWS SUN. 2:30-8:30 MICHAEL TODD presents

UP IN CENTRAL PARK Lyrics by DOROTHY FIELDS Music by SIGMUND OMBERGE



THEODORE DREISER

local newspaper. They took his hand and said, "Mr. Dreiser, this is an honor," but when they heard what he had come for they said "You've worked on a newspaper, Mr. Dreiser. You know how it goes."

Dreiser hammered away at them until they actually wrote something about the missing body.

Then he went to the local minister and said, "This is your business, isn't it? The man is dead. The authorities won't give up the body to the widow." And he hammered at them until they began to see that the widow's rights were their concern.

DOWN TO HARLAN COUNTY

When he went down to Harlan county in 1931 it was the same thing. He went up to the mine owners and asked them questions. There was a hearing and he hammered away at the mine owners.

Little papers all over the country talked about Dreiser being there was his business. He was always asking officials, "By what right do you do this?"

Spain was his business. He went to Spain and watched the Loyalist wounded being loaded into open cars to be shipped into France. And later in Paris at a meeting when it be-

came obvious that he was going to speak honestly about the rape of Spain, an attempt was made to sidetrack him: They pushed his and asked editorially: "What business is it of his?"

But it was his business.

In 1932 Mooney was his business. And the Red squad in Los Angeles place further back on the program until the meeting began to break up. He got up and walked to the front of the platform and said "Wait! I've got something to say, about Spain," and they came back and waited.

He said the only thing that day that was said about what was really happening in Spain, and the papers printed it.

"Why did you join the Communist Party?" I asked.

"I've always been a Communist. Joining was a mere formality," he said. "What I saw in the Soviet Union in 1928 was enough to convince me that the only answer is a people's government. I've never wavered in my belief in the Soviet Union. The way they fought the Germans was only as a great unfed people could fight. I'm glad to identify myself with that spirit."

Film Critics' Awards to Be Aired Jan. 20

Ingrid Bergman will re-enact a scene from 'The Bells of St. Mary's' and Ray Milland will discuss his role in 'The Lost Weekend' with Billy Wilder, director, when the stars receive their New York Film Critics' awards during the WJZ-ABC broadcasts of the Radio Hall of Fame next Sunday, Jan. 20, at 6 p. m., EST.

Paul Whiteman, conductor, and Martha Tilton, featured singer, will greet the two movie luminaries during the first of a series of Radio Hall of Fame broadcasts to originate in Hollywood.

STORK CLUB

DANA ANDREWS • RICHARD CONTE "A WALK IN THE SUN" A LEWIS MILESTONE production

IRVING PLACE 14 St. - Union Sq. NOW PLAYING "BATTLE for Music"

"HOME OF THE BRAVE" BELASCO, 44 St. E. of 57th, Mat. Wed. & Sat.

B'klyn Paramount Dorothy LAMOUR - Arturo deCOCOYA Masquerade in Mexico

"One of the most important documentary films of our time." —Dave Platt "File-Driver" —Time "This is the REAL thing!" —Post

RADIO CITY MUSIC HALL "THE BELLS OF ST. MARY'S"

LENINGRAD FIGHTS BACK! ONCE THERE WAS A GIRL "CHRISTMAS SLIPPERS"

BALTIMORE, MARYLAND VOGUE GIRL GREAT SOVIET FILM No. 217

REO Theatre "We Accuse!"

FILMS — BOOKS — THE ARTS



Detective Robert Young (right), William Fhipps (seated), Kenneth MacDonald (left) and Robert Young in RKO's "Crossfire," a mystery story with a purpose. Produced by Adrian Scott and directed by Edward Dmytryk from screenplay by John Paxton, it is set to open at the Rivoli next Tuesday, July 22.

# Film Notables at PCA Meet Agree: We Mustn't Retreat

By Sondra Gorney

LOS ANGELES.—The film panel of the Progressive Citizens of America's "thought control" conference, held at the Beverly Hills hotel, was the most stimulating session in this field held on the West Coast in years. Problems of overcoming strangling censorship,

exposing the reactionary forces that control the motion picture industry, and making the screen medium an effective voice of the people were discussed dynamically by Producer Adrian Scott, Director Irving Pichel, Actor Howard da Silva, Dancer Paul Draper, Sociologist Carey McWilliams and Screenwriter Richard Collins.

"The motion picture industry is big business," said Pichel, explaining the "areas of silence" in today's screenfare, "and financiers are conscientious guardians of that industry." The films found a new meaning during the war and contributed to the national purpose, he said. It was put to the most effective use it has ever served because the war gave the United States a unified reality.

"Today," he continued, "great issues are still unsolved, the issues of fascism and racial prejudice which are not an aftermath of war, but identical with the direct antecedents to war... but the screen ignores the provocative and dramatic conflicts among us."

**CALLED 'TRAITOR'**  
In an address entitled "With Whom Is The Motion Picture Alliance Allied?" Carey McWilliams

blasted that organization as a traitor to its own industry.

The MPA stated it was organized to counteract the charge that Hollywood was a 'hotbed of subversion,' full of Communists, radicals and crackpots." Then, claimed McWilliams, they proceeded to perpetuate the charge themselves.

Step by step McWilliams told the story of the MPA, its reasons for opening the way for a frontal attack on Hollywood, its partisan nature—its officials also headed the "Dewey for President" group—and its conspiracy with the enemies of the picture-makers.

"Results of the MPA's concern with the preservation of American idealism," he said, "will be the control of the motion picture industry by Thomas-Rankin censorship."

**CLICHE THINKING**  
Adrian Scott, producer of Crossfire, the first picture that exposes anti-Semitism, told his problems in making that picture. It took two years during which time the chief concern was "can I get this by the producers' code?"

Hollywood is the victim of a variety of lobbyists, he indicated. This environment results in fear and self-imposed censorship which, in turn,

result in cliché thinking, work, and pictures.

"We must not retreat now," he proclaimed. "These fears are the allies of the Rankin Committee... speak now or forever hold our peace."

These ideas were confirmed by Screenwriter Richard Collins who pointed out that the "writer hesitates to explore new areas because he is trying to make films to which no one objects. This non-dynamic view creates the gap between life and reality."

Paul Draper, the dancer, related several incidents relative to the filming of The Time of Your Life. Omissions and alteration of lines and words to definitely alter progressive implications of various lines were cited.

Draper told how in the current Cagney Brothers' production of the Saroyan play, he was told to substitute the name Stalin for Hitler in a line reading "Who is Hitler—he can't push me around."

When he questioned this, the executives in charge told him they'd "compromise—on the name of Molotov."

On Stage presents  
**ETHAN FROME**  
By Owen & Donald Davis—Closing July 19th  
**THE DOG BENEATH THE SKIN**  
By W. H. Auden & Christopher Isherwood  
Opening Tuesday, July 22nd  
Performances Nightly Except Sundays  
Mail & Telephone Reservations Accepted  
**CHERRY LANE THEATRE**  
38 Commerce St. Canal 6-2280  
Curtain at 8:40

**1947 CRITICS PRIZE PLAY**  
"A really welcome event—calls for a celebration."  
—Daily Worker  
**ALL MY SONS**  
By ARTHUR MILLER. Staged by ELIA KAZAN  
BETH MERRILL—THOMAS CHALMERS  
JOHN FORSYTHE—ANN SHEPHERD  
CORONET Theat. W. 49 St. Ct. 6-8970. AIR-COND  
Even. 8:40. Matinee WED. and SAT. at 2:40

"Perfection in entertainment."  
—Danton Walker, News  
—GARIAN, Journal-American  
"A superb musical comedy with a healthy progressive point of view."  
—S. Sillen.

**FINIAN'S RAINBOW**  
46th St. Theatre, West of B'way  
MAIL ORDERS PROMPTLY FILLED  
Evening: 16.00, 4.80, 4.20, 3.60, 3.00, 2.40, 1.80  
Mat. Wed. & Sat. \$3.60, 3.00, 2.40, 1.80, 1.20, 75c Incl.

New York's grandest evening of movement!  
—ATKINSON, Times  
**BOBBY CLARK**  
DRAMA CRITICS' PRIZE WINNER  
in VICTOR HERBERT'S  
**SWEETHEARTS 7th**  
NIGHTLY 11:15 WED. BY AIR-COND.  
Mat. 10:15 & 1:15, 21-210



Ludmilla Tselikovskaya and Mikhail Parov have leading roles in the Soviet satire "Twins," opening at the Stanley Theatre July 24.

# Chaplin Denies Rumors That He Plans to Retire

Charles Chaplin has issued a double-barreled announcement outlining his future production plans and stating that at no time has he ever offered for sale his United Artists stock, his current production Monsieur Verdoux or his studio.

Chaplin's formal statement reads as follows:

"I have never negotiated with anyone for the sale of my stock in United Artists, nor have I ever offered any shares in United Artists for sale. I definitely have never put my United Artists stock or my picture Monsieur Verdoux, or my studio up for sale.

"I have no intention of selling my studio. It is not for sale and I shall not put it up for sale. Neither is my United Artists stock for sale.

"I have no intention of retiring. As a matter of fact, I am definitely planning my next two productions which will go into work immediately after the release of Monsieur Verdoux in October. My picture plans are greater now than they have ever been before in my entire career.

"I repeat and emphasize that I have never offered my shares in United Artists to any person or firm or banking organization—neither have I received any offer from any person, or firm or banking organization."

Other reports that Chaplin planned to transfer picture making either to Mexico or to France were described by the star as "too ridiculous and utterly untrue to warrant either comment or denial."



**RUGGIERO RICCI**, young American violinist, will play the Paganini Concerto in D major, with the New York Philharmonic-Symphony Orchestra, on Saturday, July 26, at the Lewisohn Stadium.

## Vacations From 'Born Yesterday'

Gary Merrill leaves the cast of Born Yesterday July 23 after playing the reporter who educates Miss Holliday for a year and a half.

## Educators Praise CBS 'Let's Pretend'

Praising Let's Pretend for "reaching into the homes of children and inspiring them to better, happier lives," the July Bulletin of the Executive Committee of the New England Committee on Radio in Education, strongly recommends the CBS network Saturday morning feature as good listening fare, especially for children.

## Daytime Serial Enters 15th Year

The Romance of Helen Trent, oldest daytime dramatic serial, passes another milestone on Thursday, July 24, to enter its 15th year of consecutive broadcasting with the airing of the 3,552 script. (CBS, 12:30-12:45 p.m., Monday through Friday.)

In Brooklyn... **FINE FOREIGN FILMS** In Flushing, L.I.  
Guy de MAUPASSANT'S **ANGEL and SINNER** (French with English subtitles)  
"Superbly acted."—TRIGUNE  
plus "Musical Story" Russian (English titles)  
Century's VOGUE  
Today and Thursday July 24th  
The Glorious Music of "LA TOSCA"  
Anna Magnani  
**BEFORE HIM ALL ROME TREMBLED**  
Betty LILLIE - Olive BROOK  
**"ON APPROVAL"**  
Century's TOWN

2nd Record Year! **"THE YEAR'S BEST FILM"**  
David Platt, Daily Worker  
**OPEN CITY**  
"SENSATIONAL... DON'T MISS IT!"  
WORLD, 49th ST.  
Lafayette-City-Center

Irving Place 44 St. and Union Sq.  
**PEASANTS**  
Glorious Film of Soviet Peasant Life  
A Louis Jouvet in bilingual French satire  
Dr. Knock

Peggy Cummins-Victor Mature-Ethel Barrymore  
**"MOSS ROSE"**  
A 20th Century-Fox Picture  
PLUS ON STAGE!  
**OLSEN and JOHNSON**  
ROXY

WILLIAM HOLDEN - JOAN CAULFIELD  
**"DEAR RUTH"**  
with EDWARD MORA  
DE WOLFE - ARNOLD - FREEMAN  
Co-feature: "KING OF THE WILD HORSES"

Meet the Russian Angels!  
THE EPIC FILM STORY OF STALIN AND THE SOVIET UNION FROM 1934 TO THE PRESENT!  
The ARTKINON presents  
**VOW**  
Stanley  
7th Ave. bet. 42 & 43 STS.  
American Premiere Saturday, July 26  
"TWINS"  
Brilliant Soviet Satire

**ACADEMY OF MUSIC**  
126 EAST 14th STREET  
Now through Tuesday  
Maureen O'Hara - John Payne  
**"MIRACLE ON 34th ST."**  
George Montgomery - Nancy Guild  
**"THE BRASHER DOUBLOON"**

# Press Agent Hoax in Brazil Makes Hero of Wrong Actor

By David Platt

Hollywood press agents in Brazil are circulating fantastic stories down there that Gary Cooper, the Hollywood actor, is "espousing the people's cause against the merchants of war and destruction . . . defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together."



Fantastic is hardly the word for it. Cooper has voted the Republican ticket for years and his name has frequently been linked with undemocratic causes. If he is "espousing" the people's cause, it is news to us. It's like hearing all of a sudden that Robert Taylor, president of the anti-labor Motion Picture Alliance, has joined the movement for a Third Party, or that Cecil B. DeMille, the union-buster, has come out against the Taft-Hartley Bill, or that Walt Disney is making a pro-Negro cartoon.

## TRAGIC JOKE

Gary Cooper—the Simon Bolivar of America—it would be the supreme joke if it were not so tragic. I can think of only one reason why Hollywood's dollar diplomats south of the border should want to circulate these tall tales about the "strong, silent, lanky" actor who moves in the most exclusive social strata. Of course it is to boost his box-office appeal among people who are deeply concerned with the growth of fascist thinking in top Anglo-American circles since the death of Franklin D. Roosevelt.

That many sincere anti-fascists in the southern hemisphere are being victimized by these scoundrels of the cash register, is shown by the following letter addressed to Gary Cooper and signed by several hundred "workers, intellectuals, students, newspapermen, artists and housewives" of Sao Paulo, Brazil. (The signatures take up seven legal-size pages). The letter is dated July 14, 1947. It begins "Dear Gary Cooper:

"We want to communicate to you our satisfaction with your participation in the Philadelphia meeting before 90,000 persons, defending our common ideals of peace, progress and civilization, the ideals for which Roosevelt and Stalin marched together.

"In this moment, when weaklings and reactionaries make the most vicious provocations, even pushing back the things they had admired in the past, it is with joy that we see you, Gary Cooper, go further than the remarkable Katharine Hepburn, who gave us enthusiasm with her speech at the Henry Wallace meeting in Hollywood. It is with deep contentment that we see one of the great stars of the U. S. movie, as you are, espouse so bravely the people's cause against the merchants of war and destruction.

"We—workers, intellectuals, students, newspapermen, artists, housewives—want to bring to you in this letter our confidence that you and your comrades in Hollywood, as in the whole country, will know how to carry on the fight to see that the screen does not become entirely a servile instrument of warmongers and monopolists, and will help lead the people further and further until complete victory over Wall Street reaction and all exploiters of mankind is achieved."

## A CHEAP TRICK

The men and women who signed the letter to Gary Cooper should know that they have been tricked. Gary Cooper has never spoken before any progressive group in Philadelphia or anywhere else. Katharine Hepburn did make a brilliant speech against "thought-control" and "red-baiting" at the Wallace meeting in Los Angeles. If Cooper had made any speeches, which I doubt, they would most likely be attacks on the things that Hepburn stands for.

Dear friends in Sao Paulo, Brazil—there are many Hollywood stars besides Hepburn who speak up for the ideals and policies for which Franklin Roosevelt is revered throughout the world today. Gary Cooper is not among them. He is not on your side. He never was. Your very fine letter is wasted on him. This was merely a cheap trick to get you to see his films—to take your money under false pretenses. But let not this deceitful stunt of unscrupulous press agents in your country discourage you from continuing to express your feelings about the things that please you and disturb you to Hollywood movie stars or to anyone else in North America. Only hereafter instead of writing to a Roosevelt-hater like Gary Cooper, please speak your mind to such forward-looking democrats as Charles Chaplin, Bette Davis, Edward G. Robinson, Gene Kelly, Frank Sinatra, Olivia de Havilland, Selena Royle, Katharine Hepburn, Fredric March. Salut!

DORE SCHARY presents  
**ROBERT YOUNG**  
**ROBERT MITCHUM**  
**ROBERT RYAN**  
in  
**"Crossfire"**  
— Cue Magazine

DOORS OPEN 11:30 A. M.  
SCIENTIFICALLY AIR CONDITIONED  
**RIVOLI**  
B'way & 49th St.  
CONTINUOUS PERFORMANCES  
POPULAR PRICES

with PAUL SAM GRAMAME • KELLY • LEVENE  
AN RKO RADIO PICTURE

STAGE and CONCERT  
**TONIGHT at 8:40**  
**NEGRO ACTORS**  
Under John Golden's supervision in  
**"JOHN LOVES MARY"**  
Current Broadway comedy hit  
at the cool **MUSIC BOX THEATRE**  
45th Street, West of Broadway  
**ABRAM HILL** Director Production, **SHELLY HULL**

CART: JOHN BOWIE, JERI BRYAN, RUBY DEE, BILL GREAVES, JAMES RILEY, FRANK SILVERA, ELWOOD SMITH, CREIGHTON THOMPSON, MILTON WILLIAMS, MUBA WILLIAMS.  
**LULA MAE WARD, Ass't Director**

Production by courtesy of author, Norman Krassa; producers, Richard Rodgers, Oscar Hammerstein II, Joshua Logan (director)  
BENEFIT: URBAN LEAGUE SERVICE FUND to improve economic opportunities for Negroes and to promote interracial harmony.  
Tickets at Box Office, at Urban League Service Fund, 202 W. 138th St. (Aldubon 3-7200) and National Urban League, 1133 Broadway (Chelsea 3-1838).

"A SUPERB MUSICAL—witty, fresh and socially hep, a joyful evening in the theatre . . . comedy with a healthy, progressive point of view."  
—SAMUEL SILLEN, Daily Worker

**FINIAN'S RAINBOW**  
46th ST. THEA. W. of B'way Air-Cond.  
MAIL ORDERS PROMPTLY FILLED. Even. \$4.00, 4.50, 4.75, 5.00, 5.50, 2.40, 1.80, Wed. & Sat. Mats. \$2.50, 3.00, 2.40, 1.80, 1.20, tax, incl.

1947 CRITICS PRIZE PLAY  
"A really welcome event—calls for a celebration."  
—Daily Worker

**ALL MY SONS**  
By ARTHUR MILLER. Staged by ELLA KAZAN  
BETH MERRILL—THOMAS CHALMERS  
JOHN FORSYTHE—ANN SHEPHERD  
CORONET Thea. W. 48 St. CI 8-8775 AIR-COND  
Even. 8:40, Matinee WED. and SAT. at 2:30

CRITICS PRIZE MUSICAL  
"Smash hit . . . everything about it is Big Time."  
—WALTER WINCHELL

**BRIGADOON**  
ZIEGFELD, 54 St. & 5 Ave. Air-Cond. Even. 8:30  
Prices: Mon thru Thur. \$1.20-4.80; Fri., Sat. \$1.20-5.80  
Mats. Thurs. & Sat. 2:30 Mail Orders Filled

SEATS NOW FOR 6 WEEKS!  
"Continuously fascinating!" — Herald Tribune

**THE MEDIUM**  
AND "THE TELEPHONE"  
A Program of Two Musical Plays  
Book & Music by GIAN-CARLO MENOTTI  
BARRY MORE, 47 St. W. of 6'way. Air-Conditioned  
MAIL ORDERS PROMPTLY FILLED  
PRICES—Evening: \$4.20, 3.60, 3.00, 2.40, 1.90, 1.20  
Mats. Wed. & Sat. \$3.00, 2.40, 1.80, 1.20 (Tax Incl.)

HELD OVER FOR 4TH WEEK BY POPULAR DEMAND  
"Deserves great praise . . . remarkable work . . ."  
—Watts, N. Y. Post  
"There's something for everybody . . ."  
—Garland, Journal-American  
"Rare and novel adventure in theatre."  
—Hawkins, World-Telegram  
**THE DOG BENEATH THE SKIN**  
By: W. N. Auden & Christopher Isherwood  
CHERRY LANE THEATRE  
38 Commerce St. CADRE 6-9280  
CURTAIN AT 8:15

★★★ A REASONABLE BLEND OF COMEDY AND MUSIC! NEWS

**TAGLIAVINI**  
IN HIS LATEST AND MOST COMEDY ANYTHING'S A SONG

**GINO BECHI**  
MUSIC ON THE RUN

**GOLDBERGS** WITH ENGLISH TITLES

PATRONIZE ADVERTISERS

## 'Roosevelt Story' Premiere Aug. 21

The National Foundation for Infantile Paralysis, founded by the late President Roosevelt, will receive the net proceeds from the world premiere of *The Roosevelt Story*, a semi-documentary film, the evening of Thursday, Aug. 21, at the Globe Theatre. The benefit showing will be attended by Mrs. Eleanor Roosevelt, United Nations and government dignitaries. It will

have a \$5 top, scaled down to \$1 and \$1.50. All seats will be reserved.

## Photo League to Present 'The Wave'

The Photo League will present Paul Strand's film *The Wave* at its headquarters, 30 E. 29 St., N. Y., on Monday, Aug. 11 at 8:30. Strand, featured guest of the evening, will discuss the making of the film.

It's Another Great Paramount 2-for-1 Show!

Paramount presents  
**BING CROSBY**  
**JOAN CAULFIELD**  
**BARRY FITZGERALD**  
in  
**"Welcome Stranger"**  
Directed by ELLIOTT NUGENT  
in Person!  
**\*CARMEN CAVALLARO\***  
And His Orchestra  
BOB ALLEN and LESLIE LONG  
**RAUL & EVA REYES**  
**NIP NELSON**  
DON BAKER at the organ

55¢ TO 1 PM DAILY (Tax Included) Except Sat., Sun. & Holidays

Midnight Feature Nightly

**PARAMOUNT** TIMES SQUARE

The Most Beautiful COLOR Spectacle Ever Seen!

**"PAGEANT OF RUSSIA"**  
Exclusive! COMPLETE FILM WITH COMMENTARY BOBBA

Now Showing  
**Stanley** 7th Ave. bet. 42 & 41 Sts. SOCH 8-1134

On Brooklyn . . . [FINE FOREIGN FILMS]  
"A superior degree of realism" Post  
**"RESISTANCE"** French (English titles)  
plus J. P. PRESTLEY'S DRAMATIC UNDERBOLT  
**"THEY CAME TO A CITY"** English • Winchell  
Contemporary VOUE Contemporary Art. & Cine. N.Y. Tel. 4-3134

Now Showing  
**VIVIANE Romance**  
**"The BLOOD RED ROSE"** Italian (English titles)  
plus **"Dear Octopus"** with MARGARET LOCKWOOD  
**"TOWN"** 3 Rushing 7-1580

2nd Record Year!  
**"THE YEAR'S BEST FILM"**  
David Platt, Daily Worker

**OPEN CITY**  
"SENSATIONAL! DON'T MISS IT!"  
LIBERTY BLDG. WORLD, 49th ST. Lf. 7-1417 • 7-1574 • OPEN 10:30 AM

**RADIO CITY MUSIC HALL**  
Rocketeer Center  
Cary Myrna Shirley GRANT LOY TEMPLE  
**"The BACHELOR and the BOBBY-SOXER"**  
An RKO Radio Picture  
Spectacular Stage Presentation  
Doors Open 11:30 A. M.  
Picture at: 12:00, 2:45, 5:20, 8:00, 11:00  
Stage Show at: 1:35, 4:10, 7:25, 10:30

The Best Actress of the Year  
**ANNA MAGNANI** in  
**"BEFORE HIM ALL ROME TREMBLED"**  
Plus **"THE RAINBOW"**  
A Sensational Soviet Film  
**IRVING PLACE** 14 St. and

"I WONDER WHO'S KISSING HER NOW"  
with MARK STEVENS JUNE HAVER  
A 20th Century-Fox Picture in Technicolor  
PLUS ON STAGE IN PERSON!  
**ABBOTT and COSTELLO**  
Extra! MAURICE BOCCO  
**ROXY** 50th St.

**ACADEMY OF MUSIC**  
126 East 14th Street  
Today and Tomorrow  
John Mills, Valerie Hobson  
**"GREAT EXPECTATIONS"**  
Edmond O'Brien - Ella Raines  
"THE WEB"

COOL B'klyn. **Paramount** Flatbush & 62nd St.  
SHIRLEY FRANKOT GUY TEMPLE • TONE MADISON  
in **"HONEYMOON"**  
PAT O'BRIEN in "RIFF-RAFF"

**The Nuremberg Trials**  
Recommended for Adults Only

**IT'S DYNAMITE!**  
**ARTKINO IS FIRST**  
with the complete story. Uncut, official films produced in U. S. S. R.  
Columbia Street and Woodward Ave. Detroit, Mich. Cont. from 12-30 daily



# 'Greatest Show . . .' Mighty Good Show

There were the old standbys and the innovations; the seal that toots My Country 'Tis of Thee and the dancing horses; the wonderful, wonderful clowns and the tumblers; there was strawberry-colored sawdust and brilliant costumes; there were heart-stopping aerial acts and a wire walker so terrific, people were afraid to look . . .

Yes, the Greatest Show on Earth is still the Greatest Show on Earth! Everything and anything from the old Palace juggling acts to the latest "plethora of first-time-in-America" sensations is at the circus now under the big Madison Sq. Garden "tent" for a month. The 14,000 who saw the hoopla on Wednesday's opening night, and got sick on peanuts, corn-silk and hot dogs, went home excited and exhausted.

This pop-corn eater thought the outstanding bit in the show was the monkey who screamed annoyance at the press photographer blasting his bulbs at the monkey-wire-walking stunt. It wasn't part of the show but it was worth the admission fee alone.

Then there was the clown, completely oblivious to the noise, crowd and lights, nonchalantly trying to saw a three-foot stick on his knee while following an architect's blueprint. When the stick wouldn't stay firm, he held the blueprint up to the spotlight and studied it hard. For sheer delightful pantomime it ranked with Chaplin and Jimmy Savo.

Ah, and the "Wedding of Cinderella"—a pageant in finery, prancing elephants, pretty girls and story-book characters; and the "Aerial Can Can"; and the "Royal Ascot," another spectacular parade of color and showmanship depicting the arrival of King Edward II and Queen Alexandra at the Coro-



**UPSIDE DOWN** or right side up, it's quite a trick. The four on a bicycle built for one are the Albanas, just one of the acts in the Ringling Bros. Circus which has opened at the Garden.

nation Stakes in London in 1906; and—

The black pumas, the lions that pawed dangerously inches away from the man with the whip, the daddy and son 30-foot pole stunt; the sensational, spectacular, supreme Rose Gould of France, swinging by her heels 100 feet off the ground. . . . Good.

The circus is in town. . . Good. —M. S.

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

By David Platt

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

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



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

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

### AMATEUR KILLER

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

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

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

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

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

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

### A THOUGHTFUL WORK

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

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

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

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

### STAGE

"A really welcome event—calls for a celebration." —Daily Worker  
"Exhilarating . . . an original play of superior quality." —N. Y. Times

### ALL MY SONS

By Arthur Miller Staged by Ella Kazan  
Beth Merrill - Arthur Kennedy - Ed Begley  
CORONET Thea. 49th St. W. of B'way. CI 8-8270  
Evgs. 8:40. Matinee Wed. & Sat. 2:40  
Mail Orders Promptly Filled

"The most rewarding theatre event of the season." —Daily Worker  
"A brilliant, distinguished work of enormous power and impact." —Walter Winchell

### LILLIAN HELLMAN'S

### ANOTHER PART OF FOREST

A luminous blend of satire, fantasy and music that comes across with plenty of flash and sizzle! —WALTER WINCHELL  
"A superb musical comedy with a healthy progressive point of view." —S. Silken

### FINIAN'S RAINBOW

46th St. Theatre, West of B'way  
MAIL ORDERS PROMPTLY FILLED  
Evings 8:40, 8:50, 8:55, 9:00, 2:40, 1:00  
Mat. Wed & Sat. 1:30, 2:00, 2:30, 2:40, 3:10, 3:40  
2 SHOWS EVERY SUN.

"A work of great human warmth." —S. SILLEN, Daily Worker

### The Whole World Over

A new comedy by KONSTANTINE SIMONOV  
Adapted by THELMA SCHWELF  
STEPHEN UTA JOSEPH SANFORD  
SEYMOUR NAGEN BULOFF MEISNER  
STAYING AT THE 47th St. W. of B'Y. CI. 8-5137  
Evgs. 8:40, 14:20, 1:20, 2:40, 3:10, 3:40



CHARLES CHAPLIN

## Heroism of Negroes Subject of Films

Call to Duty and Highest Tradition, two shorts dramatizing the contribution made to the last war by Negroes in the Army and Navy will be distributed by Astor Pictures Corporation. The pictures, produced by William D. Alexander, with many actual scenes of battle and heroism have not been seen widely by civilian audiences. R. M. Savini, president of Astor Pictures, says they are now being shipped to theatres in all parts of the country.

### CIRCUS

2 SHOWS EVERY SUN.  
NOW MADISON SQ. GARDEN  
TWICE DAILY 7:15-8:30  
incl. SUNDAY  
DOORS OPEN AT 7

**RINGLING BROS. BARNUM-BAILEY CIRCUS**  
The Greatest Show on Earth  
GOOD SEATS ALL PERFORMANCES  
ST. MADISON SQ. GARDEN & GARDENS THRU MAY 15  
PRICES: \$1.20, 2.50, 3.50, 4.50, 5.50. Tax incl.  
CHILDREN UNDER 12 HALF PRICE  
Every Afternoon except Saturday and Sunday

### MOVIE

"A work of art not to be missed."  
—N. Y. Times  
6th Week!  
SERGEI EISENSTEIN'S  
**Ivan**  
THE TERRIBLE  
Music by PROKOFIEFF  
Stanley  
DOORS OPEN AT 7:30

BOB HOPE  
DOROTHY LAMOUR  
"My Favorite Brunette"  
LILLIAN HELLMAN  
LILLIAN HELLMAN'S  
ANOTHER PART OF FOREST  
"A superb musical comedy with a healthy progressive point of view."  
—S. SILLEN, Daily Worker

PRIZE FILM  
THE YEAR'S MOST HONORED MOVIE  
WORLD, 49th St.  
2nd Year!  
OPEN CITY  
Lillian Hellman's  
ANOTHER PART OF FOREST  
"A superb musical comedy with a healthy progressive point of view."  
—S. SILLEN, Daily Worker

### MOVIE

## 'Smash-Up,' Just a Snifter Compared with 'Lost Weekend'

They must have had a case or two left over from the *Lost Weekend* and you'll find Susan Hayward tossing it down in the Capitol's new arrival, *The Smash-Up*. The film tells

the story of Mrs. Angie Conway (Susan Hayward) who drops a promising career as a night-club singer herself, to further the career of her crooner husband (Lee Bowman).

Always prone to take a snifter or two before going into her songs because "people frighten me," Angie becomes a heavy drinker when her husband skyrockets into a smash success and she finds herself wealthy, idle, no longer needed to ensure his success.

Add a lovely, efficient secretary (Marsha Hunt), misunderstandings, and a jigger or two hundred of rye, and you have an alcoholic.

### SURPRISE ENDING

The was the basis for a topnotch movie in the story of what fabulous wealth and complete divorcee from any useful place in society could do to a girl whose main bulwark against defeat in life had been sharing the struggles of the man she loves.

And here and there one detects in the screen play by John Howard Lawson something much better than the finished product on the Capitol screen.

As it stands, what might have been a taut, exciting drama, is to use an appropriate simile, "out" with schmaly direction which drags out every emotional scene and plays on the hearstrings as if they were an oversized orchestra.

There is (surprise) a happy ending which, though not exactly impossible, has a dragged-in tone, almost as if the movie had been written with a more somber conclusion in mind.

Everyone concerned tries hard, including Eddie Albert as Steve, faithful friend to the Conways.

The *Smash-Up*, to sum up, is no *Lost Weekend*, but it won't hurt you to take a snifter. Xavier Cugat and his orchestra occupy the Capitol stage.



SUSAN HAYWARD

## Other Critics On 'Smash-Up'

**B.C., Times:** The current booze drama at the Capitol is soggy and full of figurative corn. Has much more resemblance to 'The Drunkard' of ancient memory than to the best film of 1945. All it lacks to make it outright melodrama is a pair of swinging doors.

**C.A., PM:** Almost every time Susan Hayward is on the verge of arousing understanding of her plight as an alcoholic, they shackle her with still richer movie plush. Part of the plush is made up of *Smash-Up*'s own proudly lush production and picture of life as a mess of rosy superlatives; part, the movie code, which forbids facing the particular degradation awaiting the alcoholic who happens to be a woman.

**A. W., Post:** *Lost Weekend*ers will call it kid stuff.

**E. C., Sun:** A heartbreaking tale, told with mounting intensity until that terrific climax or drunkenness and sorrow.

## Other Critics On 'Monsieur Verdoux'

**Bosley Crowther, Times:** Let it be said for Charlie Chaplin that, although his films are now few and far between, he really tries to deliver a hay-maker when he brings one up from the studio floor. Not one for sparring and flicking on the screen in these troubled times, Mr. Chaplin, the incomparable comedian, believes in using his talent for socking hard—socking, that is, at the evil and injustice that he sees in the world and aiming directly at the midriff of general complacency.

**Howard Barnes, Herald Tribune:** Woeful lack of humor, melodrama or dramatic taste. The hand of the screen master is apparent in very few sequences of the new offering. It is a strange notion he has had for discarding baggy pants and adopting straight dialogue. It has little entertainment weight either as somber symbolism or sheer nonsense.

**Kate Cameron, Daily News:** He has built his comedy on the Bluebeard theme and has tried to make the business of wholesale killing of prosperous, silly, aging women, a sly, ribtickling joke as he postures and poses before the camera. But the joke I'm afraid is on him, as Martha Raye, who plays an important part in several long sequences, furnishes the only hearty laughs with which the audience gives out. 2 1/2 stars.

**Archer Winsten, Post:** *Monsieur Verdoux* has some acts of comic creation no one but Chaplin could give us. They make it a picture to be seen . . . It's strong enough to carry its sombre message across the sea and across the years. It may not be great, but it's funny at times, then honest, and at the end, quite earnest.

**Alton Cook, World-Telegram:** Chaplin had better get out that tramp suit and become Charlie again if he expects to remain a major figure in the movies. His new film is draggily dull.

3rd WK. **IRVING PLACE** Nr. 14th St. GR. 5-6975  
LIFE says "ONE OF THE BEST . . . IN EXCELLENT COLOR"  
THE PRIZE-WINNING FRENCH FILM  
Louis LUNEAU'S "JOUVEE ET ROSAY"  
**'STONE FLOWER'** AND "Carnival"  
FIRST PRIZE COLOR FILM  
Flowers

BOOKS -- FILMS -- THE ARTS



Mme. Herta Tempi, Director of the French Unitarian Service Committee and Pablo Picasso, world famous artist and honorary chairman of Spanish Refugee Appeal, attend a meeting of the Spanish Advisory Committee in Paris. It's a scene from 'Spain in Exile,' 2-reel 16mm documentary film now available through the Spanish Refugee Appeal, 182 Lexington Ave., N.Y.C.

# FM Opens Way for Decent Radio in U.S.

By William C. Kelly  
**CAN B. O. be removed from radio?**  
 Millions of radio listeners all over America have been asking this question for years and the answer that is sometimes given is that it must wait upon changing the system of society. This is not necessarily the case.

It is always easier, for example, to turn off the radio than to change the system of society.

Then there are a great many radio listeners, too, who think there is more integrity to a B. O. jingle than to a Drew Pearson.

For these millions of skeptics it can be pointed out that Pearson himself has made some reforms, although these are largely confined to his advertising sponsorship. He has gone forward from advertising a laxative to advertising a hat, which is something of an increase in public dignity.

To be fair, it must also be admitted that Pearson says he wears the hat but never made an open statement that he took the laxative. He only took the money and added the prestige of his name to nature's reaction.

But there is a possibility in radio besides turning off the radio, listening to Pearson or the B. O. foghorn. There can be decent, forward-looking programs put on the air through the proper utilization of Frequency Modulation, FM as it is popularly known, because it is still possible to get a license to establish such a radio station. The cost of establishing the station would be relatively low and altogether practical for liberal, labor, and progressive organizations and individuals.

This information was obtained from a press release sent out to labor unions and labor papers by the Peoples Radio Foundation, which has an application for an FM radio station license for the New York area pending before the Federal Communications Commission.

### HEARINGS HERE ON JULY 8

The FCC will hold hearings on the various applications for the five remaining FM channels in the New York area on July 8. It is understood that there are eighteen applicants for the five permits, so the liberal, progressive and labor forces must show their solid support for a peoples radio station at the FCC hearing. The New York Daily News, Herald and other reactionary groups are among the applicants in an attempt to gobble up all the air waves.

The Peoples Radio Foundation urges labor, civic, fraternal, and church organizations, as well as individuals, to write a letter immediately to the FCC and mail it to the Peoples Radio Foundation, 100 Fifth Avenue, New York 11, N. Y., requesting the issuance of a license

to the Peoples Radio Foundation, so that the latter may be presented together with many similar letters of endorsement.

The Foundation reports that trade unions and other organizations and individuals can still subscribe for preferred stock in the Peoples Radio Foundation and suggests participation to the extent of at least one share at \$100.00.

More than 250 organizations and individuals are charter founders and stockholders of Peoples Radio Foundation including the United Electrical, Radio, and Machine Workers District 4; Furriers National and local unions; Wholesale and Warehouse Workers Union, Local 65; American Communications Association, Local 2; Dental Technicians; fraternal societies; cultural groups; foreign language newspapers; office and factory workers, teachers, physicians, lawyers, veterans, and small businessmen.

Many leaders in cultural and artistic fields are stockholders, among them Paul Robeson, Margaret Webster, and Howard Fast. Sponsors include Charles Chaplin, Rockwell Kent, William Gropper, and Earl Robinson. On the Advisory Council of Peoples Radio Foundation are Norman Corwin, Marc Blittstein, and other prominent in radio and music.



Kenneth Spencer and Vivian Cherry, pictured above, are among the most active members of Matinee Workshop, theatrical division, of the National Negro Congress.

## ADVENTURES OF RICHARD The Kids Find an Apartment

By MICHAEL SINGER

FOR almost a year the kids have been apartment-snoopers. They listen to sidewalk gossip on possible vacancies. If there's a hot tip they pool the information and sneak it over to an interested party—for a slight consideration, of course. The results so far have been terrific... not a single apartment found but lots of excitement, confusion, and for No-Nose especially, two kicks in the pants.

The latest "discovery" of a vacant apartment brought typical results. Flekel overheard Mrs. Fineman say that Mr. Herbert was going to South America. That was all he had to hear. He rushed over to the gang.

"Guess what? Herbert is going to South America!" he said as if he had just invited DiMaggio to his home.

"So what," the everdyspeptic No-Nose replied, "and what's he gonna do there?"

"Who cares about what he's going to do there," Flekel answered, "I ain't butting into his private business... But don't you get it? It means he's going to move."

Menash was dubious. "That guy's too lazy too move. Besides he's so fat, the only way they'd get him to South America is by express, like a piece of furniture."

Flekel was getting exasperated. "Here we got a swell tip and you guys is more interested in why he's going or putting him on a diet. Gee whiz, the man is going to move, MOVE, MOVE."

"You sound just like a 'auctioneer'!" No-Nose said. "Ok, so how we know he's going to move?"

"We don't have to know. We got a clue," Flekel shrieked, "now we gotta follow up the tip."

"Stop playing like you're Ellery Queen," Menash asserted, "who's on our moving list?"

The kids went around the corner and notified a Mr. Larken that a four-room apartment might be available for his brother-in-law, wife and three children who were all living in Larken's 3-room house.

"That evening Larken, his wife, his brother-in-law and his sister visited Mr. Herbert on the fourth floor. The kids were downstairs waiting for their "commission."

"They heard loud noises and a door slamming.

"Maybe he's not moving," No-Nose suggested.

Mr. Larken was the first one downstairs. "Who said something about somebody moving somewhere sometime?" he bellowed.

The kids were quiet. Mr. Larken continued to roar.

"Sure he's going to South American. Know why, you half-pint morons? He's got a sister, a mother and two nephews that he's bringing back to live with him right here. Moving? He's crazy just thinking about where to live himself. That's all I had to ask him, if he's moving? Get out of my way, you imbeciles, before I move you all into next week."

The Larkins stormed down the street. The kids muled it over for a minute. Then Flekel said:

"The way some people gossip. You can't believe nobody around here."

# Matinee Workshop Presents

The Matinee Workshop which originated among the cast of Showboat as an instrument for aid to the organization of the Negro people of the South is now ready for its own theatrical debut.

The Workshop, now the Theatrical Division of the National Negro Congress' Cultural Department, will present *Trouble With the Angels* in a test production at the Main Studio Theatre within two weeks. As the name implies the play will deal with the difficulties in bringing real plays about Negro life to the commercial theatre. It was adapted by Bernard Schoonenfeld from a story written by Langston Hughes. It is directed by Frank Silvera.

The Workshop, whose members came principally from the casts of *Anna Lucasta*, *Deep Are the Roots*, and *Are You With It*, is admittedly small yet but proudly active.

Rehearsals for the Workshop production take place after 12 midnight two or three times a week. In addition the Workshop members are waging a strenuous campaign to put an end to the stereotyping of Negro artists in the theatre. They circulate petitions, stimulate the writing of letters to producers, and generally do their utmost to arouse the theatre people against the chauvinism so rampant in the show world.

There are 14 people in the "Trouble With Angels." Some of them do double duty—Marta Beckett, for instance, is designing the costumes as well as acting a role. And Kal Dee, who is doing the lighting with the assistance of John Singleton, is at work writing the next play for the Workshop. The cast includes Kenneth Spencer, Laura Bowman, Carol Hariton, Arleigh Peterson, Bowling Mansfield, James Lapsley, Viola Taylor, Len'oir, John Proctor, Monty Hawley, Stephan Girasch, Charles Friend and Earl Jones.

Vivian Cherry, chorus deputy to Chorus Equity from Showboat, is serving as sort of manager of production. Miss Cherry, a talented and pretty young dancer, is secretary of the NNC's Theatre Division. Kenneth Spencer is president.

**"GO SEE IT!"** — SAM SELLEN, Daily Worker  
 CANADA LEE & MARK MARVIN present  
**ON WHITMAN AVENUE**  
 A New Play by MAXINE BLOOD  
 Directed by MARGIE JOHNS  
 Settings by DONALD OENFELGER  
 with CANADA LEE and WILLY GIERE  
 COURT Theatre, 48 N. E. of H'way, Air-Cond., 10c-15c. Sun. 2:30. Mat. Sat. and Sund. 2:00



VIVIAN CHERRY

### Performs Grieg Piano Concerto

Stell Andersen, outstanding American pianist, will perform the Grieg Piano Concerto with the New York Philharmonic-Symphony under the direction of Fablen Sevitzyk at Lewisohn Stadium on Wednesday evening, July 3.

### George Kaufman Play At Flatbush Theatre

"The Late George Apley, by John P. Marquand and George S. Kaufman, will provide the season's second attraction at the Flatbush Theatre (Brooklyn) for the week starting Tuesday evening, July 2. The customary matinees will be held Wednesday, Thursday, Saturday and Sunday.

### Foster Praises 'Great Conspiracy'

William Z. Foster, National Chairman of the Communist Party, warmly endorsed the new \$1.00 edition of *The Great Conspiracy Against Russia*, by Albert Kahn and Michael Sayers, just off the press. Declaring that the new, popular edition "opens up the possibility of reaching hundreds of thousands of workers with the true facts regarding the anti-Soviet intrigues of American and British imperialism from the time of the Russian Revolution until the present," Foster stressed that the book makes its appearance at a time when it can "prove a most effective weapon for combating the present anti-Soviet clamor in the press and radio, and help to arouse labor and the people to defeat the present get-tough-with-Russia policy which is pushing our country into a new world war."

The Century Publishers, which is handling the national distribution, reports that detailed plans for an intensive campaign behind this book have already been received from California, Illinois, Michigan and a number of other state organizations. The new \$1.00 edition was revised and strengthened by the authors, and carries a significant foreword by Senator Claude Pepper, of Florida.



\*\*\* A charming innovation... fresh, appealing, amusing... NEWS...  
**HELLO, MOSCOW!**  
 "Charming... good humor... Magnificent folk dancing..."  
**STANLEY** 7th Ave. 42 & 43 St.

Today thru Wednesday  
 Michael Redgrave in  
**Johnny in the Clouds**  
 Co-Feature Artists' "MOSCOW SKIES"  
**IRVING Place** IRVING PL. at 15th St.  
 BROOKLYN

**Paramount** Features  
 ALAN VERONICA WILLIAM LADD LAKE BENDIX  
**"THE BLUE DAHLIA"**  
 "A Boy, A Girl and A Dog"

SEARCHING WIND  
 FRED MACMURRAY ANN BAXTER SWIFTERS  
**"SMOKY"**  
 A 70th Century-Fox Picture in Technicolor  
 Plus an Extra! DONALD O'CONNOR  
 The Three Swifts Extra! BUSTER BRAYNER  
**ROXY** 7th Ave. & 50th St.  
 MORE THAN EXCELLENT, TOO GOOD TO BE MISSED!  
**OPEN CITY**  
 A REAL EXPERIENCE!  
 WALTER REYNOLDS  
 WORLD 49th St.

# Four Great Film Speeches

By David Platt

Some of the most dramatic moments in Hollywood films come to us in the form of speeches.

Currently, there is Robert Young's stirring five-minute speech in *Crossfire* in which he compares the anti-Semitic outbreaks of today with the anti-Catholic riots of a hundred years ago. I thought it was one of the best scenes in the picture, but a number of other reviewers objected strongly that it was special pleading, moralizing on social problems, bad theater.



They said the same things about Verdoux's court-room speech in Chaplin's newest and greatest film in which Verdoux's fourteen murders are contrasted with the millions slain in wars engineered by big business.

"But none of the critics would say Shakespeare is bad theatre," Chaplin told the *Daily Worker* last spring. "Look at the long epilogues, the closing speeches, the soliloquies in Shakespeare's plays summing up the so-called moral. My court-room speech flows naturally from the story. It belongs there like Prospero's speech in *The Tempest*."

The critics seem to have a standing grudge against court-room speeches of a progressive character. I recall that many of them frowned on the court-room speech made by the Judge in Albert Bein's 1939 film *Boy Slaves*—one of the finest films of that year. In this particular scene the Prosecuting Attorney is demanding the full penalty of the law against a group of young boy laborers on a slave farm who have been framed on a murder charge.

Finally, the Judge speaks Albert Bein's unforgettable lines: "The State demands? Has the state come into this court with clean hands—has the state been just that it now demands justice be done? Gentlemen, my great

grandfather came to this country in a ship that was nothing more than a barge. He brought his sons. With their own hands they made a home out of a wilderness. One of these sons died in the war of the Revolution, the other served in the First Congress. Their sons after them went west, whipped the wild country, built railroads, bridges, served their government. All of these pioneers and builders gave their lives to build a state—a state in which their children could live as free men.

"I have served that state forty years. During that time I have experienced every emotion for it—pride, fear, resentment. This is the first time in my many years of service that I feel shame. I am ashamed of the robes I wear. I accuse the state of relentless, unmerciful cruelty. I hold the state guilty of murder in the first degree—the murder of Peter Graff and Jesse Thompson. I lay those murders at the door of free citizens with the right to vote. As for you Mr. Albee (owner of slave farm) there is no law under which you can be prosecuted. But there will be I guarantee. There will be or I'll take this robe off and never wear it again."

This speech belonged there "like Prospero's speech in *The Tempest*" but the critical fraternity held that it violated all the rules of movie-making.

A year later they pounced savagely on Chaplin's brotherhood-of-man speech at the end of *The Great Dictator*. They said it was "irrelevant," "irritating," "irresponsible." Judge for yourself whether it deserved the brickbats that were hurled at it.

**CHAPLIN'S SPEECH**  
"I'm sorry I don't want to be an emperor, that's not my business. I don't want to rule or conquer anyone. I should like to help everyone—if possible—Jew, gentile, black man, white. We all want to help one another. Human beings are like that. We want to live by each other's happiness—not by each other's misery. We don't want to hate and despise

one another. In this world there is room for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men's souls, has barricaded the world with hate—has goose-stepped us into misery and bloodshed; we have developed speed but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge, has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities life will be violent and all will be lost.

"The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in man—cries out for universal brotherhood—for the unity of us all. Even now, my voice is reaching millions throughout the world—millions of despairing men, women and little children—victims of a system that makes men torture and imprison innocent people. To those who can hear me I say—do not despair. The misery that has come upon us is but the passing of greed—the bitterness of men who fear the way of human progress. The hate of men will pass and dictators die. And the power they took from the people will return to the people. And so long as men die, liberty will never perish.

"Soldiers—don't give yourselves to these brutes—men who despise you—enslave you—regiment your lives, tell you what to do, what to think and what to feel—who drill you, diet you, treat you like cattle and use you as cannon fodder. Don't give yourselves to these unnatural men—machine men with machine minds and machine hearts. You are not machines—you are men—you have the love of humanity in your hearts. Don't hate—only the unloved hate—the unloved and the unnatural.

"Soldiers don't fight for slavery—fight for liberty. In the 17th chapter of St. Luke it is written—'the kingdom of God is within man—not in one man nor a group of men but in all men.' In you—you the people have the power to make this life free and beautiful—to make this life a wonderful adventure. Then in the name of democracy let us use that power to make this life free and beautiful—to make this life a wonder adventure. Then let us fight for a new world—a decent world that will give men a chance to work that will give youth a future and old age a security.

"By the promise of these things, brutes have risen to power—but they lied. They do not fulfill that promise—they never will. Dictators freed themselves but they enslaved the people.

"Now let us fight to free the world—to do away with national barriers—to do away with greed, with hate and intolerance. Let us fight for a world of reason—a world where science—where progress will lead to the happiness of all. Soldiers, in the name of democracy let us unite."

A classic speech is it not! One that clearly belongs to the film like the speeches in Shakespeare.

Lope de Vega, Moliere, George Bernard Shaw. There are other important speeches in such fine films as *Juarez*, *Mr. Deeds Goes to Town*, *Life of Zola*, *Abe Lincoln in*

Illinois, *Talk of the Town*. Yes, some of the most dramatic moments in our films come to us in the form of speeches. No one will ever convince me that this is bad.

**"A THRILLER WITH A DYNAMITE PUNCH"**  
Cue Magazine  
**"Crossfire"**  
DOORS OPEN 11 TO A.M.  
SCIENTIFICALLY AIR-CONDITIONED  
**RIVOLI**  
E. WAY 47th ST.  
CONTINUOUS PERFORMANCES  
POPULAR PRICES  
DORE SCHARY presents  
**ROBERT YOUNG**  
**ROBERT MITCHUM**  
**ROBERT RYAN**  
in  
with PAUL GRAMME • KELLY • LEVENE  
AN RKO RADIO PICTURE

The Most Beautiful **COLOR** Spectacle Ever Seen!  
**"PAGEANT OF RUSSIA"**  
Exclusive! In complete color! Includes 1000 stills!  
All the colors of the rainbow!  
American Premier  
AN ARTISTO RELEASE  
First show  
COOL 7th Ave. bet 42 & 41 St. 1947-50 5-5 E.  
Stanley

In Brooklyn... **VIVIANE ROMANCE**  
A GIRL FROM TOMORROW  
with ERIC VON STROMBERG  
plus Dr. Knock  
Century VOGUE  
In Flushing... **"THE RAIDERS"**  
plus "The Raiders' Child"  
Century TOWN

**IRVING Place** Nr. 14 St. GR5-6975  
LIFE AND LOVE IN THE CASBAH OF TUNIS!  
**VIVIANE ROMANCE**  
**SIROCCO**  
with LUBA ORLOVA  
ARTKINO'S **VOLGA-VOLGA**

**THE ROOSEVELT STORY**  
The Most Important Picture of the Century!  
BRANDT'S Cool  
**GLOBE** E-way & 46th St.

**RADIO CITY MUSIC HALL**  
Rockefeller Center  
Cary Myrna Shirley  
**CRANT LOY TEMPLE**  
"THE BACHELOR AND THE BOBBY-SOXER"  
An RKO Radio Picture  
Special Stage Presentation  
Doors Open 11:30 A.M.  
Picture at 12:00, 2:45, 5:25, 8:30, 11:00  
Stage show at 1:30, 4:15, 7:30, 10:00

2nd Record Year!  
**"THE YEAR'S BEST FILM"**  
David Platt, *Daily Worker*  
**OPEN CITY**  
"SENSATIONAL... DON'T MISS IT!"  
WORLD, 49th St.  
Lafayette St. 12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100

**ACADEMY OF MUSIC**  
126 EAST 14th STREET  
New through Tuesday  
Academy Award Winner  
**"THE BEST YEARS OF OUR LIVES"**  
Myrna Loy Fredric March  
Dana Andrews Teresa Wright

DETROIT  
Meet the Russian People!  
THE EPIC FILM STORY OF **STALIN**  
AND THE SOVIET UNION FROM 1924 TO THE PRESENT  
**The VOW**  
ARTKINO presents  
with M. GELOVIN in role of STALIN  
CINEMA COLUMBIA ST. and WOODWARD AVE. DETROIT  
(Cont. from 12:30 P.M. Daily)

"A SUPERB MUSICAL—witty, fresh and socially hep, a joyful evening in the theatre... comedy with a healthy, progressive point of view."  
—SAMUEL SILLEN, *Daily Worker*

**FINIAN'S RAINBOW**  
46th ST. THEA. W. of E-way Air-Cond. MATS. WED. & SAT.  
MAIL ORDERS PROMPTLY FILLED. Even. \$4.00, 4.50, 4.75, 5.00, 5.50, 2.40, 1.25. Wed. & Sat. Mats. \$2.00, 2.50, 2.80, 3.00, 3.25, 3.50, 3.75, 4.00, 4.25, 4.50, 4.75, 5.00, 5.25, 5.50, 5.75, 6.00, 6.25, 6.50, 6.75, 7.00, 7.25, 7.50, 7.75, 8.00, 8.25, 8.50, 8.75, 9.00, 9.25, 9.50, 9.75, 10.00. (Tax Incl.)

1947 CRITICS PRIZE PLAY  
"A really welcome event—calls for a celebration."  
—*Daily Worker*  
**ALL MY SONS**  
by ARTHUR MILLER. Staged by ELLA KAZAN  
BETH MERRILL—THOMAS CHALMERS  
JOHN FORSYTHE—ANN SHEPHERD  
CONROY Tom. W. 49 St. Cl. 6-278 AIR-COND  
Even. 9:30. Matinees WED. and SAT. at 2:30

CRITICS PRIZE MUSICAL  
"Tremendously exciting and enchanting."  
—ATKINSON, N. Y. Times  
**BRIGADOON**  
BIGFIELD, 54 St. & 9 Ave. Air-Cond. Even. 8:30  
Picture: Mon. thru Thur. \$1.25-4.00; Fri., Sat. \$2.25-4.00  
Pete. Thurs. & Sat. 2:30 Mail Orders Filled

SEATS NOW FOR 6 WEEKS!  
"Continuously fascinating!" — *World Tribune*  
**THE MEDIUM**  
AND "THE TELEPHONE"  
A Program of Two Musical Plays  
Book & Music by GIAN-CARLO MENOTTI  
BARRYMORE, 47 St. W. of E-way, Air-Conditioned  
MAIL ORDERS PROMPTLY FILLED  
PRICES—Evenings: \$4.25, 5.00, 5.50, 6.00, 6.50, 7.00, 7.50  
Week. Wed. & Sat. \$3.00, 3.40, 3.80, 4.25 (Tax Incl.)  
28 Commerce St. Canal 4-9230  
Curtain at 8:15

ON STAGE Presents  
**"GAS"**  
(A German Expressionist Play)  
By Georg Kaiser  
Directed by Irv Sittler  
Costs by Bob Ramsey  
CHERRY LANE THEATRE  
28 Commerce St. Canal 4-9230  
Curtain at 8:15

**BROOKLYN SERIES PREVIEW**  
(Giant fans invited too)  
All-Star CP Baseball Classic  
**IT'S PETE'S 50th BIRTHDAY PICNIC**  
Admission \$1.50 tax included  
Children under 10 admitted free  
Tickets on sale at all Brooklyn club and section headquarters  
**SUNDAY SEPT. 7th**  
10 A.M. to Midnight

**Wanna Make Money for Your Organization?**  
and give your members an evening to remember long and happily!  
**BOOK A THEATRE PARTY NOW**  
Some Sept. and Oct. Dates Are Still Open for  
**"A YOUNG MAN'S FANCY"**  
Jimmy Sawe said: "Nothing funnier or more entertaining, a riot everyone should see!"  
Your members have all HEARD OF IT (it's been running since Apr. '39). They have seen it, since N.Y.ers stop going to theatre in summer. Our audiences have consisted 80% of out-of-town sisters. So it's practically a no-show that everyone's heard of. And it's not just practically funny—it IS FUNNY!  
For a surprisingly attractive theatre-party price call 67-4476.

# Spain Guerillas Hold Towns Near Madrid

LONDON, Jan. 4 (ALN).—The ever-growing number of guerillas in the mountains of Spain "is becoming a serious threat to order," with the guerillas holding towns 40 miles from Madrid, the London News Chronicle's Madrid correspondent reported last week.

An army man "who has recently been on the spot with one of the many contingents of the (Franco) Civil Guard sent to fight the rebels," stated in an interview that the guerillas are stronger than government forces.

According to the Franco army man, the number of guerillas already holding villages in the mountains is difficult to estimate, but he believes that there are many thousands, well armed and equipped. Those guerilla detachments operating near Madrid are in the Guadar-

rama and Gredos mountains and the town of Avila.

"They are much stronger than we are and all their material is up to date," the army man stated. "They get all their supplies, even radio transmitters and receivers,

by planes believed to fly from beyond the Pyrenees."

In many villages, the guerillas are said to have either killed or captured the police garrison.

"Besides our disadvantage in material," the Civil Guard said, "we are handicapped by the fact that either through fear or sympathy the rebels are helped by the local popu-

lation. "Entire villages have joined the rebels, from whom they receive rifles, ammunition and food. We have been in action sometimes for nine or 10 hours at a stretch, but in the end we have always had to withdraw owing to their incontestable superiority in men and material."

# China CP Charges Chiang With Deceit

CHUNGKING, Jan. 4 (UP).—The Communist New China Daily said today that there was a "complete lack of sincerity on the Kuomintang's part to cease the civil war."

The Communist paper said Kuomintang forces had occupied Cao-hoyang, a strategic rail center 140 miles east of Chengteh, capital of Jehol.

The Communists said they "insist that hostilities be immediately stopped along the entire civil war front line with particular reference to the Kuomintang offensive in Jehol."

The release said the Kuomintang forces "continued to advance to the west" in Jehol.

Fighting also raged in southern Shantung Province, with new Kuomintang advances reported.

Earlier the Kuomintang announced that the Communists at Yenan had instructed their delegation here to agree with the government's peace proposals simulta-

neously with a "cease fire" order and the restoration of rail communications.

Gen. George C. Marshall, here as President Truman's special envoy, has not indicated whether or not he will act as arbitrator.

## Starts New City Budget Work Jan. 11

Budget Director Thomas J. Patterson announced yesterday that city departments would submit requests for appropriations in the 1946-47 executive budget starting Friday, Jan. 11.

Departmental hearings in budget requests will continue in the office of the Budget Director until Feb. 8.

## Aide Says Homma Ordered 'Death March'

MANILA, Jan. 4 (UP).—Lt. Gen. Masaharu Homma ordered the "Death March" of American war prisoners from fallen Bataan to Camp O'Donnell, an aide testified today at Homma's war crimes trial before an American military commission.

Homma was in command of the Japanese forces which captured Bataan and later Corregidor. The prosecution was attempting to pin upon him full responsibility for ordering the march in which Americans and Filipinos died by the hundreds, en route and after reaching their destination, from undernourishment, disease and maltreatment.

Lt. Col. Michio Kitayama, staff officer in charge of communications and railroad transportation in Homma's 14th Army Group, testified that Homma gave the orders.

Earlier Maj. Gen. Toshimitsu Takatsu, who was in charge of war prisoners in the 14th Army Group, admitted that deaths among war prisoners averaged up to 300 daily.

# AFL Meat Union May Join Strike Against Packers

Parallel CIO-AFL action in a strike against the meat packers was indicated yesterday as the AFL's Amalgamated Meat Cutters and Butcher Workmen set a Jan. 11-12 conference at which a strike date would be set. Shortly afterwards, the Labor Department announced

at Washington that it is arranging mediation conferences in Chicago on Jan. 9, 10 and 11 in an effort to head off the strike which would involve nearly 300,000 workers.

Secretary-treasurer Patrick E. Gorman, of the Amalgamated, at Chicago, told the Daily Worker when telephoned, that if a strike becomes inevitable the AFL's date for it would be "about" the same time that the CIO's United Packinghouse Workers are scheduled to strike. The CIO set the walkout for Jan. 16.

## SEND WIRE TO TRUMAN

The AFL union made known its plan in a telegram to President Truman requesting him to call a conference before Jan. 11 at which efforts to reach a settlement without a strike would be made. The wire asks that he call the major packers and representatives of both the CIO and AFL to discuss the issues.

The wire told Truman that if a strike becomes unavoidable the Amalgamated is determined that part of the industry should not be working while the other is on strike. The President was told of the 7.5 cent an hour offer which Swift & Co. and Armour's made to the CIO union and supported the CIO's rejection of the raise as justified.

The Amalgamated, also in the midst of negotiations with Swift for

a number of the company's plants, was offered a similar raise.

The meeting on Jan. 11, the wire signed by president Earl W. Jernerson and Gorman informed Truman, will include 100 representatives from packing plants and the general executive board. The board will be ready to grant authority for a walkout, Gorman explained.

## JOINT ACTION POSSIBLE

Asked whether joint action was contemplated with the CIO, he said, "we were not approached," but, he added, the AFL union had expressed readiness for some form of joint action early last year.

The Amalgamated, said Gorman, has 135,000 members. Its retail butchers would not handle struck meat in event of a walkout.

Meanwhile, a government conference at Washington on the meat packing crisis was reported to have surveyed the possibility whether the settlement reached by Hormel Co. and several smaller packers with the union could provide a pattern for the Big Four packers.

Hormel is reported to have granted the union a 17 1/2 cents an hour wage increase and made application for price relief to OPA under the meat subsidy amendments to the Price Control Act. "These provide that the government shall use certain funds to guarantee a margin of at least one percent profit on beef, pork and lamb products."

## Blame Westinghouse For Wage Deadlock

The United Electrical, Radio and Machine Workers, CIO, yesterday charged the Westinghouse Electrical Corporation of responsibility for the current breakdown in wage negotiations.

Edward Matthews, head of UE's Westinghouse negotiating committee charged that the company had made "absolutely no offer to the UE-CIO which is demanding a \$2-a-day wage increase."

At the same time Matthews reiterated the union's willingness to meet with the company on a decent basis at any time.

Matthews charged that W. G. Marshall, vice president of the corporation "seeks to cast the responsibility for breaking off negotiations onto the union."

A meeting of UE's general executive board is to take place tomorrow morning followed by a joint conference of local union officials of Westinghouse, General Electric and General Motors electrical division at the Shelton Hotel.

A telegram sent Marshall by Matthews yesterday declared:

"Meeting of Dec. 18, 1945 on UE demands for \$2-a-day wage and salary increase adjourned with understanding that Westinghouse was responsible to call next meeting when it was prepared to offer a substantial cents-per-hour increase. UE is prepared to meet company on above basis any time. To date Westinghouse has made absolutely no offer to union."

# Dreiser Buried, Hailed as Great Writer and Man

Special to the Daily Worker

LOS ANGELES, Cal., Jan. 4. — Theodore Dreiser, one of the greatest of American writers, was buried yesterday in Forest Lawn Cemetery, following simple memorial services in the Church of the Resurrection. He died Dec. 28, at the age of 74.

Rev. Alan Hunter of Hollywood Congregational Church officiated. Pall bearers were Will Durant, Charles Chaplin, Dudley Nichols, Leo Gallagher, Lt. Geo. Smith, U.S.N., Mark Goodman, Dan James and B. Tobey.

## LAWSON PAYS TRIBUTE

Dreiser died a proud and open Communist, and it was with this in mind that John Howard Lawson, spoke of the monumental power and significance of his life, calling him "a man who truly lived up to the responsibilities of a man of culture." Dreiser, as Lawson pointed out, was not the "brutal pessimist" some literary critics have made him out. "The totality of his life," said Lawson, "showed that he understood the driving force of the social ideal, even where it is mutilated and hurt, bringing suffering into the open so it could be understood and healed."

Lawson called it "a disease of our time" to divide thought and action, and showed that Dreiser's becoming a Communist was fulfilling the logic of life, growing out of his defense of Mooney, Sacco and Vanzetti, the Scottsboro boys and the miners of Harlan County.

## Soviet Messages Pay Tribute to Dreiser

A message of condolences on the death of Theodore Dreiser, whose works are widely read in the Soviet Union, was received yesterday by Corliss Lamont, chairman of the National Council of American-Soviet Friendship, from Nikolai Tikhonov, President of the Union of Soviet Writers.

Said Tikhonov: "News of the death of Theodore Dreiser came as a great shock to us all. This outstanding writer enjoyed well-deserved popularity among all sections of Soviet readers."

"In the person of Theodore Dreiser, we are burying not only a great writer but a prominent progressive, an outstanding friend of the Soviet Union and a fighter against fascism and all forms of reaction. The memories of Theodore Dreiser will be forever retained by Soviet writers."

Another message was received from Vladimir Kernenov, president of VOKS, (Society for Cultural Relations with Foreign Countries) and Samuel Marshak, vice-president of the Literature Section of VOKS, expressing heartfelt condolences to American writers on Dreiser's death.

# He Says There's a House Shortage Because We've Lost Our Census

By LOUISE MITCHELL

The real estate writer of the World-Telegram has come up with a topflight idea. A national housing shortage doesn't exist, says he. It's just a "maldistribution of people."

Well, pump me full of holes and call me alry. Of all the arguments we ever heard for the housing crisis this one takes a three-story cake.

Juggling some fancy facts and figures to prove the case of the real estate groups, Winchell A. Royce let go with the information that there are 39,000,000 dwellings in the United States today and only 37,500,000 families. That leaves a surplus of 1,500,000 units. Simple.

Pick up your valise and move the wife and kids to Skodunk, where a neat little lean-to waits for you to lean on.

In Mr. Royce's estimate of homes come all those boarded-up homes of the Luces, Vanderbilts and Morgans. Figure on getting into one of those Fifth Ave. mansions when you're out looking for a park bench. As for the 3,000,000 families reported living "doubled-up," they're just foolsh. Why they could find... Ask Mr. Royce.

You must admit, Mr. Royce has got something when he speaks of maldistribution. Come to think of it, there is a maldistribution:

- Of wealth
- Of jobs
- Of Roy Howard's yachts.



"Maldistribution": The real estate writer for the World-Telegram says the housing shortage is due to maldistribution of people. If homeless New Yorkers could go to Florida like the owners of this "boarded-up" stone shack on the corner of 87 St. and Fifth Ave. do, the housing shortage would evaporate!

A lot of Mr. Royce's figures are based on the 1940 census. Seems some people don't know there was a war on. Or that 11,000,000 are without private toilets; 17,000,000 without private baths. But every hole in the wall is called a dwelling unit to the statisticians and rent collectors.





## Spotlight On Guadalcanal

THE Japanese are landing reinforcements in the northern part of the island of Guadalcanal. Previously their warships had shelled the positions of the Marines around Henderson airfield.

On the other hand, the Chinese claim that a large squadron of Japanese battlewagons and four aircraft carriers, with other accompanying vessels, has been seen steaming south toward the Solomon Islands.

Now, up to here, the naval score has been pretty well evened up in the Solomons. The Japanese losses in heavy cruisers and destroyers are pretty well matched by the American losses incurred in early August. A large naval engagement is to be expected around the approaches to this important outpost which is now the focus of the war in the Pacific. It is important to note in this connection that the distance from Tokyo to Guadalcanal and from Pearl Harbor to Guadalcanal is about the same and, therefore, both opposing fleets in such an action would have about equal lines of communications.

U. S. submarines in the West Pacific have sunk a heavy Japanese cruiser and four other vessels.

In New Guinea Australian troops are in contact with the Japanese in the region of the main gap.

Chinese troops have renewed their offensive in eastern Kwangsi Province after a protracted lull. The comparative passivity of the Japanese, of course, cannot be explained away by saying that they are preparing for a grand counter-blow in the Solomons, because they don't need their navy in China and they don't need their army in the Solomons, so one should not interfere with the other. The problem still remains unsolved: where are the Japanese concentrating their army?

Air activity has flared up rather violently in the Mediterranean area and this probably presages some important land move in Egypt. The Germans seem to be in a position where they have to move somewhere and Egypt is a likely place.

There were no important engagements on the Eastern Front during the last 48 hours. The Germans have made some local attacks at Stalingrad, but these give the impression of being "covering up" moves which might even be devised to screen a withdrawal from the city area.

Soviet troops, in a tactical way, have the initiative on almost all the southern sectors (Novorossiisk, Moxdok, Stalingrad and the Volga-Don transversal position).

(As of Oct. 14.)

# Sumner Welles States U. S. Policy on China

(Continued from Page 1)

Officials in the State Dept. that Chiang Kai-shek is keeping his best armies out of the war, the simple fact is that the nearest approach to "advice" given by any officials in the Department of State in this context has been an expression of an opinion that civil strife in China, at all times unfortunate, would be especially unfortunate at a time when China is engaged in a desperate struggle of self-defense against an armed invader. The implication of this expression of opinion was that the Chinese Government should try to maintain peace by processes of conciliation between and among all groups and factions in China. And, the course which Chiang Kai-shek has been pursuing is not keeping his best armies out of the war. Both the armies of the National Government and the Communist armies are fighting the Japanese. No Chinese armies are actively engaged in large-scale offensive operations against the Japanese—for the reason, principally, that there is lacking to all Chinese armies types and amounts of equipment which are

the Chinese Government and the American Government are endeavoring to remedy as equipment becomes available.

With regard to the specific charge that "the State Department in Washington has informed Chungking's representatives that our Government would be displeased if complete unity was established in China between the Kuomintang and the Communists," what this statement alleges is the exact opposite of the fact. The State Department in Washington has at all times taken the position, both in diplomatic contexts and publicly, that the United States favors "complete unity" among the Chinese people and all groups or organizations thereof.

With regard to the specific charge that "these officials continue the old policy of war against the Communists" in China, this Government has had no such policy, either "old" or new. This Government has in fact viewed with skepticism many alarmist accounts of the "serious menace" of "Communism" in China. We have, for instance, as is publicly and well known, declined to be moved by

Chinese armed forces in China were and would be desirable for the purpose of "combating Communism."

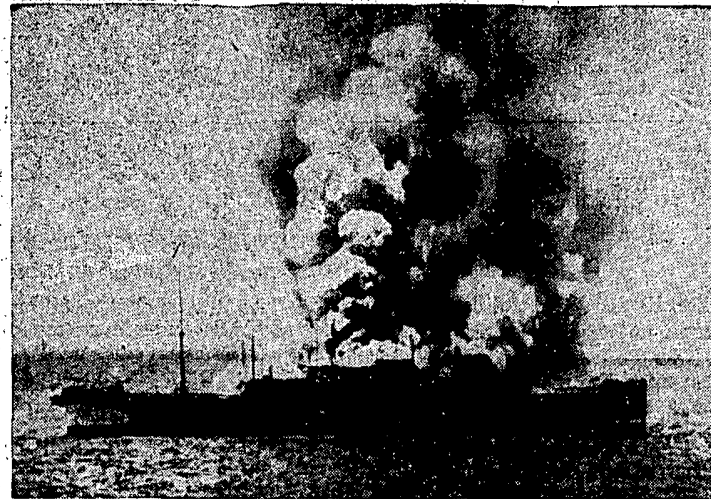
With regard to the specific charge that officials of this Government "tell Chungking it must continue to fight the Communists if it wishes United States friendship," the simple fact is that no officials of this Government ever have told Chungking either that it must fight or that it must continue to fight the "Communists"; this Government holds no such brief; this Government desires Chinese unity and deprecates civil strife in China; this Government treats the Government of China as an equal; it does not dictate to the Government of China; it does not make United States friendship contingent; it regards unity within China, unity within the United States, unity within each of the countries of the United Nations group, and unity among the United Nations as utterly desirable toward effectively carrying on war against the Axis powers and toward creation and maintenance of conditions of just peace when the United Nations

hold no such brief; this Government desires Chinese unity and deprecates civil strife in China; this Government treats the Government of China as an equal; it does not dictate to the Government of China; it does not make United States friendship contingent; it regards unity within China, unity within the United States, unity within each of the countries of the United Nations group, and unity among the United Nations as utterly desirable toward effectively carrying on war against the Axis powers and toward creation and maintenance of conditions of just peace when the United Nations

# Canada Warmly Greet's First Soviet Envoy

## 'Herr Hitler Will Fail!'

### Japanese Cruiser Doomed



A Japanese freighter-transport goes up in flames off the Queensland coast of Australia after she was chased by an Australian auxiliary cruiser. The crew set fire to the ship as the cruiser approached. Later the guns of an Australian warship sent the hulk to the bottom. This is an official U. S. Navy photo.

# The People Want 2nd Front, Says Chaplin in Interview

(Continued from Page 1)

they want a second front," the artist asserted.

There is no better time than now, he said, to act in Western Europe. Most of Hitler's manpower and material are entrenched and "held very, very much taken up" in Russia right now.

### GOT TO GET GOING

"We can strike a tremendous blow in the West. We're in this and we've got to get going," he persisted.

"The invasion of Russia is just as much an invasion of America," Chaplin insisted. "I want to make the people conscious of the war, that it is a global war and that we are all in this together. Only the

at that delightful age when I fear nothing—only the truth. That is why I want a second front."

Chaplin was pleased to record that he had called for a second front in Chicago on Wednesday at the very same time that Willie was asking for an offensive in Washington.

Speaking of post-war days, Chaplin preface his remarks with a statement that he had to win the war first. Then, he said, he wished the post-war world "would approximate a decent world—a world without hunger."

"I am doing far more for my country by advocating a second front than by carrying a bayonet," he insisted time and again.

Asked by reporters whether he was a Communist, Chaplin's face

## Will Act Against Lynchers, Says Gov. Johnson

(Continued from Page 1)

bling at the unity without which America cannot win the war."

It is such fifth column and defeatist elements, he pointed out, which are blocking the anti-lynch bill. And it is these elements who, enraged because the poll-tax bill is on its way to becoming law, are threatening to defy its enforcement.

WIRED BIDDLE

(Special to the Daily Worker)  
TORONTO, Oct. 15.—Fyodor Gusev, first Soviet minister to Canada received a warm reception from both the public and official dignitaries here. Answering a deluge of questions from reporters on the battle of Stalingrad, the Soviet diplomat declared that:

## Greetings To Soviets Pour In

Twenty-eight States and the District of Columbia have already returned completed signature folders to be included in the Book of American-Soviet Friendship which will be presented to Joseph Stalin, Premier and leader of the Soviet people on Nov. 7, the 25th Anniversary of the USSR, as a token of the great admiration of the American people for their Soviet allies. The American Council on Soviet Relations, sponsor of the Book of Friendship, has set a goal of a million signatures from all forty-eight states in the Union.

The comments of American in remote communities in this country to this project are very gratifying to its sponsors. "I live in a very small mining camp up in the hills of Nevada. Our tires are now out also. Yours for Victory" came with one list that indicates how regard for the heroism of the people of the Soviet Union inspires Americans to overcome minor difficulties.

### PEOPLE'S GRATITUDE

A family in New Jersey return a signature folder saying "With many thanks for the wonderful work done on the Stalingrad front." A group in Texas add "Congratulations and best wishes" to their signatures. Every employee of a restaurant in the nation's capital signed a list with their greetings to the Soviet Union.

"Everyone is very sympathetic," writes a worker from Ohio. "Thank you for the chance to serve. I got most of the signatures in two evenings. I was very pleased with the willingness of people to sign—the comment from a rural route mail address in Oregon.

A mother writes from Tennessee:

"For 49 days Russian have been engaged in the defense of Stalingrad. In the ferocious attacks the German Fascists have lost tens of thousands of men. But they have failed. Stalingrad is a vital strategic point in the war plans of both contending forces. Its retention is a great victory for Russian arms."

"Russia is now fighting a tremendous struggle, the greatest in history. We in Russia have never doubted the morale of her people. In all these months of stress we have never been given cause to doubt it. Holding of Stalingrad of strategic significance which, perhaps, only those who were in Russia during the long months of war can fully realize. But I know well that it will strengthen even further Soviet morale and will have an equal tendency to destroy the of the enemy."

When questioned as to whether the gigantic battle waged by the Soviet against the Nazi hordes has depleted Soviet resources, he answered:

"Stalingrad," he said, "is only a step to victory. But in order to achieve victory in a shorter period of time, the joint activity of all the United Nations is necessary. There have been tremendous losses of men and material on both sides. Every nation has a limit in what it can lose and still continue strong fighting force. But Hitler will go under before Russia is exhausted—of that I am sure."

He pointed out that the war waged by the Soviet Union against the fascists clearly indicated Soviet strength and organization developed by the country's leadership.

The Soviet minister declared further that Russia possessed all necessary strength to wage an offensive upon the opening of the second front.

"We have fought," he stated, "not only defensive warfare but offensive war, when the occasion has demanded and when our military leaders thought the proper moment has arrived. Our offer



# 8 N.Y. WAR PLANTS ORDERED TO STOP JOB DISCRIMINATION

(Special to the Daily Worker)

WASHINGTON, May 26.—In a powerful blow against job discrimination, President Roosevelt's Committee on Fair Employment Practice yesterday ordered eight war industries in the New York area to stop barring workers because of their "race or religion."

The Committee's action was based on the record of its hearings held in New York City in February. At that

## Discriminatory Firms Named

These are the firms cited by the President's Committee on Fair Employment Practice:

- Carl Norden, Inc., New York
- Fairchild Aviation Corp., New York
- Wright Aeronautical Corp., Paterson, N. J.
- Decton, Dickinson & Co., East Rutherford, N. J.
- Babcock & Wilcox, Bayonne, N. J.
- Titeflex Metal Hose Co., Newark, N. J.
- Continental Can Co., East Rutherford, N. J.
- Isolantite, Inc., Belleville, N. J.

time testimony showed that many war plants flatly refused to employ Negroes, Jews and workers of other minority groups.

The eight war firms were told to "cease and desist" from job discrimination.

**VIOLATE F.D.R. ORDER**

Each of the firms holds large war contracts and each was found to have violated President Roosevelt's Executive Order 8802 which, to assure maximum manpower for the war effort, outlaws discrimination against workers in war industries and government because of their "race, creed, color, or national origin."

The eight firms cited in the New York area are: Carl Norden, Inc., and Fairchild Aviation Corp., both of New York City, and Wright Aeronautical Corp., Paterson, N. J.; Decton, Dickinson and Co., East Rutherford, N. J.; Babcock and Wilcox, Bayonne, N. J.; Titeflex Metal Hose Co., Newark, N. J.; Continental Can Co., East Rutherford, N. J.; Isolantite, Inc., Belleville, N. J.

The committee also announced that the case against the Julius Kayser Co., Brooklyn, was "dismissed from public hearings without prejudice," and that the case against Okanite, Inc., was postponed "at the suggestion of the Committee" and charges against this company are being further investigated.

With respect to two other firms, the Sperry Gyroscope Corp., and the Ford Instrument Co., both of New York, findings and directions "will be submitted and published" after the company has answered the complaints filed against it. At the February hearings, Sperry Gyroscope and Ford informed the committee that they had not been given sufficient time to make adequate preparation to answer the charges against them.

### DEMANDS ACTION

The committee ordered that monthly reports be sub-

# Daily Worker

NATIONAL UNITY FOR VICTORY OVER NAZI ENSLAVEMENT

★ 1 STAR EDITION

Vol. XIX, No. 126

NEW YORK, WEDNESDAY, MAY 27, 1942

Entered as second-class matter at the Post Office at New York, N. Y., under the Act of March 3, 1917. (8 Pages). Price 5 Cents

# U. S. AIR, TANK, INFANTRY CHIEFS IN LONDON Americans Hope It Means a 2nd Front

*Let's hope it means a Western Front soon to crush Hitler in a powerful East-West pincer!*

*That's how the American people—and no doubt our AEF in North Ireland—feel today on hearing that U. S. Army and Navy air force chiefs and ranking tank and infantry experts have arrived in London for conferences with British officials. The London dispatch announcing the arrival follows:*

LONDON, May 26 (UP).—Planes are now ready for a huge American expeditionary air force to strike its first blows directly against Germany, preparing the way for an Allied invasion of the continent, it was revealed today as U.S. Army and Navy Air Force chiefs

accompanied by a ranking army tank expert, arrived for conferences with British officials.

Lieut. Gen. Henry H. Arnold, Chief of the U. S. Army Air Corps; Rear Admiral John H. Towers, Chief of the Navy Bureau of Aeronautics who led three Navy seaplanes in the first transatlantic flight in 1919; Maj. Gen. Dwight D. Eisenhower, tank specialist, and Maj. Gen. Mark W. Clark, infantry specialist, formed the newest American military mission here, arriving in the midst of agitation for the opening of a Second Front.

They plunged into a series of conferences with Prime Minister Churchill and other political and military leaders, and were scheduled to meet Lord Mountbatten, leader of Britain's Commando shock forces.



# RED ARMY SMASHES GERMAN TANK DRIVE

MOSCOW, May 26 (UP).—Fierce German tank attacks along a strategic river on the south flank of the Kharkov Front are crumbling before an "iron wall" of Soviet resistance, and the Red Army again is advancing in several sectors of the 150-mile battle arc, war reports from the Ukraine said tonight. Soviet tanks, artillery and Guardsmen killed more than 2,200 German troops trying repeatedly to force a crossing of a key river in the Izum-Barvenkova area and drive in behind Marshal Semyon Timoshenko's army, the government

## D. of J. to Keep

mitted to it as to the number and racial distribution of the persons employed by each company, that all employment agencies be informed of the company's new policy of non-

(Continued on Page 5)

# Time: 6:30 A.M.—Cacchione Slams Shape-Up in Dawn Talk

By Art Shields

Peter V. Cacchione, New York Councilman, elected on the Communist ticket, carried his fight for an investigation of dangerous waterfront conditions to the longshoremen themselves early yesterday morning.

At 6:30 A. M., Cacchione was talking to 150 or more longshoremen from a stand at Columbia and President Sts., where the men were "shaping up" for work at the docks in Red Hook.

Men nodded in approval as Cacchione asked them to support the resolution he has introduced into the City Council, calling for a probe of the hiring system at the docks and the danger of sabotage by en-

emy agents. As Cacchione was talking gang bosses were picking a handful of men out of the crowd for work on the docks near by.

Not one man out of ten got a job yesterday morning.

Cacchione hammered the "shape-up" system as an aid to Hitler. The country's war industries were crying for workers, he said, while men were waiting on the docks for a chance job.

Cacchione sharply criticized Joseph Ryan, president of the International Longshoremen's Association, for opposing the central hiring hall system, maintained by the CIO longshoremen's union on the west coast; in cooperation with the government and the employers.

Under that system men are hired by rotation, not at the whim of a boss. He urged this plan in New York.

### CITES NORMANDIE

The Normandie disaster was a warning of dock perils, he said. Cacchione asked the workers to send a delegation to Washington to protest the "shape-up" and demand a central hiring hall.

He invited them also to visit his office at 16 Court St., Brooklyn and after the meeting workers crowded around him and promised to do so. Cacchione's speech was an event in Red Hook. Longshoremen told the Daily Worker reporter that no councilman had ever addressed the "shape-up" before. Certainly not at 6:30 A. M.

Women, listening from tenement windows, were eager members of the audience.

With Cacchione was Pete Mazzie, rank and file longshoremen's leader, who had taken part the night before in a rank and file dock workers' meeting that adopted a program calling for a war-time shipping administrator, a central hiring hall, unemployment aid and insurance for longshoremen, who can't get work; jobs in other industries for longshoremen displaced by war conditions; labor-management committee, with representatives of the unions, the employers, and the government for the sake of increased production and greater safety and adjustment of grievances and prevention of fires and the like.

Peter V. Cacchione, New York Councilman, elected on the Communist ticket, is shown addressing longshoremen in the Red Hook District of Brooklyn at 6:30 A. M. yesterday, a' behalf of his resolution in the Council for an investigation of the hiring system on the docks and the danger of sabotage by enemy agents. —Daily Worker Photo

# People Back Browder Act—Chaplin to FDR

(Special to the Daily Worker)

LOS ANGELES, Calif., May 28.

When Charlie Chaplin spoke to a Russian War Relief rally here this week the 7,000 persons in the audience found conventional hand-clapping inadequate. So they used their feet to stomp their deafening roar of approval.

Because Charlie— Demanded a second front; Suggested a national victory front of Republicans, Democrats and Communists; and Hailed President Roosevelt for freeing Earl Browder.

The little comedian—he called himself "a humanitarian who belongs to the fraternity of unimportant people"—said that unlike some Congressmen he was "not shocked" at Browder's release.

"And the far-minded people," he said, "will understand. They know and they're with you, Mr. President. And now Mr. Browder, is free and he is 100 per cent for the war effort."

Repeating a call for a second front which he made earlier this

(Continued on Page 4)

The Red Army of the Ukraine, waging a front-wide battle of "merciless annihilation," was reported steadily improving its strategic positions, and hammering new spearheads in toward Khar'kov.

### POSITIONS IMPROVED

In scattered sectors where the flames and din of battle had been unbroken for many days, the ceaseless pressure of Soviet infantry and the pile-driver blows of Soviet tanks "noticeably improved" the position of Timoshenko's men, the Communist Party newspaper Pravda said.

An Izvestia dispatch from the Izyum-Barvenkova Front 75 miles southeast of Khar'kov said the German army "pays with the blood of thousands of its officers and men" for the counter-offensive there.

In one sector of that front, where the bloodiest battles of the Khar'kov campaign appeared to be raging, the Germans hurled 50 tanks and two infantry regiments at the Soviet lines. Swift fighting followed, with Red Army tanks and artillery checking the attack and inflicting large numbers of casualties.

Ferocious fighting for a river crossing swirled around one village, Izvestia said. The Germans lost about 800 men and their attack failed. At another crossing the Germans lost some 400 troops as the Red Army thwarted all attempts to storm across the river.

(The Donets and Oskol rivers flow together near Izyum, and an arm of the Donets swings around Barvenkova to the southwest.)

### ANNIHILATE 1,000

One Soviet artillery battalion guarding the vital river annihilated about 1,000 German infantrymen while smashing tanks in the

(Continued on Page 4)

# After Coughlin

By Adam Lapin

(Daily Worker Washington Bureau)

WASHINGTON, D. C., May 26.—The Department of Justice will pull no punches in going after Charles E. Coughlin and all other persons responsible for the defeatist publication, Social Justice. This is what officials at the Department of Justice told the Daily Worker today.

### Confronts Lewis

# Murray Takes Win War Fight To Mine Board

(Daily Worker Washington Bureau)

WASHINGTON, D. C., May 26.— CIO President Murray today took his fight for all-out labor support of the war against the Axis directly to the floor of the special meeting of the United Mine Workers Policy Committee.

Murray who is a vice-president of the UMWa told the meeting that winning the war is the "paramount issue" facing the nation, and far transcends in importance any personalities in the labor movements.

While the meeting was held behind closed doors, it was reliably authenticated that Murray made a stirring plea for real labor unity to win the war.

This was Murray's answer to a detailed financial statement which was presented to the meeting by UMWa President John L. Lewis.

The financial statement asserted

(Continued on Page 4)

They insisted that the Department is determined to take appropriate action against Coughlin and his aides after getting to the bottom of his widespread pro-Hitler Axis ties and intrigues as part of an expanding drive against defeatist and Axis agents.

To back up their point, they said that a special Grand Jury in the District of Columbia which has been investigating Axis propaganda, will continue delving into the Social Justice case on Thursday.

Major witness at that time will be Francis P. Keelon, New York broker, who helped finance Social Justice. Keelon will be called in connection with plain and fancy stock market speculations by Coughlin and his associates.

It is expected that the Grand Jury will also look into Coughlin's silver speculations of a few years back.

### RECORDS STUDIED

While the Grand Jury is working on the Coughlin case here, FBI investigators are busily engaged in studying the intricate records and books of Social Justice in Royal Oak, Michigan.

Department of Justice officials vehemently denied that they have been pressured into going easy on Coughlin.

They made it plain that Coughlin

(Continued on Page 2)

# Why Is Shipping Shying Away From the Port of New York?

By John Meidon

Big shipping companies, one after the other, have recently ceased shipping through the port of New York.

Four of the oldest lines, which for years used the great facilities of this port, have transferred all their vessels to southern ports.

Why? Seamen and longshoremen are asking that question and the Daily Worker would like to have the answer.

A sharp warning that this situation might develop was made on the floor of the City Council weeks ago by Brooklyn Councilman Peter V. Cacchione in introducing a resolution calling for an investigation of conditions on the waterfront and public hearing on the matter.

"If such practices and evils continue on the waterfront of New York City, shipping will tend to be diverted from the Port of New York to safer and more efficient ports, thus causing hardship and loss of employment to our citizens working

on the waterfront and, further, loss of business in the City of New York." Councilman Cacchione warned.

Is the explanation to be found in the irresponsible set-up which has marked this port as one of the most chaotically organized shipping centers in the United States?

Is it because laxity in protection of ships and materials on the docks has become a national scandal?

Is it because of the tragic Normandie incident?

The fact remains that shipping is shying away from New York and increasing unemployment on the waterfront attest to this fact. Teamsters and longshoremen, checkers and pier employees are walking around idle—a criminal waste of manpower in these days of war.

A Chelsea neighborhood paper, "The Shamrock," circulated among Irish-Americans mostly employed on the waterfront says in its latest issue:

"Why is the port of New York with its piers, equipment and manpower, not being used for war purposes?"

"Possibly sabotage, corruption and business-as-usual on the waterfront are the reasons behind the movement of shipping away from the port of New York..."

A Daily Worker survey revealed that inadequate pier protection, still existing despite the Normandie disaster, is perhaps one of the reasons. National Maritime Union patrolmen, spoken to by this reporter, declared that many piers on the North River are still woefully handicapped and lacking in proper rigid protection.

Joseph Ramos, one of the patrolmen interviewed, contrasted the excellent protection given on some docks in New Jersey as compared with the loopholes on the New York waterfront through which saboteurs could enter to do destructive work.

"Take the D and F piers of the port line in Jersey City," Ramos

said. "Coast Guardsmen stop you at the pier entrances and make you show proper credentials."

"Then the company watchmen check up on you. There's guards standing about every ten feet over there."

Albert E. Smith, another NMU patrolman, said the Clairmont Terminal in Clairmont, N. J. is so well guarded "that you almost need a pass from the War Department to get near it."

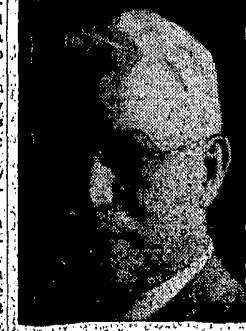
"But on one of the C... piers in Jersey City," Smith said, "anybody can walk around unmolested unless he calls attention to himself by acting suspicious."

(We withhold names of badly guarded piers for obvious reasons—Ed.)

Percy Jenkins, NMU patrolman on the North River on the Manhattan side, said that the Line piers are still wide open. On another pier of the Line "all you have to do is flash what

(Continued on Page 4)

# 2nd Front Now Can Doom Hitler, Say A. F. Whitney, Reid Robinson



A. F. WHITNEY

Two more strong voices have been added to the chorus for a second front in Europe.

A. F. Whitney, president of the Brotherhood of Railroad Trainmen, and Reid Robinson, president of the CIO Mine, Mill and Smelter Workers, both insist that Hitler can be smashed this year by offensive action by the Allied Nations.

A second front would "sound the death knell of fascism," Whitney said in a message to the forthcoming Eastern Conference of the Jewish Peoples' Committee.

"We shall achieve ultimate victory—of that I am certain," he added.

Robinson, writing in the current issue of his union's official publication, declares that "the opening of the Western Front is the order of the day."

"With the opening of a new front on the west," he argues, "the Nazi general staff would be faced with a problem they have not had to meet since Hitler's storm troopers began marching all over Europe. The Nazis would have to fight two wars at once. They would have to split up their equipment and manpower and the day they did they would sign the death warrant of Hitlerism."



REID ROBINSON



# Chaplin: Great Man Who Calls Himself a Little Man

By Edith Anderson

The people who heard Charlie Chaplin speak at Carnegie Hall Friday night will have something to remember for the rest of their lives.

There, on the platform of the great Second Front rally of the Artists' Front to Win the War, stood the great man who calls himself a little man, in all his simplicity, tenderness and courage, addressing an audience who adored him, and yet feeling no difference between himself and them.

## One of the Longest Standing Oration

When Chaplin walked onto the stage, a slight, dignified, white-haired man, everything else disappeared—the brilliant flags, the glittering celebrities sitting row upon row behind him—and the audience rose spontaneously to cheer, in one of the longest standing ovations ever accorded in Carnegie Hall.

Like an experienced old director, he set about arranging his table and microphone, smiled affectionately to the audience, and began:

"Ladies and gentlemen—and to you in the galleries—comrades."

When the second burst of cheering died down, he said "And I do mean comrades." Of the Red Army, he added, "and its pleasure and a privilege to refer to them as our comrades."

He spoke of the columnists who jeered that he wanted to run the war. "I have an idea that they want to run it themselves," he said. "They don't want a second front, but I do—and so does Marshal Timoshenko and so does Stalin and so does every self-respecting American citizen in this country."

"I'm no strategist. I'm the common man, one of the public. But Stalin knows what he's talking about. He wouldn't ask for it if he didn't think it were possible. "Let us have a second front—because we promised it—and we promised it soon—so let us have it now."

"I'm not afraid," he continued, "whether the newspaper writers pan my future pictures or not. Many of them were in the America First Committee. Now they want us to be America Last."

"If we are to pay for this war with blood and tears, then I am going to speak from my heart and



CHARLES CHAPLIN

mind whether the columnists and fifth columnists like it or not."

Charlie Chaplin doesn't have to work to win over an audience. His audience is won in advance, because he is what he is. But when he started to talk about audiences and how he felt about them, and quite unintentionally fell into some typical Chaplin pantomime, the audience was simply in love with him. In love—that's no exaggeration.

He told about the first time he, the pantomimist, had to make a public speech. It was during the last war, when he was asked to sell Victory Bonds, along with Douglas Fairbanks, Mary Pickford, and Marie Dressler, all experienced speakers. He was terrified.

"A steely-eyed young man came up to me and said 'Don't try to be funny!' Chaplin didn't. With pathetic gestures he showed us how he tried not to be funny, explaining rapidly "Buy Victory Bonds buy Victory Bonds buy Victory bonds!"

"In the excitement," he reported sadly, "I fell off the platform, and Marie Dressler on top of me, and we

both fell upon the steely-eyed young man," who turned out to be Franklin D. Roosevelt, Assistant Secretary of the Navy.

But Chaplin had nothing but praise for the steely-eyed Assistant Secretary. He called President Roosevelt "a man who will take his place with Washington, Jefferson and Lincoln. . . . Yes, the man who released Browder."

Then Chaplin talked about Harry Bridges; he talked about everything the people cared about. "I hope the persona non grata will be lifted from Harry Bridges," he said.

"I spoke to Harry Bridges from California. He's for the war effort 100 per cent. People have an idea that Harry Bridges leads men to strikes—but the men lead him. . . ."

## "Who, What Are the Communists?"

"I want to clarify the air," Chaplin said. "Communism used to be a big bugaboo. Who, what are the Communists? We are beginning to understand that they are ordinary people like ourselves, who love beauty, who love life—mothers who take pride in their sons. They're not wild people, they don't eat their young. They are mothers who kiss their sons goodbye, perhaps never to see them again, as American mothers are doing. . . ."

"They say the Russians don't believe in God. But the Russian people must have a sense of eternity in their souls. The God of Compassion will understand—he is not technical. . . ."

"They say Communism may spread out all over the world. And I say—so what? . . . Yes—who knows what's going to happen after the war?"

"We do know that you cannot stop human progress."

Here Chaplin hesitated. "We don't know yet whether we'll win or lose," he said. "But you cannot destroy the progress of the little people. I think of something Robert Ingersoll once said—a great old man—'To teach the alphabet is to inaugurate a revolution.' Think it over."

## "I Want to Thank Stalingrad"

"We are not going to go back to the rugged days of individualism, rugged for the few and ragged for the many."

"I want to thank the President of the United States. We the people, the artists, the Bohemians, and the great middle class are with you. . . ."

"I want to pay tribute to 3,000,000 dead Russians. I want to thank the millions who are fighting and dying while we their allies are getting ready. . . ."

"I want to thank Stalingrad. We shall come, before you are bled white, with arms and men, brave men like yourselves. We together with you will win the war and the peace. The dead will be more present than the living. Their brave deeds will shine like a shaft of light over the table of peace."

As the great man left the platform, he waved affectionately, and the audience rose to their feet and cheered and waved back as if their life depended on that cheering and waving. They cheered and cheered until he came back and held up two fingers in a V.

"V for Victory," he said, "and there's two," he counted the two fingers—"for a Second Front!"



ALBERT MALTZ

# Training Writers To Work for Victory

By Jack Young

HOLLYWOOD, Oct. 17.—"The future of American culture and the freedom of American writers both depend upon the victory of the United Nations," says Albert Maltz, president, West Coast chapter, League of American Writers.

"That victory in turn will depend in no small measure upon the contribution of writers to the thinking of our people. This is not professional vainglory; it is simple truth."

"In the morale and determination, in the understanding and anger of the American people at the front and at home, rests the winning or losing of the war. Words are weapons; those weapons are needed."

"To help writers forge those

# 'Count Me In' Is Nice To Look at; That's All

COUNT ME IN, an all-American musical comedy, with Charles Butterworth, Lurie Gear, Hal Leroy, June Presser, Mary Healy, Cover and Jackie, Melissa Mason and many others. Book by Walter Kerr and Leo Brady; music and lyrics by Ann Ronell; numbers staged by Robert Alton, costumes by Irene Sharaff; book staged by Robert Alton, settings by Howard Bay. Produced by the Messrs. Shubert and Olsen and Johnson, in association with Krueger, Schumacher & the Ethel Barrymore Theatre.

By Ralph Warner

The war dominates "Count Me In," the "all-American musical comedy," which is now current at the Ethel Barrymore Theatre. This make-believe war is earnest; everyone in the family except papa plays some part; and in its course one of the boys becomes a Navy flyer. Mama is in her own women's auxiliary; Sis is learning first aid, Senny is an air raid warden. In spirit, "Count Me In" approaches the local side of hostilities with healthy freshness.

# Rodzinsky Subs For Samosud, Shostakovich

After the New York Philharmonic-Symphony Society tried and failed to bring Dmitri Shostakovich to this country to conduct his Seventh Symphony, it issued another invitation—this time to Samuel Samosud, a musician actively connected with the rich musical life of the Soviet Union, directed the world premiere of the Seventh Symphony.

Unfortunately this plan also fell through when the Society received a cable from Samosud saying:

"Sincerely grateful appreciation my musical art and cordial invitation come New York conduct concerts devoted works contemporary Soviet composers. But am so much occupied with work in theatres that despite my great wish am unable to leave Soviet Union this season. Thank you again for kind invitation which unfortunately am unable to accept.—Samosud."

The Philharmonic-Symphony has now asked Artur Rodzinski to present the three important and popular symphonies of Shostakovich on his programs here.

Dr. Rodzinski, conductor of the Cleveland Orchestra, comes to the Philharmonic this year for one month from November 18 through December 13, and will present the First, Fifth and Seventh Symphonies of Shostakovich during his first three weeks in New York.

During Artur Rodzinski's final week with the Philharmonic-Symphony, on December 10 and 11, he will present for the first time in the Society's history, Berlioz's "Damnation of Faust."

In eye-appeal, however, "Count Me In" excels. Robert Alton's dance direction is superlative. Hal Leroy does his dizzy buck routines in

And it is a beautifully mounted show, with talented principals. Howard Bay has created effectively amusing settings; Irene Sharaff's costuming produces eye-creeping stage pictures. The attractive girls and boys dance with vim, vigor and vitality.

Yet it does not create the audience response for which its authors certainly hoped. Walter Kerr and Leo Brady wrote it first as an amateur show for Catholic University. Much of the comedy is whimsical rather than lusty. The lyrics by Ann Ronell are smart, but musically the numbers do not go over with that hearty bang which a hit show needs.

One reason why "Count Me In" is nice to look at but not so interesting to hear is that the war which is being fought up there on the Barrymore stage is not the grim war that the news headlines reflect. It's possible—and it's one evidence of sturdy morale—for youngsters, upon whom the main burden of fighting depends, to go on their military way with a smile and a quip on their lips. But by now it is apparent that most Broadway producers are afraid to tackle any disagreeable aspects of the struggle. "Count Me In" like several of its recent predecessors on the stage, avoids "Hitler" and "fascism" as nasty words which must not be mentioned in public. The good old U. S. A. apparently fights only the Nipponese. The Nazis, who have wrecked and ruined half a world, are nowhere on the horizon.

The result is that the audience—which knows better—just can't get worked up over an unreal situation—even in a musical comedy.

In eye-appeal, however, "Count Me In" excels. Robert Alton's dance direction is superlative. Hal Leroy does his dizzy buck routines in

# We Spend a Quiet Evening With the Ballet Russe

S. Hurok presents The Ballet Russe de Monte Carlo at the Metropolitan Opera House, Season of Ballet.

By Donald Townsend

"Snow Maiden," a charming Russian legend of the beautiful daughter of Father Frost and Mother Spring, whose icy existence, warmed by the love of a young villager, fades away on her betrothal day, was the high point on a ballet program October 15, which included two well-established favorites: "Scherza-

# Library Fans Take Notice:

Native Son?

# Voters, WMCA, 9:30 p.m.

Salute to the Marines. WMCA, 7:45 P.M. . . . Bob Hope and Anne Southern in "My Favorite Blonde." WABC, 9 P.M. . . . Communist Candidate for Congressman-at-Large Elizabeth Gurley Flynn appeals to Irish Voters, WMCA, 9:30 P.M. . . . James Cagney, Walter Huston in "Yankee Doodle Dandy." WABC, 10 P.M.

## MOBING

- 8:00-WABC-The World Today
- 8:15-WNYC-What the News
- 8:15-WNYC-Want Ad Column of the Air
- 8:25-WNYC-Consumers Guide
- 8:35-WABC-News of the Air
- 8:55-WNYC-Around New York Today
- WEAF-You and the War
- 9:00-WNYC-Masterpiece Hour
- WJZ-Woman of Tomorrow
- WQXR-Women and the War
- 9:15-WABC-School of the Americas
- 9:20-WMCA-Popular Music of the War
- WJZ-Breakfast Club
- 9:45-WABC-The Victory Front
- 10:00-WMCA-News
- WEAF-Volunteers for Defense
- WOR-Pure Food Hour
- WJZ-Women's Program
- WNYC-This Week's Resources
- WQXR-Lisa Serio's Column of the Air
- 10:30-WMCA-Nutrition Program
- WNYC-Save, Salvage and Survive
- 10:45-WOR-Consumers Club of the Air
- WNYC-Police Dept. Safety Program
- 11:00-WMCA-WEBB and the War
- WJZ-Breakfast at Sardi's
- WLIR-This is Romance
- WQXR-Other People's Business
- 11:15-WEAF-Vic and Sade
- WOR-Better Beating Talks for Women
- WJZ-News
- 11:30-WEAF-Against the Storm
- WQXR-The World's Stage
- WJZ-Blue Backstand
- 11:45-WNYC-You and Your Health
- WJZ-News
- 11:50-WEAF-Mary Margaret McBride Talks for Women
- WQXR-Lunchen Symphony
- 1:05-WNYC-The Economics of War
- 1:15-WJZ-Meat, Veg. Neighbor
- 1:30-WNYC-Metropolitan Review, Art: Bodies
- WLIR-Great Voices
- 2:00-WOR-Maria Dean Talks for Women
- WNYC-News
- WQXR-Dance Music
- 2:05-WNYC-Symphonic Matinee
- 2:15-WOR-Mutual Matinee
- 3:00-WJZ-Prestige Presents
- WQXR-Your Request Program
- 3:30-WNYC-Path to Music
- WJZ-Listen to Our Men on Land, Sea and Air
- WABC-Song Recital
- WHN-Gloom Dodgers
- 3:45-WNYC-News
- 3:55-WNYC-Columbia Defense News
- 4:05-WJZ-Club Matinee
- WNYC-Four Strings at 4
- WLIR-Treasury Star Parade
- WQXR-Midsummer Concert
- 4:15-WABC-Victory in the Home, Arthur Godfrey
- WLIR-Concert Hall
- 4:30-WMCA-Treasury Star Parade
- WABC-Glans of Freedom
- WOR-Popular Music of the War
- WJZ-Treasury Star Parade
- 5:00-WNYC-Concert: Orchestra
- WQXR-Music of the Chaired Nations
- WLIR-Great Classics
- WABC-Are You a Genius?
- 5:15-WQXR-Estelle Starbuck, The Washington Front
- WABC-Mother and Dad
- 5:30-WNYC-Junior Inspector's Club
- WEAF-Great Masters
- 5:45-WJZ-Secret City
- WHN-News
- WABC-Ber, Bertie and All the Lads
- 5:55-WNYC-EVENING
- 6:00-Penny Money Man
- WOR-Uncle Don
- WJZ-News
- WNYC-America Sings
- WABC-News Analysis
- WHN-Stamp Club
- WQXR-Music to Remember
- WLIR-News
- 6:15-WMCA Views the News
- WEAF-News
- WNYC-Civil Service News
- WJZ-Sports News, Joe Havel
- WABC-Hedda Hopper's Hollywood
- WLIR-Candlelight and Silver
- 6:30-WMCA-Sidney Mosley
- WQXR-Music for Brazil
- WOR-News
- WJZ-Soag Clinic
- WNYC-Selective Service News
- WABC-Kero Working, Keep Singing-Frank Perke
- WHN-News
- WQXR-Dinner Concert
- 6:40-WNYC-Instructions to Air Raid Wardens
- 6:45-WMCA-Organ Recital
- WEAF-This Week's Highlights on Sport, Bill Stern
- WOR-News
- WJZ-Lordly Thomas
- WNYC-News
- WABC-The World Today
- WHN-Careless Society
- WLIR-Gifford Evans, Commentator
- 6:55-WNYC-War: Ad Column of the Air
- 7:00-WEAF-Fred Waring's Orchestra
- WOR-Sport News, Stan Lomax
- WNYC-Masterpiece Hour
- WHN-George Hamilton Combs
- WQXR-Lisa Serio
- 7:15-WMCA-Fire Star Final
- WEAF-News
- WNYC-Confidentially Yours
- WHN-Sport Fanfare
- 7:30-WNYC-Johannes Steel
- WEAF-Musical Revue
- WOR-Red Rider
- WJZ-Concert: Orchestra
- WABC-Blondes
- WHN-Raybin in the Evening
- WQXR-Treasury of Music
- 7:45-WNYC-Salute to the Marines
- WHN-Pullon Lewis, Jr.
- WJZ-Analysis Review
- 8:00-WMCA-Cracker Barrel Jubilee
- WABC-Cavalcade of America
- WOR-Singing Up the News, C. J. Taney
- WJZ-Watch the World Go By
- WABC-Vox Pop
- WQXR-Symphony Hall
- 8:30-WMCA-Previews and Encores
- WEAF-Richard Crooks Song Recital
- WOR-Bulldog Drummond
- WABC-Gay Nineties Revue, Beatrice Kay
- 8:45-WNYC-Behind the Washington Scene
- 9:00-WEAF-Grace Moore, Song Recital
- WOR-Gabriel Heatter
- WJZ-Countryery
- WABC-Radio Theatre
- WQXR-News
- WHN-Gibson and Sullivan Hour
- 9:15-WMCA-Women Can Take It
- WQXR-Musical Personalities
- 9:30-WMCA-Communist Party Address to the Irish Voters by Elizabeth Gurley Flynn
- WEAF-Dr. I. G.
- WOR-Doctor's Hour
- WJZ-Spotlight Bands
- WQXR-Concert: Orchestra
- 10:00-WMCA-Fox Theatre Amateur Hour
- WEAF-Contested Hour
- WOR-Raymond Clapper
- WJZ-Raymond Giam Swing
- WABC-Screen Guild Players
- WQXR-Record Albums
- 10:15-WOR-The Wax Museum
- 10:30-WEAF-Land of the Free, Inter-American Literary Program
- WJZ-Atlas, John Freedom
- WOR-Paul Schubert
- WABC-Columbia Workshop
- 10:45-WOR-Roblo and His Caddy
- 11:00-WEAF-News
- WOR-News
- WJZ-News
- WABC-News and Commentary
- WHN-Newsreel Theatre of the Air
- WQXR-Just Music
- 11:05-WJZ-Department Store News
- 11:15-WEAF-Music You Want
- 11:30-WEAF-Not Copy

Choreographed by Bronislava Nijinska, sister of the ill-fated dancer, and one of ballet's few few creative women, "Snow Maiden" (music by Glazounov) displays the unmistakable impress of a unique and highly original talent. Nijinska is not only far in advance of most of her brother artists so far as modern dance design is concerned; she is also extremely sensitive to the inherent qualities of movement, so that she knows how to contrast the icy fragility of the Snow Maiden with the lusty earthiness of the villagers without relying on technical cliches. And because it is a fairy tale, even the spirited festivities of groups of villagers are permeated by Nijinska with real story-book charm.

The ballet is completely ingratiating without being on the sugary side, and the Russian dances, avoiding the usual display of acrobatics, have a buoyance and verve which is extremely refreshing. Mathalle Krasovska as the Snow Maiden delicacy, and Igor Youkevitch, as her simple warm-hearted lover is completely disarming. One could have asked for a better performance by the corps de ballet, however.

It is difficult to understand why more Nijinska works aren't in the current repertoire. "Scheherazade," choreography by Fokine, music by Rimsky-Korsakov, is several decades old, and its sensationalism has faded somewhat.



Lionel Barrymore, famed character actor of stage and screen, is starred in a new dramatic series, "Mayor of the Town," on CBS Wednesdays.

with the years. If one wants to know, however, where the entire Western stage derived its ideas of Oriental splendor, one must see the sumptuous, splashy costumes and set designed by Leon Bakst for this work. Mia Slavenska, a new Zobelde, gave a luscious portrayal of the Sultan's favorite in love with his slave, but most of the performance by the rest of the cast was sloppy. Massine's little masterpiece, "Le Beau Danube," set to the music of Strauss waltzes, is, as usual, a pleasure to look at. Denlova as the Dancer and Massine as the Hussar have made this ballet their own special triumphs.

A reviewer once suggested that people who go to dance recitals would do well to check their brains with their hats. If you're one of those who enjoy an evening of complete, unprovocative, relaxation, at \$1.10 and up, visit the ballet one of the evenings when a program such as this is presented. And accept the preceding suggestion.

## Danny Kaye to Appear At Pavlichenko Rally

Danny Kaye, star of "Let's Face It," will appear in a specially prepared skit at the farewell rally to Red Army Lieut. Lyudmila Pavlichenko, Lieut. Vladimir Pehelintsev, and Nickolai Krasavchenko, under the auspices of the Youth Division of Russian War Relief at Manhattan Center, 7:30 P. M. tonight.

Benny Goodman, chairman of the New York Youth Division of Russian War Relief, will present a token gift in the name of the musicians of America, to the three Soviet heroes.

## For and Agin'

Editor, Cultural Page:  
Dear Editor,  
Roxanne Chandler's high appreciation of Fred Allen is certainly in line with the facts. But I was astonished that she neglected entirely the one sore spot in all Allen programs: the use of a heavy Jewish accent to provoke laughs.

It's always a delicately-balanced question: How far can one go to get laughs? No intelligent person wants to be the silly sectarian and demolish a large part of the structure of humor for fear of possibly hurting someone somewhere maybe. Still, the Jewish and Negro people are the two most oppressed and derided peoples of the earth. In these times more than ever, I believe, we will do well to eliminate any comedy that tends to make folks feel contemptuous of these peoples, or perpetuate that chauvinistic "kindly tolerance" which is just about as bad.

Still, is it necessary to censure Edgar Bergen for having fun with the Swedish accent? I don't think so, but I'm not sure. Why not an article on this whole subject, with reader comments printed later? Sincerely,  
LAWRENCE PEPPER

launching the fourth year of its School for Writers on Monday, October 19.

Maltz, in the foreword to the school's prospectus, says that "obviously there is no substitution for talent" when it comes to teaching a person to write.

"But where talent exists," he says, "it can be aided in its expression by experienced criticism and advice. All too often genuine ability is crippled by technical blundering or by confusion of approach."

"It is the aim of the School for Writers to speed up the learning process by adding mature guidance to the individual's own earnest effort. The faculty members are practicing professional writers, sensitive to the problems of the student writer out of the trial and error of their own experience."

## Fast Opportunities For Writers Today

"Fast opportunities lie before writers now, not only in the various commercial media, but also through government agencies. There is a gigantic need for the right word, for the film that can stir people, for the radio script that will lend understanding.

"There are not enough writers to fill this expanding war need, and with this in mind the faculty members, wherever possible, will work for class room projects that can be translated immediately into radio programs, publishable articles, stories, films."

Screenwriting courses will be instructed by Gordon Kahn, Walde Salt, Robert Lees and Fred Rinaldo, and Lewis Meltzer. Frank Tuttle is chairman of the class in motion picture direction. Others are Laszlo Benedek, Jules Dassin, Irving Pichel and Fred Zinneman.

Al Levitt will have the class in story analysis and screen reading; Guy Endore and Marlan Spitzer will direct short story classes; W. L.

## New Schedules

A new schedule of open hours in the reading rooms of The New York Public Library, Fifth Ave. and 42nd St., was announced today, Friday, Oct. 16th, by the Library's Board of Trustees. Beginning today, the Science and Technology Division and the Current Periodicals Division will remain open weekdays until 8 P.M. instead of closing at 6 as they have through the summer. The American History and Genealogy reading rooms, the Art, Economics, Jewish, Slavonic and Music divisions will continue to close at 6 P.M. All of these special reading rooms will be open Sundays and most holidays from 1 to 6 P.M.

The Map, Prints and Reserve divisions will be open on weekdays from 9 A.M. to 6 P.M., and the Manuscripts and Oriental divisions, and the Newspaper Microfilm Room will be open on weekdays from 9 A.M. to 5 P.M. None of these rooms will be open on Sundays or holidays.

The Main Reading Room will be open weekdays from 9 A.M. until 10 P.M., and Sundays from 1 to 10 P.M. Readers in the special reading rooms who wish to use their books after those rooms are closed may have them transferred to the Main Reading Room.

The Circulation Department rooms in the Central Building will be open as follows: Central Circulation Branch, weekdays 9 A.M. to 10 P.M., Sundays 2 P.M. to 6 P.M.; Central Children's Room, 9 A.M. to 6 P.M. weekdays; Picture Collection, 9 A.M. to 6 P.M. Monday, Tuesday, Thursday and Saturday.

## Barry Trivers Writes O.T.C. Film Script

Barry Trivers has been assigned at Columbia Studio to write an original screenplay for a service story tentatively titled "Officers Candidate School."

THE STAGE

ANGEL STREET  
with VINCENT JUDITH, LEO G. PRICE, EVELYN CARROLL  
GOLDEN W. 43rd St. Cl. 4-7430. Evs. 8:40  
Matines WED., & SAT. 2:10

"A Perfect Comedy." - Atkinson Times

LIFE WITH FATHER  
with BOROYTH GISH & LOTIS CALBERN  
269 SEATS at \$1.10  
EMPIRE THEATRE, Broadway & 40th St.  
Evs. 8:40. Mat. Wed. & Sat. 2:40

Opens FRI. EVG. Seat Sale Starts Tomorrow  
"\*\*\*"-News CANADA LEE in ORSON WELLES' NATIVE SON  
at FINE ON B'WAY AT THESE PRICES  
Evs. 50c in Mat. 25c-81  
Incl. Sun. 5:30-8:30. Sun. MAJESTIC Theat. 41st W. of W. Cl. 6-7350

## Comes Back To Broadway

At the Majestic Theatre on Friday evening, Oct. 2, Louis and George W. Brandt will present Orson Welles' "Native Son," dramatized by Paul Green and Richard Wright from the latter's novel of the same name. For a return engagement on Broadway.

Starring Canada Lee as Bigger Thomas and featuring Anne Burr and John Berry, the cast, numbering many of the original players, will include Nell Harrison, Rena Mitchell, Alexander Clark, Evelyn Ellis, Eileen Burns, Helen Marlyn, Thomas Anderson, Waldell Saunders, C. M. Davis, Rowdell Timmons, William Malone, Herbert Ratner and Rudolph Whitaker. The settings were designed by James Morcom.

## Take Your Choice—It's All Over Town

"This Is the Enemy," Soviet film which dramatizes the people's resistance to Nazi invasion, can be seen at the Radio Theatre in the Bronx, the Thalia Theatre in Manhattan, and the Century Theatre in Long Island City, and it's coming to the Rialto Theatre in Brooklyn on Oct. 21 and the Century Towne Theatre in Long Island City on Oct. 22.

USE YOUR DAILY WORKER COUPON BOOK COVERS FOR THE FOLLOWING THEATRES

STANLEY THEATRE  
Seventh Ave., between 41st & 42nd Sts.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends. "FEATURING FIRST-RUN FILMS"

IRVING PLACE THEA.  
Irving Place near 14th St.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends. "HOME OF OUTSTANDING FILMS"

RADIO THEATRE  
80. Blvd. & Jennings St., Bronx  
THREE COUPON BOOK COVERS plus 15 cents \* weekdays, 22 cents \* weekends "AN INTIMATE PLAYHOUSE"

WORLD THEATRE  
49th St. near 7th Ave.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends. "DISTINCTIVE FOREIGN FILMS"  
Additional Theatres will be added from time to time.

NOTICE TO READERS  
If you want to see more theatre advertising in your paper

ALWAYS MENTION DAILY WORKER and THE WORKER when BUYING YOUR THEATRE TICKETS

gutteringly as ever" and speaks effective lines as well. Betsy, Vicki and Dixie Ross, bend themselves into fantastic shapes—and are beautiful as three movie queens. Gower and Jeanne play love scenes while they do acrobatic adagios. The Rhythmairs are four tall young men who are funnier than any others in the show in their satiric "Who Is General Staff?" Luscious June Preisler returns from Hollywood to sing and dance charmingly. Mary Healy bounces blondly into snappy taps.

Upon Luella Gear and Charlie Butterworth, as Ma and Pa, the main burden of the comedy rests. Miss Gear does well with several trickily written saires. Mr. Butterworth's gentle style does not rule the boisterous background, however. He is too quiet, and lets the show down when it needs uplifting.

The Shuberts and their allied producers have given lavishly to achieve success for this well-intentioned show. They and the company deserve a better book and score than the authors delivered to them.

## New Swing March

Mei Powell has written a Russian-flavored swing march, "Mission to Moscow." He is giving half the royalties to Russian War Relief.

MOTION PICTURES

A SOVIET SERGEANT YORK  
IN THE REAR OF THE ENEMY  
SPOKEN IN ENGLISH  
STANLEY 7th Ave. at 42 & 43 St. 25c

HELD OVER 2ND WEEK

"NATIVE LAND"  
PAUL ROBESON

"BATTLE FOR SIBERIA"  
Japanese Threat to Soviet Far East  
Music by SHOSTAKOVICH  
By the Directors of "CHAPAYEV"  
IRVING PLACE 14th St. & 15th St. 25c

BRONX

"THIS IS THE ENEMY!"  
Also: "RUSSIAN FOLK DANCES"  
RAE DECO Jennings St.

# Restaurants Grab City's Added Meat Quota

By Louise Mitchell

Greater meat supplies destined for civilian consumption as a result of the reduction in the army's meat quota from 45 to 30 per cent will still find a rocky road to the worker's table due to the price priority that restaurants enjoy over consumers.

While nearly a million more pounds of meat arrived in New York City last week over the previous week, very little of it reached the family pot.

Commissioner of Markets Daniel P. Woolley suggested yesterday that the increased shipments "may have gone into the expensive restaurants, hotels and summer resorts."

## PRICE PARTIALITY

Throughout the serious shortage of meat, high-priced restaurants and hotels were never without beef and poultry because they paid 20 per cent more for meat than civilians and charged their patrons for it. Unless the Office of Price Administration cracks down on this price partiality, the reduction of army's quota by 15 per cent and the break in the cattle strike will bring little relief to hard-pressed consumers.

Another action to relieve the meat shortage was taken by the War Food Administration yesterday when it announced a revision of slaughtering quotas intended to permit packing houses in this vicinity to increase their livestock kills.

The new quota regulations permit a slaughterer who is unable to get enough steers to fill his beef quota to increase his kill of hogs, calves and other livestock to make up the deficiency.

## VEGETABLE CEILINGS

OPA gave the consumers a helping hand yesterday in announcing the ceiling prices on seven fresh vegetables and fruits.

Fruit and vegetable stores have been the most flagrant violators of ceiling prices because OPA has never issued flat ceilings on these items. The consumer is dependent on the retailer for her prices and prices have been outrageously high. Tomatoes which usually sold for about eight to 12 cents a pound this time of the year still cost from 20 to 25.

OPA claims that fluctuations of wholesale prices, the weather and transportation problems make it impossible to release definite consumer prices. If the price agency can arrive at flat dollar and cents ceilings for seven vegetables and fruits, it can also lay down the price line for others.

The housewife should not pay

## Asks Rent Control



—Daily Worker Photo

Carl Brodsky, Communist candidate for City Councilman in Manhattan, tells City Affairs Committee of the City Council that "rent control should be enforced as part of the whole price control and hold-the-line order of the President and the stabilization structure of the administration." He cited facts of rent gouging by landlords, whom he charged with increasing the already high cost of living.

# Oust Fascist Cop, Teachers Demand

Immediate firing of Patrolman James L. Drew, fascist cop in Brooklyn's 73rd Precinct, was called for yesterday by the New York Teachers Union, in a resolution to Mayor LaGuardia and Police Commissioner Valentine.

The resolution also urged that the Mayor and Police Commissioner "take steps to secure his indictment for sedition."

With the resolution, which was passed at a membership meeting of the union, on July 28, was a letter to the Mayor from Teachers Union President Charles Hendley, which stated:

and order can only demoralize the citizens of New York who look on the police force as 'the finest,' and will thereby undermine the war effort in New York."

"Commissioner Herlands," it stated, "has presented facts to the

# Dewey Still Holding Up Child Care Funds

By Ann Rivington

Up at Albany, the New York State Administration is still "sitting on" the lion's share of the two and a half million dollar appropriation of the last legislature for the care of children of working mothers, child care specialists pointed out yesterday.

The recent resolution of the New York Lawyers Guild, calling on Governor Dewey and the State War Council to cut through red tape and make funds available where needed, should be taken seriously at once, these specialists agreed.

Present administrative rulings makes it impossible for a locality receiving Lanham Act funds from the Federal Government for child care also to receive state funds.

Important industrial centers outside New York City, such as Schenectady, Rome and Rochester, where war plants are drawing largely on mothers of young children to fulfill manpower needs, are still seriously hampered for lack of money that is already appropriated and lying idle in Albany, it was charged.

In New York City, the child-care situation is also deplorable. According to a Board of Education survey recently quoted by Miss Helen Harris, head of the Mayor's Committee on Wartime Care of Children, there are 110,000 working mothers in the five boroughs. This figure falls to take into account the great number of mothers, all of whose children are under school age. However, accepting the Board of Education figure, and assuming only one child to each mother, the city's child-care set-up takes care of only one per cent of the children who need it.

Although the Board of Education has asked for Lanham Act funds, to expand the setup here, the City Administration has never applied for such funds.

In spite of fast growing need, there is actually less public child care in New York City, observers pointed out, than before the war. The 29 former WPA schools have shrunk to 17 wartime child-care centers.

Even this handful of centers, however, are handicapped by chaotic

# Cleveland Hails Michoels and Feffer Appeals

(Special to the Daily Worker)

CLEVELAND, July 29.—Over 2,500 people of Cleveland, including Mayor Frank L. Lausche, cheered Professor Solomon Michoels and Lt. Col. Itzik Feffer at the Masonic Auditorium Tuesday night. The two Soviet Jewish delegates, who are now touring the United States to cement unity of the Jews of the U. S. and USSR, were given an official welcome at City Hall earlier in the day where Mayor Lausche, who is of Slovene origin, conversed with them in Russian.

The meeting at the Masonic Auditorium, presided by Philmore J. Haber, President of the Jewish Community Council of Cleveland to which all Jewish organizations in the city are affiliated, heard Mayor Lausche stress the similarity of basic democratic principles in the United States and the Soviet Union.

Rabbi Hillel Silver expressing confidence that the friendship now being cemented with the Soviet Jews would be an important factor in helping to solve Jewish problems in the post war period declared, "If the German Social Democrats of the Weimar Republic had the vision and courage to abolish anti-Semitism, Hitler would never have come to power."

Edward J. Blythin, ex-Mayor of Cleveland and Chairman of Russian War Relief, praised the Jews of the city for their devoted support of all efforts to aid the Soviet Union.

Professor Solomon Michoels received a standing ovation as he described the heroic feats of Jewish Red Army men on the Eastern front.

# Kerensky Wheeled Out To Aid Dubinsky Crew

By Abraham Chapman

Eugene Lyons, candidate of the Counts-Dubinsky clique in the American Labor Party primaries has inadvertently shed a little more light on the anti-Soviet conspiracy brewing in the Dubinsky headquarters.

This time Lyons relies upon Alexander Kerensky to carry the ball for the Dubinsky-Lyons-Chanin gang.

Eugene Lyons is the editor of The American Mercury. The August, 1943, issue of The American Mercury, now on the stands, features a vicious anti-Soviet article by Alexander Kerensky entitled "Russia is Ripe for Freedom." Last there be any doubts as to what editor Eugene Lyons thinks of Kerensky as "one of the truly great figures of our epoch."

The two hands of the Dubinsky faction of splitters in the American Labor Party have gotten very mixed up indeed. While one hand drafts a platform (written for the enrolled voters of the ALP) urging collaboration with the Soviet Union—the other hand is pulling strings and organizing conspiracies for the overthrow of the Soviet Union, for the destruction of the United Nations, for the defeat of President Roosevelt's victory program. That is why Gerald Smith has become a salesman for Lyons' book "The Red Decade."

N. Chanin is the thug of the Dubinsky clique. Uncouth and unpolished, Chanin just blurred the whole platform of the Dubinsky labor in a few blunt words: shoot the Stalin regime—and have America wage war against the Soviet Union.

## DUBINSKY IS LEADER

Dubinsky is the organizer of the clique. He runs Chanin and Lyons as candidates in the primaries on the Counts-Rose ticket. And Lyons sees to it that the essential program of the Dubinsky clique is ever kept before the eyes of the public through his editorial control of The American Mercury, his articles in the New Leader, his speeches at Camp Tamiment and other institutions dominated by the Social Democratic Federation.

Kerensky restates the Dubinsky and Chanin theme, that the war should not end with the Victory of the United Nations. And as Chanin and Dubinsky want the war to expand with American armies and American bullets against the Soviet Union, so too do Lyons-Kerensky, Mr. Kerensky says that Russia has to be "freed" from its present government—the government which liberated Russia from Tsarism and

granted' or will be extracted by the people only history can tell."

And lest there be any thought that Chanin-Lyons-Kerensky utterances represented the wild excesses of the Dubinsky program, rather than its very essence, Luigi Antonini, vice chairman of the New York State American Labor Party, jumped into the picture to clarify the pattern beyond the shadow of a doubt.

Luigi Antonini, on July 27, granted an exclusive interview to the Hearst press in which he repeated the Dubinsky-Chanin-Kerensky-Gerald L. K. Smith thesis. He repeated the same Hitler thesis.

Once the dominating ambition of this clique is understood—the destruction of the Soviet Union—it is easy to understand why the Dubinsky line-up with John L. Lewis against President Roosevelt and against America, why the Dubinsky echo Hitler propaganda, why the Dubinsky are trying to transform the American Labor Party into an instrument of their treachery. They know that a united American Labor Party representing the trade union movement as a whole in New York would never allow itself to become an agency of treason. That is why they are so active in trying to cover their tracks and pose as friends of the Soviet Union in the hope of winning support. But they stand exposed. The people of New York will answer them in the primaries on August 10.

It is time for the U. S. government to clamp down on the organization of anti-Soviet activities on American soil.



12th A.D. MIDTOWN CLUB MEMBERS

EMERGENCY CALL!

# Pick Landon To 'Reply' To Wallace

WASHINGTON, July 29 (UP)—Chairman Harrison E. Spangler of the Republican National Committee announced today that former Gov. Alfred M. Landon of Kansas, GOP presidential standard-bearer in 1936 next Saturday night will answer Vice-President Henry A. Wallace's Detroit speech.

Landon will speak over the National Broadcasting Co. network from 8 to 8:15 P.M. EDT, Saturday, Spangler said, on "Vice-President Wallace and Fascists."

Speaking in Detroit last Sunday night, Wallace charged that fascist-minded Americans were seeking to take advantage of the war as an opportunity to capture control of the government here.

MODERN  
**Music**  
from RUSSIA  
ON  
**Columbia**  
RECORDS

★  
**PROKOFIEV**  
Classical Symphony in D Major  
Mitropoulos and Minneapolis Sym  
MX 104 ..... \$2.68

★  
**PROKOFIEV**  
Concerto in D for Violin and Orch.  
Szigeti with London Phil. Symphony  
MX 744 ..... \$2.41

★  
**RUSSIAN Modern MUSIC**  
Shostakovich-Moscow-Meytus  
M 347 ..... \$2.10  
Prices include Federal Excise Tax

★  
**SHOSTAKOVITCH**  
Quintet Opus 57  
Awarded the Stalin prize. Played  
by Oviyan Riffin (Piano)  
Suyevskan String Quartet  
MX 581 ..... \$4.73

★  
**SHOSTAKOVITCH**  
Concerto for Piano and Orchestra  
Eileen Joyce, Leslie Howard Cond.  
MX 577 ..... \$3.57

★  
**SHOSTAKOVITCH**  
Quartet Opus 49  
Suyevskan String Quartet  
MX 251 ..... \$2.63

The MUSIC ROOM

Onions, 3 pounds, 21 cents; potatoes, 5 pounds, 25 cents; cabbage, one pound, 4 cents; lettuce, one pound, 12 cents; oranges, one pound, 12 cents; lemons, one pound, 17 cents; grapefruit, one pound, 10 cents.

man who has been active in promoting fascism and anti-Semitism should be allowed to continue in service in times like the present." The resolution pointed out that "maintenance of such persons on the police force as upholders of law

James L. Drew was responsible for the distribution of anti-war, anti-Semitic and pro-fascist literature, and that he was associated with and aided well-known fascists, some of whom have been indicted for sedition.

The City Welfare Department, which administers one third of the funds used to run these centers—the third supplied by the State War Councils—has a nominal authority in the running of the centers. The Mayor's Committee recommends "objective" standards, in such matters as teachers' qualifications, salaries and hours. The fund, thus far, has been administered as if it were "charity."

Actual supervision, however, is as diverse as the agencies—mostly settlement houses—in which the centers are located. Salaries, qualifications of teachers, ages of children, differ widely from one center to another.

**CENTRAL AUTHORITY**

In one of these places, the Daily Worker was informed by a group of teachers, children all the way from 2 to 9 years old are cared for in the same group, in defiance of all recognized pedagogical principles.

Working mothers and experts are both demanding a centralized administration of child care, on a non-charity basis, with both educational and welfare representatives on the administrative body. Reports that the New York City Board of Education is unwilling to share in such supervision were termed false by the Daily Worker's informants.

Mothers' groups have informed the Daily Worker that they plan to "turn the heat" on all public officials, especially on City Councilman who will be up for reelection this fall. "These officials will be called upon to fight actively for an adequate child care program in the city, with centralized administration, our informants stated."

emeritus, Mt. Holyoke College. Social worker signatories included:

James Egert Allen, pres., N. Y. State National Association for the Advancement of Colored People, New York; William Y. Bell, Jr., gen'l sec'y, Atlanta Urban League, Atlanta, Ga.; Harold J. Bingham, head resident, Neighborhood House, Louisville, Ky.; John S. B. Bourne, Eastern New England Congress for Equal Opportunities, Boston; Benjamin Glassberg, supt., Department of Public Assistance, Milwaukee; Mary W. Ritzenhouse, district sec'y, Brooklyn Bureau of Charities, Brooklyn, N. Y.; Florence E. Stone, exec. sec'y, Kansas District Y. W. C. A., Wichita, Kans.

**I. J. MORRIS, Inc.**  
Funeral Directors for the IWO  
Plots in all Cemeteries.  
Funerals arranged to all Boroughs  
236 SUTTER Ave., B'klyn, N.Y.  
DL 1-1712-4 DL 1-7283  
Day - PHONES Night

posed," he said, "by the powerful reserves that our country possesses, and the complete unity of all the peoples of the Soviet Union, Jews, Ukrainians, White Russians, fighting side by side."

led the Soviet peoples to the highest attainments of democracy and liberty — Kerensky volunteers into any army which will fight the Soviet Union. He says: "Whether that freedom will be

Report to 132 E. 26th St.  
Sunday, 10:30 A.M.  
August 1st

AIR-CONDITIONED  
133 WEST 44th ST., N. Y. C.  
LO. 3-4420 • Open Evenings  
Mail Orders Shipped Promptly

# 800 Church, Labor, Civil Heads Urge FDR Act on Race Violence

Eight hundred labor, religious, and civic leaders, from 4 states, joined yesterday in sending an open letter to President Roosevelt, expressing appreciation of his position against discrimination and attacks upon Negroes and other racial minorities, and urging him to further action to prevent outbreaks of anti-racial violence.

This was announced by Congressman Vito Marcantonio, president of the International Labor Defense, which circulated the letter.

The signers included international presidents of 13 labor unions, and leaders in the fields of religion, education, social service, and the arts.

In transmitting the signatures to President Roosevelt, Congressman Marcantonio acknowledge a letter to him in which the President said: "I share your feeling that recent outbreaks of violence in widely scattered parts of the country endanger our national unity and comfort our enemies. I am sure that every American regrets it."

"I have asked the heads of several government agencies, including the Attorney General, to give special attention to the problem," Congressman Marcantonio, in connection with the 800 signatures said:

"I give you assurance of my personal support, and of the support of the International Labor Defense and of the signers of this letter, who represent millions of Americans, to your leadership and policies and to the various agencies of our government to strengthen the forces throughout the country which are combating, in their communities, the Axis evil of attacks upon racial and other minorities."

**NOTED SIGNATURES**

Prominent signers included Charles Chaplin, Grace Moore, Jean Muir, William Rose Benet, Dudley Nichols, film writer, and director; Frank Tuttle, movie director; George S. Schuyler, associate editor of the Pittsburgh Courier; Frank Marshall Davis, executive editor of the Associated Negro Press; Emil Lengyel, Emil Ludwig, Waldo Frank, Don Freeman, Donald Ogden Stewart.

Representative Adolph J. Sabath of Chicago, chairman of the House Rules Committee; New York

Assemblymen Daniel G. Burrows and Hulen Jack; William Jay Scheffel of New York; Judge James S. Watson of New York; Dr. Max Yergan, president of the National Negro Congress; James Kelly, grand secretary, Negro Elks, Birmingham, Alabama; Jeannette Tesit, state representative and Washington State member of the Democratic National Committee.

**Text of letter to President appears on page 8.**

Curran, int'l pres., National Maritime Union, New York; Abram Flaxer, int'l pres., State, County and Municipal Workers, New York; J. F. Jurich, int'l pres., Fishermen and Allied Workers of America, Seattle; Morris Muster, int'l pres., United Furniture Workers of America, New York; Grant W. Oakes, int'l pres., United Farm Equipment and Metal Workers of America, Chicago; Michael J. Quill, int'l pres., Transport Workers Union, New York; Reid Robinson, int'l pres., Mine, Mill and Smelter Wkrs., Denver; Joseph P. Sely, int'l pres., American Communications Association, New York; Harry Bridges, int'l pres., Longshoremen's and Warehousemen's Union, San Francisco; Donald Henderson, int'l pres., United Cannery, Agricultural, Packing and Allied Workers of America, Philadelphia; Ben Gold, int'l pres., Fur and Leather Workers, New York; Wayne Adams, pres., Greater Flint (Mich.) Industrial Union Council; Pat C. Quinn, pres., Greater Detroit and Wayne County (Mich.) Industrial Union Council; John Goodman, sec'y-treas., Hotel Front Service Emp. No. 144; H. A. Freeman, sec'y M. I. T. Teachers Union, Cambridge, Mass.; Willis J. Hill, Carpenters Local 634, Los Angeles; James McLeish, pres., Dist. 4, United Electrical Workers; John McManus, pres., Newspaper Guild of New York; Ferdinand C. Smith, int'l sec'y National Maritime Union, New York; Douglas L. MacMahon, pres., Local 100, Transport Workers Union, New York; Ernest T. Olson, pres., Local 38, Building Service Employees, Tacoma; Mickey Quinn, pres., Shipcarriers Union, Seaside, William E. Roth, sec'y Local 353, Amer. Fed. of Teachers, Milwaukee; Lester M. Rayn, pres., Local 1710, United Brotherhood of Carpenters, Tiburon, Calif.

Prominent among the religious leaders signing the letter were:

Rev. Carlyle Adams, editor, "The Presbyterian Tribune, Utica, N. Y.;" Rt. Rev. Alleyne, bishop the Sixth Episcopal Dist. of the African Methodist Episcopal Zion Church, Philadelphia; Rev. Henry E. Cobb, Senior Minister, Collegiate Church, New York; Rabbi Henry Cohen, Galveston, Tex.; Dean John Warrenton Day, Grace Cathedral, Topeka, Kans.; Rev. Frederick M. Elliot, president American Unitarian Association, Boston; Fred L. Hall, state superintendent, The Ohio Conference of Congregational Christian Churches, Cleveland; Rabbi David Graubert, Chicago; Rt. Rev. Henry W. Hobson, Bishop of Southern Ohio, Cincinnati; Rt. Rev. Longley, Bishop Episcopal Church, Davenport, Iowa; Dr. Moses R. Lovell, the Cadman Church, Brooklyn, N. Y.; Rev. Sidney Lovett, chaplain, Yale University; Rev. Charles F. MacLennan, director, Religion and Labor Center of Cleveland.

Rev. William Melish, rector, Church of the Holy Trinity, Brooklyn, N. Y.; Rt. Rev. Walter Mitchell, Bishop (Episcopal) of Arizona; Rt. Rev. Arthur W. Moulton, Bishop (Episcopal) of Utah; Rev. Palfrey Perkins, King's Chapel House, Boston Mass.; Rev. Edwin McNeill Poole, Euclid Avenue Baptist Church, Cleveland; Dr. Guy Emery Shipley, editor, "The Churchman," New York; Rev. P. Hastings Smyth, Society of the Catholic Commonwealth, Boston.

Labor leaders included: John Green, int'l pres., Industrial Union of Marine and Shipbuilding Workers, Camden, N. J.; O. A. Knight, int'l pres., Oil Workers Union, Fort Worth, Texas; Joseph

Curran, int'l pres., National Maritime Union, New York; Abram Flaxer, int'l pres., State, County and Municipal Workers, New York; J. F. Jurich, int'l pres., Fishermen and Allied Workers of America, Seattle; Morris Muster, int'l pres., United Furniture Workers of America, New York; Grant W. Oakes, int'l pres., United Farm Equipment and Metal Workers of America, Chicago; Michael J. Quill, int'l pres., Transport Workers Union, New York; Reid Robinson, int'l pres., Mine, Mill and Smelter Wkrs., Denver; Joseph P. Sely, int'l pres., American Communications Association, New York; Harry Bridges, int'l pres., Longshoremen's and Warehousemen's Union, San Francisco; Donald Henderson, int'l pres., United Cannery, Agricultural, Packing and Allied Workers of America, Philadelphia; Ben Gold, int'l pres., Fur and Leather Workers, New York; Wayne Adams, pres., Greater Flint (Mich.) Industrial Union Council; Pat C. Quinn, pres., Greater Detroit and Wayne County (Mich.) Industrial Union Council; John Goodman, sec'y-treas., Hotel Front Service Emp. No. 144; H. A. Freeman, sec'y M. I. T. Teachers Union, Cambridge, Mass.; Willis J. Hill, Carpenters Local 634, Los Angeles; James McLeish, pres., Dist. 4, United Electrical Workers; John McManus, pres., Newspaper Guild of New York; Ferdinand C. Smith, int'l sec'y National Maritime Union, New York; Douglas L. MacMahon, pres., Local 100, Transport Workers Union, New York; Ernest T. Olson, pres., Local 38, Building Service Employees, Tacoma; Mickey Quinn, pres., Shipcarriers Union, Seaside, William E. Roth, sec'y Local 353, Amer. Fed. of Teachers, Milwaukee; Lester M. Rayn, pres., Local 1710, United Brotherhood of Carpenters, Tiburon, Calif.

Among educators signing the letter were:

Prof. Nathaniel Cantor, University of Buffalo; Dr. Rufus E. Clement, pres., Atlanta University, Atlanta, Ga.; Earl E. Eubank, head Dept. of Sociology, University of Cincinnati; Prof. Jerome Hall, Indiana University Law School; Prof. Broadus Mitchell, New York; William A. Neilson, president emeritus, Smith College, Falls Village, Conn.; Dr. Mary E. Woolley, president



## BUSINESS and PROFESSIONAL DIRECTORY



**Army and Navy**

TERMS of every description. Cots, stoves, all camping and hiking equipment in stock. Get our prices first. GR. 4-8012, Hudson, 105 Third Ave.

**Beauty Parlors**

GOLDSTEIN'S, 221 E. 14th St. GR. 4-8225  
Latest Fashion Haircut. Permanent \$3 and 45. Also 3 items \$1.25.

**Carpet Cleaners**

YOUR 9x12 DOMESTIC RUG CLEANED STORED DEMOTED \$3.24 INSURED  
FREE STORAGE TO SEPT. 15  
**Colonial Carpet**  
1807 Webster Avenue  
Call JKrome 7-6288

**YOUR 9x12 DOMESTIC RUG CLEANED STORED DEMOTED \$3.24 INSURED**

Free Boxes During Summer Months  
Modern Plant • MIBROS 2-7370  
**Security Carpet**  
453 E. 14th St. New York

**Dentists**

**Dr. J. S. EFREMOFF**  
Surgeon Dentist  
147 FOURTH AVE., cor. 14th St.  
Formerly at 80 Fifth Ave.  
Phone: AL 4-3910

**DR. A. BROWN** Surgeon Dentist, 223 Second Ave., cor. 14th St. GR. 7-5944.

**DR. S. GLOVERMAN**, 1845 Townsend Ave. near Mt. Eden Ave., Bronx, Tel.: TREMONT 2-9154 (Formerly at 300 E. 17th St.)

**Electrolysis**

**UGLY HAIR REMOVED FOREVER**

By a foremost expert Electrologist, recommended by leading physicians—strict sterility and hygiene by Registered Nurse. Perfect results guaranteed. Safe privacy. See also treated.

HELLA GALESKY, R.N.  
1115 Fifth Avenue  
132 West 57th Street  
Tel.: GR. 7-4439

**Electrolysis**

SPECIAL OFFER! Free treatment to new comers! Unwanted hair removed quickly forever from face, body. Personal attention. Safest method. Physician in attendance. SHELLEY'S, 110 West 34th, Room 1102. (Opposite Macy's) MEdaillon 3-4218.

**Furniture**

SAVE TIME — SAVE MONEY  
Large Selection of Guaranteed FURNITURE  
Budget Plan—Cash Prices  
**ROSEWOOD FURNITURE CO.**  
103 E. 125th St., bet. Lex. & 3rd Ave.  
Tel. LK. 4-3993  
OPEN 9 TO 9 P.M. — FRIDAY TO 6 P.M.

**Insurance**

LEON BERNOFF, 391 E. 149th St., N. Y. C.  
Fire, Automobile and every kind of insurance. Tel.: ME 5-0944.

**Laundries**

U. S. FRENCH HAND LAUNDRY, 9 CHATEAU ST. W. 4-2722. Efficient, reasonable, call-deliver.

**Moving and Storage**

**Lexington Storage**  
202-10 W. 89th St. - TR. 4-1575  
SPECIAL RATES FOR POOL CAR SHIPMENTS TO—California, Portland, Seattle, Denver and States of Arizona, New Mexico, Wyoming and Texas.  
Modern warehouse. Private rooms. Inspection invited. Local moving. Full-part loads to/from Chicago, Cleveland, Detroit, Atlanta, Washington, St. Louis and Florida. Attractive rates. Insured. Free estimates. No obligation.

**COOKE'S STORAGE WAREHOUSE**

200-11 East 125th St., N. Y. City  
Telephone: LHigh 4-6748  
500 Readers Used Our Service  
Est. 1891 Special rates to Worker readers

**Physicians**

DR. CHERNOFF, 223 Second Ave. 10 A.M. - 7:30 P.M. Sun. 11-3 P.M. Phone: GR. 7-1697.

DR. MAISEL, 107 E. 17th St., nr. Union Sq. 10-1, 4-8, Sunday 10-12. ST. 9-8016.

**Physicians**

J. SANTINI, Ltd. Long Distance Moving—Frank. Reasonable rates. LHigh 4-2222.

FRANK GIARAMITA, Express and moving, 13 East 7th St., near Third Ave. Tel. GR. 7-2497.

Please mention the Daily Worker when patronizing our advertisers.

**Men's Wear**

NEWMAN BROS. Men's and Young Men's Clothing, 84 Stanton St., nr. Orchard, N. Y. C. Comradely attention.

**Opticians and Optometrists**

Official IWO Bronx Opticians  
**GOLDEN BROS.**  
Eyes Examined VISION FOR VICTORY  
282 E. 167th St., nr. Morris Ave.  
Telephone: JE. 7-0023

Official Optometrists for B'klyn IWO

**UNITY OPTICAL CO.**  
153 Flatbush Ave., near Atlantic Ave.  
ELI BOSS, Optometrist  
Tel.: NEVins 2-9186 • Daily 9 a.m.-8 p.m. Saturday 9 a.m.-5 p.m.

OFFICIAL I.W.O. OPTICIAN UNION Sq. OPTICAL

147 FOURTH AVE. 12th & 13th Sts.  
Eyes Examined BY OCULIST  
100% UNION SHOP  
Phone: GR. 7-7553  
N. SHAFER, WM. VOGLER—Directors

OFFICIAL I.W.O. OPTICIANS

Associated Optometrists  
252 West 24th St., nr. Seventh Ave.  
Tel.: MEA 2-2242 • Daily 9 a.m.-7:30 p.m.  
J. P. FREEMAN, Optometrist

**Physicians**

DR. CHERNOFF, 223 Second Ave. 10 A.M. - 7:30 P.M. Sun. 11-3 P.M. Phone: GR. 7-1697.

DR. MAISEL, 107 E. 17th St., nr. Union Sq. 10-1, 4-8, Sunday 10-12. ST. 9-8016.

**Physicians**

DR. CHERNOFF, 223 Second Ave. 10 A.M. - 7:30 P.M. Sun. 11-3 P.M. Phone: GR. 7-1697.

DR. MAISEL, 107 E. 17th St., nr. Union Sq. 10-1, 4-8, Sunday 10-12. ST. 9-8016.

MAKE EVERY PAY DAY BOND DAY

**Records—Music**

A Group of "MUST" Albums "Negro Rival Songs"..... Leadbelly "Moscow Strikes Back"..... Music from the Documentary Films "The American Songbag"..... Carl Sandburg "Songs of Free Men"..... Paul Robeson and others

**Berliner's Music Shop**  
154 FOURTH AVE. Cor. 14th St.  
Free Delivery Tel.: GR. 6-8228  
OPEN EVENINGS to 11:30

SONGS OF FREE MEN Paul Robeson FOR COMPLETE STOCK RECORDS — 50c —

**O. PAGANI & BRO.**  
250 BLEECKER ST., cor. 7th Ave.  
CE. 2-0744 Mail orders filled

**Restaurants**

**Russian Skazka**  
Soviet-American Recordings  
Dinner...75c  
Late Supper 25c  
Beer and Wine  
GR. 2-9124  
17 Barrow St. IND. to W. 4 St.  
1st to Christopher St.

VIENNESE FOOD and ATMOSPHERE  
**Little Vienna Restaurant**  
29 W. 46th St. Tel. 213 & 6th Ave.  
Lunch 50c • Dinner 85c  
PARTIES OUR SPECIALTY • MUSIC  
Tel.: LO. 2-7747 • Open Sunday  
Highly Recommended

**Jade Mountain Restaurant**  
Quality Chinese Food  
187 Second Ave., cor. 1st & 2nd Sts.  
GR. 7-9444

KAYEAK, 312 E. 14th St. Excellent Shanghai. Home atmosphere. Open air dining room.

CANTON RESTAURANT, 248 W. 45th St. Chinese-American full-course dinner 40c. Follow the crowd.

JOHN'S RESTAURANT, 303 E. 12th St. Excellent food, comradely atmosphere.

MESSENGER'S CAFETERIA, 705 Allerton Ave., Bronx. Delicious food, comradely atmosphere.

**Typewriters—Mimeos**

ALL MAKES new and rebuilt. J. E. ALbright & Co., 313 Broadway. AL 4-2228



# UE Food Survey Shows 98.8% Rise in One Year

## Westinghouse Workers Issue Chart on Findings

(Special to the Daily Worker)

BLOOMFIELD, N. J., Sept. 28.—The lady with the market basket in this typical eastern town is paying 98.8 per cent more today for her foodstuffs than she did Jan. 1, 1941, according to investigators from Local 410, United Electrical, Radio and Machine Workers, CIO.

The checker-uppers, who represent 6,500 production workers employed at Westinghouse Lamp Co. here claim they have the figures to prove it, based on prices prevailing at Super Markets, Acme, A & P, Consumer and Safeway as compared with the figures of Jan. 1, 1941, in the same stores. The survey covered 25 staple items from cabbage to chickens. Here is a chart showing their findings:

PER CENT OF INCREASE IN FOOD PRICES				
COMMODITY	QUANTITY	Jan. 1, 1941	Sept. 15, 1942	PER-CENTAGE
Cauliflower	lb.	.12	.17	85
Chicken	lb.	.21	.29	104
Cabbage	lb.	.02	.03	150
Bacon	lb. pkg.	.10	.12	140
Apples	lb.	.04	.04	200
Tomatoes	can.	.04	.05	150
Oranges	doz.	.15	.19	120
Soap	cake	.04	.07	75
Butter	lb.	.30	.49	65.66
Frankfurters	lb.	.38	.31	32
Pork Chops	lb.	.23	.31	120
Eggs	doz.	.27	.33	122
Coffee	lb. bag	.13	.20	100
Spaghetti	lb.	.07	.08	114
Corn	doz.	.25	.28	100
Tomatoes	lb.	.03	.04	233
Lard	lb.	.12	.15	105
Spinach	lb.	.04	.05	17
Potatoes	lb.	.04	.04	50
Rinso	box	.15	.17	40
Beans	lb.	.05	.09	112
Cream Cheese	lb.	.25	.30	100
Butterfish	lb.	.08	.10	70
Mayonnaise	pint jar	.19	.21	31.33
Tuna Fish	can	.31	.33	58

**BLAME CONGRESS**  
Main responsibility for the uncontrolled rise of food costs belongs on the shoulders of Congress, which, to Bloomfield, means Rep. Fred Hartley, who comes from this town.

"Despite these huge record-breaking profits," says Local 410, "industrial leaders have been appearing for several weeks before the House Ways and Means Committee attempting to shift a still heavier tax burden on the shoulders of the average citizen."

The union contends that freezing wages under conditions of this kind is unfair and calls upon members to direct themselves into legislative and political activity to win relief.

## Court Decision Due

## Barberton AFL Rejects Lewis, Backs 4th Term

(Special to the Daily Worker)

BARBERTON, Ohio, Sept. 28.—The Barberton Central Union (AFL) announced today that it had gone on record vigorously opposing admission of John I. Lewis into the American Federation of Labor.

An overwhelming majority of the delegates regard Lewis as an unprincipled labor splitter and obstructor of the national war effort. They feel that any deal to readmit him into the AFL would hurt the Federation and the entire labor movement.

Following the discussion of Lewis and what he stands for, the Barberton CLU also went on record for a fourth term for President Roosevelt; international trade union unity with the labor movements of Great Britain, the Soviet Union and other United Nations and for 100 per cent adherence to labor's unconditional no-strike pledge.

## Peace Linked to Soviet Tie-Bard

(Continued from Page 1)

the world peace program, covering the years ahead of us."

He emphasized that just as cooperation with the USSR is the paramount international issue facing this country, the most important domestic problem is creation of labor-management cooperation that will assure a prosperous and happy America.

Bard also said, "In my opinion Russia's future prospects compare with ours at the beginning of this century. Its material growth will be rapid over the next 30 years and, as its natural riches are developed and realized, by its population, the Russian people will react as have human beings since the beginning of time. Russia as our ally makes sense in a big way."

On labor and management relations, Bard declared: "Management must not use the postwar period for its own war on labor unions, without laying the straight road to strict government control or worse. The day of liquidating the vast, ma-

## IWO Women See Rep. O'Toole



Visiting their elected representative, Hon. Donald L. O'Toole of the 8th Congressional District, are Brooklyn International Workers Order representatives Leah Nelson, Nettie Aaronson, Sara Friedman, Rose Pasken and Dina Sacher. The IWO's Women's Club leaders presented their Congressmen with the IWO win-the-war legislative program and urged him to stay on the job, supporting the President in Congress in all victory measures.

## Unionists Elect Jew To Rout Anti-Semites

(Special to the Daily Worker)

BUFFALO, Sept. 28.—Anti-Semitism reared its ugly head at the Farrel-Birmingham steel plant here but patriotic workers cracked down on it, electing the lone Jewish unionist among them president of their newly-organized CIO union.

Leo (Milt) Leinson, the successful candidate, was chosen despite a campaign of anti-Semitism which could have been lifted bodily from material issued by Goebbels and Streicher.

Charles Sawyer, vice-president, and the material originated with anti-war forces and that their interests were at stake in the election's outcome. They rallied behind his candidacy and the slate he headed. Other officers chosen were: Active union builders recognized Richard Hewitt, financial secretary; Sara Woodside, treasurer, and Frank Syzdek, recording secretary. Three women were elected to the executive board.

## City CIO Protests Action by Postmaster

The City CIO yesterday sent a hot wire of protest to Postmaster Albert Goldman for his refusal to permit the posting of a registration poster. Goldman was asked to reconsider and reverse his decision.

The posters made no reference to political party or candidate but pressed postal employees to vote as a patriotic duty. "Your contention that such posting constitutes political activity of Local 212, United Postmen's Association, is unfounded. The Post Office Custodial Branch of Local 212, United Postmen's Association, is a labor organization and its members are entitled to the same rights as other workers in the industry."

## Rail Workers to Get 32c Raise; See Crisis Ahead

(Special to the Daily Worker)

WASHINGTON, Sept. 28.—White House announcement today that a special railroad emergency board has recommended a wage increase of only 32 cents a day to 300,000 operating railroad workers, brought the prospect of new difficulties for the transportation industry.

The decision now before Stabilization Director Fred M. Vinson, comes in spite of Saturday's warning by officials of the railroad unions that "low wages and inferior working conditions" is now at the bottom of the industry's manpower crisis.

The five railroad brotherhood unions asked for a raise of \$3.00 a day.

The Board's recommendation held to a narrow interpretation of the "Little Steel" formula, apparently without regard for its consequences in this key industry, or the warning of the unions.

**SEE ADVERSE AFFECT**

The decision, if it takes effect, is expected to also sharpen labor relations on the lines.

Saturday's letter of warning sent from leaders of railroad unions with a total membership of 1,250,000, was addressed to Joseph B. Eastman, director of the Office of Defense Transportation. It was in reply to his letter requesting the unions and management to get together on a 13-point program to bring the lines to wartime efficiency.

"Essential transportation service," the letter from the Railway Labor Executives Association said, "cannot and will not be maintained by laborers imported from Mexico or prisoners of war and women."

Eastman was told that the problem was not so much one of manpower as "inability to retain persons who are recruited for railroad work."

More than 1,300,000 workers were hired by railroads in a recent 12-month period, the labor officials said, "with only a net gain in total employment of less than 50,000."

"The fundamental cause for the failure or refusal of workers to accept or remain in the employment of the nation's railroads, during the past year or more is the low

## Incentive Pay

# Is It Piece Work?

Does incentive wages mean switching to piece work?

The group in the United Automobile Workers (CIO) headed by Walter Reuther, has waged its campaign against incentives mainly by exploiting a popular misconception that those on day work would automatically be required to switch to piece work.

This is not true. Incentive forms can be worked out for either piece workers or day workers, or both working side by side in the same plant. The basic idea is to provide a form under which an extra production effort by the workers would enable them to collect a commensurate increase in earning.

Advocates of incentives are not dogmatic about any particular incentive plan, but recognize that:

1. The workers are making an extra production effort because they are interested in a speedy victory.

2. It is for victory, not to make a boss richer, that they are making the extra effort. The workers thereupon, wants to benefit at least partially from his extra output and he doesn't want it in some illusive future.

3. Those opposing incentives or bonus forms, and who are ostensibly holding out for a fight to smash the Little Steel formula, as Lewis has tried unsuccessfully, are actually depriving the workers of an opportunity to collect wages that are due them. They are still blocking them from doing so in the future.

4. The Reuther forces paint a picture of incentives as it was in days of the open shop. They leave entirely out of account the absolute requirement of union participation in the control of any such wage plans, to guarantee that no rate-cutting or similar abuses would take place.

## FCC Ok's Western, Postal Wire Merger

WASHINGTON, Sept. 28 (UP).—The Federal Communications Commission today announced approval of the long-debated merger of the Western Union and Postal Telegraph Companies, thus uniting the only two agencies handling commercial wire messages within the United States.

The FCC said the merged company, which presumably will bear the name of the Western Union Telegraph Company, will be a "natural monopoly" like the telephone, power and gas companies "where it has been found by experience that one company adequately regulated can... render superior service at lower costs than competing companies."

The companies have been rivals for years.

The FCC decision, which said the merger was in the public interest and would end "useless paralleling" of facilities, was criticized in a dissenting opinion of Commissioner C. J. Durr, the only one of the six commissioners to disapprove.

The \$70,924,234 book value of Postal will be added to the \$324,185,808 book value of Western Union to make a merged company worth \$395,110,042, book value—the worth of the two companies combined.

It's very simple to figure out.

## Milk Lobby Launches Price Boost Barrage

(Continued from Page 1)

were getting up to tell their stories. Federation Secretary Charles W. Holman calling for "a new scale of price ceilings" based on "cost of production rather than parity" boosted his plan with the following attraction:

"Dairy farmers are confident that this plan could be operated easily, simply and at little or no extra cost to the government."

**CONSUMERS TO PAY**

It's very simple to figure out.

# Monday on Kings ALP

The State Court of Appeals will convene next Monday, Oct. 4, to hear the appeal of "right wing" leaders of the American Labor Party in Kings County against the conditions which the Appellate Division of the Brooklyn Supreme Court laid down for the holding of a new meeting of the Kings County Committee of the American Labor Party to elect county officers.

The Appellate Division ruled two weeks ago that there must be a joint credentials committee and joint tellers to count the vote for officers at the new meeting, which is scheduled to be held Oct. 11th in the auditorium of Brooklyn Technical High School.

An earlier meeting of the County Committee, held August 30th, was thrown out by the courts on the grounds that it was improperly conducted. At that meeting, right wing leaders attempted to steal the election of officers by a fraudulent count.

Progressives, whose candidates for party office had an overwhelming majority at the meeting, challenged the attempt at usurpation in the courts. "Right wing" leaders are attempting to upset the verdict of the lower courts, which called for a new meeting and the establishment of safeguards for proper and orderly procedure.

## 4-Point Jump In Butter to Begin Sunday

Beginning Sunday, consumers will pay 18 points for a pound of butter, a jump of 4 points over the previous month, the Office of Price Administration announced yesterday. The increase was due, according to the OPA, to dwindling butter supply.

Point values of meats remained almost unchanged for the coming month except for some slight upward adjustments.

Point values of canned fruits were increased although there were some reductions for some important vegetables.

Summary of the new values lists:

- (1) Standard cuts of beef, veal and lamb remain unchanged, with several lamb and veal variety meats reduced 1 point.
- (2) Eight standard pork cuts, including center chops and loin roasts, are increased 1 to 2 points.
- (3) Eighteen meat cuts, mainly variety types such as brains and kidneys, are now point-free.
- (4) A number of cheeses, including cream cheese, cream cottage cheese, swiss, bleu and camembert, are increased 1 point a pound.

## Back Badoglio If He Wars on Nazis-Sforza

LONDON, Sept. 28 (UP)—Count Carlo Sforza, one-time Italian Foreign Minister and exiled leader of liberal anti-fascist elements, has assured Premier Marshal Pietro Badoglio of his support as long as Badoglio continues his fight to free Italy, it was announced today in Algiers.

The United Nations radio at Algiers said that Badoglio, at his headquarters on the Italian mainland, had received a message from Sforza, now in the United States, which said:

"In my opinion it is the essential duty of all Italians, regardless of party or political convictions, to contribute to the defeat of Germany and the expulsion of the Germans from Italy.

"As long as Marshal Badoglio is devoted to this task, I would consider it criminal to do anything which might weaken his position or hinder his work for the liberation of Italy and the Italian people.

"I am ready to offer my complete support to Marshal Badoglio as long as he continues his efforts in this direction. This is the only way to destroy the last criminal remnant of fascism."

## Utility Workers Strike in Ohio

CINCINNATI, O., Sept. 28 (UP)—A strike of "outside" electrical workers at the Cincinnati Gas & Electric Co. spread today to its subsidiary, Union Light, Heat and Power Co. at Covington, Ky., and to two other Ohio sub-plants.

A walkout of 450 members of the International Brotherhood of Electrical Workers, AFL, began at the Cincinnati plant yesterday to protest the National Labor Relations Board's denial of an election to re-determine a collective bargaining agent. Union officials said the strike was unauthorized. The Independent Utilities Union now is recognized as bargaining agent.

The walkout spread to 200 additional workers at a Hamilton, O., substation, a subsidiary at Middletown, O., and across the Ohio River to Covington.

of the people of this country for the benefit of the minority in the driver's seat is gone, and the old timers and the die hards who would turn the clock back in this direction are a liability to the capitalist system. To business generally and their country, if they should prevail in the councils of important business groups their contribution to the postwar world will be a death blow to the interests they think they are protecting."

Bard declared it of the utmost importance that friendly and mutual relations between management and labor continue after the war, otherwise "much of this beautiful and productive plant which we have expanded under the stress of war will rot and rust away."

## Danish Captain Defies Nazis, Scuttles Ship

STOCKHOLM, Sept. 28 (ICN)—The Danish cutter "Skagerak" was sunk in Skagen port, Denmark, by order of the ship's captain, who then announced the boat's scuttling to the German occupation authorities and was placed under arrest, the Swedish paper, *Dagens Nyheter*, reported this week.

The paper cites the incident in reporting a whole new wave of sabotage throughout Denmark.

The Nazis retaliated, *Dagens Nyheter* said, by tightening martial law in the Skagen area, where Danish guerrillas damaged a railway near Spillisevej.

In Silkeborg and Odder, near Aarhus, unidentified persons raided the railway line connecting Denmark with Norway via Tylland in Copenhagen a machine-building plant was wrecked as a result of sabotage.

The workers of the big plants "Titan," "Burmester" and "Wain" downed their tools, refusing to work until the German so-called "guards" were removed from the factory premises. The occupation authorities complied with the workers' demand but stationed patrols in the adjoining streets.

The Danish press, incidentally, is subjected to rigorous censorship, which has lately also been extended to newspaper ads. Mention of the British origin of any commodity is strictly prohibited.

## King Peter Leaves For Middle East

LONDON, Sept. 28 (UP)—King Peter of Yugoslavia and his staff have left Britain for the Middle East, it was announced today, to prepare for their eventual return to their homeland behind an Allied liberation army.

sheer nonsense and deliberate evasion of the patriotic obligation to inform American citizens of their obligations," said a wire sent by Saul Mills, CIO Council secretary.

## Sponsors of U.S.-Soviet Friendship Rallies

Sponsors of the tenth anniversary U. S.-Soviet Friendship Congress (story on page 2), include: Maxwell Anderson, playwright John Taylor Arms, artist Congressman Joseph Clark Baldwin Zlatko Balokovic, president of the American Slav Congress of Greater New York Hon. William L. Batt, Vice-Chairman, War Production Board The Metropolitan Benjamin Hon. Robert O. Blood, Governor of New Hampshire Simon Breines, architect Louis Bromfield, author C. C. Burlingham, lawyer Senator Arthur Capper Charles Chaplin

Hon. Oscar L. Chapman, Assistant Secretary of the Interior Dr. Robert C. Clothier, president, Rutgers University Congressman John M. Coffee Dr. Henry S. Coffin, president, Union Theological Seminary Dr. Karl Taylor Compton, president, Massachusetts Institute of Technology Joseph Curran, president, National Maritime Union Hon. Colgate W. Darden, Jr., Governor of Virginia Hon. Joseph E. Davies, former U. S. Ambassador to the Soviet Union Congressman Earl B. Dickerson Prof. Albert Einstein Rev. Frederick May Elibot, president, American Unitarian Association Dr. Caleb F. Gates, Jr., Chancellor, University of Denver Dr. Thomas S. Gates, president, University of Pennsylvania Dean Christian Gauss, Princeton University Hon. James W. Gerard, former Ambassador to Germany Senator Theodore F. Green William Green, president, American Federation of Labor Senator Joseph S. Guffy Dr. Alice Hamilton, physician Lillian Hellman, playwright Mrs. Thomas N. Hepburn Sidney Hillman, president, Amalgamated Clothing Workers of America Hon. Harold L. Ickes, Secretary of the Interior Stanley M. Isaacs, New York City Councilman Helen Keller Dr. Serge Koussevitzky, conductor, Boston Symphony Orchestra

ers, CIO, had attempted to post the announcements on approved bulletin boards. The union had even offered to remove the identification that the poster was issued by the CIO.

## Negro Troops Hailed by Bishop

(Special to the Daily Worker)

CHICAGO, Sept. 28.—Chicago's Negro residents today cherished a message of praise for Negro troops from Bishop John A. Gregg of the African Methodist Episcopal Church who recently returned from a tour of South Pacific fighting fronts. In an address before more than 3,000 persons in Au Sable high school, Bishop Gregg said:

"No more loyal American exists than the Negro soldier. When our troops go into action against the Japanese in the Pacific fighting areas, American Negro troops usually are in the forefront."

Bishop Gregg who presided at the recent annual conference of the A. M. E. church in Chicago, said he expected soon to visit Negro troops in the North African war theater.

Leopold Stokowski Gerard Swope Senator Elbert D. Thomas R. J. Thomas, president, United Automobile Workers of America Rt. Rev. Henry St. George Tucker Bishop W. J. Walls William Allen White A. F. Whitney, president, Brotherhood of Railroad Trainmen Dr. Ray Lyman Wilbur Dr. Mary E. Woolley Dr. Max Yergan, Director, Council of African Affairs Dr. Vladimir Kosma Zworykin

the concern places on itself. Postal employees are to receive the generally higher wages paid to Western Union workers, and Western Union has given assurance that it will make every effort to retain all employees of both companies. Seniority rights of workers are to be merged so that service records will be considered irrespective of former employer, and the Western Union pension plan will be applied to all former postal employees. A basic principle of the plan is that there is to be no diminution of service to any place presently served by either company.

## Jewelry Local Asks AFL Back Allied Unity

A resolution asking the AFL Boston convention to back up the movement for a World Labor Congress has been adopted by the executive board of Local 1, International Jewelry Workers Union, Andrew Leredu, president, said yesterday.

The statement urges the AFL to accept the proposal originating with the British Trade Union Congress at its recent meeting in Southampton.

"Complete unity of all trade union organizations from all the allied nations is necessary if organized labor is going to be heard and listened to at the peace meeting," said the Jewelers' Local, in its message to Boston.



# Pelly, Tex., Earns a Place in History; R. J. Thomas Tests Pro-Fascist Law There

By David Carpenter (Special to the Daily Worker)

PELLY, Tex., Sept. 28.—This little town with its 9,000 population has won its place in history. Fostery will hear about Pelly because it's here that R. J. Thomas, president of the United Auto Workers, CIO; C. M. Massengale, president of the International Union Oil Workers International Union Official, and John Crossland, CIO sub-regional director, made their stand against a fascist-like law.

[R. J. Thomas and other labor leaders, arrested in Pelly, Tex., on a test of the anti-labor law, are at liberty in \$400 bond. The fight for the Bill of Rights now goes into

the courts.] Pelly's not only deep in the heart of Texas, as the song has it; it's also deep in the heart of Standard Oil's empire and the three CIO officials challenged that when they stood up before a thousand oil refinery workers and their wives and solicited union memberships.

That's against the law in Texas, unless you have a license. It would be against the law all over this country if reactionary forces could put through the bill here could get their way. But the stand taken by Thomas, Massengale and Crossland, with labor and

popular support, will make that impossible.

Texas officials did what they could to prevent the test case. Texas' Attorney General Gerald Mann got a restraining order from a judge in Austin to prevent Thomas from soliciting memberships. The District Attorney of Harris County threatened arrest. Sheriff Neil Polk of Harris County backed up the D. A., and promised to have deputies on hand to make the arrest.

But Thomas and the others spoke and, accepting arrest, opened the way for the testing of this anti-democratic law in Texas courts

why the government won't have to foot the bill. The Federation wants it to come out of the consumers' pockets, instead.

Attacking the WPA subsidy plan of direct payments to farmers to make up for the increase in the cost of feed since Sept., 1942, Holman said a Federation study revealed that farmers "need about three cents more per quart for milk" to make ends meet instead of the "half cent to one cent per quart" recommended by the government.

Holman claimed the government took into account not only the increase in feed costs but forgot about wage and tax increases. WPA officials on the other hand point out that Holman conveniently forgets to mention retail dairy prices are now 20 per cent above September, 1942, levels and that with the proposed subsidy farmers will be in a position to meet production costs.

In the meantime, the Federation is planning to throw the weight of its lobbyists around. Tomorrow WPA Administrator Marvin Jones and OPA General Manager Chester Bowles will get a work-out from the boys.

And on Wednesday night, 150 Congressmen and Senators will be dined in Washington's newest and fanciest, the Statler Hotel, by the Federation.

You can be sure that no stone will be left unturned to change or stop the WPA subsidy program from going into effect on Friday.

## FDR Sends Stettinius Nomination to Senate

WASHINGTON, Sept. 28 (UP)—President Roosevelt today sent the nomination of Edward R. Stettinius as Undersecretary of State, succeeding Sumner Welles, to the Senate where both Democrats and Republicans predicted quick confirmation.

and in the highest courts of the United States.

The UAW head made a bold speech. If reactionaries could win in Texas, he said, they would impose their un-American ideas on the rest of the United States. It was not he or the trade union movement that was stirring up trouble in Texas, but the corporations that pushed the bill through a complacent legislature. He explained the need for political action by the common people and their organization in trade unions.

His speech was warmly received and punctuated time and again with loud cheers from the audience.



### Spotlight On Guadalcanal

THE Japanese are landing reinforcements in the northern part of the island of Guadalcanal. Previously their warships had shelled the positions of the Marines around Henderson airfield.

On the other hand, the Chinese claim that a large squadron of Japanese battlewagons and four aircraft carriers, with other accompanying vessels, has been seen steaming south toward the Solomon Islands.

Now, up to here, the naval score has been pretty well evened up in the Solomons. The Japanese losses in heavy cruisers and destroyers are pretty well matched by the American losses incurred in early August. A large naval engagement is to be expected around the approaches to this important outpost which is now the focus of the war in the Pacific. It is important to note in this connection that the distance from Tokio to Guadalcanal and from Pearl Harbor to Guadalcanal is about the same and, therefore, both opposing fleets in such an action would have about equal lines of communications.

U. S. submarines in the West Pacific have sunk a heavy Japanese cruiser and four other vessels.

In New Guinea Australian troops are in contact with the Japanese in the region of the main gap.

Chinese troops have renewed their offensive in eastern Kiangsi Province after a protracted lull. The comparative passivity of the Japanese, of course, cannot be explained away by saying that they are preparing for a grand counter-blow in the Solomons, because they don't need their navy in China, and they don't need their army in the Solomons, so one should not interfere with the other. The problem still remains unsolved: where are the Japanese concentrating their army?

Air activity has flared up rather violently in the Mediterranean area and this probably presages some important land move in Egypt. The Germans seem to be in a position where they have to move somewhere and Egypt is a likely place.

There were no important engagements on the Eastern Front during the last 48 hours. The Germans have made some local attacks at Stalingrad, but these give the impression of being "covering up" moves which might even be devised to screen a withdrawal from the city area.

Soviet troops, in a tactical way, have the initiative on almost all the southern sectors (Novorossiisk, Moxdok, Stalingrad and the Volga-Don transversal position).

(As of Oct. 14)

## Sumner Welles States U. S. Policy on China

(Continued from Page 1)

Officials in the State Dept. that Chiang Kai-shek is keeping his best armies out of the war, "the simple fact is that the nearest approach to 'advice' given by any officials in the Department of State in this context has been an expression of an opinion that civil strife in China, at all times unfortunate, would be especially unfortunate at a time when China is engaged in a desperate struggle of self-defense against an armed invader. The implication of this expression of opinion was that the Chinese Government should try to maintain peace by processes of conciliation between and among all groups and factions in China. And, the course which Chiang Kai-shek has been pursuing is not 'keeping his best armies out of the war.' Both the armies of the National Government and the 'Communist' armies are fighting the Japanese. No Chinese armies are actively engaged in large-scale offensive operations against the Japanese—for the reason, principally, that there is lacking to all Chinese armies types and amounts of equipment which are

the Chinese Government and the American Government are endeavoring to remedy as equipment becomes available.

With regard to the specific charge that "the State Department in Washington has informed Chungking's representatives that our Government would be displeased if complete unity was established in China between the Kuomintang and the Communists," what this statement alleges is the exact opposite of the fact. The State Department in Washington has at all times taken the position, both in diplomatic contexts and publicly, that the United States favors "complete unity" among the Chinese people and all groups or organizations thereof.

With regard to the specific charge that "these officials continue the old policy of war against the Communists" in China, this Government has had no such policy, either "old" or new. This Government has in fact viewed with skepticism many alarmist accounts of the "serious menace" of "Communism" in China. We have, for instance, as is publicly and well known, declined to be moved by

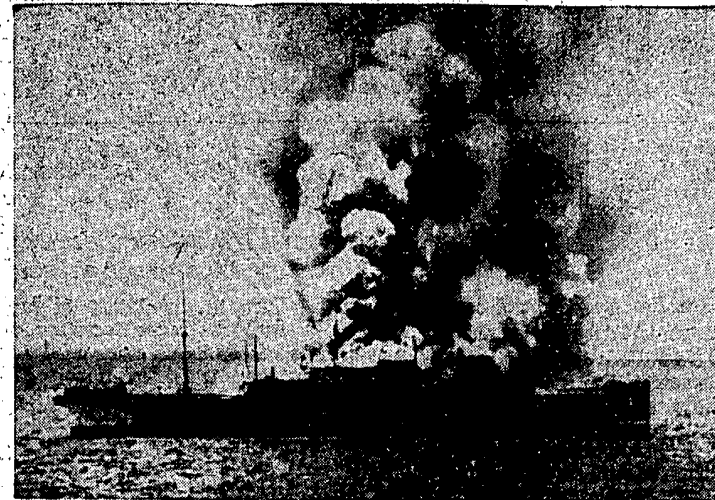
Chinese armed forces in China were and would be desirable for the purpose of "combating Communism."

With regard to the specific charge that officials of this Government "tell Chungking it must continue to fight the Communists if it wishes United States friendship," the simple fact is that no officials of this Government ever have told Chungking either that it must fight or that it must continue to fight the "Communists"; this Government holds no such brief; this Government desires Chinese unity, and deprecates civil strife in China; this Government treats the Government of China as an equal; it does not dictate to the Government of China; it does not make United States friendship contingent; it regards unity within China, unity within the United States, unity within each of the countries of the United Nations group, and unity among the United Nations as utterly desirable toward effectively carrying on war against the Axis powers and toward creation and maintenance of conditions of just peace when the United Nations

## Canada Warmly Greet's First Soviet Envoy

# 'Herr Hitler Will Fail!'

### Japanese Cruiser Doomed



A Japanese freighter-transporter goes up in flames off the Queensland coast of Australia after she was chased by an Australian auxiliary cruiser. The crew set fire to the ship as the cruiser approached. Later the guns of an Australian warship sent the hulk to the bottom. This is an official U. S. Navy photo.

## The People Want 2nd Front, Says Chaplin in Interview

(Continued from Page 1)

they want a second front," the artist asserted.

There is no better time than now, he said, to act in Western Europe. Most of Hitler's manpower and material, are entrenched and "being very much taken up" in Russia right now.

### GOT TO GET GOING

"We can strike a tremendous blow in the West. We're in this and we've got to get going," he persisted.

"The invasion of Russia is just as much an invasion of America," Chaplin insisted. "I want to make the people conscious of the war, that it is a global war and that we are all in this together. Only the

at that delightful age when I fear nothing—only the truth. That is why I want a second front."

Chaplin was pleased to recount that he had called for a second front in Chicago on Wednesday at the very same time that Wilkie was asking for an offensive in Washington.

Speaking of post-war days, Chaplin prefaced his remarks with a statement that we had to win the war first. Then, he said, he wished the post-war world "would approximate a decent world—a world without hunger."

"I am doing far more for my country by advocating a second front than by carrying a bayonet," he insisted time and again.

Asked by reporters whether he was a Communist, Chaplin's face

## Will Act Against Lynchers, Says Gov. Johnson

(Continued from Page 1)

bing at the unity without which America cannot win the war."

It is such fifth column and defecalist elements, he pointed out, which are blocking the anti-lynch bill. And it is these elements who, enraged because the poll-tax bill is on its way to becoming law, are threatening to defy its enforcement.

WIRED BIDDLE

(Special to the Daily Worker)

TORONTO, Oct. 15.—Fyodor Gusev, first Soviet minister to Canada received a warm reception from both the public and official dignitaries here.

Answering a deluge of questions from reporters on the battle of Stalingrad, the Soviet diplomat declared that:

## Greetings To Soviets Pour In

"For 49 days Russian have been engaged in the defense of Stalingrad. In their ferocious attacks, the German Fascists have lost tens of thousands of men. But they have failed. Stalingrad is a vital strategic point in the war plans of both contending forces. Its retention is a great victory for Russian arms.

"Russia is now fighting a tremendous struggle, the greatest in history. We in Russia have never doubted the morale of her people. In all these months of stress we have never been given cause to doubt it. Holding of Stalingrad of strategic significance which, perhaps, only those who were in Russia during the long months of war can fully realize. But I know well that it will strengthen even further Soviet morale and will have an equal tendency to destroy the of the enemy."

When questioned as to whether the gigantic battle waged by the Soviet against the Nazi hordes had depleted Soviet resources, he answered:

"Stalingrad," he said, "is one step to victory. But in order to achieve victory in a shorter period of time, the joint activity of all the United Nations is necessary. There have been tremendous losses of men and material on both sides. Every nation has a limit in what it can lose and still continue a strong fighting force. But Hitler will go under before Russia is exhausted—of that I am sure."

### PEOPLE'S GRATITUDE

A family in New Jersey return a signature folder saying "With many thanks for the wonderful work done on the Stalingrad front." A group in Texas add "Congratulations and best wishes" to their signatures. Every employee of a restaurant in the nation's capital, signed a list with their greetings to the Soviet Union.

"Everyone is very sympathetic" writes a worker from Ohio. "Thank you for the chance to serve. I got most of the signatures in two evenings. I was very pleased with the willingness of people to sign" is the comment from a rural route mail address in Oregon.

A mother writes from Tennessee: "We have fought," he stated, "not only defensive warfare but offensive war, when the occasion has demanded and when our military leaders thought the moment has arrived. Our off-

essential to such operations, but this situation is one which both Japanese intentions that presence and maintenance of Japanese...

# Amter Slaps Dewey's Fake 'Liberalism'

(Continued from Page 1)  
no differences regarding the war.  
Then he told reporters, "I want to ask him if he supports President Roosevelt on the question of the second front and particularly Wendell Willkie, who, on his arrival in Washington yesterday from a round-the-world tour, reaffirmed his position on the second front, first announced in Moscow."  
**BOTH EVADE WAR ISSUE**  
"I've asked this question of both Dewey and Bennett at every meeting I have spoken at upstate, but neither has dared to commit themselves." Both Dewey and Bennett are evading the central issue of the day, namely, the war and the opening of the second front.  
The Communist candidate called the attention of the press to Bennett's remarks about "apathy" among the voters.  
"If there is any apathy, which I deny, it is due to the fact that neither Bennett nor Dewey is serving the country properly by trying to separate the war from politics," he declared. "The war is the pivot of all political action and it is the duty of every leading person to and out of the election campaign to throw all energy into active mobilization of the people behind the commander-in-chief and his program of all out war against Hitler and fascism."  
"Instead these gentlemen talk about the two party system as if it were God-ordained, and make it a central issue."  
**MENTALLY SICK**  
"And, yesterday, Mr. Bennett in Elmira, made his central theme care of the mentally sick. I wonder if this gentleman is getting solicitous about his own future and that of his political advisors."  
In his radio broadcast, Amter charged neither Dewey or Bennett raised their hands or voices to aid President Roosevelt put through Congress his war program against inflation and to stabilize the economic life of the nation.  
"It required an ultimatum to Congress, on Sept. 7, to force that body to take up the proposals and act," he said and added:  
"While this controversy was raging, Mr. Bennett had not a word to say. When the independence and welfare of our nation demanded mobilization of all the people be-

# Rabbis Set Prayer Day For USSR

In a call to the Rabbinate and leaders of American Jewry, five leading Rabbis urged this week on behalf of the Jewish Council for Russian War Relief that Saturday, Oct. 17, "be set aside for the reaffirmation of the principles of brotherly love and mutual help between the Jews of America and the Jews of Russia."  
The call was signed by Rabbi Israel Goldstein, president of the Synagogue Council of America; Rabbi James G. Heller, president of the Central Conference of American Rabbis; Rabbi Louis M. Levitsky, president, Rabbinical Assembly of America; Rabbi Joseph H. Bookstein, president, Rabbinical Council of America; and Rabbi Eliezer Silver, member of the presidium of the Union of Orthodox Rabbis of United States and Canada, and Chief Rabbi of Cincinnati.  
The rabbis declared that "the decision now being fought out on the streets of Stalingrad will determine, in the words of that most solemn prayer recited but a few days ago on the Day of Atonement, 'who will live and who will die.'"  
The honorary chairman of the Jewish Council for Russian War Relief is Professor Albert Einstein, to whom a testimonial dinner is being tendered Sunday, Oct. 25, in the Hotel Commodore.

# House Group Passes 18-19 Draft Measure

(Continued from Page 1)  
force of 7,500,000 by the end of 1943.  
Secretary of War Henry L. Stimson, Army Chief of Staff Gen. Geo. C. Marshall, Selective Service Chief Maj. Gen. Lewis B. Hershey and others urged the step to enable the army to replace older men with youths who have greater stamina and endurance.  
Hershey, who testified before the committee again today, said the army can meet the 7,500,000 goal for 1943 without calling married men with children provided Congress acts speedily on the issue.  
While he was testifying before the House group, Mayor Fiorello H. LaGuardia of New York, was appearing before the Senate committee on the bill.  
LaGuardia, however, told the Senate group that provision must be made to permit college students in medicine, chemistry and engineering to continue their training.  
Jim Farley is said to listen to Amter over WQXR — do you?

# Criminals, Say Soviet Union

(Continued from Page 1)  
long list of Axis atrocities in occupied territories, including Soviet territory, and said the Soviet Government shared "a legitimate desire" to have the war criminals punished.  
"Having acquainted itself with information received concerning monstrous crimes committed and being committed now by the Hitlerites on orders of the government and military and civil authorities on the territories of France, Czechoslovakia, Poland, Yugoslavia, Luxembourg, Greece, Belgium, Holland and Luxembourg," it said, "the Soviet Government hereby once more declares for the whole world to be aware and with utter determination that the criminal Hitlerite government and all its accomplices must and shall pay the deserved and severe penalty for crimes committed by them against the people of the Soviet Union and against all freedom loving people in the territories temporarily occupied by the German army and its associates."

# TRY THE GUILTY

Mr. Davis assailed men like Dies, Rankin and Dixon as deserving no place in public life. "They should be removed from office and put on trial for their dangerous attacks on our war effort," he declared.  
In New York State, he indicated, these forces of defeatism are "crystallized in the candidacies of Farley's Bennett and Hoover's Dewey." These persons have branded themselves as "enemies of the Negro people," he said, and as "obstructionists against total mobilization."  
The best way to oppose these evil political influences, he concluded, is to vote for the Communist candidates and thus back up the victory policies they stand for.

# IN THE NORTH

Negroes have problems not only in the south but in the north also, Mr. Davis stated.  
"The situation in our own state is serious, Lieut. Governor Fioletti has reported," referring to New York. "Governor Lehman characterized the situation by saying that it was 'unpardonable defeatism' not to use the labor resources represented by minority groups."  
In Harlem, he went on, economic conditions are such as to create a war emergency.  
"Let the federal and city administration initiate a broad training and job placement program for Harlem youth—its success to be assured by the granting of adequate war contracts to New York City," he urged. "I charge that the defeatist attacks against the Negro people of Harlem and the 'White Supremacy' movement in the South are part of a nationwide conspiracy to demobilize the Negro people and obstruct the war effort. Its open expression comes from people like Governor Talmadge of Georgia, Governor Dixon of Alabama, Congressman Rankin of Mississippi—from organizations like the Ku Klux Klan and Christian Front. It also has hidden currents."  
**TRY THE GUILTY**  
Mr. Davis assailed men like Dies, Rankin and Dixon as deserving no place in public life. "They should be removed from office and put on trial for their dangerous attacks on our war effort," he declared.  
In New York State, he indicated, these forces of defeatism are "crystallized in the candidacies of Farley's Bennett and Hoover's Dewey." These persons have branded themselves as "enemies of the Negro people," he said, and as "obstructionists against total mobilization."  
The best way to oppose these evil political influences, he concluded, is to vote for the Communist candidates and thus back up the victory policies they stand for.

hind our Commander-in-Chief, Mr. Bennett? was mum. Why, I ask?"  
Again I ask, while this controversy was raging and the independence of our nation was threatened, where was Mr. Dewey? How does it happen, that he did not have a word to say, but also kept mum? Why has he not denounced Congressman Fish and State Senator Coudert, who has been closely associated with the fascist Vichy government? No, in this grave situation, Mr. Dewey has been silent.  
**BACK PRESIDENT**  
"We Communists support the President's program. At times the President does not act with sufficient decision and firmness; but in the main, his program for winning the war is correct. I believe, however, he has made a mistake in endorsing Bennett, who is backed by the very sources in the Democratic Party that are fighting against his policy."  
Before leaving Syracuse Amter held an informal meeting with leading campaign workers. Both the candidate and George Sheldrick, Onondaga County chairman, stressed the necessity of making a special effort in Syracuse on Friday and Saturday, the last two days of registration here, to see to it that every citizen that can possibly be reached is enrolled in order to vote on Nov. 3.  
Enrollment has shown a marked drop in the populated upstate areas which have been chiefly Republican. And politicians here, both Republican and Democratic, while predicting the election of their own candidate, display no signs of overconfidence.  
"It will be a close election, they say, and many openly express the opinion that Communist Party strength is growing and that Communist candidates will poll a substantial vote."

# THE ADVENTURES OF PINKY RANKIN

**Soviets Name Two New Assistant War Chiefs**  
(By Wireless to Inter-Continental News)  
MOSCOW, Oct. 15.—The Council of Peoples Commissars of the USSR has appointed Colonel General A. Vasilevsky and Chief of the Red Army Central Political Administration A. Scherbakov Assistant Peoples Commissars of Defense.

# THE ADVENTURES OF PINKY RANKIN

Chided by certain reporters for "putting his neck out on a political issue," Chaplin replied, "I have a right to have my say in this matter. I always remember that first I am a rank and filer, and second, I am a member of very honorable profession. I am only repeating what the experts say. We need a second front." He was surprised that reporters should even think of his position "as putting his neck out."  
Prodded on what he would say at tonight's meeting, Chaplin laughed. "I have not prepared a speech. I never read a speech. I talk as the spirit moves me and I am conserving my spirit for the common people after all."  
In answer to questions about his film work, Chaplin explained that "this is the time for action and laughter afterwards."  
He is working on two films, he explained because that is "my way of helping the war."  
**MUST STAND TOGETHER**  
"I am helping the war in the best way I know how. Just as the little girl in Childs is doing her job."  
Pressed by reporters on his second front stand, Chaplin said, "Oh a lot of people say they are behind the war, but a great many members of the America First Committee aren't. Then there are certain newspapers too."  
"Hitler wants us one at a time," Chaplin pointed out. "It's about time we got wise to ourselves. Let's all stand together. I want unity. That is common sense."  
Chaplin's manner lost its twinkle when he talked about those enemies of the American people who want a separate peace. He deplored the fact that America is not altogether in the war yet.  
Again and again he had to tell reporters, "I make no compromise with my conscience. I have arrived."

# THE ADVENTURES OF PINKY RANKIN

Chardelle may be right that this boy is no enemy—but I don't like to put all my trust in a woman's intuition...

# THE ADVENTURES OF PINKY RANKIN

So! A little scrap of paper... that tells so much!

# THE ADVENTURES OF PINKY RANKIN

Die Neue Ordnung in Deutschland...

# THE ADVENTURES OF PINKY RANKIN

Die Neue Ordnung in Deutschland...

essential to such operations, but this situation is one which both Japanese intentions that presence and maintenance of Japanese...

Chided by certain reporters for "putting his neck out on a political issue," Chaplin replied, "I have a right to have my say in this matter. I always remember that first I am a rank and filer, and second, I am a member of very honorable profession. I am only repeating what the experts say. We need a second front." He was surprised that reporters should even think of his position "as putting his neck out."  
Prodded on what he would say at tonight's meeting, Chaplin laughed. "I have not prepared a speech. I never read a speech. I talk as the spirit moves me and I am conserving my spirit for the common people after all."  
In answer to questions about his film work, Chaplin explained that "this is the time for action and laughter afterwards."  
He is working on two films, he explained because that is "my way of helping the war."  
**MUST STAND TOGETHER**  
"I am helping the war in the best way I know how. Just as the little girl in Childs is doing her job."  
Pressed by reporters on his second front stand, Chaplin said, "Oh a lot of people say they are behind the war, but a great many members of the America First Committee aren't. Then there are certain newspapers too."  
"Hitler wants us one at a time," Chaplin pointed out. "It's about time we got wise to ourselves. Let's all stand together. I want unity. That is common sense."  
Chaplin's manner lost its twinkle when he talked about those enemies of the American people who want a separate peace. He deplored the fact that America is not altogether in the war yet.  
Again and again he had to tell reporters, "I make no compromise with my conscience. I have arrived."

Chardelle may be right that this boy is no enemy—but I don't like to put all my trust in a woman's intuition...

So! A little scrap of paper... that tells so much!

essential to such operations, but this situation is one which both Japanese intentions that presence and maintenance of Japanese...

Chided by certain reporters for "putting his neck out on a political issue," Chaplin replied, "I have a right to have my say in this matter. I always remember that first I am a rank and filer, and second, I am a member of very honorable profession. I am only repeating what the experts say. We need a second front." He was surprised that reporters should even think of his position "as putting his neck out."  
Prodded on what he would say at tonight's meeting, Chaplin laughed. "I have not prepared a speech. I never read a speech. I talk as the spirit moves me and I am conserving my spirit for the common people after all."  
In answer to questions about his film work, Chaplin explained that "this is the time for action and laughter afterwards."  
He is working on two films, he explained because that is "my way of helping the war."  
**MUST STAND TOGETHER**  
"I am helping the war in the best way I know how. Just as the little girl in Childs is doing her job."  
Pressed by reporters on his second front stand, Chaplin said, "Oh a lot of people say they are behind the war, but a great many members of the America First Committee aren't. Then there are certain newspapers too."  
"Hitler wants us one at a time," Chaplin pointed out. "It's about time we got wise to ourselves. Let's all stand together. I want unity. That is common sense."  
Chaplin's manner lost its twinkle when he talked about those enemies of the American people who want a separate peace. He deplored the fact that America is not altogether in the war yet.  
Again and again he had to tell reporters, "I make no compromise with my conscience. I have arrived."

Chardelle may be right that this boy is no enemy—but I don't like to put all my trust in a woman's intuition...

So! A little scrap of paper... that tells so much!



# 8 N.Y. WAR PLANTS ORDERED TO STOP JOB DISCRIMINATION

(Special to the Daily Worker)

WASHINGTON, May 26.—In a powerful blow against job discrimination, President Roosevelt's Committee on Fair Employment Practice yesterday ordered eight war industries in the New York area to stop barring workers because of their "race or religion."

The Committee's action was based on the record of its hearings held in New York City in February. At that

time testimony showed that many war plants flatly refused to employ Negroes, Jews and workers of other minority groups.

The eight war firms were told to "cease and desist" from job discrimination.

## VIOLATE F.D.R. ORDER

Each of the firms holds large war contracts and each was found to have violated President Roosevelt's Executive Order 8802 which, to assure maximum manpower for the war effort, outlaws discrimination against workers in war industries and government because of their "race, creed, color, or national origin."

The eight firms cited in the New York area are: Carl Norden, Inc., and Fairchild Aviation Corp., both of New York City, and Wright Aeronautical Corp., Paterson, N. J.; Decton, Dickinson and Co., East Rutherford, N. J.; Babcock and Wilcox, Bayonne, N. J.; Titeflex Metal Hose Co., Newark, N. J.; Continental Can Co., East Rutherford, N. J.; Isolantite, Inc., Belleville, N. J.

## Discriminatory Firms Named

These are the firms cited by the President's Committee on Fair Employment Practice:

- Carl Norden, Inc., New York
- Fairchild Aviation Corp., New York
- Wright Aeronautical Corp., Paterson, N. J.
- Decton, Dickinson & Co., East Rutherford, N. J.
- Babcock & Wilcox, Bayonne, N. J.
- Titeflex Metal Hose Co., Newark, N. J.
- Continental Can Co., E. Rutherford, N. J.
- Isolantite, Inc., Belleville, N. J.

The committee also announced that the case against the Julius Kayser Co., Brooklyn, was "dismissed from public hearings without prejudice," and that the case against Okanite, Inc., was postponed "at the suggestion of the Committee" and charges against this company are being further investigated.

With respect to two other firms, the Sperry Gyroscope Corp., and the Ford Instrument Co., both of New York, findings and directions "will be submitted and published" after the company has answered the complaints filed against it. At the February hearings, Sperry Gyroscope and Ford informed the committee that they had not been given sufficient time to make adequate preparation to answer the charges against them.

## DEMANDS ACTION

The committee ordered that monthly reports be sub-

# Daily Worker

NATIONAL UNITY FOR VICTORY OVER NAZI ENSLAVEMENT

★ 1 STAR EDITION

Vol. XIX, No. 126

NEW YORK, WEDNESDAY, MAY 27, 1942

Entered as second-class matter at the Post Office at New York, N. Y., under the Act of March 3, 1919.

(8 Pages). Price 5 Cents

# U. S. AIR, TANK, INFANTRY CHIEFS

## IN LONDON Americans Hope It Means a 2nd Front

*Let's hope it means a Western Front soon to crush Hitler in a powerful East-West pincer!*

*That's how the American people—and no doubt our AEF in North Ireland—feel today on hearing that U. S. Army and Navy air force chiefs and ranking tank and infantry experts have arrived in London for conferences with British officials. The London dispatch announcing the arrival follows:*

LONDON, May 26 (UP).—Planes are now ready for a huge American expeditionary air force to strike its first blows directly against Germany, preparing the way for an Allied invasion of the continent, it was revealed today as U.S. Army and Navy Air Force chiefs

accompanied by a ranking army tank expert, arrived for conferences with British officials.

Lieut. Gen. Henry H. Arnold, Chief of the U. S. Army Air Corps; Rear Admiral John H. Towers, Chief of the Navy Bureau of Aeronautics who led three Navy seaplanes in the first transatlantic flight in 1919; Maj. Gen. Dwight D. Eisenhower, tank specialist, and Maj. Gen. Mark W. Clark, infantry specialist, formed the newest American military mission here, arriving in the midst of agitation for the opening of a Second Front.

They plunged into a series of conferences with Prime Minister Churchill and other political and military leaders, and were scheduled to meet Lord Mountbatten, leader of Britain's Commando shock forces.



# RED ARMY SMASHES GERMAN TANK DRIVE

MOSCOW, May 26 (UP).—Fierce German tank attacks along a strategic river on the south flank of the Kharkov Front are crumbling before an "iron wall" of Soviet resistance, and the Red Army again is advancing in several sectors of the 150-mile battle arc, war reports from the Ukraine said tonight. Soviet tanks, artillery and Guardsmen killed more than 2,200 German troops trying repeatedly to force a crossing of a key river in the Izyum-Barvenkova area and drive in behind Marshal Semyon Timoshenko's army.

## D. of J. to Keep

to the number and racial distribution of the persons employed by each company, that all employment agencies be informed of the company's new policy of non-

(Continued on Page 5)

Peter V. Cacchione, New York Councilman, elected on the Communist ticket, is shown addressing longshoremen in the Red Hook District of Brooklyn at 6:30 A. M. yesterday, a' behalf of his resolution in the Council for an investigation of the hiring system on the docks and the danger of sabotage by enemy agents. —Daily Worker Photo

# Time: 6:30 A.M.—Cacchione Slams Shape-Up in Dawn Talk

By Art Shields

Peter V. Cacchione, New York Councilman, elected on the Communist ticket, carried his fight for an investigation of dangerous waterfront conditions to the longshoremen themselves early yesterday morning.

At 6:30 A. M. Cacchione was talking to 150 or more longshoremen from a stand at Columbia and President Sts., where the men were "shaping up" for work at the docks in Red Hook.

Men nodded in approval as Cacchione asked them to support the resolution he has introduced into the City Council, calling for a probe of the hiring system at the docks and the danger of sabotage by en-

emy agents.

As Cacchione was talking gang bosses were picking a handful of men out of the crowd for work on the docks near by.

Not one man out of ten got a job yesterday morning.

Cacchione hammered the "shape-up" system as an aid to Hitler. The country's war industries were crying for workers, he said, while men were waiting on the docks for a chance job.

Cacchione sharply criticized Joseph Ryan, president of the International Longshoremen's Association, for opposing the central hiring hall system, maintained by the CIO longshoremen's union on the west coast, in cooperation with the government and the employers.

Under that system men are hired by rotation, not at the whim of a boss. He urged this plan in New York.

### CITES NORMANDIE

The Normandie disaster was a warning of dock perils, he said.

Cacchione asked the workers to send a delegation to Washington to protest the "shape-up" and demand a central hiring hall.

He invited them also to visit his office at 16 Court St., Brooklyn and after the meeting workers crowded around him and promised to do so.

Cacchione's speech was an event in Red Hook. Longshoremen told the Daily Worker reporter that no councilman had ever addressed the "shape-up" before. Certainly not at 6:30 A. M.

Women, listening from tenement windows, were eager members of the audience.

With Cacchione was Pete Mazza, rank and file longshoremen's leader, who had taken part the night before in a rank and file dock workers' meeting that adopted a program calling for a war-time shipping administrator, a central hiring hall, unemployment aid and insurance for longshoremen, who can't get work; jobs in other industries for longshoremen displaced by war conditions; labor-management committee; with representatives of the unions, the employers and the government for the sake of increased production and greater safety and adjustment of grievances and prevention of fires and the like.

# People Back Browder Act-Chaplin to FDR

(Special to the Daily Worker)

LOS ANGELES, Calif., May 28.—When Charlie Chaplin spoke to a Russian War Relief rally here this week the 7,000 persons in the audience found conventional hand-clapping inadequate. So they used their feet to stomp their deafening roar of approval.

Because Charlie—Demanded a second front; Suggested a national victory front of Republicans, Democrats and Communists; and Hailed President Roosevelt for freeing Earl Browder.

The little comedian—he called himself "a humanitarian who belongs to the fraternity of unimportant people"—said that unlike some Congressmen he was "not shocked" at Browder's release.

"And the fair-minded people," he said, "will understand. They know and they're with you, Mr. President. And now Mr. Browder is free and he is 100 per cent for the war effort."

Repeating a call for a second front which he made earlier this

(Continued on Page 4)

The Red Army of the Ukraine, waging a front-wide battle of "merciless annihilation," was reported steadily improving its strategic positions, and hammering new spearheads in toward Kharkov.

### POSITIONS IMPROVED

In scattered sectors where the flames and din of battle had been unbroken for many days, the ceaseless pressure of Soviet infantry and the pile-driver blows of Soviet tanks "noticeably improved" the position of Timoshenko's men. The Communist Party newspaper Pravda said.

An Izvestia dispatch from the Izyum-Barvenkova Front 75 miles southeast of Kharkov said the German army "pays with the blood of thousands of its officers and men" for the counter-offensive there.

In one sector of that front, where the bloodiest battles of the Kharkov campaign appeared to be raging, the Germans hurled 50 tanks and two infantry regiments at the Soviet lines. Siff fighting followed, with Red Army tanks and artillery checking the attack and inflicting large numbers of casualties.

Ferocious fighting for a river crossing swirled around one village, Izvestia said. The Germans lost about 800 men and their attack failed. At another crossing the Germans lost some 400 troops as the Red Army thwarted all attempts to storm across the river.

(The Donets and Oskol rivers flow together near Izyum, and an arm of the Donets swings around Barvenkova to the southwest.)

### ANNIHILATE 1,000

One Soviet artillery battalion guarding the vital river annihilated about 1,000 German infantrymen while smashing tanks in the

(Continued on Page 4)

# After Coughlin

By Adam Lapin

(Daily Worker Washington Bureau)

WASHINGTON, D. C., May 26.—The Department of Justice will pull no punches in going after Charles E. Coughlin and all other persons responsible for the defeatist publication, Social Justice. This is what officials at the Department of Justice told the Daily Worker today.

### Confronts Lewis

# Murray Takes Win War Fight To Mine Board

(Daily Worker Washington Bureau)

WASHINGTON, D. C., May 26.—CIO President Murray today took his fight for all-out labor support of the war against the Axis directly to the floor of the special meeting of the United Mine Workers Policy Committee.

Murray who is a vice-president of the UMWA told the meeting that winning the war is the "paramount issue" facing the nation, and far transcends in importance any personalities in the labor movements.

While the meeting was held behind closed doors. It was reliably authenticated that Murray made a stirring plea for real labor unity to win the war.

This was Murray's answer to a detailed financial statement which was presented to the meeting by UMW President John L. Lewis.

The financial statement asserted

(Continued on Page 4)

They insisted that the Department is determined to take appropriate action against Coughlin and his aides after getting to the bottom of his widespread pro-Nazi Axis ties and intrigues as part of an expanding drive against defeatist and Axis agents.

To back up their point, they said that a special Grand Jury in the District of Columbia which has been investigating Axis propaganda will continue delving into the Social Justice case on Thursday.

Major witness at that time will be Francis P. Keelon, New York broker, who helped finance Social Justice. Keelon will be called in connection with plain and fancy stock market speculations by Coughlin and his associates.

It is expected that the Grand Jury will also look into Coughlin's silver speculations of a few years back.

### RECORDS STUDIED

While the Grand Jury is working on the Coughlin case here, FBI investigators are busily engaged in studying the intricate records and books of Social Justice in Royal Oak, Michigan.

Department of Justice officials vehemently denied that they have been pressured into going easy on Coughlin.

They made it plain that Coughlin

(Continued on Page 2)

# Why Is Shipping Shying Away From the Port of New York?

By John Meldon

Big shipping companies, one after the other, have recently ceased shipping through the port of New York.

Four of the oldest lines, which for years used the great facilities of this port, have transferred all their vessels to southern ports.

Why? Seamen and longshoremen are asking that question and the Daily Worker would like to have the answer.

A sharp warning that this situation might develop was made on the floor of the City Council weeks ago by Brooklyn Councilman Peter V. Cacchione, in introducing a resolution calling for an investigation of conditions on the waterfront and public hearing on the matter.

"If such practices and evils continue on the waterfront of New York City, shipping will tend to be diverted from the Port of New York to safer and more efficient ports, thus causing hardship and loss of employment to our citizens working

on the waterfront, and further, loss of business in the City of New York. . . . Councilman Cacchione warned.

Is the explanation to be found in the irresponsible set-up which has marked this port as one of the most chaotically organized shipping centers in the United States?

Is it because laxity in protection of ships and materials on the docks has become a national scandal?

Is it because of the tragic Normandie incident?

The fact remains that shipping is shying away from New York and increasing unemployment on the waterfront attest to this fact: Teamsters and longshoremen, checkers and pier employes are walking around idle—a criminal waste of manpower in these days of war.

A Chelsea neighborhood paper, "The Shamrock," circulated among Irish-Americans mostly employed on the waterfront says in its latest issue:

"Why is the port of New York with its piers, equipment and manpower, not being used for war purposes?"

"Possibly sabotage, corruption and business-as-usual on the waterfront are the reasons behind the movement of shipping away from the port of New York. . . ."

A Daily Worker survey, revealed that inadequate pier protection, still existing despite the Normandie disaster, is perhaps one of the reasons. National Maritime Union patrolmen, spoken to by this reporter, declared that many piers on the North River are still woefully handed and lacking in proper rigid protection.

Joseph Ramos, one of the patrolmen interviewed, contrasted the excellent protection given on some docks in New Jersey as compared with the loopholes on the New York waterfront through which saboteurs could enter to do destructive work.

"Take the D. and F. piers of the Port-Line in Jersey City," Ramos

said. "Coast Guardsmen stop you at the pier entrances and make you show proper credentials."

"Then the company watchmen check up on you. There's guards standing about every ten feet over there."

Albert E. Smith, another NMU patrolman said the Clairmont Terminal in Clairmont, N. J. is so well guarded "that you almost need a pass from the War Department to get near it."

But on one the C. . . . piers in Jersey City, Smith said, "anybody can walk around unmolested unless he calls attention to himself by acting suspiciously."

"We withhold names of badly guarded piers for obvious reasons—Ed."

Percy Jenkins, NMU patrolman on the North River on the Manhattan side said that the . . . . . Line piers are still wide open. On another pier of the . . . . . Line "all you have to do is flash what

(Continued on Page 4)

# 2nd Front Now Can Doom Hitler, Say A. F. Whitney, Reid Robinson



A. F. WHITNEY

Two more strong voices have been added to the chorus for a second front in Europe.

A. F. Whitney, president of the Brotherhood of Railroad Trainmen, and Reid Robinson, president of the CIO Mine, Mill and Smelter Workers, both insist that Hitler can be smashed this year by offensive action by the Allied Nations.

A second front would "sound the death knell of fascism," Whitney said in a message to the forthcoming Eastern Conference of the Jewish Peoples Committee.

"We shall achieve ultimate victory—of that I am certain," he added.

Robinson, writing in the current issue of his union's official publication, declares that "the opening of the Western Front is the order of the day."

"With the opening of a new front on the west," he argues, "the Nazi general staff would be faced with a problem they have not had to meet since Hitler's storm troopers began marching all over Europe. The fascists would have to fight two wars at once. They would have to split up their equipment and manpower and the day they did they would sign the death warrant of Hitlerism."



REID ROBINSON

# Chaplin: Great Man Who Calls Himself a Little Man

By Edith Anderson

The people who heard Charlie Chaplin speak at Carnegie Hall Friday night will have something to remember for the rest of their lives.

There, on the platform of the great Second Front rally of the Artists' Front to Win the War, stood the great man who calls himself a little man, in all his simplicity, tenderness and courage, addressing an audience who adored him, and yet feeling no difference between himself and them.

## One of the Longest Standing Overtions

When Chaplin walked onto the stage, a slight, dignified, white-haired man, everything else disappeared—the brilliant flags, the glittering celebrities sitting row upon row behind him—and the audience rose spontaneously to cheer, in one of the longest standing ovations ever accorded in Carnegie Hall.

Like an experienced old director, he set about arranging his table and microphone, smiled affectionately to the audience, and began:

"Ladies and gentlemen—and to you in the galleries—comrades." When the second burst of cheering died down, he said "And I do mean comrades." Of the Red Army, he added, "and its a pleasure and a privilege to refer to them as our comrades."

He spoke of the columnists who jeered that he wanted to run the war. "I have an idea that they want to run it themselves," he said. "They don't want a second front, but I do—and so does Marshal Timoshenko and so does Stalin and so does every self-respecting American citizen in this country."

"I'm no strategist, I'm the common man, one of the public. But Stalin knows what he's talking about. He wouldn't ask for it if he didn't think it were possible. "Let us have a second front—because we promised it — and we promised it soon—so let us have it now."

"I'm not afraid," he continued, "whether the newspaper writers pan my future pictures or not. Many of them were in the America First Committee. Now they want us to be America Last."

"If we are to pay for this war with blood and tears, then I am going to speak from my heart; and



CHARLES CHAPLIN

mind whether the columnists and fifth columnists like it or not."

Charlie Chaplin doesn't have to work to win over an audience. His audience is won in advance, because he is what he is. But when he started to talk about audiences and how he felt about them, and quite unintentionally fell into some typical Chaplin pantomime, the audience was simply in love with him. In love—that's no exaggeration.

He told about the first time he, the pantomimist, had to make a public speech. It was during the last war, when he was asked to sell Victory Bonds, along with Douglas Fairbanks, Mary Pickford, and Marie Dressler, all experienced speakers. He was terrified.

"A steely-eyed young man came up to me and said 'Don't try to be funny!'" Chaplin didn't. With pathetic gestures he showed us how he tried not to be funny, exclaiming rapidly "Buy Victory Bonds buy Victory Bonds buy Victory bonds!"

"In the excitement," he reported sadly, "I fell off the platform, and Marie Dressler on top of me, and we

both fell upon the steely-eyed young man," who turned out to be Franklin D. Roosevelt, Assistant Secretary of the Navy.

But Chaplin had nothing but praise for the steely-eyed Assistant Secretary. He called President Roosevelt "a man who will take his place with Washington, Jefferson and Lincoln. . . . Yes, the man who released Browder."

Then Chaplin talked about Harry Bridges; he talked about everything the people cared about. "I hope the persona non grata will be lifted from Harry Bridges," he said.

"I spoke to Harry Bridges from California. He's for the war effort 100 per cent. People have an idea that Harry Bridges leads men to strikes—but the men lead him. . . ."

## "Who, What Are the Communists?"

"I want to clarify the air," Chaplin said. "Communism used to be a big bugaboo. Who, what are the Communists? We are beginning to understand that they are ordinary people like ourselves, who love beauty, who love life—mothers who take pride in their sons. They're not wild people, they don't eat their young. They are mothers who kiss their sons goodbye, perhaps never to see them again, as American mothers are doing. . . ."

"They say the Russians don't believe in God. But the Russian people must have a sense of eternity in their souls. The God of Compassion will understand—he is not technical. . . ."

"They say Communism may spread out all over the world. And I say—so what? . . . Yes—who knows what's going to happen after the war?"

"We do know that you cannot stop human progress."

Here Chaplin hesitated. "We don't know yet whether we'll win or lose," he said. "But you cannot destroy the progress of the little people. I think of something Robert Ingersoll once said—a great old man—'To teach the alphabet is to inaugurate a revolution.' Think it over."

## "I Want to Thank Stalingrad"

"We are not going to go back to the rugged days of individualism, rugged for the few and ragged for the many."

"I want to thank the President of the United States. We the people, the artists, the Bohemians, and the great middle class are with you. . . ."

"I want to pay tribute to 3,000,000 dead Russians. I want to thank the millions who are fighting and dying while we their allies are 'getting ready' . . ."

"I want to thank Stalingrad. We shall come, before you are bled white, with arms and men, brave men like yourselves. We together with you will win the war and the peace. The dead will be more present than the living. Their brave deeds will shine like a shaft of light over the table of peace."

As the great man left the platform, he waved affectionately, and the audience rose to their feet and cheered and waved back as if their life depended on that cheering and waving. They cheered and cheered until he came back and held up two fingers in a V.

"V for Victory," he said, "and there's two," he counted the two fingers—"for a Second Front!"



ALBERT MALTZ

# Training Writers To Work for Victory

By Jack Young

HOLLYWOOD, Oct. 17.—"The future of American culture and the freedom of American writers both depend upon the victory of the United Nations," says Albert Maltz, president, West Coast chapter, League of American Writers.

"That victory in turn will depend in no small measure upon the contribution of writers to the thinking of our people. This is not professional vainglory; it is simple truth."

"In the morale and determination, in the understanding and anger of the American people at the front and at home, rests the winning or losing of the war. Words are weapons; those weapons are needed."

To help writers forge those weapons, the West Coast League is

River, the novel; Roland Kibbee, radio comedy writing.

Radio and the war will be instructed by Milton Merim; William Kozlenko, the short play; Edward Eliscu, Jay Gorney and Henry Myers, skits and revue forms; Asa Borjages, journalism.

The School for Writers board is headed by Glenda Sullivan, executive secretary of the local league chapter; Margaret Maltz, school administrator; and Katherine Brandt, Elizabeth Gordon, Robert Lees and Fred Rinaldo.

## Library Fans Take Notice:

# 'Count Me In' Is Nice To Look at; That's All

COUNT ME IN, an all-American musical comedy, with Charles Butterworth, Luella Ocas, Hal Leroy, June Peasler, Mary Haly, Gwyer and Jeanne, Melissa Mason and many others. Book by Walter Kerr and Leo Brady; music and lyrics by Ann Ronell, numbers staged by Robert Alton, costumes by Irene Charaf, book stars by Robert Foaas, settings by Howard Bay. Produced by the Stresses, Schubert and Olsen and Johnson, in association with Krakauer Schmidlaff at the Ethel Barrymore Theatre.

By Ralph Warner

The war dominates "Count Me In," the "all-American musical comedy," which is now current at the Ethel Barrymore Theatre. This make-believe war is in earnest; everyone in the family except papa plays some part; and in its course one of the boys becomes a Navy flyer. Mama is in

# Rodzinsky Subs For Samosud, Shostakovich

After the New York Philharmonic-Symphony Society tried and failed to bring Dmitri Shostakovich to this country to conduct his Seventh Symphony, it issued another invitation—this time to Samuel Samosud, a musician actively connected with the rich musical life of the Soviet Union, who directed the world premiere of the Seventh Symphony.

Unfortunately this plan also fell through when the Society received a cable from Samosud saying:

"Sincerely grateful appreciation my musical art and cordial invitation come New York conduct concerts devoted works contemporary Soviet composers. But am so much occupied with work in theatres which I am bound by contracts that despite my great wish am unable to leave Soviet Union this season. Thank you again for kind invitation which unfortunately am unable to accept—Samosud."

The Philharmonic-Symphony has now asked Artur Rodzinski to present the three important and popular symphonies of Shostakovich on his programs here.

Dr. Rodzinski, conductor of the Cleveland Orchestra, comes to the Philharmonic this year for one month from November 18 through December 13, and will present the First, Fifth and Seventh Symphonies of Shostakovich during his first three weeks in New York.

During Artur Rodzinski's final week with the Philharmonic-Symphony, on December 10 and 11, he will present for the first time in the Society's history, Berlioz's "Damnation of Faust."

## 'Native Son'

her own women's auxiliary; Sis is learning first aid, Sonny is an air raid warden. In spirit, "Count Me In" approaches the local side of hostilities with healthy freshness.

And it is a beautifully mounted show, with talented principals. Howard Bay has created effectively amusing settings; Irene Sharaff's costuming produces eye-catching stage pictures. The attractive girls and boys dance with vim, vigor and vitality.

Yet it does not create the audience response for which its authors certainly hoped. Walter Kerr and Leo Brady wrote it first as an amateur show for Catholic University. Much of the comedy is whimsical rather than lusty. The lyrics by Ann Ronell are smart, but musically the numbers do not go over with that hearty bang which a hit show needs.

One reason why "Count Me In" is nice to look at but not so interesting to hear is that the war which is being fought up there on the Barrymore stage is not the grim war that the news headlines reflect. It's possible—and it's one evidence of sturdy morale—for youngsters, upon whom the main burden of fighting depends, to go on their military way with a smile and a quip on their lips. But by now it is apparent that most Broadway producers are afraid to tackle any disagreeable aspects of the struggle.

"Count Me In," like several of its recent predecessors on the stage, avoids "Hitler" and "fascism" as nasty words which must not be mentioned in public. The good old U. S. A. apparently fights only the Nipponese. The Nazis, who have wrecked and ruined half a world, are nowhere on the horizon.

The result is that the audience—which knows better—just can't get worked up over an unreal situation—even in a musical comedy.

In eye-appeal, however, "Count Me In" excels. Robert Alton's direction is superb. Hal Leroy does his dizzy buck routines as

# We Spend a Quiet Evening With the Ballet Russe

S. Hurck presents The Ballet Russe de Monte Carlo at the Metropolitan Opera House, Season of Ballet.

By Donald Townsend

"Snow Maiden," a charming Russian legend of the beautiful daughter of Father Frost and Mother Spring whose icy existence, warmed by the love of a young villager, fades away on her betrothal day, was the high point on a ballet program October 15, which included two well-established favorites: "Scheherazade" and "The Blue Danube."

## Elvyn Appeals to Irish

# Voters, WMCA, 9:30 p.m.

Salute to the Marines, WMCA, 7:45 P.M. . . . Bob Hope and Anne Southern in "My Favorite Blonde," WABC, 9 P.M. . . . Communist Candidate for Congressman-at-Large Elizabeth Gurley Flynn appeals to Irish Voters, WMCA, 9:30 P.M. . . . James Cagney, Walter Huston in "Yankee Doodle Dandy," WABC, 10 P.M.

## MORNING

- 8:00-WABC-This Week Today
- 8:15-WNYC-Want Ad Column of the Air
- 8:25-WABC-Consumers Guide
- 8:45-WABC-Women's Page of the Air
- 9:00-WNYC-Around New York Today
- 9:15-WYAF-You and the War
- 9:30-WNYC-Masterpiece Hour
- 9:45-WJZ-Woman of Tomorrow
- 9:55-WQXR-Women and the War
- 10:00-WABC-School of the Americas
- 10:15-WNYC-Porter Patents
- 10:30-WJZ-Breakfast Club
- 10:45-WABC-The Victory Front
- 10:55-WMCA-Health News
- 11:00-WNYC-Volunteers for Defense
- 11:15-WNYC-Pure Food Hour
- 11:30-WNYC-Women's Program
- 11:45-WNYC-This Week's Resources
- 12:00-WQXR-Lisa Sergio's Column of the Air
- 12:10-WMCA-Nutrition Program
- 12:20-WNYC-Save, Salvage and Survive
- 12:30-WOR-Consumers Club of the Air
- 12:45-WNYC-Police Dept. Safety Program
- 1:00-WMCA-Health News
- 1:15-WJZ-Breakfast at Sardi's
- 1:30-WLIB-This is Romance
- 1:45-WQXR-Other People's Business
- 1:55-WYAF-Beats the Beatle Talks for Women
- 2:00-WDOM-Russian Morning, Emanuel Pollack
- 2:15-WYAF-Against the Storm
- 2:30-WQXR-The Concert Stage
- 2:45-WJZ-Blue Bird and the War
- 3:00-WNYC-You and Your Health

## AFTERNOON

- 12:00-WYAF-News at Noon
- 12:15-WNYC-Music at Work
- 12:30-WABC-Kate Smith Speaks
- 12:45-WQXR-Mid-day Music
- 1:00-WOR-News
- 1:15-WJZ-National Farm and Home Hour
- 1:30-WYAF-Mary Margaret McBride Talks for Women
- 1:45-WQXR-Introduce Symphony
- 2:00-WNYC-The Economics of War
- 2:15-WJZ-Meet Your Neighbor
- 2:30-WNYC-Magazzini Review, At Hodier
- 2:45-WLIB-Great Voices
- 3:00-WOR-Martha Dean Talks for Women
- 3:15-WNYC-News
- 3:30-WQXR-Dance Music
- 3:45-WNYC-Symphonic Matinee
- 4:00-WOR-Musical Matinee
- 4:15-WJZ-Frescott Presents
- 4:30-WQXR-Your Request Program
- 4:45-WNYC-Path to Music
- 5:00-WJZ-Listen to Our Men on Land, Sea and Air
- 5:15-WABC-Song Recital
- 5:30-WNYC-News
- 5:45-WNYC-Civilian Defense News
- 6:00-WJZ-Club Matinee
- 6:15-WNYC-Four Strings at 4
- 6:30-WLIB-Treasury Star Parade
- 6:45-WNYC-Mid-afternoon Concert
- 7:00-WABC-Victory in the Concert, Arthur Godfrey
- 7:15-WLIB-Concert Hall
- 7:30-WMCA-Grand Star Parade
- 7:45-WABC-Giants of Freedom
- 8:00-WYAF-Poem Forum
- 8:15-WJZ-Treasury Star Parade
- 8:30-WNYC-Quartet Orchestra
- 8:45-WQXR-Music of the United Nations
- 9:00-WLIB-Great Classics
- 9:15-WABC-Are You a Genius?
- 9:30-WQXR-Estelle Sternberger, The Washington Post
- 9:45-WABC-Mother and Dad
- 10:00-WNYC-Inspector's Club
- 10:15-WJZ-Great Masters
- 10:30-WNYC-News
- 10:45-WABC-Ben Bernie and All the Lads
- 11:00-WYAF-Evening
- 11:15-WNYC-Penny Money Man
- 11:30-WOR-Circle Six
- 11:45-WJZ-News
- 12:00-WNYC-America Sings
- 12:15-WABC-News at 12:15
- 12:30-WNYC-Stamp Club

- WQXR-Music to Remember
- 6:15-WMCA-Mr. Hollywood
- 6:30-WYAF-News
- 6:45-WNYC-Civil Service News
- 7:00-WJZ-Sports News, Joe Hazel
- 7:15-WABC-Heads Hopping the World
- 7:30-WLIB-Candlelight and Silver
- 7:45-WQXR-Sidney Mosley
- 8:00-WYAF-Money for Brazil
- 8:15-WOR-News
- 8:30-WJZ-Song Clinic
- 8:45-WNYC-Selective Service News
- 9:00-WABC-Keep Working, Keep Singing-Frank Patena
- 9:15-WNYC-News
- 9:30-WQXR-Drum Concert
- 9:45-WNYC-Instructions to Air Raid Wardens
- 10:00-WABC-Organ Recital
- 10:15-WYAF-Sports on Sport, Bill Stearns
- 10:30-WOR-Herby Morgan
- 10:45-WJZ-Louis Thomas
- 11:00-WNYC-News
- 11:15-WABC-The World Today
- 11:30-WNYC-Carson Society
- 11:45-WLIB-Clifford Evans, Commentator
- 12:00-WNYC-Want Ad Column of the Air
- 12:15-WJZ-Fred Waring's Orchestra
- 12:30-WYAF-Song Forum
- 12:45-WNYC-Masterpiece Hour
- 1:00-WNYC-George Hamilton Combs
- 1:15-WABC-Lisa Sergio
- 1:30-WMCA-Fire Star Final
- 1:45-WYAF-News
- 2:00-WOR-Confidentially Yours
- 2:15-WJZ-Song Forum
- 2:30-WMCA-Johannes Steel
- 2:45-WYAF-Musical Revue
- 3:00-WOR-Sied Roder
- 3:15-WABC-Concert Orchestra
- 3:30-WABC-Blonde
- 3:45-WNYC-Rhythm in the Evening
- 4:00-WYAF-Treasury of Music
- 4:15-WMCA-Salute to the Marines
- 4:30-WNYC-Pullen Lewis, Jr.
- 4:45-WYAF-Musical Review
- 5:00-WMCA-Cracker Barrel Jubilee
- 5:15-WYAF-Cavalade of America
- 5:30-WNYC-Sitting Up the News, C.J. Timony
- 5:45-WJZ-Watch the World Go By
- 6:00-WABC-Voxi Pop
- 6:15-WQXR-Symphony Hall
- 6:30-WNYC-Previews and Encores
- 6:45-WYAF-Richard Crooks Song Recital
- 7:00-WOR-Building Drummond
- 7:15-WABC-Cat Nipples Revue, Beatrice Kay
- 7:30-WNYC-Behind the Washington Scene
- 7:45-WYAF-Grace Moore, Song Recital
- 8:00-WOR-Gabriel Heatter
- 8:15-WJZ-Counterplay
- 8:30-WABC-Radio Theatre
- 8:45-WQXR-News
- 9:00-WNYC-Gilbert and Sullivan Hour
- 9:15-WMCA-Women Can Take It
- 9:30-WQXR-Medical Personalities
- 9:45-WNYC-Communist Party Address to the Irish Voters by Elizabeth Gurley Flynn
- 10:00-WYAF-Dr. J. C. W. P. Better Half
- 10:15-WJZ-Spotlight Bands
- 10:30-WQXR-Concert Orchestra
- 10:45-WMCA-Fox Theatre Amateur Hour
- 11:00-WYAF-Contested Hour
- 11:15-WOR-Raymond Clapper
- 11:30-WJZ-Raymond Gram Swing
- 11:45-WABC-Screen Guild Players
- 12:00-WQXR-Record Albums
- 12:15-WOR-The Wax Museum
- 12:30-WYAF-Land of the Free, Inter-American University Program
- 12:45-WJZ-Atlas, John Freedom
- 1:00-WOR-Paul Schuber
- 1:15-WABC-Columbia Workshop
- 1:30-WOR-Rollo and His Caddy
- 1:45-WNYC-News
- 2:00-WOR-News
- 2:15-WJZ-News
- 2:30-WABC-News and Commentary
- 2:45-WNYC-Women Can Take It
- 3:00-WQXR-Just Music
- 3:15-WJZ-Department Store News
- 3:30-WYAF-Music You Want
- 3:45-WYAF-Hot Copy

Choreographed by Bronislava Nijinska, sister of the ill-fated dancer, and one of ballet's very few creative women, "Snow Maiden" (music by Glazounov) displays the unmistakable impress of a unique and highly original talent. Nijinska is not only far in advance of most of her brother artists so far as modern dance design is concerned; she is also extremely sensitive to the inherent qualities of movement, so that she knows how to contrast the icy fragility of the Snow Maiden with the lusty earthliness of the villagers without relying on technical cliches. And because it is a fairy tale, even the spirited festivities of groups of villagers are permeated by Nijinska with real story-book charm.

The ballet is completely ingratulating without being on the sugary side, and the Russian dances, avoiding the usual display of acrobatics, have a buoyance and verve which is extremely refreshing. Mathalie Krassovska as the Snow Maiden dances her part with cambo-like delicacy, and Igor Youkevitch, as her simple warm-hearted lover is completely disarming. One could have asked for a better performance by the corps de ballet, however.

It is difficult to understand why more Nijinska works aren't in the current repertoire. "Scheherazade," choreography by Fokine, music by Rimsky-Korsakov, is several decades old, and its sensationalism has faded somewhat.



Lionel Barrymore, famed character actor of stage and screen, is starred in a new dramatic series, "Mayor of the Town," on CBS Wednesdays.

know, however, where the entire Western stage derived its ideas of Oriental splendor, one must see the sumptuous, splashy costumes and set designed by Leon Bakst for this work. Mia Slavenska, a new Zeibelde, gave a luscious portrayal of the Sultan's favorite in love with his slave, but most of the performance by the rest of the cast was sloppy. Massine's little masterpiece, "Le Beau Danube," set to the music of Strauss waltzes, is, as usual, a pleasure to look at. Denilova as the Dancer and Massine as the Hussar have made this ballet their own special triumphs.

A reviewer once suggested that people who go to dance recitals would do well to check their brains with their hats. If you're one of those who enjoy an evening of complete, unprovocative, relaxation, at \$1.10 and up, visit the ballet one of the evenings when a program such as this is presented. And accept the preceding suggestion.

## Danny Kaye to Appear At Pavlichenko Rally

Danny Kaye, star of "Let's Face It," will appear in a specially prepared skit at the farewell rally to Red Army Lieut. Lyudmila Pavlichenko, Lieut. Vladimir Pchelintsev, and Nikolai Kravachenko, under the auspices of the Youth Division of Russian War Relief at Manhattan Center, 7:30 P. M. tonight.

Benny Goodman, chairman of the New York Youth Division of Russian War Relief, will present a token gift in the name of the musicians of America, to the three Soviet heroes.

## For and Agin'

Editor, Cultural Page:  
Dear Editor,  
Roxanne Chandler's high appreciation of Fred Allen is certainly in line with the facts. But I was astonished that she neglected entirely the one sore spot in all Allen programs: the use of a heavy Jewish accent to provoke laughs. It's always a delicately-balanced question: How far can one go to get laughs? No intelligent person wants to be the silly sectarian and demolish a large part of the structure of humor for fear of possibly hurting someone somewhere maybe. Still, the Jewish and Negro people are the two most oppressed and derided peoples of the earth. In these times more than ever, I believe, we will do well to eliminate any comedy that tends to make folks feel contemptuous of these peoples, or perpetuate that chauvinistic "kindly tolerance" which is just about as bad.  
Still, it is necessary to censure Edgar Bergen for having fun with the Swedish accent? I don't think so, but I'm not sure. Why not an article on this whole subject, with reader comments printed later?  
Sincerely,  
LAWRENCE PEPPER

knowing the fourth year of its School for Writers on Monday, October 19.  
Maltz, in the foreword to the school's prospectus, says that "obviously there is no substitution for talent" when it comes to teaching a person to write.  
"But where talent exists," he says, "it can be aided in its expression by experienced criticism and advice. All too often genuine ability is crippled by technical blundering or by confusion of approach."  
"It is the aim of the School for Writers to speed up the learning process by adding mature guidance to the individual's own earnest effort. The faculty members are practicing professional writers, sensitive to the problems of the student writer out of the trial and error of their own experience."

## Van Opportunities For Writers Today

"Van" opportunities lie before writers now, not only in the various commercial media, but also through government agencies. There is a gigantic need for the right word, for the film that can stir people, for the radio script that will lend understanding.  
"There are not enough writers to fill this expanding war need, and with this in mind the faculty members, wherever possible, will work for class room projects that can be translated immediately into radio programs, publishable articles or screen films."

Screenwriting courses will be instructed by Gordon Kahn, Waldo Salt, Robert Lees and Fred Rinaldo, and Lewis Meltzer. Frank Tuttle is chairman of the panel of instructors for the course in motion picture direction. Others are Laszlo Benedek, Jules Dassin, Irving Pichel and Fred Zinneman.  
Al Levitt will have the class in story analysis and screen reading; Guy Endore and Marian Spitzer will direct short story classes; W. L.

**New Schedules**  
A new schedule of open hours in the reading rooms of The New York Public Library, Fifth Ave. and 42nd St., was announced today. Friday, Oct. 16th, by the Library's Board of Trustees. Beginning today, the Science and Technology Division and the Current Periodicals Division will remain open weekdays until 8 P.M. instead of closing at 6 as they have through the summer. The American History and Genealogy reading rooms, the Art, Economics, Jewish, Slavonic and Music divisions will continue to close at 6 P.M. All of these special reading rooms will be open Sundays and most holidays from 1 to 6 P.M.  
The Map, Prints and Reserve divisions will be open on weekdays from 9 A.M. to 6 P.M., and the Manuscripts and Oriental divisions, and the Newspaper Microfilm Room will be open on weekdays from 9 A.M. to 5 P.M. None of these rooms will be open on Sundays or holidays.

The Main Reading Room will be open weekdays from 9 A.M. until 10 P.M., and Sundays from 1 to 10 P.M. Readers in the special reading rooms who wish to use their books after those rooms are closed may have them transferred to the Main Reading Room.  
The Circulation Department rooms in the Central Building will be open as follows: Central Circulation Branch, weekdays 9 A.M. to 10 P.M., Sundays 2 P.M. to 6 P.M.; Central Children's Room, 9 A.M. to 6 P.M. weekdays; Picture Collection, 9 A.M. to 6 P.M. Monday, Tuesday, Thursday and Saturday.

**Barry Trivers Writes O.T.C. Film Script**  
Barry Trivers has been assigned at Columbia Studio to write an original screenplay for a service story tentatively titled "Officers Candidate School."

**THE STAGE**  
**ANGEL STREET**  
with VINCENT JUDITH LEO G. PRICE EVELYN CARROLL GOLDEN W. JAMES ST. CL. 4-6110, Evs. 8-40, Matinee WED. & SAT. 1:40  
"A Perfect Comedy."—ALBION TIME

**LIFE WITH FATHER**  
with DOROTHY GISH & LOUIS CALHOUN  
269 SEATS at \$1.10  
EMPIRE THEATRE, Broadway & 40th St. Evs. 8:10, Mat. Wed. & Sat. 2:40

**Opens FRI. EVE.** Seat Sale Starts Tomorrow  
"A \* \* \* News CANADA LEE in ORSON WELLES' **NATIVE SON**  
1st TIME ON B'WAY AT THESE PRICES: Evs. .50c to \$2.50; Mat. 1:15-3:30 Sat. 1:15-3:30  
MAJESTIC THEA. 44 St. W. of B'way CL. 6-7130

## Comes Back To Broadway

At the Majestic Theatre on Friday evening, Oct. 23, Louis and George W. Brandt, will present Orson Welles' "Native Son," dramatized by Paul Green and Richard Wright from the latter's novel of the same name, for a return engagement on Broadway.  
Starring Canada Lee as Bigger Thomas and featuring Anne Burr and John Berry, the cast, numbering many of the original players, will include Neil Harrison, Rena Mitchell, Alexander Clark, Evelyn Ellis, Eileen Burns, Heien Martin, Thomas Anderson, Wardell Saunders, C. M. Davis, Rochester Timmons, William Malone, Herbert Ratner and Rudolph Whitaker. The settings were designed by James Morcom.

## Take Your Choice—It's All Over Town

"This Is the Enemy," Soviet film which dramatizes the people's resistance to Nazi invasion, can be seen at the Radio Theatre in the Bronx, the Thalia Theatre in Manhattan, and the Century Theatre in Long Island City, and it's coming to the Rialto Theatre in Brooklyn on Oct. 21 and the Century Towne Theatre in Long Island City on Oct. 22.

**USE YOUR DAILY WORKER COUPON BOOK COVERS FOR THE FOLLOWING THEATRES**  
**STANLEY THEATRE**  
Seventh Ave., between 41st & 42nd Sts.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends.  
"FEATURING FIRST-RUN FILMS"

**IRVING PLACE THEA.**  
Irving Place near 14th St.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends.  
"ROME OF OUTSTANDING FILMS"

**RADIO THEATRE**  
30 Blvd. & Jennings St., Bronx  
THREE COUPON BOOK COVERS plus 17 cents w/keys, 22 cents w/keys  
"AN INTIMATE PLAYHOUSE"

**WORLD THEATRE**  
42nd St. near 7th Ave.  
THREE COUPON BOOK COVERS plus 25 cents. Except week-ends.  
"DISTINCTIVE FOREIGN FILMS"  
Additional theatres will be added from time to time.

**NOTICE TO READERS**  
If you want to see more theatre advertising in your paper  
**ALWAYS MENTION DAILY WORKER and THE WORKER** when  
**BUYING YOUR THEATRE TICKETS**

effective lines as well. Betsy, Vicki and Dixie Ross, bend themselves into fantastic shapes—and are beautiful as three movie queens. Gower and Jeanne play love scenes while they do acrobatic adagios. The Rhythmaires are four tall young men who are funnier than any others in the show in their satirical "Who is General Staff?" Luscious June Preisser returns from Hollywood to sing and dance charmingly. Mary Healy bounces blondly into snappy taps.

Upon Luella Gear and Charlie Butterworth, as Ma and Pa, the main burden of the comedy rests: Miss Gear does well with several trickily written saures. Mr. Butterworth's gentle style does not meet the boisterous background, however. He is too quiet, and lets the show down when it needs uplifting. The Shuberts and their allied producers have given lavishly to achieve success for this well-intentioned show. They and the company deserve a better book and score than the authors delivered to them.

**New Swing March**  
Mel Powell has written a Russian-flavored swing march, "Mission to Moscow." He is giving half the royalties to Russian War Relief.

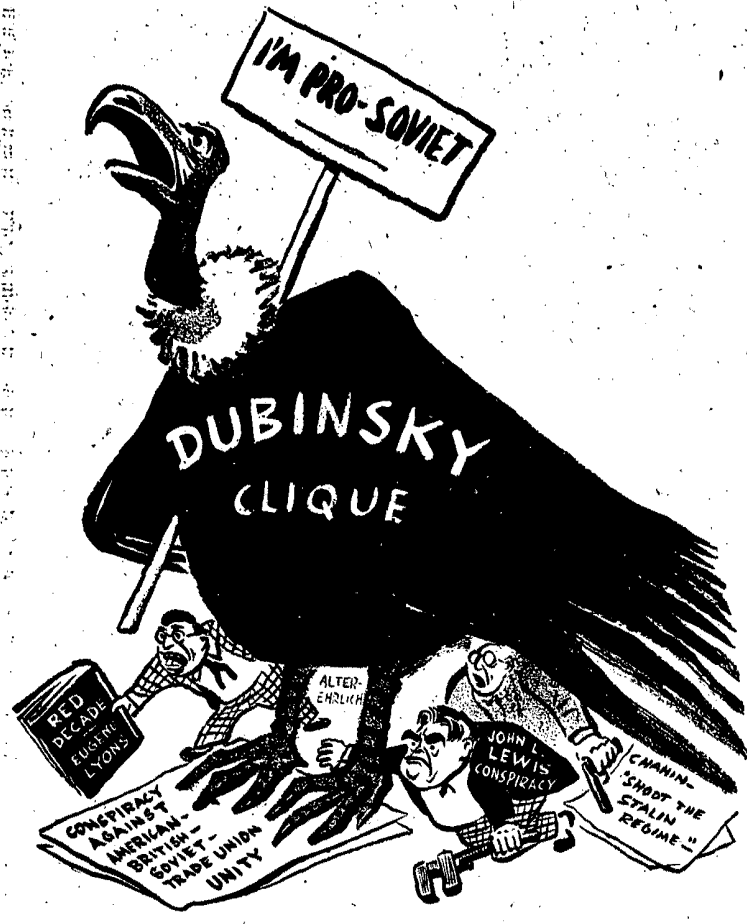
## MOTION PICTURES

**A SOVIET SERGEANT YORK**  
IN THE REAR OF THE ENEMY  
SPOKEN IN ENGLISH  
STANLEY  
7-7413

**HELD OVER 2ND WEEK**  
"BATTLE FOR SIBERIA"  
Japanese Threat to Soviet Far East  
Music by SHOSTAKOVICH  
By the Directors of "CHAPAYEV"  
IRVING PLACE  
WEEK-ENDS 8-9:45  
WEEK-DAYS 7-9:15

**BRONX**  
**THIS ENEMY!**  
Also: "RUSSIAN FOLK DANCES"  
BRONX  
Jennings St.





## Does G-Man Hoover Know U. S. Is Fighting Fascism?

By Sender Garlin

Mr. J. Edgar Hoover, chief of the Federal Bureau of Investigation, is apparently unaware of the fact that the United States is fighting a war against Fascism.

The other day Hoover gave an interview in celebration of the 35th anniversary of the founding of the FBI and the 28th anniversary of his entrance into its ranks.

While it is true, as Hoover says, that one need not fear for the future of the U. S. because of "the basic soundness of the American people," he is certainly not helping to fight the Axis when he links the Communists with Fascists and Nazis.

The G-man chief asserted: "This nation is strong and its strength comes from its people. That's one thing the subversive elements have always overlooked—the basic soundness of the American people. They believe so strongly in democracy that Fascism, Nazism and Communism have never been able to get a real foothold."

Hoover's action in placing Communists in the same category as the sworn foes of America and the United Nations, coalition is certainly at variance with current developments. It is an echo of the Elizabeth Dilling school of red-baiting.

### PROGRESSIVES HOUNDED

The recent historic decision of the U. S. Supreme Court in the case of Wilhelm Schneiderman strengthens the conviction that Hoover's views stem, not from the current, urgent issues of the day but rather from the moldy archives of the Dilling-Gerald L. K. Smith school.

The shocking truth is that the FBI under Hoover's direction has shown a strong disposition to base

itself on the ideology of those it is expected to fight. Is it not curious, for example, that Hoover's slant on the Communists has a striking resemblance to that of the Mrs. Dilling of "Red Network" ill-fame, Gerald L. K. Smith, leader of the America First Party, and other subversive individuals who ought to be behind the bars?

A startling series of articles recently appeared in The Nation. These articles, contained shocking revelations about the badgering of anti-fascists by the Civil Service Commission and the FBI. They revealed how valuable time and money is wasted for the purpose of tracking down not fascists but loyal Americans suspected of liberal and progressive thoughts and remote associations with alleged "left wing" groups. As revealed in these articles, FBI investigators who have been hounding loyal anti-fascists in the U. S. government service are more imbued with the notions of propagandists who ought to be indicted than they are with the principles enunciated by the Atlantic Charter or the public addresses and statements by President Roosevelt, Vice-President Wallace and other United Nations leaders.

No war can be won with a wrong political policy. And it is apparent that the political policy of FBI is at variance with the policy of the Roosevelt administration. This is clearly indicated by the Nation articles. It is made unmistakable by the statements ascribed to J. Edgar Hoover in the United Press dispatch from Washington in connection with the FBI anniversary.

### FASCISTS UNMOLESTED

The American people acknowledge the efficient work of the FBI in tracking down some of the physical

saboteurs of the American war effort. But the same, unfortunately, cannot be said for its activities against those who, in the words of Mr. Wallace, "sabotage the American mind."

The native fascists in America still enjoy a field day. Fascist agitators like Gerald L. K. Smith operate openly and do Hitler's work in key war centers of the country. The Ku Klux Klan crowd, the Christian Fronters and the Joe McWilliams are hiding high. They do not fear the FBI. In fact they are heartened by its obsession with the "Communist menace."

The Communists represent a comparatively small group in the U. S. But that is not the reason why they are not a danger. Rather, it is because they are part of the democratic current, and—as the Herald Tribune has put it—"are now actually using their influence (and it has at times proved a very valuable influence) for all-out prosecution of the war." (Herald Tribune editorial, July 16, 1943.)

### REAL ENEMY

Let the FBI turn its eyes to the real enemy, to the inciters of race riots, insurrection against constituted authority—to the Gerald L. K. Smith's and his slinky crew. When Hoover says that Fascism and Nazism have never been able to get a real foothold is he not underestimating the power of evil of America's foes? Has he forgotten that Gerald L. K. Smith polled 112,000 votes in the Republican primary as a candidate for the U. S. Senate in the last election?

America, indeed, has numerous internal foes. It would be of real service to our nation if the FBI would concentrate on them, instead of playing their game by attacking genuine fighters for democracy.



## Fraternally Yours

**BONDS VS. BRAWLS.** More than 350 Bronxites flocked to a rally called by the Treasury Department, and CDVO, put \$51,000 into war bonds, passed a resolution to the President expressing "deepest horror at the great victory won by the Axis in Detroit," and pledged that they would not let it happen here. The President was asked "to broadcast a warning to the nation, calling on all Americans not to be taken in by Hitler and his agents who are turning white against black, Jew against non-Jew, in order to hold up production of planes and tanks and in order to wreck the offensive in Europe."

**"PUT EVERY SPREADER OF RACE SLANDER** on trial for treason," the resolution read, "whether he be Bundist, Ku Kluxer, America First or Christian Front. We call upon you and the Department of Justice to begin with the Fifth Column in Detroit." The outstanding speakers at this Buy Bonds rally were Frank D. Griffin of the Negro Labor Victory Committee; Frank Lockwood of the American Theatre Wing; Rabbi R. Goldsmith, and George Starr, field organizer, Jewish-American Section of the International Workers Order.

**"DON'T BE FOOLED BY 'INNOCENT' JOKES** that portray the Jewish person as the one who is not fighting but who stays at home using up the rubber stocks of the country. Heard any jokes like that? There are many circulating, and they're as far from "innocent" as the fifth column bands which fabricate and send them on their way. Anti-Semitism is a growing problem. Like anti-Negro violence, it's a symptom that the Axis here at home is stepping up its hate activities.

**YOU CAN'T HUSH UP ANTI-SEMITISM.** It must be met and answered squarely. "This Is Treason," latest IWO publication, written by Sol Vail, rips the camouflage aside and bares the roots of anti-Semitism; shows the crooked, clever ways in which it works, and tells what must be done about it. This booklet was considered so important for now by Congressman Dickstein and Joseph Curran that each wrote a foreword to it. Remember "This Is Treason!" Get it now. Tell others how to get it. Five cents at all IWO lodges, bookshops and 80 Fifth Ave., 16th floor.

**TWO ROOMS IN THE LENINGRAD HOSPITAL** will be equipped in the name of the Jewish-American Section, IWO, with \$20,000 now being collected. A "down payment" of \$10,000 was made to Itzik Pfeffer and Professor Solomon Michaels at the Polo Grounds reception rally. . . . Ten thousand dollars is being

## FDR Stirs the Nation

THE President's splendid speech came at a moment when marked gains have been made against the Axis enemy, but when much more is still to be done. It came when new defeatist assaults are being launched against the war effort.

Of Italy he said that there will be "no truck" with fascism, that Mussolini and his fellow-bandits will be tried and punished and that the matter of freedom lies in the hands and free choice of the Italian people.

The successes in the Mediterranean were put in their proper light. They were presented as one phase of the war, which must be carried forward much further.

To his call the entire people—and labor in particular—can respond quickly and wholeheartedly. They will put themselves back of the Commander-in-Chief, in support of those measures being taken to forward the war on the home and military fronts. They will do all in their power to strengthen the Anglo-Soviet-American coalition, the keystone to victory. They will beat back all those who want to break the solidarity of the United Nations as embodied in this coalition. They will go forward to deliver the main knock-out blow to Hitler, while he is weak, through the carrying forward of real two-front warfare.

Eight hundred civic, church, educational and labor leaders joined in addressing an appeal to President Roosevelt urging him to act against those seditious forces in America provoking violence against Negroes and

Latin America who are our allies.

The total effect upon our war effort of these incidents is, of course, to retard industrial production, to impair the morale of our armed forces and to injure

prevent the repetition of these assaults. In consequence it must be said that in transit to training areas, in civilian communities around training areas in certain sections of the country Negro sol-

## 'We Urge You...' A Letter to FDR By 800 Americans on Race Violence

He was especially correct when he "told off" those who talk about the war lasting until 1949. His emphasis was, correctly, on what we do now as the crucial test determining how long the war will last.

To the "Japan First" crowd he gave a fitting rebuke, when he reviewed the progress of the war in the Pacific and told Japan that it could not count on "a long period" to consolidate its forces there.

Particularly conspicuous in the President's speech was its stress on the "one-ness" of the home and war fronts.

In this reference, the President sharply struck out at the Hoovers, Tafts and Hearsts, who are carrying forward the defeatist strategy of raising up home front doubts and disturbances in order to block the prosecution of the war.

The President did not, of course, go into detail on the home front. He promised that for a further speech. We all are aware that there are home front problems. We all know well that they exist by reason of the fact that the President's program of April, 1942 was not carried out. When the President addresses himself to these problems, we are sure that he will emphasize the big part that labor has played in the conduct of the war.

The country will also agree that while Mr. Roosevelt was right in placing the largest emphasis on winning the war, he was just as correct in bringing forward post-war plans for the protection of the men and women in our armed forces. In doing this latter thing, the President has underlined the unity of the armed forces and the people. It is an effective reply to those defeatists and appeasers who have been working overtime to divide the men and women in the military and naval services from the people.

The President paid warm and deserved tribute to our fighting men and to those of our staunch allies. To the men and women of China, Great Britain and the Soviet Union—those fighting in the anti-Axis coalition—he gave high praise. Particularly did he call attention to the huge contribution which the Soviet Union has made to victory in this global war. "The heaviest and most decisive fighting today," he reminded us, "is going on in Russia."

The President let it be known that there is agreement on fundamentals among the United Nations. No post-war questions, such as the where and when of boundaries, can be permitted to deter us from pushing on to victory in coalition warfare. Here, again, Mr. Roosevelt gave a resounding reply to the Hearsts and their kind. These defeatists are attempting right now to incite our people against Britain and particularly against the Soviet Union. That is their sole remaining hope to save Hitler, through dividing the United Nations.

It is an all-out war against the enemy to which the President calls us all.

## Killed Union Unity

**ANNOUNCEMENT** that the Anglo-Soviet Trade Union Committee concluded another two-day session on July 23 dramatizes the continued collaboration between the British and Soviet trade union movements.

The announcement also serves to bring again before American labor the shameful fact that we, the other great power in the United Nations coalition, have no representatives on this inter-allied body.

The CIO and the Railroad Brotherhoods, it is true, have gone on record in favor of such collaboration. But in the American Federation of Labor, disgracefully, the Woll-Hutcheson-Dubinsky clique have so far succeeded in blocking all such moves.

The workers who are affiliated to AFL unions can feel how much responsibility rests on them to change this attitude of their federation.

It is to be hoped that the CIO and Railroad Brotherhoods will find the ways and means to establish such collaboration on their own part, even prior to AFL action.

In this connection, it is more than worthwhile noting the suggestion which the Anglo-Soviet trade union conference made in regard to closer cooperation among individual unions of the big allied powers. If American unions would take up this suggestion, and establish such friendly relations with the British and Soviet trade unions in their respective fields, it would be of immense value to the war effort. It would also be the means by which, in the shortest possible time, Anglo-Soviet-American trade union unity would be advanced.

This proposal was originally made by the British trade union leader, Jack Tanner, for individual cooperation of the unions in the metal trades. Let us suppose that this specific relationship were established. It would then bring to the united conference of the British and Soviet metal trades unions, the representatives of more than 3,000,000 trade unionists in the United States. These are unions which neither Hutcheson or Woll could prevent from acting.

What are these unions? There is the big United Steelworkers Union, CIO, with 800,000 members; the United Automobile Workers Union, with more than one million members; the United Electrical, Radio and Machine Workers Union, 500,000 members; the Shipbuilders Union with 200,000. To these CIO unions could be added the powerful independent International Association of Machinists, with a membership of over 500,000.

These unions are at the very heart of our war effort. Their cooperation with the British and Soviet metal unions would promote closer relations between the AFL and CIO in the course of time. It would give reality to allied labor unity and would greatly hasten the day when it would be adopted on a wider scale.

was petitioned through the International Labor Defense office by its President, Rep. Vito Marcantonio, to whom President Roosevelt recently wrote his endorsement of Marcantonio's stand on such outrages as the Detroit riot. Below is the letter signed by 800 leading Americans.

President Franklin D. Roosevelt  
The White House  
Washington, D. C.

Dear Mr. President:

We call your attention to a series of outbreaks of violence against Negro people and other minority groups in the country which have developed in various sections of the United States. The mass murders and anti-Negro rioting in Detroit, the lynching of Cellos Harrison in Marianna, Florida, and the riot of ten thousand whites against the Negro population of Beaumont, Texas, are but the latest in a mounting series of grave incidents of similar nature, which includes the so-called "Zoot Suit—Sailor War" in Los Angeles, the strikes against upgrading Negro war production workers in Detroit, Michigan and Mobile, Alabama, the pitched battles between Negro troops and white military police at Camp Wheeler, Georgia, the slaying of three Negro soldiers at Camp Van Dorn, Mississippi, the clash of Negro soldiers and civilian police at Collins, Mississippi, the shooting of four Negro soldiers at Riverside, California, and numerous other instances of riots, lynch mobs, police terrorism and incitement to anti-Negro strikes, all occurring within the short span of the last few months.

There is a peculiar Hitler-like pattern running through all these occurrences which in our opinion is more than accidental. It is significant that anti-Negro outbreaks have been stimulated precisely in those areas which are keys to successful war production and in and about military training areas. It is significant that immediate use of these outbreaks is made by enemy short-wave radio broadcasting agencies to spread distrust of American democracy among peoples of darker races in India, China, Africa and

international unity so vital to the successful prosecution of America's war of survival.

We are well aware that nothing we have said thus far is new to you. It serves, however, as the basis for suggestions we would urge upon you as Commander-in-Chief. We are deeply convinced that effective steps to thwart the designs of enemy agencies to create racial strife in the United States must be taken by you personally. The actions of the Department of Justice in investigating all cases of lynching since the outbreak of the war at your direction, while commendable have not had the desired effect. While in no sense suggesting abandonment of such activity, we must point out that in no case involving a lynching has a conviction been obtained. Indeed, while recognizing many problems confronting the Department of Justice, it seems fair and objective criticism to state that it has not made the accomplishment which must be made if this hideous problem is to be solved. In no case involving the murder of a Negro soldier has the Department of Justice—either indirectly through State prosecutions for murder or directly through federal prosecutions for violations of the Civil Rights Statute (Title 18, Sec. 51)—secured the punishment of a person or persons responsible for this crime. In no case involving conspiracy to deprive Negro citizens of their civil and constitutional rights has the Department of Justice action been successful. Strikingly enough indictments secured in Detroit over a year ago against known pro-Nazi individuals have yet to be prosecuted. And in consequence we observed the renewal of anti-Negro activities by the same forces one year later in the disastrous anti-Negro strike at the vital war factory of the Packard Motor Company, and in murderous attacks upon the Negro communities.

Similarly, while the War Department has been prompt to investigate reported cases of violence and mistreatment of Negro soldiers, it has in the large majority of these cases failed to accomplish either punishment of the guilty persons or a plan to

brutal treatment without cause, to the harm of their own morale and to the great distress of their parents and loved ones who live in constant fear of the lynching or shooting of their soldier-relatives.

Your cordial reception of a group of outstanding leaders of the Negro church recently, your re-affirmation in Executive Order 8346 of the federal principle of no discrimination in employment in war industry, your recognition of the great heroism of our Negro troops through awards of the Navy Cross to Negro sailors and of other medals of valor to Negro soldiers are all tokens of your determination not only to mete out justice to all Americans, regardless of race, creed, color or national origin, but as well of your firm determination as Commander-in-Chief to tolerate no act which will retard our war effort or jeopardize the security and independence of the American Nation. In these actions you have the love and respect of the whole American people.

The time has come, Mr. President, when you and only you can strike a blow against those Nazi-influenced forces within our borders who strike at the very heart of our democracy at a time when it fights for its very existence. Only your voice, Mr. President, as the Nation's Commander-in-Chief has the authority necessary to rally every decent force in American life against these influences that seek to undermine our national unity.

It is with high seriousness of purpose that we urge you to go before the people of America and speak out against those forces attempting to tear the fabric of national unity. We urge you to make an historic fireside chat dealing specifically with the events mentioned in this letter. We urge you to place your high office back of guarantees that a Negro people and other minority groups will be freed from every hindrance which prevents their full participation in our war effort; that every member of our armed forces will be given full and adequate protection by the federal government wherever he may be. And we urge you to effectuate these vitally necessary declarations with proper directives to the various agencies of government under your direction.

Such action will sustain the morale of thirteen million Negro people and millions of other minority groups whose labor and devotion are essential to victory, such action will extend its influence to hundreds of millions of peoples of darker races throughout the world, without whose support the war cannot be won. Such action, we believe, will win the deepest understanding and response of all American people.

already reached that agency. . . . Twenty thousand dollars will be gathered for the IWO National Servicemen's Welfare Fund. . . . The drive, which aims for a grand total of \$50,000, opened on June 15.

**10,000 POSTCARDS WILL SPURT** to Congress as a result of the IWO conference on price roll-backs, which takes place Monday, Aug. 2, at the Hotel Pennsylvania. Speakers include Congressmen Marcantonio and Klein, and Councilmen Isaacs and Cacchione. All New York lodges be on hand. . . .

**NEGRO CULTURE FINDS HOME.** IWO Lodge 691 in Harlem is the cradle of a cultural center to perpetuate and develop the arts of the Negro. Named the Harlem People's Art Group, the participants have formulated a constitution and by-laws, acquiring an organized form designed for permanence. Dance, song, literature and drama will make a happy blend in the Harlem People's Art Group. Seasonal festivals, each of several days' duration, are being planned. Although the many artists who compose the group, like Millard Thomas, composer and conductor, and Massie Patterson, Calypso singer and dancer, are well known to audiences, the group as a unit makes its debut in September in New York City at the Heckseher Theatre.

## 5 Years Ago Today In the Daily Worker

**DUBLIN**—Douglas G. Corrigan, the "wrong way" American transatlantic flier, cuddled a beautiful meylther, or four-handed Irish loving cup, in his arms today when he boarded a train for Queens-town, whence he will sail tomorrow on the liner Manhattan for New York.

**BOSTON**—Ralph Mizelle, of Washington, a Negro postal clerk, and his wife today brought charges against Ross Bradford, assistant manager of the Hotel Ranger. Bradford is charged with discrimination in refusing to rent a room to the Negro couple.

**PRAGUE**—The discovery by the police of Aussig of a center for the diffusion of illegal Henlein literature has led to the uncovering of detailed plans for the waging of civil-war in Czechoslovakia.

**BERLIN**—The American Embassy will investigate charges that motion pictures received in Germany of the recent Joe Louis-Max Schmeling heavyweight championship fight were censored to favor Schmeling. It was learned today.

## Daily Worker

PUBLISHED DAILY EXCEPT SUNDAY BY THE FREEDOM OF THE PRESS CO., INC., 50 East 13th St., New York, N. Y.

President—Louis F. Budenz  
Vice-President—Howard C. Boyd  
Secretary—Frederic Benjamin J. Davis, Jr.  
Telephone: ALgonquin 4-7924  
Cable Address: "Dailywork," New York, N. Y.  
Washington Bureau, Room 954, National Press Building, 1415 and F Sts., Washington, D. C. Telephone: National 7910.

RATES

(Except Manhattan, Bronx, Canada and Foreign)

	3 months	6 months	1 year
DAILY WORKER and THE WORKER	\$3.75	\$6.75	\$12.00
DAILY WORKER	3.00	5.75	10.00
THE WORKER	.75	1.25	2.00
(Manhattan and Bronx)			
DAILY WORKER and THE WORKER	\$4.25	\$8.25	\$13.00
DAILY WORKER	3.25	6.50	12.00
THE WORKER	1.00	1.75	3.00

FRIDAY, JULY 30, 1943

\* \* \* \* \*

**"A STAMP A DAY  
FOR THE MAN  
WHO IS AWAY"**

\* \* \* \* \*



# Restaurants Grab City's Added Meat Quota

By Louise Mitchell

Greater meat supplies destined for civilian consumption as a result of the reduction in the army's meat quota from 45 to 30 per cent will still find a rocky road to the worker's table due to the price priority that restaurants enjoy over consumers.

While nearly a million more pounds of meat arrived in New York City last week over the previous week, very little of it reached the family pot.

Commissioner of Markets Daniel P. Woolley suggested yesterday that the increased shipments "may have gone into the expensive restaurants, hotels and summer resorts."

## PRICE PARTIALITY

Throughout the serious shortage of meat, high-priced restaurants and hotels were never without beef and poultry because they paid 20 per cent more for meat than civilians and charged their patrons for it. Unless the Office of Price Administration cracks down on this price partiality, the reduction of army's quota by 15 per cent and the break in the cattle strike will bring little relief to hard-pressed consumers.

Another action to relieve the meat shortage was taken by the War Food Administration yesterday when it announced a revision of slaughtering quotas intended to permit packing houses in this vicinity to increase their livestock kills. The new quota regulations permit a slaughterer who is unable to get enough steers to fill his beef quota to increase his kill of hogs, calves and other livestock to make up the deficiency.

## VEGETABLE CEILINGS

OPA gave the consumers a helping hand yesterday in announcing the ceiling prices on seven fresh vegetables and fruits.

Fruit and vegetable stores have been the most flagrant violators of ceiling prices because OPA has never issued flat ceilings on these items. The consumer is dependent on the retailer for her prices and prices have been outrageously high. Tomatoes which usually sold for about eight to 12 cents a pound this time of the year still cost from 20 to 75.

OPA claims that fluctuations of wholesale prices, the weather and transportation problems make it impossible to release definite consumer prices. If the price agency can arrive at flat dollar and cents ceilings for seven vegetables and fruits, it can also lay down the price line for others.

The housewife should not pay more than these prices:

## Asks Rent Control



—Daily Worker Photo

Carl Brodsky, Communist candidate for City Councilman in Manhattan, tells City Affairs Committee of the City Council that "rent control should be enforced as part of the whole price control and hold-the-line order of the President and the stabilization structure of the administration." He cited facts of rent gouging by landlords, whom he charged with increasing the already high cost of living.

# Oust Fascist Cop, Teachers Demand

Immediate firing of Patrolman James L. Drew, fascist cop in Brooklyn's 73rd Precinct, was called for yesterday by the New York Teachers Union, in a resolution to Mayor LaGuardia and Police Commissioner Valentine.

The resolution also urged that the Mayor and Police Commissioner "take steps to secure his indictment for sedition."

With the resolution, which was passed at a membership meeting of the union, on July 28, was a letter to the Mayor from Teachers Union President Charles Hendley, which stated:

"We are amazed that a police-

and order can only demoralize the citizens of New York who look on the police force as 'the finest,' and will thereby undermine the war effort in New York."

"Commissioner Ferlands," it stated, "has presented facts to the FBI which show that Patrolman

# Dewey Still Holding Up Child Care Funds

By Ann Rivington

Up at Albany, the New York State Administration is still "sitting on" the lion's share of the two and a half million dollar appropriation of the last legislature for the care of children of working mothers, child care specialists pointed out yesterday.

The recent resolution of the New York Lawyers Guild, calling on Governor Dewey and the State War Council to cut through red tape and make funds available where needed, should be taken seriously at once, these specialists agreed.

Present administrative rulings makes it impossible for a locality receiving Lanham Act funds from the Federal Government for child care also to receive state funds.

Important industrial centers outside New York City, such as Schenectady, Rome and Rochester, where war plants are drawing largely on mothers of young children to fulfill manpower needs, are still seriously hampered for lack of money that is already appropriated and lying idle in Albany, it was charged.

In New York City, the child-care situation is also deplorable. According to a Board of Education survey recently quoted by Miss Helen Harris, head of the Mayor's Committee on Wartime Care of Children, there are 110,000 working mothers in the five boroughs. This figure falls to take into account the great number of mothers, all of whose children are under school age. However, accepting the Board of Education figure, and assuming only one child to each mother, the city's child-care set-up takes care of only one per cent of the children who need it.

Although the Board of Education has asked for Lanham Act funds, to expand the setup here, the City Administration has never applied for such funds.

In spite of fast growing need, there is actually less public child care in New York City, observers pointed out, than before the war. The 29 former WPA schools have shrunk to 17 wartime child-care centers.

Even this handful of centers, however, are handicapped by chaotic

# Cleveland Hails Michoels and Feffer Appeals

(Special to the Daily Worker)

CLEVELAND, July 29.—Over 2,500 people of Cleveland, including Mayor Frank L. Lausche, cheered Professor Solomon Michoels and Lt. Col. Itzik Feffer at the Masonic Auditorium Tuesday night. The two Soviet Jewish delegates, who are now touring the United States to cement unity of the Jews of the U. S. and USSR, were given an official welcome at City Hall earlier in the day where Mayor Lausche, who is of Slovene origin, conversed with them in Russian.

The meeting at the Masonic Auditorium, presided by Philmore J. Haber, President of the Jewish Community Council of Cleveland to which all Jewish organizations in the city are affiliated, heard Mayor Lausche stress the similarity of basic democratic principles in the United States and the Soviet Union.

Rabbi Hillel Silver expressing confidence that the friendship now being cemented with the Soviet Jews would be an important factor in helping to solve Jewish problems in the post war period declared, "If the German Social Democrats of the Weimar Republic had the vision and courage to abolish anti-Semitism, Hitler would never have come to power."

Edward J. Blythin, ex-Mayor of Cleveland and Chairman of Russian War Relief, praised the Jews of the city for their devoted support of all efforts to aid the Soviet Union.

Professor Solomon Michoels received a standing ovation as he described the heroic feats of Jewish Red Army men on the Eastern front.

# Kerensky Wheeled Out To Aid Dubinsky Crew

By Abraham Chapman

Eugene Lyons, candidate of the Counts-Dubinsky clique in the American Labor Party primaries has inadvertently shed a little more light on the anti-Soviet conspiracy brewing in the Dubinsky headquarters.

This time Lyons relies upon Alexander Kerensky to carry the ball for the Dubinsky-Lyons-Chanin gang. Eugene Lyons is the editor of The American Mercury. The August, 1943, issue of The American Mercury, now on the stands, features a vicious anti-Soviet article by Alexander Kerensky entitled "Russia is Ripe for Freedom." Lest there be any doubts as to what editor Eugene Lyons thinks of Kerensky as "one of the truly great figures of our epoch."

The two hands of the Dubinsky faction of splitters in the American Labor Party have gotten very mixed up indeed. While one hand drafts a platform (written for the enrolled voters of the ALP) urging collaboration with the Soviet Union—the other hand is pulling strings and organizing conspiracies for the overthrow of the Soviet Union, for the destruction of the United Nations, for the defeat of President Roosevelt's victory program. That is why Gerald Smith has become a salesman for Lyons' book "The Red Decade."

N. Chanin is the thug of the Dubinsky clique. Uncouth and unpolished, Chanin just blurted the whole platform of the Dubinsky gang in a few blunt words: shoot the Stalin regime—and have America wage war against the Soviet Union.

## DUBINSKY IS LEADER

Dubinsky is the organizer of the clique. He runs Chanin and Lyons as candidates, in the primaries on the Counts-Rose ticket. And Lyons sees to it that the essential program of the Dubinsky clique is ever kept before the eyes of the public through his editorial control of The American Mercury, his articles in the New Leader, his speeches at Camp Tamiment and other institutions dominated by the Social Democratic Federation.

Kerensky restates the Dubinsky and Chanin theme, that the war should not end with the Victory of the United Nations. And as Chanin and Dubinsky want the war to expand with American armies and American bullets against the Soviet Union, so too do Lyons-Kerensky, Mr. Kerensky says that Russia has to be "freed" from its present government—the government which

granted' or will be extracted by the people only history can tell."

And lest there be any thought that Chanin-Lyons-Kerensky utterances represented the wild excesses of the Dubinsky program, rather than its very essence, Luigi Antonini, vice chairman of the New York State American Labor Party, jumped into the picture to clarify the pattern beyond the shadow of a doubt.

Luigi Antonini, on July 27, granted an exclusive interview to the Hearst press in which he repeated the Dubinsky-Chanin-Kerensky-Gerald L. K. Smith formula. He repeated the same Hitler thesis.

Once the dominating ambition of this clique is understood—the destruction of the Soviet Union—it is easy to understand why the Dubinsky line-up with John L. Lewis against President Roosevelt and against America, why the Dubinsky echo Hitler propaganda, why the Dubinsky are trying to transform the American Labor Party into an instrument of their treachery. They know that a united American Labor Party representing the trade union movement as a whole in New York would never allow itself to become an agency of treason. That is why they are so active in trying to cover their tracks and pose as friends of the Soviet Union in the hope of winning support. But they stand exposed. The people of New York will answer them in the primaries on August 10.

It is time for the U. S. government to clamp down on the organization of anti-Soviet activities on American soil.



12th A.D. MIDTOWN CLUB MEMBERS

EMERGENCY CALL!

# Pick Landon To 'Reply' To Wallace

WASHINGTON, July 29. (UP).—Chairman Harrison E. Spangler of the Republican National Committee announced today that former Gov. Alfred M. Landon of Kansas, GOP presidential standard-bearer in 1936, next Saturday night will answer Vice-President Henry A. Wallace's Detroit speech.

Landon will speak over the National Broadcasting Co. network from 8 to 8:15 P.M. EDT, Saturday, Spangler said, on "Vice-President Wallace and Fascists."

Speaking in Detroit last Sunday night, Wallace charged that fascist-minded Americans were seeking to take advantage of the war as an opportunity to capture control of the government here.

MODERN  
**MUSIC**  
from RUSSIA  
ON  
**Columbia** RECORDS

PROKOFIEV  
Classical Symphony in D Major  
Mitropoulos and Minneapolis Sym.  
MK 106 \$2.65

PROKOFIEV  
Concerto in D for Violin and Orch.  
Szajet with London Phil. Symphony  
MK 244 \$3.41

RUSSIAN Modern MUSIC  
Shostakovich-Mosolov-Meytuss  
MK 247 \$2.10  
Prices include Federal Excise Tax

SHOSTAKOVITCH  
Quintet Opus 57  
Awarded the Stalin prize. Played  
by Wladimir Kravtchinsky (Piano)  
Stuyvesant String Quartet  
MK-MM 483 \$4.75

SHOSTAKOVITCH  
Concerto for Piano and Orchestra  
Ellen Joyce, Leslie Howard Cond.  
MK 527 \$3.67

SHOSTAKOVITCH  
Quartet Opus 49  
Stuyvesant String Quartet  
MK 251 \$2.65

... 10 cents; cabbage, one pound, 4 cents; lettuce, one pound, 12 cents; oranges, one pound, 12 cents; lemons, one pound, 17 cents; grapefruit, one pound, 10 cents.

man who has been active in promoting fascism and anti-Semitism should be allowed to continue in service in times like the present." The resolution pointed out that "maintenance of such persons on the police force as upholders of law

James L. Drew was responsible for the distribution of anti-war, anti-Semitic and pro-fascist literature, and that he was associated with and aided well-known fascists, some of whom have been indicted for sedi-

diversity of standards and administration. The City Welfare Department, which administers one third of the funds used to run these centers—the third supplied by the State War Councils—has a nominal authority in the running of the centers. The Mayor's Committee recommends 'objective' standards, in such matters as teachers' qualifications, salaries and hours. The fund, thus far, has been administered as if it were 'charity.'

Actual supervision, however, is as diverse as the agencies—mostly settlement houses—in which the centers are located. Salaries, qualifications of teachers, ages of children, differ widely from one center to another.

In one of these places, the Daily Worker was informed by a group of teachers, children all the way from 2 to 8 years old are cared for in the same group, in defiance of all recognized pedagogical principles. Working mothers and experts are both demanding a centralized administration of child care, on a non-charity basis, with both educational and welfare representatives on the administrative body. Reports that the New York City Board of Education is unwilling to share in such supervision were termed false by the Daily Worker's informants. Mothers' groups have informed the Daily Worker that they plan to 'turn the heat' on all public officials, especially on City Councilmen who will be up for reelection this fall. These officials will be called upon to fight actively for an adequate child care program in the city, with centralized administration, our informants stated.

emeritus, Mt. Holyoke College. Social worker signatories included: James Egert Allen, pres., N. Y. State National Association for the Advancement of Colored People, New York; William Y. Bell, Jr., gen'l sec'y, Atlanta Urban League, Atlanta, Ga.; Harold J. Bingham, head resident, Neighborhood House, Louisville, Ky.; John S. R. Bourne, Eastern New England Congress for Equal Opportunities, Boston; Benjamin Glassberg, supt., Department of Public Assistance, Milwaukee; Mary W. Rittenhouse, district sec'y, Brooklyn Bureau of Charities, Brooklyn, N. Y.; Florence E. Stone, exec. sec'y, Kansas District Y. W. C. A., Wichita, Kans.

**I. J. MORRIS, Inc.**  
Funeral Directors for the IWO  
Plots in all Cemeteries,  
Funerals arranged in  
all Boroughs  
236 SUTTER AVE., B'klyn, N.Y.  
DL 5-1272-4-5 DL 5-1288  
Day — PHONES — Night

# 800 Church, Labor, Civil Heads Urge FDR Act on Race Violence

Eight hundred labor, religion, and civic leaders, from 4 states, joined yesterday in sending an open letter to President Roosevelt, expressing appreciation of his position against discrimination and attacks upon Negroes and other racial minorities, and urging him to further action to prevent outbreaks of anti-racial violence.

This was announced by Congressman Vito Marcantonio, president of the International Labor Defense, which circulated the letter. The signers included international presidents of 13 labor unions, and leaders in the fields of religion, education, social service, and the arts.

In transmitting the signatures to President Roosevelt, Congressman Marcantonio acknowledge a letter to him in which the President said: "I share your feeling that recent outbreaks of violence in widely scattered parts of the country endanger our national unity and comfort our enemies. I am sure that every American regrets it."

"I have asked the heads of several government agencies, including the Attorney General, to give special attention to the problem," Congressman Marcantonio, in connection with the 800 signatures said: "I give you assurance of my personal support, and of the support of the International Labor Defense and of the signers of this letter, who represent millions of Americans, to your leadership and policies and to the various agencies of our government to strengthen the forces throughout the country which are combatting, in their communities, the Axis evil of racial and other minorities."

**NOTED SIGNATURES**  
Prominent signers included Charles Chaplin, Grace Moore, Jean Muir, William Rose-Benet, Dudley Nichols, film writer and director; Frank Tuttle, movie director; George S. Schuyler, associate editor of the Pittsburgh Courier; Frank Marshall Davis, executive editor of the Associated Negro Press; Emil Lengyel, Emil Ludwig, Waldo Frank, Don Freeman, Donald Ogden Stewart.

Representative Adolph J. Sabath of Chicago, chairman of the House Rules Committee; New York

Assemblymen Daniel G. Burrows and Hulen Jack; William Jay Schiefelbin of New York; Judge James S. Watson of New York; Dr. Max Yergan, president of the National Negro Congress; James Kelly, grand secretary, Negro Elks, Birmingham, Alabama; Jeannette Teutu, state representative and Washington State member of the Democratic National Committee.

Prominent among the religious leaders signing the letter were: Rev. Carlyle Adams, editor, "The Presbyterian Tribune, Utica, N. Y.;" Rt. Rev. Alleyne, bishop of the African Methodist Episcopal Zion Church, Philadelphia; Rev. Henry E. Cobb, Senior Minister, Collegiate Church, New York; Rabbi Henry Cohen, Galveston, Tex.; Dean John Warren Day, Grace Cathedral, Topeka, Kans.; Rev. Frederick M. Elliot, president American Unitarian Association, Boston; Fred L. Hall, state superintendent, The Ohio Conference of Congregational Christian Churches, Cleveland; Rabbi David Graubert, Chicago; Rt. Rev. Henry W. Hobson, Bishop of Southern Ohio, Cincinnati; Rt. Rev. Longley, Bishop Episcopal Church, Davenport, Iowa; Dr. Moses R. Lovell, the Cadman Church, Brooklyn, N. Y.;

Rev. Sidney Lovett, chaplain, Yale University; Rev. Charles F. MacLennan, director, Religion and Labor Center of Cleveland. Rev. William Melish, rector, Church of the Holy Trinity, Brooklyn, N. Y.;

Rt. Rev. Walter Mitchell, Bishop (Episcopal) of Arizona; Rt. Rev. Arthur W. Moulton, Bishop (Episcopal) of Utah; Rev. Palfrey Perkins, King's Chapel House, Boston, Mass.; Rev. Edwin McNeill Post, Euclid Avenue Baptist Church, Cleveland; Dr. Guy Emery Shipley, editor, "The Churchman," New York; Rev. F. Hastings Smyth, Secretary of the Catholic Commonwealth, Boston.

Labor leaders included: John Green, int'l pres., Industrial Union of Marine and Shipbuilding Workers, Camden, N. J.;

O. A. Knight, int'l pres., Oil Workers Union, Fort Worth, Texas; Joseph Curran, int'l pres., National Maritime Union, New York; Abram Flaxer, int'l pres., State, County and Municipal Workers, New York; J. P. Jurich, int'l pres., Fishermen and Allied Workers of America, Seattle; Morris Muster, int'l pres., United Furniture Workers of America, New York; Grant W. Oakes, int'l pres., United Farm Equipment and Metal Workers of America, Chicago; Michael J. Quill, int'l pres., Transport Workers Union, New York; Reid Robinson, int'l pres., Mine, Mill and Smelter Wkrs., Denver; Joseph P. Selly, int'l pres., American Communications Association, New York; Harry Bridges, int'l pres., Longshoremen's and Warehousemen's Union, San Francisco; Donald Henderson, int'l pres., United Cannery, Agricultural, Packing and Allied Workers of America, Philadelphia; Ben Gold, int'l pres., Fur and Leather Workers, New York; Wayne Adams, pres., Greater Flint (Mich.) Industrial Union Council; Pat C. Quinn, pres., Greater Detroit and Wayne County (Mich.) Industrial Union Council; John Goodman, sec'y-treas., Hotel Front Service Emp. No. 144; H. A. Freeman, sec'y M. I. T. Teachers Union, Cambridge, Mass.;

Wills J. Hill, Carpenters Local 634, Los Angeles; James McLeish, pres., Dist. 4, United Electrical Workers; John McManus, pres., Newspaper Guild of New York; Ferdinand C. Smith, int'l sec'y National Maritime Union, New York; Douglas L. MacMahon, pres. Local 100, Transport Workers Union, New York; Ernest T. Olson, pres., Local 38, Building Service Employees, Tacoma; Mickey Quinn, pres., Shipscapers Union, Seaside, William E. Roth, sec'y Local 253, Amer. Fed. of Teachers, Milwaukee; Lester M. Rayn, pres., Local 1710, United Brotherhood of Carpenters, Tiburon, Calif.

Among educators signing the letter were: Prof. Nathaniel Cantor, University of Buffalo; Dr. Rufus E. Clement, pres., Atlanta University, Atlanta, Ga.; Earl E. Eubank, head Dept. of Sociology, (University of Cincinnati); Prof. Jerome Hall, Indiana University Law School; Prof. Broadus Mitchell, New York; William A. Nelson, president emeritus, Smith College, Falls Village, Conn.;

Dr. Mary E. Wooley, president

of the American Association of University Women, New York; Dr. J. S. Efrehoff, Surgeon Dentist, 147 Fourth Ave., cor. 14th St. Formerly at 89 Fifth Ave. Phone: AL 4-3910

DR. A. BROWN, Surgeon Dentist, 223 Second Ave., cor. 14th St. GR 7-5944

DR. S. GLOBBERMAN, 1545 Townsend Ave., near Mt. Eden Ave., Bronx. Tel: Tremont 8-9768 (Formerly at 300 E. 110th St.)

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**WAR on WASTE**  
**BUSINESS and PROFESSIONAL DIRECTORY**  
**BUY BONDS FOR BOMBERS**

**Army and Navy**  
TENTS of every description. Cots, stoves, all camping and hiking equipment in stock. Get our prices first. GR 3-9073. Hudson, 105 Third Ave.

**Beauty Parlors**  
GOLDSTEIN'S, 222 E. 14th St. GR 5-8289  
Latest Fashion Barbers. Permanent. 43 and 45. Also 3 items \$1.25.

**Carpet Cleaners**  
YOUR \$12 DOMESTIC RUG CLEANED STORED DEMOTED \$3.24 INSURED FREE STORAGE TO SEPT. 15  
**Colonial Carpet**  
1207 Webster Avenue  
Call Jerome 7-6288

**Dentists**  
**Dr. J. S. EFREHOFF**  
Surgeon Dentist,  
147 FOURTH AVE., cor. 14th St.  
Formerly at 89 Fifth Ave.  
Phone: AL 4-3910

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Beauty Parlors**  
GOLDSTEIN'S, 222 E. 14th St. GR 5-8289  
Latest Fashion Barbers. Permanent. 43 and 45. Also 3 items \$1.25.

**Carpet Cleaners**  
YOUR \$12 DOMESTIC RUG CLEANED STORED DEMOTED \$3.24 INSURED FREE STORAGE TO SEPT. 15  
**Colonial Carpet**  
1207 Webster Avenue  
Call Jerome 7-6288

**Dentists**  
**Dr. J. S. EFREHOFF**  
Surgeon Dentist,  
147 FOURTH AVE., cor. 14th St.  
Formerly at 89 Fifth Ave.  
Phone: AL 4-3910

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
By a foremost expert  
Micrologist, recommended  
by leading physicians  
—strictly sterile and  
by means of Registered  
Nurse. Perfect results  
guaranteed. Safe privacy.  
May also treated.

**Electrolysis**  
SPECIAL OFFER! Free treatment to new comers! Unwanted hair removed quickly forever from face body. Personal attention. Safest method. Physician in attendance. BELLETTA, 110 West 34th, Room 1102. (Opposite Macy's) MEdialion 3-2218.

**Furniture**  
SAVE TIME — SAVE MONEY  
Large Selection of Guaranteed FURNITURE Budget Plan—Cash Prices  
**ROSEWOOD FURNITURE CO.**  
102 E. 125th St., bet. Lex. & 3rd Ave.  
Tel: LE 4-3925  
OPEN TO 9 P.M. — FRIDAY TO 8 P.M.

**Insurance**  
LEON BRODKEY, 391 E. 149th St., N. Y. C. Fire, Automobile and every kind of insurance. Room BR 709 Broadway. GR 5-3526.

**Laundries**  
U. S. FRENCH HAND LAUNDRY, 9 Christopher St. W. A. 9-2723. Efficient, reasonable, call-deliver.

**Moving and Storage**  
**Lexington Storage**  
202-10 W. 89th St. — TR 4-1575  
SPECIAL RATES FOR POOL CAR SHIPMENTS TO—California, Portland, Seattle, Denver and States of Arizona, New Mexico, Wyoming and Texas.

**COOKE'S STORAGE WAREHOUSE**  
200-11 East 125th St., N. Y. City  
Telephone: LEhigh 4-9788  
800 Readers Used Our Service Est. 1881 Special rates to Worker readers

**COOKE'S STORAGE WAREHOUSE**  
200-11 East 125th St., N. Y. City  
Telephone: LEhigh 4-9788  
800 Readers Used Our Service Est. 1881 Special rates to Worker readers

**Men's Wear**  
NEWMAN BROS. Men's and Young Men's Clothing: 84 Stanton St., nr. Orchard, N. Y. C. Comradely attention.

**Opticians and Optometrists**  
Official IWO Bronx Opticians  
**GOLDEN BROS.**  
Eyes Examined Prescriptions Filled  
263 & 167th St., nr. Morris Ave.  
Telephone: JE 7-0023

**Opticians and Optometrists**  
Official IWO Bronx Opticians  
**GOLDEN BROS.**  
Eyes Examined Prescriptions Filled  
263 & 167th St., nr. Morris Ave.  
Telephone: JE 7-0023

**Opticians and Optometrists**  
Official IWO Bronx Opticians  
**GOLDEN BROS.**  
Eyes Examined Prescriptions Filled  
263 & 167th St., nr. Morris Ave.  
Telephone: JE 7-0023

**Opticians and Optometrists**  
Official IWO Bronx Opticians  
**GOLDEN BROS.**  
Eyes Examined Prescriptions Filled  
263 & 167th St., nr. Morris Ave.  
Telephone: JE 7-0023

**Physicians**  
DR. CHERNOFF, 223 Second Ave. 10 A.M. — 7:30 P.M. Sun. 11-3 P.M. Phone: GR 7-1977

**Physicians**  
DR. MAZEL, 107 E. 11th St., Dr. Union Sq. 10-1, 4-9, Sunday 10-12, ST. 9-8018

**Records—Music**  
A Group of "MUSIC" Albums "Negro Singing Songs" ... Leadship "Necro Singing Songs" ... Music from the Documentary Film "The American Songbook" ... "Songs of Free Men" ... Carl Sandburg and others ... Paul Robeson and others  
**Berliner's Music Shop**  
154 FORTY-SEVENTH ST., cor. 14th St.  
Free Delivery Tel: GR 5-3222  
OPEN EVENINGS to 11:30

**SONGS OF FREE MEN**  
Paul Robeson  
FOR COMPLETE STOCK RECORDS — See —  
**O. PAGANI & BRO.**  
250 BLEECKER ST., cor. 7th Ave.  
CH 2-6744  
Mail orders filled.

**Restaurants**  
**Russian Skazka**  
Soviet-American Food  
Dinner .75c  
Late Snacks 25c  
Beer and Wine  
CH 2-9124  
17 Barrow St. END to W. 4 St.  
1st to Christopher St.

**Restaurants**  
**Little Vienna Restaurant**  
23 W. 46th St. Bet. 5th & 6th Ave.  
Lunch 50c • Dinner 85c  
LATE SNACKS 25c  
PARTIES OUR SPECIALTY  
Tel: LO 3-1787 • Open Sunday  
Highly Recommended

**Restaurants**  
**Jade Mountain Restaurant**  
Quality Chinese Food  
129 Second Ave. — bet. 12 & 13 Sts.  
GR 7-9444

**Restaurants**  
KAVAZ, 327 E. 14th St. Excellent Greek-U.S. Home atmosphere. Open air dining room.

**Restaurants**  
CANTON RESTAURANT, 340 W. 42nd St. Chinese-American full-course dinner 60c. Follow the crowd.

**Typewriters—Mimeos**  
ALL MAKES new and rebuilt. J. E. Albright & Co., 333 Broadway, AL 4-9222





### FDR Stirs the Nation

THE President's splendid speech came at a moment when marked gains have been made against the Axis enemy, but when much more is still to be done. It came when new defeatist assaults are being launched against the war effort.

Of Italy he said that there will be "no truck" with fascism, that Mussolini and his fellow-bandits will be tried and punished and that the matter of freedom lies in the hands and free choice of the Italian people.

The successes in the Mediterranean were put in their proper light. They were presented as one phase of the war, which must be carried forward much further.

To his call the entire people—and labor in particular—can respond quickly and wholeheartedly. They will put themselves back of the Commander-in-Chief, in support of those measures being taken to forward the war on the home and military fronts. They will do all in their power to strengthen the Anglo-Soviet-American coalition, the keystone to victory. They will beat back all those who want to break the solidarity of the United Nations as embodied in this coalition. They will go forward to deliver the main knock-out blow to Hitler, while he is weak, through the carrying forward of real two-front warfare.

## Does G-Man Hoover Know U. S. Is Fighting Fascism?

By Sender Garlin

Mr. J. Edgar Hoover, chief of the Federal Bureau of Investigation, is apparently unaware of the fact that the United States is fighting a war against Fascism.

The other day Hoover gave an interview in celebration of the 35th anniversary of the founding of the FBI and the 26th anniversary of his entrance into its ranks.

While it is true, as Hoover says, that one need not fear for the future of the U. S. because of "the basic soundness of the American people," he is certainly not helping to fight the Axis when he links the Communists with Fascists and Nazis.

The G-man chief asserted: "This nation is strong and its strength comes from its people. That's one thing the subversive elements have always overlooked—the basic soundness of the American people. They believe so strongly in democracy that Fascism, Nazism and Communism have never been able to get a real foothold."

Hoover's action in placing Communists in the same category as the sworn foes of America and the United Nations coalition is certainly at variance with current developments. It is an echo of the Elizabeth Dilling school of red-baiting.

#### PROGRESSIVES HOUNDED

The recent historic decision of the U. S. Supreme Court in the case of Wilhelm Schneiderman strengthens the conviction that Hoover's views stem, not from the current, urgent issues of the day but rather from the moldy archives of the Dilling-Gerald L. K. Smith school, school.

The shocking truth is that the FBI under Hoover's direction has shown a strong disposition to base

itself on the ideology of those it is expected to fight. Is it not curious, for example, that Hoover's slant on the Communists has a striking resemblance to that of the Mrs. Dilling of "Red Network" ill-fame, Gerald L. K. Smith, leader of the America First Party, and other subversive individuals who ought to be behind the bars?

A startling series of articles recently appeared in The Nation. These articles, contained shocking revelations about the badgering of anti-fascists by the Civil Service Commission and the FBI. They revealed how valuable time and money is wasted for the purpose of tracking down not fascists but loyal Americans suspected of liberal and progressive thoughts and remote associations with alleged "left wing" groups. As revealed in these articles, FBI investigators who have been hounding loyal anti-fascists in the U. S. government service are more imbued with the notions of propagandists who ought to be indicted than they are with the principles enunciated by the Atlantic Charter or the public addresses and statements by President Roosevelt, Vice-President Wallace and other United Nations leaders.

No war can be won with a wrong political policy. And it is apparent that the political policy of FBI is at variance with the policy of the Roosevelt administration. This is clearly indicated by the Nation articles. It is made unmistakable by the statements ascribed to J. Edgar Hoover in the United Press dispatch from Washington in connection with the FBI anniversary.

#### FASCISTS UNMOLESTED

The American people acknowledge the efficient work of the FBI in tracking down some of the physical

saboteurs of the American war effort. But the same, unfortunately, cannot be said for its activities against those who, in the words of Mr. Wallace, "sabotage the American mind."

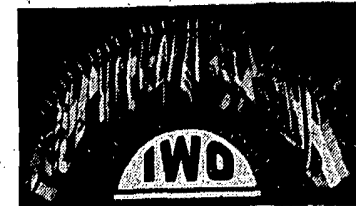
The native fascists in America still enjoy a field day. Fascist agitators like Gerald L. K. Smith operate openly and do Hitler's work in key war centers of the country. The Ku Klux Klan crowd, the Christian Fronters and the Joe McWilliams are hiding high. They do not fear the FBI. In fact they are heartened by its obsession with the "Communist menace."

The Communists represent a comparatively small group in the U. S. But that is not the reason why they are not a danger. Rather, it is because they are part of the democratic current, and—as the Herald Tribune has put it—"are now actually using their influence (and it has at times proved a very valuable influence) for all-out prosecution of the war." (Herald Tribune editorial, July 16, 1943.)

#### REAL ENEMY

Let the FBI turn its eyes to the real enemy, to the inciters of race riots, insurrection against constituted authority—to the Gerald L. K. Smith's and his silyny crew. When Hoover says that Fascism and Nazism have never been able to get a real foothold he is not underestimating the power of evil of America's foes? Has he forgotten that Gerald L. K. Smith polled 112,000 votes in the Republican primary as a candidate for the U. S. Senate in the last election?

America, indeed, has numerous internal foes. It would be of real service to our nation if the FBI would concentrate on them, instead of playing their game by attacking genuine fighters for democracy.



## Fraternally Yours

**BONDS VS. BRAWLS.** More than 350 Bronxites flocked to a rally called by the Treasury Department and CDVO, put \$51,000 into war bonds, passed a resolution to the President expressing "deepest horror at the great victory won by the Axis in Detroit," and pledged that they would not let it happen here. The President was asked "to broadcast a warning to the nation, calling on all Americans not to be taken by Hitler and his agents who are turning white against black, Jew against non-Jew, in order to hold up production of planes and tanks and in order to wreck the offensive in Europe."

**"PUT EVERY SPREADER OF RACE SLANDER on trial for treason,"** the resolution read, "whether he be Bundist, Ku Kluxer, America Firster or Christian Frontier. We call upon you and the Department of Justice to begin with the Fifth Column in Detroit." The outstanding speakers at this Buy Bonds rally were Frank D. Griffin of the Negro Labor Victory Committee; Frank Lockwood of the American Theatre Wing; Rabbi R. Goldsmith, and George Starr, field organizer, Jewish-American Section of the International Workers Order.

**"DON'T BE FOOLED BY 'INNOCENT' JOKES** that portray the Jewish person as the one who is not fighting but who stays at home using up the rubber stocks of the country. Heard any jokes like that? There are many circulating, and they're as far from "innocent" as the fifth column bands which fabricate and send them on their way. Anti-Semitism is a growing problem. Like anti-Negro violence, it's a symptom that the Axis here at home is stepping up its hate activities.

**YOU CAN'T HUSH UP ANTI-SEMITISM.** It must be met and answered squarely. "This Is Treason," latest IWO publication, written by Sci Vall, rips the camouflage aside and bares the roots of anti-Semitism; shows the crooked, clever ways in which it works, and tells what must be done about it. This booklet was considered so important for now by Congressman Dickstein and Joseph Curran that each wrote a foreword to it. Remember "This Is Treason!" Get it now. Tell others how to get it. Five cents at all IWO lodges, bookshops and 80 Fifth Ave., 16th floor.

**TWO ROOMS IN THE LENINGRAD HOSPITAL** will be equipped in the name of the Jewish-American Section, IWO, with \$20,000 now being collected. A "down payment" of \$10,000 was made to Itzik Pfeffer and Professor Solomon Michaels at the Polo Grounds reception rally. . . . Ten thousand dollars, is being raised for the United States Army.

## 'We Urge You...' A Letter to FDR By 800 Americans on Race Violence

Eight hundred civic, church, educational and labor leaders joined in addressing an appeal to President Roosevelt urging him to act against those seditious forces in America provoking violence against Negroes and minority races. The joint letter

Latin America who are our allies.

The total effect upon our war effort of these incidents is, of course, to retard industrial production, to impair the morale of our armed forces and to injure national unity.

prevent the repetition of these assaults. In consequence it must be said that in transit to training areas, in civilian communities around training areas in certain sections of the country Negro soldiers

off" those who talk about the war lasting until 1949. His emphasis was, correctly, on what we do now as the crucial test determining how long the war will last.

To the "Japan First" crowd he gave a fitting rebuke, when he reviewed the progress of the war in the Pacific and told Japan that it could not count on "a long period" to consolidate its forces there.

Particularly conspicuous in the President's speech was its stress on the "one-ness" of the home and war fronts.

In this reference, the President sharply struck out at the Hoovers, Tafts and Hearsts, who are carrying forward the defeatist strategy of raising up home front doubts and disturbances in order to block the prosecution of the war.

The President did not, of course, go into detail on the home front. He promised that for a further speech. We all are aware that there are home front problems. We all know well that they exist by reason of the fact that the President's program of April, 1942 was not carried out. When the President addresses himself to these problems, we are sure that he will emphasize the big part that labor has played in the conduct of the war.

The country will also agree that while Mr. Roosevelt was right in placing the largest emphasis on winning the war, he was just as correct in bringing forward post-war plans for the protection of the men and women in our armed forces. In doing this latter thing, the President has underlined the unity of the armed forces and the people. It is an effective reply to those defeatists and appeasers who have been working overtime to divide the men and women in the military and naval services from the people.

The President paid warm and deserved tribute to our fighting men and to those of our staunch allies. To the men and women of China, Great Britain and the Soviet Union—those fighting in the anti-Axis coalition—he gave high praise. Particularly did he call attention to the huge contribution which the Soviet Union has made to victory in this global war. "The heaviest and most decisive fighting today," he reminded us, "is going on in Russia."

The President let it be known that there is agreement on fundamentals among the United Nations. No post-war questions, such as the where and when of boundaries, can be permitted to deter us from pushing on to victory in coalition warfare. Here, again, Mr. Roosevelt gave a resounding reply to the Hearsts and their kind. These defeatists are attempting right now to incite our people against Britain and particularly against the Soviet Union. That is their sole remaining hope to save Hitler, through dividing the United Nations.

It is an all-out war against the enemy to which the President calls us all.

**ANNOUNCEMENT** that the Anglo-Soviet Trade Union Committee concluded another two-day session on July 23 dramatizes the continued collaboration between the British and Soviet trade union movements. The announcement also serves to bring again before American labor the shameful fact that we, the other great power in the United Nations coalition, have no representatives on this inter-allied body.

The CIO and the Railroad Brotherhoods, it is true, have gone on record in favor of such collaboration. But in the American Federation of Labor, disgracefully, the Woll-Hutcheson-Dubinsky clique have so far succeeded in blocking all such moves.

The workers who are affiliated to AFL unions can feel how much responsibility rests on them to change this attitude of their federation.

It is to be hoped that the CIO and Railroad Brotherhoods will find the ways and means to establish such collaboration on their own part, even prior to AFL action.

In this connection, it is more than worthwhile noting the suggestion which the Anglo-Soviet trade union conference made in regard to closer cooperation among individual unions of the big allied powers. If American unions would take up this suggestion, and establish such friendly relations with the British and Soviet trade unions in their respective fields, it would be of immense value to the war effort. It would also be the means by which, in the shortest possible time, Anglo-Soviet-American trade union unity would be advanced.

This proposal was originally made by the British trade union leader, Jack Tanner, for individual cooperation of the unions in the metal trades. Let us suppose that this specific relationship were established. It would then bring to the united conference of the British and Soviet metal trades unions, the representatives of more than 3,000,000 trade unionists in the United States. These are unions which neither Hutcheson or Woll could prevent from acting.

What are these unions? There is the big United Steelworkers Union, CIO, with 800,000 members; the United Automobile Workers Union, with more than one million members; the United Electrical, Radio and Machine Workers Union, 500,000 members; the Shipbuilders Union with 200,000. To these CIO unions could be added the powerful independent International Association of Machinists, with a membership of over 500,000.

These unions are at the very heart of our war effort. Their cooperation with the British and Soviet metal unions would promote closer relations between the AFL and CIO in the course of time. It would give reality to allied labor unity and would greatly hasten the day when it would be adopted on a wider scale.

was petitioned through the International Labor Defense office by its President, Rep. Vito Marcantonio, to whom President Roosevelt recently wrote his endorsement of Marcantonio's stand on such outrages as the Detroit riot. Below is the letter signed by 800 leading Americans.

President Franklin D. Roosevelt  
The White House  
Washington, D. C.

Dear Mr. President:

We call your attention to a series of outbreaks of violence against Negro people and other minority groups in the country which have developed in various sections of the United States. The mass murders and anti-Negro rioting in Detroit, the lynching of Cellos Harrison in Marianna, Florida, and the riot of ten thousand whites against the Negro population of Beaumont, Texas, are but the latest in a mounting series of grave incidents of similar nature, which includes the so-called "Zoot Suit-Sailor War" in Los Angeles, the strikes against upgrading Negro war production workers in Detroit, Michigan and Mobile, Alabama, the pitched battles between Negro troops and white military police at Camp Wheeler, Georgia, the slaying of three Negro soldiers at Camp Van Dorn, Mississippi, the clash of Negro soldiers and civilian police at Collins, Mississippi, the shooting of four Negro soldiers at Riverside, California, and numerous other instances of riots, lynch mobs, police terrorism and incitement to anti-Negro strikes, all occurring within the short span of the last few months.

There is a peculiar Hitler-like pattern running through all these occurrences which in our opinion is more than accidental. It is significant that anti-Negro outbreaks have been stimulated precisely in those areas which are keys to successful war production and in and about military training areas. It is significant that immediate use of these outbreaks is made by enemy short-wave radio broadcasting agencies to spread distrust of American democracy among peoples of darker races in India, China, Africa and

successful prosecution of America's war of survival.

We are well aware that nothing we have said thus far is new to you. It serves, however, as the basis for suggestions we would urge upon you as Commander-in-Chief. We are deeply convinced that effective steps to thwart the designs of enemy agencies to create racial strife in the United States must be taken by you personally. The actions of the Department of Justice in investigating all cases of lynching since the outbreak of the war at your direction, while commendable have not had the desired effect. While in no sense suggesting abandonment of such activity, we must point out that in no case involving a lynching has a conviction been obtained. Indeed, while recognizing many problems confronting the Department of Justice, it seems fair and objective criticism to state that it has not made the accomplishment which must be made if this hideous problem is to be solved. In no case involving the murder of a Negro soldier has the Department of Justice—either indirectly through State prosecutions for murder or directly through federal prosecutions for violations of the Civil Rights Statute (Title 18, Sec. 51)—secured the punishment of a person or persons responsible for this crime. In no case involving conspiracy to deprive Negro citizens of their civil and constitutional rights has the Department of Justice action been successful. Strikingly enough indictments secured in Detroit over a year ago against known pro-Nazi individuals have yet to be prosecuted. And in consequence we observed the renewal of anti-Negro activities by the same forces one year later in the disastrous anti-Negro strike at the vital war factory of the Packard Motor Company, and in murderous attacks upon the Negro communities.

Similarly, while the War Department has been prompt to investigate reported cases of violence and mistreatment of Negro soldiers, it has in the large majority of these cases failed to accomplish either punishment of the guilty persons or a plan to

investigate reported cases of violence and mistreatment of Negro soldiers, it has in the large majority of these cases failed to accomplish either punishment of the guilty persons or a plan to

brutal treatment without cause, to the harm of their own morale and to the great distress of their parents and loved ones who live in constant fear of the lynching or shooting of their soldier-relatives.

Your cordial reception of a group of outstanding leaders of the Negro church recently, your re-affirmation in Executive Order 8346 of the federal principle of no discrimination in employment in war industry, your recognition of the great heroism of our Negro troops through awards of the Navy Cross to Negro sailors and of other medals of valor to Negro soldiers are all tokens of your determination not only to mete out justice to all Americans, regardless of race, creed, color or national origin, but as well of your firm determination as Commander-in-Chief to tolerate no act which will retard our war effort or jeopardize the security and independence of the American Nation. In these actions you have the love and respect of the whole American people.

The time has come, Mr. President, when you and only you can strike a blow against those Nazi-influenced forces within our borders who strike at the very heart of our democracy at a time when it fights for its very existence. Only your voice, Mr. President, as the Nation's Commander-in-Chief has the authority necessary to rally every decent force in American life against these influences that seek to undermine our national unity.

It is with high seriousness of purpose that we urge you to go before the people of America and the people of the world and speak out against those forces attempting to tear the fabric of national unity. We urge you to make an historic fireside chat dealing specifically with the events mentioned in this letter. We urge you to place your high office back of guarantees that Negro people and other minority groups will be freed from every hindrance which prevents their full participation in our war effort; that every member of our armed forces will be given full and adequate protection by the federal government wherever he may be. And we urge you to effectuate these vitally necessary declarations with proper directives to the various agencies of government under your direction.

Such action will sustain the morale of thirteen million Negro people and millions of other minority groups whose labor and devotion are essential to victory, such action will extend its influence to hundreds of millions of peoples of darker races throughout the world, without whose support the war cannot be won. Such action, we believe, will win the deepest understanding and response of all American people.

Twenty thousand dollars will be gathered for the IWO National Servicemen's Welfare Fund. . . . The drive, which aims for a grand total of \$50,000, opened on June 15.

**10,000 POSTCARDS WILL SPURT** to Congress as a result of the IWO conference on price roll-backs, which takes place Monday, Aug. 2, at the Hotel Pennsylvania. Speakers include Congressmen Marcantonio and Klein, and Councilmen Isaacs and Cacchione. All New York lodges be on hand. . . .

**NEGRO CULTURE FINDS HOME.** IWO Lodge 691 in Harlem is the cradle of a cultural center to perpetuate and develop the arts of the Negro. Named the Harlem People's Art Group, the participants have formulated a constitution and by-laws, acquiring an organized form designed for permanence. Dance, song, literature and drama will make a happy blend in the Harlem People's Art Group. Seasonal festivals, each of several days' duration, are being planned. Although the many artists who compose the group, like Millard Thomas, composer and conductor, and Massie Patterson, Calypso singer and dancer, are well known to audiences, the group as a unit makes its debut in September in New York City at the Heckseher Theatre.

## 5 Years Ago Today In the Daily Worker

JULY 30, 1938

**DUBLIN**—Douglas G. Corrigan, the "wrong way" American transatlantic flier, cuddled a beautiful meither, or four-handed Irish loving cup, in his arms today when he boarded a train for Queens-town, whence he will sail tomorrow on the liner Manhattan for New York.

**BOSTON**—Ralph Mizelle, of Washington, a Negro postal clerk, and his wife today brought charges against Ross Bradford, assistant manager of the Hotel Ranger. Bradford is charged with discrimination in refusing to rent a room to the Negro couple.

**PRAGUE**—The discovery by the police of Aussig of a center for the diffusion of illegal Hellenic literature has led to the uncovering of detailed plans for the waging of civil war in Czechoslovakia.

**BERLIN**—The American Embassy will investigate charges that motion pictures received in Germany of the recent Joe Louis-Max Schmeling heavy-weight championship fight were censored to favor Schmeling, it was learned today.

## Daily Worker

PUBLISHED DAILY EXCEPT SUNDAY BY THE FREEDOM OF THE PRESS CO., INC., 50 East 13th St., New York, N. Y.

President—Louis F. Budenz  
Vice-President—Howard C. Baidt  
Secretary-Treasurer—Benjamin J. Davis, Jr.  
Telephone: ALgonquils 4-7954

Office Address: "Daily Worker," New York, N. Y.  
Washington Bureau, Room 804, National Press Building, 1425  
and P. St., Washington, D. C. Telephone: National 7915.



RATES

(Except Manhattan, Bronx, Canada and Foreign)



DAILY WORKER and THE WORKER	3 months	4 months	1 year
DAILY WORKER	..... \$2.75	..... \$5.75	..... \$12.00
THE WORKER	..... 2.00	..... 5.75	..... 10.00
	..... .75	..... 1.25	..... 3.00
DAILY WORKER and THE WORKER	..... \$4.25	..... \$8.25	..... \$15.00
DAILY WORKER	..... 3.25	..... 6.50	..... 12.00
THE WORKER	..... 1.00	..... 1.75	..... 3.00

FRIDAY, JULY 30, 1943

\* \* \* \* \*

**"A STAMP A DAY  
FOR THE MAN  
WHO IS AWAY"**

\* \* \* \* \*

# Finis Caspiae

By a Veteran Commander

THE capture of Temriuk seals the fate of the German bridgehead on the Taman Peninsula. The question now is—how many Germans will escape from Taman with anything more than their pants?

This bridgehead played an offensive role some months ago. Since last March it had played a defensive-offensive role, depending on how things were going further north. Since mid-July it had become purely defensive. Now, it is gone and the Kerch Peninsula across the Straits lies open to attack, for it is difficult to defend without the Taman bridgehead, having a 150-mile coastline and a 15-mile neck.

Across the Sea of Azov it seems that something is brewing in the Melitopol sector where a Soviet breakthrough to Perekop (85 miles from Melitopol) is not impossible.

From Zaporozhe on the Red Army has practically reached the Dnieper along the entire line up to Rechitza, directly west of Chernigov, with German units pressed against the river in many points and forced to abandon their equipment (which is attested to by the steady rise in trophies taken by the Red Army as well as by the increasing number of prisoners).

A crossing of the Sozh (which runs through Gomel) may be expected, if it has not already been effected, with a pincer maneuver against Gomel. The last railroad junction (aside from Gomel) that the Germans hold east of the Dnieper—Krichev is under direct attack.

In the Smolensk Gate the Red Army is steadily pounding toward Orsha and Vitebsk. These two will probably be attacked simultaneously.

The moment is approaching when the Germans will have to do something about their Leningrad sector. Within a matter of days that sector might be left with only two railroad lines to "feed" it (of these the Baltic R.R. is a very circuitous one).

THE British Eighth Army has taken Foggia against practically no opposition.

The U. S. Fifth Army appears to be skirting Mt. Vesuvius to take Naples from the rear by way of Avellino and Cancello.

Cosizza is practically cleared of all Germans, except for those who are trying to evacuate.

However, it must be pointed out that with all these successes we appear to be late as far as the Balkans are concerned (assuming that this was a worthwhile direction for a thrust, which is far from being demonstrated). The Yugoslav Army of Liberation, in spite of the help General Mikhailovitch seems to be giving to the Germans, reached the Adriatic coast some time ago in many places. They have hemmed in some German units in Montenegro. They have reached the outskirts of Trieste and Fiume.

But now the Germans claim the recapture of the port of Split (Spalato) and the occupation of the Island of Corfu. There seems to have been an opportunity we definitely missed here. To Germany our Italian campaign is nothing more dangerous than "athlete's foot." In this

On the War Fronts

# Nationwide Rallies to Mark U.S.-Soviet Amity

## Hearst Press, PM Squirm Under Spotlight of Browder Speech

(Daily Worker Foreign Department)

They did a job on Browder's speech yesterday. The speech he made at the Chicago Civic Opera on Sunday night and repeated in Gary, Indiana the night after.

By "they" we mean the press, and particularly the Hearst press. Most papers didn't see fit to run anything like real excerpts from the speech. But Hearst distinguished himself by distortions of such passages as were run in his papers.

As Robert Minor pointed out in yesterday's Daily, the chief effort of the Hearst press was to label Browder an agent of the Soviet government, and consider the speech a diplomatic statement from the USSR. It was not, said Minor, and only agents of Hitler could charge that.

But, what is the content of Hearst's propaganda? Here is Browder, arguing that we Americans can't expect to win the war and win the peace except in collaboration with the Red Army and the USSR.

We, certainly can't expect, said Browder, to evade the second front in France and the expect the USSR to take on also the Japanese in Asia.

### FOUGHT JAPANESE

Browder pointed out that the USSR has already twice defeated the Japanese in the summer battles of 1938 and 1939 by its support for China, and the mere fact that the Red Army maintains such strength in Siberia, the Japanese forces are

ted down. Moreover, said Browder, the Soviet Union's heavy blows against Hitler are destroying Japan's partner, and thus paving the way for the isolation of the Japanese.

But Hearst provocatively distorts all this to make it appear that the USSR is somehow allied with Japan, and that Browder is the instrument of some new pronouncement of Soviet policy.

But in all this yelling, what's Hearst concealing? The fact is that Hearst is terribly afraid of the defeat of Hitler in Europe, and has been bitterly opposed to second front action by the Allies that would utterly rout the Hitlerites.

In order to preserve Hitler in Europe, to weaken the democratic forces led by the USSR, Hearst has been trying to provoke a second front in Asia against the USSR—thus, involve the Soviet Union in the old Munchman's dream of a war in which the Russians do the fighting, exhaust themselves, while the United States sits back and picks up the pieces.

Browder said such dreams are illusions, and against the interests of the United States, which demand the rout of both Germany and Japan.

### REPRESENTS AMERICA

Well, who represents America in all this? Browder who wishes to defeat Germany utterly via a second front, that would also isolate and prepare the defeat of Japan, or Hearst—who wants to save Hitler

and get other nations to pull out Far Eastern chestnuts out of the fire?

As for PM—its editorial by John P. Lewis yesterday was particularly shoddy, shabby, in reality insulting to its own readers. For one thing, Lewis' paper printed a garbled, inadequate news report of Browder's speeches. For another, it seems that Lewis could not even have read Browder's speech when he wrote his editorial.

So what does he do? slaps Hearst with the left hand and Browder with the right-hand, in the same fashion as the ALP editorial of some weeks back on which John P. Lewis burned his fingers.

Lewis says the Hearst press shouldn't be so provocative toward our Soviet ally, but that Browder shouldn't talk about such things at all lest Hearst is given an opportunity.

But the whole editorial is premiss—distortion—of Browder's speech. It doesn't even have the decency to argue the issues with Browder directly.

Well, why doesn't PM discuss the problems of relations with the USSR? Why doesn't it meet the issues that Browder raises, issues which are certainly on the minds of PM readers?

If PM disagrees, why not argue the issues, and argue fairly, and get away from this disgusting, "from-on-high" attitude based on a hasty reading of Hearst headlines?

## Garden Meeting To Climax 3-Day Congress Here

The tenth anniversary of American-Soviet diplomatic relations will be celebrated with meetings throughout the country and with a huge Congress of American-Soviet Friendship to be held here on Nov. 6 and 7 at the Hotel New Yorker culminating with a dramatic mass meeting at Madison Square Garden on the evening of Nov. 8, it is announced by Corliss Lamont, chairman of the National Council of American-Soviet Friendship.

(The full list of the sponsors—including a number of Governors, U. S. Senators, Bishops, labor leaders and publicists appears on page 5.)

"Now, more than ever, with Germany's propagandists, in the face of certain ultimate defeat, frantically seeking to divide the allied nations, such a demonstration of friendship and unity with the Soviet Union as the forthcoming Congress will be a real blow against the Nazis," Mr. Lamont said.

A call to the Congress, issued by the National Council of American-Soviet Friendship, outlining the purposes of the meeting says: "The democratic nations have learned at terrible cost that only in the closest possible unity with the Soviet Union is victory assured, and that without such unity there can be no peaceful and stable world. Today that unity must be fulfilled and consolidated in the development of full coalition warfare, the only road to early victory for the United States.

"Full collaboration for victory must be followed by full collaboration for peace. Only thus can mankind's long struggle for freedom be transferred from the realm of war and bloodshed to that of peaceful construction and the great goal of a life of security and abundance for the common man be realized. In cementing American-Soviet friendship, we help to create the foundation for the abiding friendship of all free peoples on which such a life must rest."

3-DAY MEETING  
The program for the three-day meeting in New York City will open with a luncheon at the Hotel

## Between the Lines

Filipinos and Their 'Common-Law' Wives

DAILY WORKER FOREIGN DEPARTMENT

OUR first reaction is to take the recent British cabinet change with a grain of salt. For despite the fact that Lord Beaverbrook, known to be friendly to the USSR, returns to a Cabinet post all other signs point to a strengthening of the ultra-Tory position. For example, Sir John Anderson, notorious Municheer of ill-fame in India and Ireland, takes over British finances. And Viscount Cranborne takes over the dominions post. What we don't know about the Beaverbrook appointment is that he seems to be brought back to offset the effects of Churchill's speech and palliate opinion among Englishmen. The whole thing is a bit mechanical. He was dropped out when no longer needed, brought back when needed, but all his speeches and editorial urgings on the second front were not heeded when it might have made a real difference.

AN INTERESTING angle of Mussolini's resurrection in northern Italy is his strong denunciation of the House of Savoie. He pretends to revive not just the Fascist Party but "Fascist Republican" Party. Why this sudden denunciation of the monarchy and the sudden resumption of republican pretensions? Undoubtedly because in his desperation, Mussolini is trying to take advantage of the popular mood in Italy—the desire for a republic and the intense feeling against the monarchy.

People who know Italy have pointed out for some time that among the masses there is a real and long-standing desire for a republic, and a long tradition of contempt for the royal house. Thus we have an interesting paradox: Mussolini in the final stage of his career tries to capitalize on these moods, but the Allies who could now really mobilize the Italian people, are stuck with a commitment to bolster the Savoy dynasty.

THE JAPANESE are already setting up the national assembly of what they call the "future republic of the Philippines" Washington circles, realizing how late they are, have suddenly gotten worried. Millard Tydings, Democratic Senator of Maryland, has introduced a bill to grant the Philippines complete independence to take effect as soon as the bill has passed. Certainly the idea is good, need is urgent, the action in fact long overdue.

BUT WHILE we're at it, let's look at the West Coast where Filipinos of American citizenship live. A nasty situation has arisen in some regiments of Filipino soldiers according to their chaplain, Eugene C. Noury, of the 1st Filipino Infantry, as reported in the Peoples World. It seems that many soldiers had common-law wives, white girls. And in many cases, children were born of such marriages. The states of Oregon, California, Nevada, and Arizona do not grant licenses to Filipinos who wish to marry white girls. Neither does the church recognize such marriages. Result is that the families of these soldiers can't get their pay allowances because they are not officially married and this is causing havoc with morale. The chaplain appealed to the War Department, which said nothing doing.

Finally the chaplain appealed to the Governor of California, Earl Warren, highly-touted as presidential timber. But at this writing he has done nothing: Moral is that we should certainly give the Philippines complete and immediate independence. But there is a long way to go in the treatment of American Filipino as full-fledged citizens.

AN INTER-AMERICAN Students Congress has been meeting in Chile, and one of its resolutions the other day denounced

## Ehrenburg Writes:

# Minsk Finishes Kube's Last 'Play'

By Ilya Ehrenburg

(By Wireline to Inter-Continental News)

MOSCOW, Sept. 28.—For two years wild wolves have been tearing at our country. The chase has started. The wolves are being killed right and left. The Red Army is advancing towards the frontiers of much suffering Byelorussia, and it was saluted by a shot fired by



opinion we are not alone: General Fuller, Field Marshal Lord Milne and General Gough agree and put it in writing, and Generals Marshall and Eisenhower are reported to be of the same opinion.

**T**HERE is something radically new in our air warfare: for the first time P-47 Lightning fighters with special "Anglicard fuel tanks" accompanied our Flying Fortresses on a 650-mile round-trip to Emden. They suddenly pronounced on the German defending fighters from the clouds and destroyed 22 out of 58, 18 more having been shot down by the Fortresses.

**I**N THE South Pacific our troops captured Saigerak and thus opened a new offensive against Madang, half way between Wewak and Finschhafen.

## Heavy Fighting on Dalmatian Coast

(Continued from Page 1)

Cortu, the Greek island off the coast of Albania, and an important point for control of the southern Adriatic. The Germans said that Italian resistance on the island had been broken by an Alpine regiment and seven thousand prisoners were taken.

### FROM TRIESTE TO FUME

Yugoslavia gave few new details on the fighting around Fiume and Trieste. A day earlier, it was reported that most of the Istrian peninsula between Trieste and Fiume was in the hands of the Peoples Army.

Sushak, a suburb of Fiume, is still held by the partisans, although the

town of Ilirsk Bistrica, north of Fiume has been evacuated. Severe fighting continues, says yesterday's communique, from Gorizia to the west, to the Ljubljana area in central Slovenia, to Bistrica, just north of Fiume.

Reporting violent battles with the Germans at near Bljac, in northwestern Bosnia, the Peoples Army destroyed an enemy camp at Prokoci, killing 200 Germans, and capturing valuable war supplies. Similar minor engagements are reported from Darovar, in Slavonia.

### British Ships Blast 3 Nazi Patrol Boats

LONDON, Sept. 28 (UP).—Slipping undetected to within close range of three heavily-armed German patrol vessels north of Le Havre, France, yesterday, British light coastal forces blew up one, damaged another and set fire to the third, an Admiralty communique said today.

## 3 POINTS . . .

1. Due to necessary wartime restrictions it is becoming increasingly necessary to reduce still further the waste of paper resulting from unsold, returned copies of the DAILY WORKER.
2. The demand for the DAILY WORKER is growing, since it is becoming more and more recognized as labor's outstanding paper for victory by labor and the people as a whole—and as a result you may find it more difficult as time goes on to secure a copy from your local newsdealer.
3. It is therefore urged that you immediately arrange to have a copy of the DAILY WORKER reserved for you at your favorite newsstand! Do it today!

PLACE A STANDING ORDER WITH YOUR NEWSDEALER FOR YOUR COPY OF THE DAILY WORKER EVERY DAY!

a Byelorussian patriot" who killed a big wolf—Wilhelm Kube. The ruins of Minsk were still smoldering when a swashbuckling German by the name of Kube with the title of "Reichs-commissar of Byelorussia" arrived there. For a long time this Herr had dreamed of riches. In Berlin he had to study the "humanitarian sciences," but he was interested in growing rich and not in humanitarianism.

He got into the Chamber of Commerce in Brandenburg. He was a stockbroker and covered up his shady deals with lofty speeches. The shrewd Willie wondered how he could get into the Reichstag. The various parties would have nothing of this adventurer.

The maniac Hitler was looking for assistants. And before the Germans knew what it was all about Kube became a deputy, after which it was easy to become a chairman of the Chamber of Commerce in Berlin and Brandenburg.

### BIG THIEF KUBE

Kube stole. But all around him were Kubes like him; it is difficult for one thief to steal from another. And Kube dreamed of big things.

The war was a profitable enterprise for Willie Kube. When the thieves swooped down on the booty, Wilhelm Kube grabbed a fat piece—he received Byelorussia. He wanted to rob in peace and write plays in his leisure. Kube dreamed of becoming a playwright. Art is art and business is business.

The professor from the Chamber of Commerce did not forget the all important thing—he plundered Byelorussia. He would say, "God, I simply worship folk art," and then strip the museums of priceless treasures.

He did not neglect the Fuehrer's affairs nor his own. Out to please the Fuehrer, he sent trainloads of slaves to Germany.

This merchant was brutal. At 54 years of age he led an ordinary life. Minsk became the execution ground of Byelorussia and Europe. The Germans brought their doomed victims from different countries to Minsk and put them to death there with gas. Kube looked on with a smirk and wrote plays.

### ASSASSIN OF 100,000

In Rudobek Kube burned 200 women and children. He was not satisfied and burned another 700 persons in Karpilovka. The three gallows in Minsk were never uncoupled. During his rule Kube executed some 100,000 persons and wrote two plays.

He was a thoroughbred Prussian.



These three dead Germans, lying in a foxhole near Altavilla, Italy, are just three more dead Nazis among the thousands who are being wiped out by the power of General Mark Clark's Fifth Army. The Yanks are swinging the gate on Naples in a slow but inexorable push north. Signal Corps photo.

He wrote in the Minsker Zeitung: "I am in love with Byelorussian culture," and the next instant issued an order to hang another seven Byelorussian teachers. His favorite pastime was to visit a concentration camp in Komarova where Byelorussian scientists, doctors and engineers dragged barrels filled with water. He saw the prominent Byelorussian Doctor Siteman die harnessed to a cart. This is how Gauleiter Kube lived and grew rich.

Kube celebrated his 55th birthday with great pomp. He received a telegram from Hitler. He presented himself with another 100,000 rubles in cash. He issued an order to carry out mass raids and executions, and another 130 inhabitants of Minsk died.

### KILLER MEETS JUSTICE

He hoped to live in this fairyland for many more years. But the Byelorussians thought differently. During the summer, 24 of Kube's henchmen were sent to their death by partisan bullets. The people's judges executed Ludwig Brenleitner regional chief; Heinrich Klose, government inspector; Gunther Benevitzin, chief of the regional rural administration and Karl Kalla, chief of the regional gendarmerie.

Willie began to fear both the noise and the silence. He even neglected a new comedy. The day dawned when justice was administered. The Byelorussian people had long ago condemned Wilhelm Kube, and the hard partisan sentence was carried out.

Our whole country blesses the unknown avenger. He is the forerunner of justice. Soon the others

will be made to answer for the ditches of Vitebsk, for the ashes of Gomel, for the ruins of Minsk, for the burned, hanged and shot citizens, for all and everything. The master of the dead Kube, who is still living—Hitler—will also be made to answer.

### By Israel Amter

A great host of European Social Democratic leaders now resides in the United States. Leaders from all the Social Democratic parties of Europe, after having spent some time in England, have come to the United States. The German Social Democrats in particular, are doing everything in their power to get the support of our government for their ideas and plans. They look forward to the possibility that they will be selected to rule over post-war Germany.



Israel Amter

Naturally, they do not remain apart from the Social Democrats of our country. They are closely connected with the Jewish Daily Forward and the Social Democratic Federation. The German Social Democrats, after collaboration with these people, have come to the conclusion that it is time for them as German Social Democrats to be together their forces and to bring forward a program. Hence, on July 3 and 4, at a national conference of German Social Democrats and

New Yorker, at which American-Soviet cooperation in war and peace will be discussed. Following the luncheon there will be panel discussions on public health and wartime medicine in the USSR under the sponsorship of the American-Soviet Medical Society; Soviet science and technology and a general session on planning and post-war reconstruction in the USSR. These will take place on Saturday, November 6, at the New Yorker with leading scientific organizations and scientists participating.

On the same afternoon, a panel on education and youth in wartime in the USA and the USSR will also be held.

On Sunday, Nov. 7, at the Hotel New Yorker, there will be panel discussions on "Soviet Trade Unions and the War," and "Women and Child Care in the USA and the USSR." On Sunday evening, Nov. 7, outstanding American musicians will give a concert of Soviet music in the grand ballroom of the New Yorker.

The three-day Congress will culminate with a dramatic mass meeting at Madison Square Garden on Nov. 8 at which leaders in government, labor and other fields will speak.

the Argentine government for failing to break relations with the Axis as pledged at Rio de Janeiro in January, 1942. The Argentine student delegation voted in the affirmative, although many students admitted they would be jailed for it, on returning home. They said they had to vote this way because it expressed how Argentine students really feel. A Brazilian delegate appealed for the release of all political prisoners on the continent, a clear reference to Luis Carlos Prestes.

**O**DDS and ends: Anne O'Hare McCormick in the Times-half the appointment of Edward Stettinius, Jr. as Undersecretary of State. She calls it "an innovation which points to the increasing importance of the economic factors in the development of foreign policy. . . ." Andrei Vistzky, prosecutor of the Moscow trial, has been appointed Soviet delegate to the Inter-Allied Mediterranean Commission. . . . Quentin Reynolds returned from Europe the other day predicting it would take a year to conquer Italy at the present rate. . . . The Yugoslav government-in-exile has practically disintegrated, and plays almost no role in the current crisis, but its ambassador in Washington, Constantine Fotitch continues to collect his salary paid out by permission of the United States from Yugoslav funds frozen in this country. . . . New Zealand's labor government returned to power with a decisive vote, after the example of Australia, and indicating the general trend in the British dominions. . . .

**W**ALL Street, as you may not know, has been experiencing something of a decline, which London observers attribute to "peace nerves." It seems that prospects of quick victory have Wall Street worried. One correspondent from London to the financial page of the Times last Monday, discusses the difference of attitude between the London City and Wall Street and says: "Generally speaking, peace seems to open up a less satisfactory prospect from the purely business viewpoint for the United States than it does for Britain."

# Social-Democratic Emigres, Would-Be Rulers of Germany, Plot Against Soviets

trade unionists residing in the United States, they adopted a whole series of resolutions. It is interesting that they had "esteemed guests" at their conference. Among them were Adolph Heid, representing the Jewish Labor Committee and the Workmen's Circle—that is, Abe Cahane, Dubinsky and Chanin—whose aim it is to destroy the Soviet Union by bullets shot from the United States; as well as Victor Chernoff, a leader of the Social Revolutionary party of Czarist Russia. Chernoff is notorious for his connection with the editor of a White Guard paper in Berlin, who continues to operate under the protection of Adolph Hitler. In short, a very fine aggregation.

### ENEMIES OF USSR

It is these people who offer themselves as the future government of Germany! All of them are bitter enemies of the Soviet Union. In fact, the chief motivating force among them is their hatred of the Soviet Union. In addition, they refuse any kind of united front with the Communists. This is notable not only as far as the conference is concerned, but is put forward vindictively in the columns of the Social Democratic Neue Volkszeitung, in an editorial in which these Social Democrats refuse united action with the Com-

munist even in the struggle against Hitler.

Perhaps they think that the world will forget who they are. They cannot erase from history that, when the German "revolution" took place in 1918, they came into power; but step by step, they sold out to the Junkers, militarists and finance capital, so that there was no difference between bourgeois America and England and the "Social Democratic" Weimar Republic of Germany. Their treachery continued, so that in 1932, when Hitler was appointed Chancellor by Hindenburg, the Social Democrats refused unity with the Communists to prevent this action, using the excuse that "after all, Hitler came to power legally!"

### CONSPIRE AGAINST USSR

It is these people who now in the United States are conspiring against the Soviet Union and national unity, hoping in this way, first, to ingratiate themselves with the Allies; second, bring about a split between the United States and Britain on the one hand and the Soviet Union on the other; and third, as reward for their actions, be considered as the future leaders of post-war Germany.

Thus, in the proclamation adopted by the conference (Neue Volks-

zeitung, July 10, 1943), we read the following:

"For the immediate period after the war, that is, during the time of the armistice, during which one of necessity must reckon with military occupation of Germany by the United Nations, we call attention to the unquestionable fact that the former functionaries of the Social Democratic Party and all the free trade unions represent the most reliable groups of persons upon whom the authorities designated for liquidating the National Socialist institutions can rely." (Emphasis in the original.)

All sincere anti-fascist win-th war forces in this country and Europe will oppose the placing office of the bulk of these Social Democratic leaders like Stampf Max Brauer, Sigfried Marck, Albin Grzesinski and their like.

### FRIEDRICH STAMPFER

In an article in the Neue Volkzeitung on Sept. 18, 1943, entitled "Create the New Europe," with a sub-heading "The Mission of America and England in the Old World" Friedrich Stampfer, the old fashioned Social Democratic leader and editor of the former Bei Vorwarts, official organ of

(Continued on Page 8)



## Finis Caucasia

By a Veteran Commander

THE capture of Temriuk seals the fate of the German bridgehead on the Taman Peninsula. The question now is—how many Germans will escape from Taman with anything more than their pants?

This bridgehead played an offensive role some months ago. Since last March it had played a defensive-offensive role, depending on how things were going further north. Since mid-July it had become purely defensive. Now it is gone and the Kerch Peninsula across the Straits lies open to attack, for it is difficult to defend without the Taman bridgehead, having a 150-mile coastline and a 15-mile neck.

Across the Sea of Azov it seems that something is brewing in the Melitopol sector where a Soviet breakthrough to Perekop (85 miles from Melitopol) is not impossible.

From Zaporozhe on the Red Army has practically reached the Dnieper along the entire line up to Rechlitz, directly west of Chernigov, with German units pressed against the river in many points and forced to abandon their equipment (which is attested to by the steady rise in trophies taken by the Red Army as well as by the increasing number of prisoners).

A crossing of the Sozh (which runs through Gomel) may be expected, if it has not already been effected, with a pincer maneuver against Gomel. The last railroad junction (aside from Gomel) that the Germans hold east of the Dnieper—Krichev is under direct attack.

In the Smolensk Gate the Red Army is steadily pounding toward Orsha and Vitebsk. These two will probably be attacked simultaneously.

The moment is approaching when the Germans will have to do something about their Leningrad sector. Within a matter of days that sector might be left with only two railroad lines to "feed" it (of these the Baltic R.R. is a very circuitous one).

THE British Eighth Army has taken Foggia against practically no opposition.

The U. S. Fifth Army appears to be skirting Mt. Vesuvius to take Naples from the rear by way of Avelino and Cancello.

Corsica is practically cleared of all Germans, except for those who are trying to evacuate.

However, it must be pointed out that with all these successes we appear to be late as far as the Balkans are concerned (assuming that this was a worthwhile direction for a thrust, which is far from being demonstrated). The Yugoslav Army of Liberation, in spite of the help General Mikhailovitch seems to be giving to the Germans, reached the Adriatic coast some time ago in many places. They have hemmed in some German units in Montenegro. They have reached the outskirts of Trieste and Fiume.

But now the Germans claim the recapture of the port of Split (Spalato) and the occupation of the Island of Cortu. There seems to have been an opportunity we definitely missed here. To Germany our Italian campaign is nothing more dangerous than "athlete's foot." In this

On the War Fronts

# Nationwide Rallies to Mark U. S. - Soviet Amity

## Hearst Press, PM Squirm Under Spotlight of Browder Speech

(Daily Worker Foreign Department)

They did a job on Browder's speech yesterday... the speech he made at the Chicago Civic Opera on Sunday night and repeated in Gary, Indiana the night after.

By "they" we mean the press, and particularly the Hearst press. Most papers didn't see fit to run anything like real excerpts from the speech. But Hearst distinguished himself by distortions of such passages as were run in his papers.

As Robert Minor pointed out in yesterday's Daily, the chief effort of the Hearst press was to label Browder an agent of the Soviet government, and consider the speech a diplomatic statement from the USSR. It was not, said Minor, and only agents of Hitler could charge that.

But what is the content of Hearst's propaganda? Here is Browder, arguing that we Americans can't expect to win the war and win the peace except in collaboration with the Red Army and the USSR.

We certainly can't expect, said Browder, to evade the second front in France and the expect the USSR to take on also the Japanese in Asia.

### FOUGHT JAPANESE

Browder pointed out that the USSR has already twice defeated the Japanese in the summer battles of 1938 and 1939 by its support for China, and the mere fact that the Red Army maintains such strength in Siberia, the Japanese forces are

tiated down. Moreover, said Browder, the Soviet Union's heavy blows against Hitler are destroying Japan's partner, and thus paving the way for the isolation of the Japanese.

But Hearst provocatively distorts all this to make it appear that the USSR is somehow allied with Japan, and that Browder is the instrument of some new pronouncement of Soviet policy.

But in all this yelling, what's Hearst concealing? The fact is that Hearst is terribly afraid of the defeat of Hitler in Europe, and has been bitterly opposed to second front action by the Allies that would utterly rout the Hitlerites.

In order to preserve Hitler in Europe, to weaken the democratic forces led by the USSR, Hearst has been trying to provoke a second front in Asia against the USSR—thus involve the Soviet Union in the old Munichman's dream of a war in which the Russians do the fighting, exhaust themselves, while the United States sits back and picks up the pieces.

Browder said such dreams are illusions, and against the interests of the United States, which demand the rout of both Germany and Japan.

### REPRESENTS AMERICA

Well, who represents America in all this: Browder who wishes to defeat Germany utterly via a second front, that would also isolate and prepare the defeat of Japan, or Hearst—who wants to save Hitler

and get other nations to pull our Far Eastern chestnuts out of the fire?

As for PM—its editorial by John P. Lewis yesterday was particularly shoddy, shabby, in reality insulting to its own readers. For one thing, Lewis' paper printed a garbled, inadequate news report of Browder's speeches. For another, it seems that Lewis could not even have read Browder's speech when he wrote his editorial.

So what does he do: slaps Hearst with the left hand and Browder with the right-hand. In the same fashion as the ALP editorial of some weeks back on which John P. Lewis burned his fingers.

Lewis says the Hearst press shouldn't be so provocative toward our Soviet ally, but that Browder shouldn't talk about such things at all lest Hearst is given an opportunity.

But the whole editorial is premised on the Hearst interpretation—distortion—of Browder's speech. It doesn't even have the decency to argue the issues with Browder directly.

Well, why doesn't PM discuss the problems of relations with the USSR? Why doesn't it meet the issues that Browder raises, issues which are certainly on the minds of PM readers?

If PM disagrees, why not argue the issues, and argue fairly, and get away from this disgusting, "from-on-high" attitude based on a hasty reading of Hearst headlines?

## Garden Meeting To Climax 3-Day Congress Here

The tenth anniversary of American-Soviet diplomatic relations will be celebrated with meetings throughout the country and with a huge Congress of American-Soviet Friendship to be held here on Nov. 6 and 7 at the Hotel New Yorker culminating with a dramatic mass meeting at Madison Square Garden on the evening of Nov. 8, it is announced by Corliss Lamont, chairman of the National Council of American-Soviet Friendship.

(The full list of the sponsors—including a number of Governors, U. S. Senators, Bishops, labor leaders and publicists appears on page 5.)

"Now, more than ever, with Germany's propagandists, in the face of certain ultimate defeat, frantically seeking to divide the allied nations, such a demonstration of friendship and unity with the Soviet Union as the forthcoming Congress will be a real blow against the Nazis," Mr. Lamont said.

A call to the Congress, issued by the National Council of American-Soviet Friendship, outlining the purposes of the meeting says: "The democratic nations have learned at terrible cost that only in the closest possible unity with the Soviet Union is victory assured, and that without such unity there can be no peaceful and stable world. Today that unity must be fulfilled and consolidated in the development of full coalition warfare, the only road to early victory for the United States.

"Full collaboration for victory must be followed by full collaboration for peace. Only thus can mankind's long struggle for freedom be transferred from the realm of war and bloodshed to that of peaceful construction and the great goal of a life of security and abundance for the common man be realized. In cementing American-Soviet friendship, we help to create the foundation for the abiding friendship of all free peoples on which such a life must rest."

### 3-DAY MEETING

The program for the three-day meeting in New York City will open with a luncheon at the Hotel

## Between the Lines

Filipinos and Their 'Common-Law' Wives

DAILY WORKER FOREIGN DEPARTMENT

OUR first reaction is to take the recent British cabinet change with a grain of salt. For despite the fact that Lord Beaverbrook, known to be friendly to the USSR, returns to a Cabinet post all other signs point to a strengthening of the ultra-Tory position. For example, Sir John Anderson, notorious Municheer of ill-fame in India and Ireland, takes over British finances. And Viscount Cranborne takes over the dominions post. What we don't know about the Beaverbrook appointment is that he seems to be brought back to offset the effects of Churchill's speech and to palliate opinion among Englishmen. The whole thing is a bit mechanical. He was dropped out when no longer needed, brought back when needed, but all his speeches and editorial urgings on the second front were not heeded when it might have made a real difference.

AN INTERESTING angle of Mussolini's resurrection in northern Italy is his strong denunciation of the House of Savoy. He pretends to revive not just the Fascist Party but "Fascist Republican" Party. Why this sudden denunciation of the monarchy and the sudden resumption of republican pretensions? Undoubtedly because in his desperation, Mussolini is trying to take advantage of the popular mood in Italy—the desire for a republic and the intense feeling against the monarchy.

People who know Italy have pointed out for some time that among the masses there is a real and long-standing desire for a republic, and a long tradition of contempt for the royal house. Thus we have an interesting paradox: Mussolini in the final stage of his career tries to capitalize on these moods, but the Allies who could now really mobilize the Italian people, are stuck with commitment to bolster the Savoy dynasty.

THE JAPANESE are already setting up the national assembly of what they call the "future republic of the Philippines." Washington circles, realizing how late they are, have suddenly gotten worried. Millard Tydings, Democratic Senator of Maryland, has introduced a bill to grant the Philippines complete independence to take effect as soon as the bill has passed. Certainly the idea is good, need is urgent, the action in fact long overdue.

BUT WHILE we're at it, let's look at the West Coast where Filipinos of American citizenship live. A nasty situation has arisen in some regiments of Filipino soldiers according to their chaplain, Eugene C. Noury, of the 1st Filipino Infantry, as reported in the Peoples World. It seems that many soldiers had common-law wives, white girls. And in many cases, children were born of such marriages. The states of Oregon, California, Nevada and Arizona do not grant licenses to Filipinos who wish to marry white girls. Neither does the church recognize such marriage. Result is that the families of these soldiers can't get their pay allowances because they are not officially married and this is causing havoc with morale. The chaplain appealed to the War Department, which said nothing doing.

Finally the chaplain appealed to the Governor of California, Earl Warren, highly-touted as presidential timber. But at this writing he has done nothing. Moral is that we should certainly give the Philippines complete and immediate independence. But there is a long way to go in the treatment of American Filipinos as full-fledged citizens.

AN INTER-AMERICAN Students Congress has been meeting in Chile, and one of its resolutions the other day denounced

## Ehrenburg Writes:

# Minsk Finishes Kube's Last 'Play'

By Ilya Ehrenburg

(By Wireless to Inter-Continental News)

MOSCOW, Sept. 28.—For two years wild wolves have been tearing at our country. The chase has started. The wolves are being killed right and left. The Red Army is advancing towards the frontiers of much suffering Byelorussia, and it was saluted by a shot fired by



opinion was not alone: General Fuller, Field Marshal Lord Milne and General Gough agree and put it in writing, and Generals Marshall and Eisenhower are reported to be of the same opinion.

**T**HERE is something radically new in our air warfare: for the first time P-47 Lightning fighters with special "Anglicard" fuel tanks" accompanied our Flying Fortresses on a 650-mile round-trip to Emden. They suddenly pronounced on the German defending fighters from the clouds and destroyed 22 out of 58, 18 more having been shot down by the Fortresses.

**T**HE South Pacific our troops captured Sagerak and thus opened a new offensive against Madang, half way between Wewak and Finschhafen.

## Heavy Fighting on Dalmatian Coast

(Continued from Page 1)

Corfu, the Greek island off the coast of Albania, and an important point for control of the southern Adriatic. The Germans said that Italian resistance on the island had been broken by an Alpine regiment and several thousand prisoners were taken.

### FROM TRIESTE TO FIUME

The Yugoslavians gave few new details on the fighting around Trieste and Fiume. A day earlier it was reported that most of the Istrian peninsula between Trieste and Fiume was in the hands of the Peoples Army.

Sushak, a suburb of Fiume, is still held by the partisans, although the

town of Illirsk Bistrica, north of Fiume has been evacuated.

Severe fighting continues, says yesterday's communique, from Gorizia to the west, to the Ljubljana area in central Slovenia, to Bistrica, just north of Fiume.

Reporting violent battles with the Germans at near Bihac, in northwestern Bosnia, the Peoples Army destroyed an enemy camp at Prokosl, killing 200 Germans, and capturing valuable war supplies. Similar minor engagements are reported from Darovar, in Slavonia.

### British Ships Blast 3 Nazi Patrol Boats

LONDON, Sept. 28 (UP).—Slipping undetected to within close range of three heavily-armed German patrol vessels north of Le Havre, France, yesterday, British light coastal forces blew up one, damaged another and set fire to the third, an Admiralty communique said today.

## 3 POINTS . . .

1. Due to necessary wartime restrictions it is becoming increasingly necessary to reduce still further the waste of paper resulting from unsold, returned copies of the DAILY WORKER.
2. The demand for the DAILY WORKER is growing, since it is becoming more and more recognized as labor's outstanding paper for victory by labor and the people as a whole—and as a result you may find it more difficult as time goes on to secure a copy from your local newsdealer.
3. It is therefore urged that you immediately arrange to have a copy of the DAILY WORKER reserved for you at your favorite newsstand! Do it today!

**PLACE A STANDING ORDER WITH YOUR NEWSDEALER FOR YOUR COPY OF THE DAILY WORKER EVERY DAY!**

"Byelorussian patriot" who killed a big wolf—Wilhelm Kube. The ruins of Minsk were still smoldering when a swashbuckling German by the name of Kube with the title of "Reichs-commissar of Byelorussia" arrived there. For a long time this Herr had dreamed of riches. In Berlin he had to study the "humanitarian sciences," but he was interested in growing rich and not in humanitarianism. He got into the Chamber of Commerce in Brandenburg. He was a stockbroker and covered up his shady deals with lofty speeches. The shrewd Willie wondered how he could get into the Reichstag. The various parties would have nothing of this adventurer.

The maniac Hitler was looking for assistants. And before the Germans knew what it was all about Kube became a deputy, after which it was easy to become a chairman of the Chamber of Commerce in Berlin and Brandenburg.

### BIG THIEF KUBE

Kube stole. But all around him were Kubes like him; it is difficult for one thief to steal from another. And Kube dreamed of big things.

The war was a profitable enterprise for Willie Kube. When the thieves swooped down on the booty, Wilhelm Kube grabbed a fat piece—he received Byelorussia. He wanted to rob in peace and write plays in his leisure. Kube dreamed of becoming a playwright. Art is art and business is business.

The professor from the Chamber of Commerce did not forget the all important thing—he plundered Byelorussia. He would say, "God, I simply worship folk art," and then strip the museums of priceless treasures.

He did not neglect the Fuehrer's affairs nor his own. Out to please the Fuehrer, he sent trainloads of slaves to Germany.

This merchant was brutal. At 54 years of age he led an ordinary life. Minsk became the execution ground of Byelorussia and Europe. The Germans brought their doomed victims from different countries to Minsk and put them to death there with gas. Kube looked on with a smirk and wrote plays.

### ASSASSIN OF 100,000

In Rudobek Kube burned 200 women and children. He was not satisfied and burned another 700 persons in Karpilovka. The three gallows in Minsk were never unoccupied. During his rule Kube executed some 100,000 persons and wrote two plays.

He was a thoroughbred Prussian.

### HOW SOVIET LABOR VIEWS THE RECENT BRITISH TRADES UNION CONGRESS

(Text of an editorial from the much-discussed magazine of the Soviet trade unions, "The War and the Working Class.")

In Sunday's issue of THE WORKER



These three dead Germans, lying in a foxhole near Altavilla, Italy, are just three more dead Nazis among the thousands who are being wiped out by the power of General Mark Clark's Fifth Army. The Yanks are swinging the gate on Naples in a slow but inexorable push north. Signal Corps photo.

He wrote in the Minsker Zeitung: "I am in love with Byelorussian culture," and the next instant issued an order to hang another seven Byelorussian teachers. His favorite pastime was to visit a concentration camp in Komarovka where Byelorussian scientists, doctors and engineers dragged barrels filled with water. He saw the prominent Byelorussian Doctor Sileman die harnessed to a cart. This is how Gauleiter Kube lived and grew rich.

Kube celebrated his 55th birthday with great pomp. He received a telegram from Hitler. He presented himself with another 100,000 rubles in cash. He issued an order to carry out mass raids and executions, and another 130 inhabitants of Minsk died.

### KILLER MEETS JUSTICE

He hoped to live in this fairyland for many more years. But the Byelorussians thought differently. During the summer, 24 of Kube's henchmen were sent to their death by partisan bullets. The people's judges executed Ludwig Brenellner regional chief; Heinrich Klose, government inspector; Gunther Benevitzin, chief of the regional rural administration and Karl Kalla, chief of the regional gendarmerie.

Willie began to fear both the noise and the silence. He even neglected a new comedy. The day dawned when justice was administered. The Byelorussian people had long ago condemned Wilhelm Kube, and the hard partisan sentence was carried out.

Our whole country blesses the unknown avenger. He is the forerunner of justice. Soon the others

will be made to answer for the ditches of Vitebsk, for the ashes of Gemel, for the ruins of Minsk, for the burned, hanged and shot citizens, for all and everything. The master of the dead Kube, who is still living—Hitler—will also be made to answer.

### By Israel Amter

A great host of European Social Democratic leaders now resides in the United States. Leaders from all the Social Democratic parties of Europe, after having spent some time in England, have come to the United States. The German Social Democrats in particular, are doing everything in their power to get the support of our government for their ideas and plans. They look forward to the possibility that they will be selected to rule over post-war Germany.



Israel Amter

Naturally, they do not remain apart from the Social Democrats of our country. They are closely connected with the Jewish Daily Forward and the Social Democratic Federation. The German Social Democrats, after collaboration with these people, have come to the conclusion that it is time for them as German Social Democrats to tie together their forces and to bring forward a program. Hence, on July 3 and 4, at a national conference of German Social Democrats and

"New Worker" in which American-Soviet cooperation in war and peace will be discussed. Following the luncheon there will be panel discussions on public health and wartime medicine in the USSR under the sponsorship of the American-Soviet Medical Society; Soviet science and technology and a general session on planning and post-war reconstruction in the USSR. These will take place on Saturday, November 6, at the New Yorker with leading scientific organizations and scientists participating.

On the same afternoon, a panel on education and youth in wartime in the USA and the USSR will also be held.

On Sunday, Nov. 7, at the Hotel New Yorker, there will be panel discussions on "Soviet Trade Unions and the War," and "Women and Child Care in the USA and the USSR." On Sunday evening, Nov. 7, outstanding American musicians will give a concert of Soviet music in the grand ballroom of the New Yorker.

The three-day Congress will culminate with a dramatic mass meeting at Madison Square Garden on Nov. 8 at which leaders in government, labor and other fields will speak.

trade unionists residing in the United States, they adopted a whole series of resolutions. It is interesting that they had "esteemed guests" at their conference. Among them were Adolph Heid, representing the Jewish Labor Committee and the Workmen's Circle—that is, Abe Cahan, Dubinsky and Chanin—whose aim it is to destroy the Soviet Union by bullets shot from the United States; as well as Victor Chernoff, a leader of the Social Revolutionary party of Czarist Russia. Chernoff is notorious for his connection with the editor of a White Guard paper in Berlin, who continues to operate under the protection of Adolph Hitler. In short, a very fine aggregation.

### ENEMIES OF USSR

It is these people who offer themselves as the future government of Germany! All of them are bitter enemies of the Soviet Union. In fact, the chief motivating force among them is their hatred of the Soviet Union. In addition, they refuse any kind of united front with the Communists. This is notable not only as far as the conference is concerned, but is put forward vindictively in the columns of the Social Democratic Neue Volkszeitung. In an editorial in which these Social Democrats refuse united action with the Com-

munists even in the struggle against Hitler.

Perhaps they think that the world will forget who they are. They cannot erase from history that, when the German "revolution" took place in 1918, they came into power; but step by step, they sold out to the Junkers, militarists and finance capital, so that there was no difference between bourgeois America and England and the "Social Democratic" Weimar Republic of Germany. Their treachery continued, so that in 1932, when Hitler was appointed Chancellor by Hindenburg, the Social Democrats refused unity with the Communists to prevent this action, using the excuse that "after all, Hitler came to power legally!"

CONSPIRE AGAINST USSR

It is these people who now in the United States are conspiring against the Soviet Union and national unity, hoping in this way, first, to ingratiate themselves with the Allies; second, bring about a split between the United States and Britain on the one hand and the Soviet Union on the other; and third, as reward for their actions, be considered as the future leaders of post-war Germany.

Thus, in the proclamation adopted by the conference (Neue Volks-

## Social-Democratic Emigres, Would-Be Rulers of Germany, Plot Against Soviets

zeitung, July 10, 1943), we read the following:

"For the immediate period after the war, that is, during the time of the armistice, during which one of necessity must reckon with military occupation of Germany by the United Nations, we call attention to the unquestionable fact that the former functionaries of the Social Democratic Party and all the free trade unions represent the most reliable groups of persons upon whom the authorities designated for liquidating the National Socialist institutions can rely." (Emphasis in the original.)

All sincere anti-fascist win-the-war forces in this country and Europe will oppose the placing in office of the bulk of these Social Democratic leaders like Stamper, Max Brauer, Sigfried Marck, Albert Grzesinski and their like.

**FRIEDRICH STAMPER**

In an article in the Neue Volkszeitung on Sept. 18, 1943, entitled "Create the New Europe" with the sub-heading "The Mission of America and England in the Old World," Friedrich Stamper, the old fossilized Social Democratic leader and editor of the former Berlin Vorwaerts, official organ of the

(Continued on Page 8)

# UE Food Survey Shows 98.8% Rise in One Year

## Westinghouse Workers Issue Chart on Findings

(Special to the Daily Worker)  
 BLOOMFIELD, N. J., Sept. 28.—The lady with the market basket in this typical eastern town is paying 98.8 per cent more today for her foodstuffs than she did Jan. 1, 1941, according to investigators from Local 410, United Electrical, Radio and Machine Workers, CIO.

The checker-uppers, who represent 6,500 production workers employed at Westinghouse Lamp Co. here claim they have the figures to prove it, based on prices prevailing at Super Markets, Acme, A & P, Consumer and Safeway as

compared with the figures of Jan. 1, 1941, in the same stores. The survey covered 25 staple items from cabbage to chickens. Here is a chart showing their findings:

COMMODITY	QUANTITY	PER CENT OF INCREASE IN FOOD PRICES		
		Jan. 1, 1941	Sept. 15, 1942	PER-TODAY CENTAGE
Cauliflower	lb.	.12	.17	.22 85
Chicken	lb.	.21	.29	.44 104
Cabbage	lb.	.02	.03	.05 150
Bacon	lb. pkg.	.10	.12	.24 140
Apples	lb.	.04	.04	.12 200
Tomatoes	can	.04	.05	.10 150
Oranges	doz.	.15	.19	.45 200
Soap	cake	.04	.04	.07 75
Butter	lb.	.30	.49	.56 86.66
Frankfurters	lb.	.28	.31	.38 32
Pork Chops	lb.	.23	.31	.32 120
Eggs	doz.	.27	.33	.60 122
Coffee	lb. bag	.13	.20	.26 100
Spaghetti	lb.	.07	.08	.15 114
Corn	doz	.25	.28	.50 100
Tomatoes	lb.	.03	.04	.10 233
Lard	lb.	.12	.15	.26 105
Spinach	lb.	.04	.05	.17 320
Potatoes	lb.	.04	.04	.06 50
Ringo	box	.15	.17	.21 40
Beans	lb.	.05	.09	.11 120
Cream Cheese	lb.	.25	.30	.50 100
Butterfish	lb.	.08	.10	.17 70
Mayonnaise	pint jar	.19	.21	.25 31.33
Tuna Fish	can	.31	.33	.49 58

**BLAME CONGRESS**  
 Main responsibility for the uncontrolled rise of food costs belongs on the shoulders of Congress, which, to Bloomfield, means Rep. Fred Hartley, who comes from this town.

Hartley's record indicates that he is more interested in Armour, Swift, Heinz and Del Monte, than the welfare of the people of this area, the union declares. It has tied up its campaign for price control and real stabilization with a drive to change the stand of the Hartleys or remove them from the legislative scene.

An article released by the union in connection with its food survey

findings points out operating profits of business for the first half of 1943 were running at an annual rate of \$8,600,000,000, after taxes, as compared with \$8,387,000,000, before taxes, in 1929.

"Despite these huge record-breaking profits," says Local 410, "industrial leaders have been appearing for several weeks before the House Ways and Means Committee attempting to shift a still heavier tax burden on the shoulders of the average citizen."

The union contends that freezing wages under conditions of this kind is unfair and calls upon members to direct themselves into legislative and political activity to win relief.

## Court Decision Due

## Barberton AFL Rejects Lewis, Backs 4th Term

(Special to the Daily Worker)  
 BARBERTON, Ohio, Sept. 28.—The Barberton Central Union (AFL) announced today that it had gone on record vigorously opposing admission of John L. Lewis into the American Federation of Labor.

An overwhelming majority of the delegates regard Lewis as an unprincipled labor splitter and obstructor of the national war effort. They feel that any deal to readmit him into the AFL would hurt the Federation and the entire labor movement.

Following the discussion of Lewis and what he stands for, the Barberton CLU also went on record for a fourth term for President Roosevelt; international trade union unity with the labor movements of Great Britain, the Soviet Union and other United Nations and for 100 per cent adherence to labor's unconditional no-strike pledge.

## Peace Linked to Soviet Tie-Bard

(Continued from Page 1)

the world peace program, covering the years ahead of us."

He emphasized that just as cooperation with the USSR is the paramount international issue facing this country, the most important domestic problem is creation of labor-management cooperation that will assure a prosperous and happy America.

Bard also said, "In my opinion Russia's future prospects compare with ours at the beginning of this century. Its material growth will be rapid over the next 30 years and, as its natural riches are developed and realized, by its population, the Russian people will react as have human beings since the beginning of time. Russia as our ally makes sense in a big way."

On labor and management relations, Bard declared: "Management must not use the postwar period for its own war on labor unions, without laying the straight road to strict government control or worse."

## IWO Women See Rep. O'Toole



Visiting their elected representative, Hon. Donald L. O'Toole of the 8th Congressional District, are Brooklyn International Workers Order representatives Leah Nelson, Nettie Aaronson, Sara Friedman, Rose Pasken and Dina Sacher. The IWO's Women's Club leaders presented their Congressmen with the IWO win-the-war legislative program and urged him to stay on the job, supporting the President in Congress in all victory measures.

## Unionists Elect Jew To Rout Anti-Semites

(Special to the Daily Worker)  
 BUFFALO, Sept. 28.—Anti-Semitism reared its ugly head at the Farrel-Birmingham steel plant here but patriotic workers cracked down on it, electing the lone Jewish unionist among them president of their newly-organized CIO union.

Leo (Milt) Leinson, the successful candidate, was chosen despite a campaign of anti-Semitism which could have been lifted bodily from material issued by Goebbels and Streicher.

Charles Sawyer, vice-president, and the material originated with anti-war forces and that their interests were at stake in the election's outcome. They rallied behind his candidacy and the slate he headed. Other officers chosen were: Active union builders recognized Richard Hewitt, financial secretary; Sara Woodside, treasurer, and Frank Sydek, recording secretary. Three women were elected to the executive board.

## City CIO Protests Action by Postmaster

The City CIO yesterday sent a hot wire of protest to Postmaster Albert Goldman for his refusal to permit the posting of a registration poster. Goldman was asked to reconsider and reverse his decision.

The posters made no reference to political party or candidate but pressed postal employees to vote as a patriotic duty. "Your contention that such Post Office Custodial Branch

## Rail Workers to Get 32c Raise; See Crisis Ahead

(Special to the Daily Worker)  
 WASHINGTON, Sept. 28.—White House announcement today that a special railroad emergency board has recommended a wage increase of only 32 cents a day to 300,000 operating railroad workers, brought the prospect of new difficulties for the transportation industry.

The decision now before Stabilization Director Fred M. Vinson, comes in spite of Saturday's warning by officials of the railroad unions that "low wages and inferior working conditions" is now at the bottom of the industry's manpower crisis.

The five railroad brotherhood unions asked for a raise of \$3.00 a day.

The Board's recommendation held to a narrow interpretation of the "Little Steel" formula, apparently without regard for its consequences in this key industry, or the warning of the unions.

**SEE ADVERSE AFFECT**  
 The decision, if it takes effect, is expected to also sharpen labor relations on the lines.

Saturday's letter of warning sent from leaders of railroad unions with a total membership of 1,250,000, was addressed to Joseph E. Eastman, director of the Office of Defense Transportation. "It was in reply to his letter requesting the unions and management to get together on a 13-point program to bring the lines to wartime efficiency."

"Essential transportation service," the letter from the Railway Labor Executives Association said, "cannot and will not be maintained by laborers imported from Mexico or prisoners of war and women."

Eastman was told that the problem was not so much one of manpower as "inability to retain persons who are recruited for railroad work."

More than 1,300,000 workers were hired by railroads in a recent 12-month period, the labor officials said, "with only a net gain in total employment of less than 50,000."

"The fundamental cause for the failure or refusal of workers to accept or remain in the employment of the nation's railroads, during the past year or more, is the low

## Incentive Pay

# Is It Piece Work?

**Does incentive wages mean switching to piece work?**  
 The group in the United Automobile Workers (CIO headed by Walter Reuther, has waged its campaign against incentives mainly by exploiting a popular misconception that those on day work would automatically be required to switch to piece work. This is not true. Incentive forms can be worked out for either piece workers or day workers, or both working side by side in the same plant. The basic idea is to provide a form under which an extra production effort by the workers would enable them to collect a commensurate increase in earnings. Advocates of incentives are not dogmatic about any particular incentive plan, but recognize that:

1. The workers are making an extra production effort because they are interested in a speedy victory.
2. It is for victory, not to make a boss richer, that they are making the extra effort. The workers thereupon, wants to benefit at least partially from his extra output and he doesn't want it in some illusive future.
3. Those opposing incentives or bonus forms, and who are ostensibly holding out for a fight to smash the Little Steel formula, as Lewis has tried unsuccessfully, are actually depriving the workers of an opportunity to collect wages that are due them. They are still blocking them from doing so in the future.
4. The Reuther forces paint a picture of incentives as it was in days of the open shop. They leave entirely out of account the absolute requirement of union participation in the control of any such wage plans, to guarantee that no rate-cutting or similar abuses would take place.

## FCC Ok's Western, Postal Wire Merger

WASHINGTON, Sept. 28 (UP).—The Federal Communications Commission today announced approval of the long-debated merger of the Western Union and Postal Telegraph Companies, thus uniting the only two agencies handling commercial wire messages within the United States.

The FCC said the merged company, which presumably will bear the name of the Western Union Telegraph Company, will be a "natural monopoly" like the telephone, power and gas companies "where it has been found by experience that one company adequately regulated cannot render superior service at lower costs than competing companies."

The companies have been rivals for years. The FCC decision, which said the merger was in the public interest and would end "useless paralleling" of facilities, was criticized in a dissenting opinion of Commissioner C. J. Durr, the only one of the six commissioners to disapprove. The \$70,824,234 book value of Postal will be added to the \$324,185,808 book value of Western Union to make a merged company worth \$394,990,042, book value, the worth

were getting up to tell their stories. Federation Secretary Charles W. Holman calling for "a new scale of price ceilings" based on "cost of production rather than parity" boosted his plan with the following attraction: "Dairy farmers are confident that this plan could be operated easily, simply and at little or no extra cost to the government."

**CONSUMERS TO PAY**  
 It's very simple to figure out

## Milk Lobby Launches Price Boost Barrage

(Continued from Page 1)

ing attraction:

It's very simple to figure out

# Monday on Kings ALP

The State Court of Appeals will convene next Monday, Oct. 4, to hear the appeal of "right wing" leaders of the American Labor Party in Kings County against the conditions which the Appellate Division of the Brooklyn Supreme Court laid down for the holding of a new meeting of the Kings County Committee of the American Labor Party to elect county officers.

The Appellate Division ruled two weeks ago that there must be a joint credentials committee and joint tellers to count the vote for officers at the new meeting, which is scheduled to be held Oct. 11th in the auditorium of Brooklyn Technical High School.

An earlier meeting of the County Committee, held August 30th, was thrown out by the courts on the grounds that it was improperly conducted. At that meeting, right wing leaders attempted to steal the election of officers by a fraudulent count.

Progressives, whose candidates for party office had an overwhelming majority at the meeting, challenged the attempt at usurpation in the courts. "Right wing" leaders are attempting to upset the verdict of the lower courts, which called for a new meeting and the establishment of safeguards for proper and orderly procedure.

## 4-Point Jump In Butter to Begin Sunday

Beginning Sunday, consumers will pay 16 points for a pound of butter, a jump of 4 points over the previous month, the Office of Price Administration announced yesterday. The increase was due, according to the OPA, to dwindling butter supply.

Point values of meats remained almost unchanged for the coming month except for some slight upward adjustments.

Point values of canned fruits were increased although there were some reductions for some important vegetables.

- Summary of the new values list:
- (1) Standard cuts of beef, veal and lamb remain unchanged, with several lamb and veal variety meats reduced 1 point.
  - (2) Eight standard pork cuts, including center chops and loin roasts, are increased 1 to 2 points.
  - (3) Eighteen meat cuts, mainly variety types such as brains and kidneys, are now point-free.
  - (4) A number of cheeses, including cream cheese, cream cottage cheese, swiss, bleu and camembert, are increased 1 point a pound.

## Back Badoglio If He Wars on Nazis-Sforza

LONDON, Sept. 28 (UP).—Count Carlo Sforza, one-time Italian Foreign Minister and exiled leader of liberal anti-fascist elements, has assured Premier Marshal Pietro Badoglio his support as long as Badoglio continues his fight to free Italy, it was announced today in Algiers.

The United Nations radio at Algiers said that Badoglio, at his headquarters on the Italian mainland, had received a message from Sforza, now in the United States, which said:

"In my opinion it is the essential duty of all Italians, regardless of party or political convictions, to contribute to the defeat of Germany and the expulsion of the Germans from Italy.

"As long as Marshal Badoglio is devoted to this task, I would consider it criminal to do anything which might weaken his position or hinder his work for the liberation of Italy and the Italian people. "I am ready to offer my complete support to Marshal Badoglio as long as he continues his efforts in this direction. This is the only way to destroy the last criminal remnant of fascism."

## Utility Workers Strike in Ohio

CINCINNATI, O., Sept. 28 (UP).—A strike of "outside" electrical workers at the Cincinnati Gas & Electric Co. spread today to its subsidiary, Union Light, Heat and Power Co. at Covington, Ky., and to two other Ohio sub-plants.

A walkout of 450 members of the International Brotherhood of Electrical Workers, AFL, began at the Cincinnati plant yesterday to protest the National Labor Relations Board's denial of an election to re-determine a collective bargaining agent. Union officials said the strike was unauthorized. The independent utilities, Union now is recognized as bargaining agent. The walkout spread to 200 additional workers at a Hamilton, O., substation, a subsidiary at Middletown, O., and across the Ohio River to Covington.

majority of the people of this country for the benefit of the minority in the driver's seat is gone, and the old timers and the die hards who would turn the clock back in this direction are a liability to the capitalist system. To business generally and their country, if they should prevail in the councils of important business groups their contribution to the postwar world will be a death blow to the interests they think they are protecting."

Bard declared it of the utmost importance that friendly and mutual relations between management and labor continue after the war, otherwise "much of this beautiful and productive plant which we have expanded under the stress of war will rot and rust away."

## Danish Captain Defies Nazis, Scuttles Ship

STOCKHOLM, Sept. 28 (ICN).—The Danish cutter "Skagerak" was sunk in Skagen port, Denmark, by order of the ship's captain, who then announced the boat's scuttling to the German occupation authorities and was placed under arrest, the Swedish paper, Dagens Nyheter, reported this week.

The paper cites the incident in reporting a whole new wave of sabotage throughout Denmark.

The Nazis retaliated, Dagens Nyheter said, by tightening martial law in the Skagen area, where Danish guerrillas damaged a railway near Spillisevej.

In Silkeborg and Odder, near Aarhus, unidentified persons raided the railway line connecting Denmark with Norway via Tylland. In Copenhagen a machine-building plant was wrecked as a result of sabotage.

The workers of the big plants "Titan," "Burmester" and "Wain" downed their tools, refusing to work until the German so-called "guards for prevention of acts of sabotage" were removed from the factory premises. The occupation authorities complied with the workers' demand but stationed patrols in the adjoining streets.

The Danish press, incidentally, is subjected to rigorous censorship, which has lately also been extended to newspaper ads. Mention of the British origin of any commodity is strictly prohibited.

## King Peter Leaves For Middle East

LONDON, Sept. 28 (UP).—King Peter of Yugoslavia and his staff have left Britain for the Middle East, it was announced today, to prepare for their eventual return to their homeland behind an Allied liberation army.

sheer nonsense and deliberate evasion of the patriotic obligation to inform American citizens of their obligations," said a wire sent by Saul Mills, CIO Council Secretary.

# Sponsors of U.S.-Soviet Friendship Rallies

Sponsors of the tenth anniversary U. S.-Soviet Friendship Congress (story on page 2), include: Maxwell Anderson, playwright; John Taylor Arms, artist; Congressman Joseph Clark Baldwin; Zlatko Balokovic, president of the American Slav Congress of Greater New York; Hon. William L. Batt, Vice-Chairman, War Production Board; The Metropolitan Benjamin Hon. Robert O. Blood, Governor of New Hampshire; Simon Breines, architect; Louis Bromfield, author; C. C. Burlingham, lawyer; Senator Arthur Capper; Charles Chaplin; Hon. Oscar L. Chapman, Assistant Secretary of the Interior; Dr. Robert C. Clothier, president, Rutgers University; Congressman John M. Coffee; Dr. Henry S. Coffin, president, Union Theological Seminary; Dr. Karl Taylor Compton, president, Massachusetts Institute of Technology; Joseph Curran, president, National Maritime Union; Hon. Colgate W. Darden, Jr., Governor of Virginia; Hon. Joseph E. Davies, former U. S. Ambassador to the Soviet Union; Congressman Earl B. Dickerson; Prof. Albert Einstein; Rev. Frederick May Elib, president, American Unitarian Association; Dr. Caleb F. Gates, Jr., Chancellor, University of Denver; Dr. Thomas E. Gates, president, University of Pennsylvania; Dean Christian Gauss, Princeton University; Hon. James W. Gerard, former Ambassador to Germany; Senator Theodore F. Green; William Green, president, American Federation of Labor; Senator Joseph S. Guffy; Dr. Alice Hamilton, physician; Lillian Hellman, playwright; Mrs. Thomas N. Hepburn; Sidney Hillman, president, Amalgamated Clothing Workers of America; Hon. Harold L. Ickes, Secretary of the Interior; Stanley M. Isaacs, New York City Councilman; Helen Keller; Dr. Serge Koussevitzky, conductor, Boston Symphony Orchestra.

ers, CIO, had attempted to post the announcements on approved bulletin boards. The union had even offered to remove the identification that the poster was issued by the CIO.

## Negro Troops Hailed by Bishop

(Special to the Daily Worker)  
CHICAGO, Sept. 28.—Chicago's Negro residents today cherished a message of praise for Negro troops from Bishop John A. Gregg of the African Methodist Episcopal Church who recently returned from a tour of South Pacific fighting fronts. In an address before more than 3,000 persons in Au Sable high school, Bishop Gregg said: "No more loyal American exists than the Negro soldier. When our troops go into action against the Japanese in the Pacific fighting areas, American Negro troops usually are in the forefront." Bishop Gregg who presided at the recent annual conference of the A. M. E. church in Chicago, said he expected soon to visit Negro troops in the North African war theater.

- Leopold Stokowski  
Gerard Swope  
Senator Elbert D. Thomas  
R. J. Thomas, president, United Automobile Workers of America  
Rt. Rev. Henry St. George Tucker  
Bishop W. J. Walls  
William Allen White  
A. F. Whitney, president, Brotherhood of Railroad Trainmen  
Dr. Ray Lyman Wilbur  
Dr. Mary E. Woolley  
Dr. Max Yergan, Director, Council of African Affairs  
Dr. Vladimir Kosma Zworykin.

the concern places on itself. Postal employees are to receive the generally higher wages paid to Western Union workers, and Western Union has given assurance that it will make every effort to retain all employees of both companies. Seniority rights of workers are to be merged so that service records will be considered irrespective of former employer, and the Western Union pension plan will be applied to all former postal employees. A basic principle of the plan is that there is to be no diminution of service to any place presently served by either company.

## Jewelry Local Asks AFL Back Allied Unity

A resolution asking the AFL Boston convention to back up the movement for a World Labor Congress has been adopted by the executive board of Local 1, International Jewelry Workers Union, Andrew Leredu, president, said yesterday. The statement urges the AFL to accept the proposal originating with the British Trade Union Congress at its recent meeting in Southampton. "Complete unity of all trade union organizations from all the allied nations is necessary if organized labor is going to be heard and listened to at the peace meeting," said the Jewelers' Local, in its message to Boston.



why the government won't have to foot the bill. The Federation wants it to come out of the consumers' pockets, instead. Attacking the WFA subsidy plan of direct payments to farmers to make up for the increase in the cost of feed since Sept. 1942, Holman said a Federation study revealed that farmers "need about three cents more per quart for milk" to make ends meet instead of the "half cent to one cent per quart" recommended by the government.

Holman claimed the government took into account not only the increase in feed costs but forgot about wage and tax increases. WFA officials on the other hand point out that Holman conveniently forgets to mention retail dairy prices are now 20 per cent above September, 1942, levels and that with the proposed subsidy farmers will be in a position to meet production costs.

In the meantime, the Federation is planning to throw the weight of its lobbyists around. Tomorrow WFA Administrator Marvin Jones and OPA General Manager Chester Bowles will get a work-out from the boys.

And on Wednesday night, 150 Congressmen and Senators will be dined in Washington's newest and fanciest, the Statler Hotel, by the Federation.

You can be sure that no stone will be left unturned to change or stop the WFA subsidy program from going into effect on Friday.

## FDR Sends Stettinius Nomination to Senate

WASHINGTON, Sept. 28 (UP).—President Roosevelt today sent the nomination of Edward R. Stettinius as Undersecretary of State, succeeding Sumner Welles, to the Senate where both Democrats and Republicans predicted quick confirmation.

# Pelly, Tex., Earns a Place in History; R. J. Thomas Tests Pro-Fascist Law There

By David Carpenter  
(Special to the Daily Worker)  
PELLY, Tex., Sept. 28.—This little town with its 9,000 population has won its place in history. Posterity will hear about Pelly because it's here that R. J. Thomas, president of the United Auto Workers, CIO; C. M. Messengale, Oil Workers International Union Official, and John Crossland, CIO sub-regional director, made their stand against a fascist-like law. [R. J. Thomas and other labor leaders, arrested in Pelly, Tex., on a test of the anti-labor law, are at liberty in \$400 bail. The fight for the Bill of Rights now goes into

the courts.] Pelly's not only deep in the heart of Texas, as the song has it; it's also deep in the heart of Standard Oil's empire and the three CIO officials challenged that when they stood up before a thousand oil refinery workers and their wives and solicited union memberships. That's against the law in Texas, unless you have a license. It would be against the law all over this country if reactionary forces that put through the bill here could get their way. But the stand taken by Thomas, Messengale and Crossland, with labor and

popular support, will make that impossible. Texas officials did what they could to prevent the test case. Texas Attorney General Gerald Mann got a restraining order from a judge in Austin to prevent Thomas from soliciting memberships. The District Attorney of Harris County threatened arrest. Sheriff Neil Polk of Harris County backed up the D. A., and promised to have deputies on hand to make the arrest. But Thomas and the others spoke and, accepting arrest, opened the way for the testing of this anti-democratic law in Texas courts

and in the highest courts of the United States. The UAW head made a bold speech. If reactionaries could win in Texas, he said, they would impose their un-American ideas on the rest of the United States. It was not he or the trade union movement that was stirring up trouble in Texas, but the corporations that pushed the bill through a complacent legislature. He explained the need for political action by the common people and their organization in trade unions. His speech was warmly received and punctuated time and again with loud cheers from the audience.







ENVELOPE LABEL  
CONTAINS TWO PHOTOSTATIC COPIES OF CHARLIE'S \$3,000,000  
LIBEL SUIT AGAINST HY GARDNER AND N.B.C. FURNISHED BY NEW  
YORK OFFICE REPORT OF 11/28/52.

CHARLES SPENCER CHAPLIN, 1600-41935; A-5663092.



CIVIL

Index No. 77-252 Year

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

CHARLES SPENCER CHAPLIN,  
Plaintiff,

-against-

NATIONAL BROADCASTING CO., INC.  
and HY GARDNER,

Defendants.

AMENDED COMPLAINT

SCHWARTZ & FROHLICH

Attorneys for Plaintiff

Office and Post Office Address

19 EAST 70TH STREET

Borough of Manhattan New York 21, N. Y.

To Esq.,

Attorney for

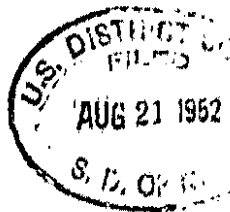
Due and Proper Service of a copy of the within

is hereby admitted

Dated, New York, 19

Attorney for

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK



-----X  
CHARLES SPENCER CHAPLIN,

Plaintiff,

-against-

NATIONAL BROADCASTING CO., INC.  
and HY GARDNER,

Defendants.

AMENDED COMPLAINT

Civ. 77-252

-----X  
The plaintiff complaining of the defendants by Schwartz & Frohlich, his attorneys, for his amended complaint, respectfully alleges:

FIRST COUNT

JURISDICTION OF THE COURT

1. This is an action brought by plaintiff for violation of his rights under the Constitution of the United States and under various Federal and State laws as follows, to wit:

- (a) Title 47, U.S.C.A., Sec. 605 (48 Stat. 1103) and Sec. 501 (48 Stat. 1100);
- (b) The Penal Law of the State of New York, Sec. 552-a.
- (c) Civil Rights Law of the State of New York, Secs. 50 and 51 and of other relevant States.

By reason of the foregoing, Federal questions are involved. In addition to this, there is diversity of citizenship and the requisite amount as appears by the following.

2. Plaintiff is a British subject and has been for many years and still is a resident of the State of California.

3. Defendant Hy Gardner is a resident and citizen of the State of New York.

4. Defendant National Broadcasting Co., Inc. is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware and has a place of business within the State of New York.

5. The amount involved in this controversy is in excess of \$3,000.00 exclusive of interest and costs.

THE STATUS OF THE PARTIES

6. Defendant Hy Gardner is a newspaper reporter and a column writer on the Herald Tribune, a newspaper published in the City and State of New York. In addition to those activities, defendant Gardner by a contractual arrangement with defendant National Broadcasting Co., Inc. (hereinafter for brevity sake called the "Broadcaster"), broadcasts each week from Station WNBC in New York City on Friday evening at ten o'clock under a trade name or title "Hy Gardner Calling".

7. Upon information and belief, defendant Broadcaster is engaged in the business of broadcasting news and entertainment over the air by means of dissemination of radio air waves. Sound and spoken words when uttered in the radio broadcasting studio of the Broadcaster are transformed into inaudible radio air waves by means of an electrical apparatus and thrown into the air by antennae; these air waves, in turn, are picked up by receiving sets which contain radio tubes which render the radio air waves of said sound and spoken words audible through loud speakers in such sets, thereby reproducing said sound and spoken words to a listening audience. In addition thereto, the sound and spoken words uttered in the broadcasting studio of the defendant Broadcaster are also transmitted by telephone wires to approximately 180 broadcasting stations throughout the United States comprising what is known as the "NBC Network". From each of these 180 broadcasting stations, the sound and spoken words are

again transmitted by the same process as hereinabove described through the local territory of each station, and made available to radio receiving sets in such territory. By means of this coverage of 180 stations, the defendant Broadcaster is enabled to reach an audience of approximately thirty million people on its network "hookup".

8. Upon information and belief, of the 180 broadcasting stations comprising the "NBC Network", 174 are independently owned and are affiliated with the defendant Broadcaster by contract under which said defendant pipes in its important programs daily and nightly into said broadcasting stations. Six of the said 180 stations are owned outright by defendant Broadcaster, and these are located in various key cities under the following call letters:

WNBC	o	New York, N. Y.
WMAQ	o	Chicago, Illinois
WTAM	o	Cleveland, Ohio
WRC	o	Washington, D. C.
KOA	o	Denver, Colorado
KNBC	o	San Francisco, California.

This network coverage operated by defendant Broadcaster blankets the entire United States, and provides the most far-flung method of dissemination of the spoken word that has yet been devised by mankind. Said method of chain broadcasting has terrific potentialities for injury.

9. Prior to July 4, 1952, defendant Broadcaster employed Gardner to broadcast a program of gossip and comments each week on Friday night at 10:00 P.M. on its station WNBC operated in New York City, in consideration of which it paid said Gardner monetary compensation, the exact amount being unknown to plaintiff, the same however being of substantial benefit to defendant Gardner. Said program is a sustaining program (as distinguished from a sponsored program) for which, however, defendant Broadcaster derives a benefit in holding its audience and fulfilling its obligations under its Federal Communication Commission license

and enhancing its prestige and capturing additional listeners; said weekly broadcasts by Gardner are hooked up with each of the stations on the NBC Network, and said program is heard weekly by upwards of thirty million people. The performances emanating therefrom are public performances for profit.

10. Plaintiff for upwards of thirty-eight years has been an actor in motion pictures and has achieved great international fame and renown in that field. Plaintiff also creates and writes the stories and scenarios for his motion pictures, directs the production of the pictures in every detail, and produces the same; plaintiff has thereby become known throughout the world as an artist of unique ability and tremendous appeal, and he enjoys an excellent reputation in the entertainment field. He has written, directed, acted in and produced some of the most successful motion pictures in the United States. A motion picture produced by him has a great value with potential earning powers of several million dollars from all countries of the world, and many of the motion pictures produced by plaintiff in the past are reissued from time to time and still earn large sums of money both in the United States and throughout the world. Plaintiff has a valuable property right in pictures produced by him in the past as well as those to be produced by him in the future.

11. At this time, plaintiff has completed the production of a new motion picture entitled "Limelight" written and directed by him at a cost of approximately one million dollars; and plaintiff is about to release said motion picture for general distribution in the United States and all the countries of the world, which motion picture is a valuable property right and which picture, in the ordinary course of business, will earn for plaintiff a profit of several million dollars.



12. Defendants are well aware of plaintiff's standing in the entertainment field and his unique reputation, and are well aware of the value of plaintiff's property rights in the pictures produced by him in the past as well as the picture "Limelight".

13. Plaintiff resides with his wife and family at 1085 Summit Drive, Beverly Hills, City of Los Angeles, State of California, where he has maintained his home for a great many years.

THE CONSPIRACY AND CRIMINAL ACTS  
THEREUNDER.

14. On or about May 26, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune of New York City, a daily newspaper, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"Charlie Chaplin's got a slight case of make-up poisoning. We expect to have his explanation on that French Commie paper's article concerning him later this week."

15. On or about June 3, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune of New York City and in the Long Beach Press Telegram of Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"In a few days we'll be writing under a Hollywood date for a while, at which time it will be interesting to sit down with Charlie Chaplin and get the answer to a few puzzling questions. For example, why did he, under date of March 21, 1952 address and sign a message to the French movie in-

dustry, via the recently merged pro-commie weeklies 'Lettres Francaises', 'Tout les Arts', and 'L'Ecran Francais'? Why did Chaplin grasp this opportunity to belittle, castigate, and then predict the gradual demise of the Hollywood industry while he hailed the 'artistic courage, integrity, and rebirth of the French Cinema'? Chaplin's exact quotes and cunning comments of his pink-cheeked admirers are so devastating we'll hold off quotations until we determine face-to-face whether he'd prefer to acknowledge his words or eat them!"

16. On or about June 11, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune in New York City, and on or about June 16, 1952 in the Long Beach Press Telegram in Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"As far as the press is concerned, Charlie Chaplin remains hidden behind his iron curtain and still sticks with his pantomime. In a bromidic statement, the comedian sluffs off any and all of the derogatory quotes contained in an interview and a salute to the French cinema attributed to him in a French Communist newspaper. His rebuttal is a classic in generalization: 'I have given no exclusive interview' he says, 'or signed any personal statements to the press, foreign or domestic'."

17. On or about June 30, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune in New York City and in the Long Beach Press Telegram of Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"The column's Paris correspondent finally got a comment from an editorial assistant named Lebon at the offices of 'L'Ecran', the French crimson newspaper which recently printed a letter from Charlie Chaplin and an interview with him which he declared, in a general denial, were both bogus. Editor Lebon told our man the article was absolutely bona fide. 'If Mr. Chaplin wants to deny the interview', he added, 'that is his business.' I guess that puts the ball squarely in Chaplin's lap."

18. That said articles were inserted in the respective newspapers aforementioned in paragraphs<sup>14</sup>/15, 16 and 17 of this amended complaint without any cause or provocation on the part of plaintiff, and for the sole purpose of persecuting, ridiculing and defaming the plaintiff in his good name and fame and in the motion picture business in which plaintiff has been prominently associated for upwards of thirty years, and to injure him in his business relations with the public, and with the other members of said motion picture industry.

19. Upon information and belief, in or about the months of May or June, 1952 (the exact day or month being presently unknown to plaintiff), defendant National Broadcasting Co., Inc. with full knowledge of the defamatory articles that had been inserted by defendant Gardner in the New York Herald Tribune and in the Long Beach Press Telegram, as set forth herein in paragraphs 14 to 17 of this amended complaint, and in aid and furtherance of the plan of persecution which had been carried out by defendant Gardner, wrongfully and maliciously conspired with the defendant Gardner to further annoy, embarrass and humiliate the plaintiff in public and to inflict injury upon him both in his business relations with the public and with the motion picture industry and in his property rights, and in his civil and personal rights, and to bring him into disrepute. In pursuance of such conspiracy, defendants committed the following overt acts:

(a) Defendant By Gardner at the end of June or early in July, 1952, called up the plaintiff's home at Beverly Hills, California on the telephone from New York City, employing for that purpose the long distance telephone wires and a telephone operator in the employ of the telephone company. There was a three cornered conversation between defendant Gardner, the telephone operator and plaintiff's butler, Henry. Defendant Gardner

then and there, without disclosing the fact to plaintiff's butler, made a tape recording of said telephone conversation by using a device, contrivance, machine or apparatus designed or commonly used for wire tapping.

(b) On or about July 4, 1952, at 10:00 P. M., defendant Gardner was physically in the broadcasting studio of defendant Broadcaster WNBC in the City of New York which was then connected by telephone wires with each of the other broadcasting stations on the NBC Network throughout the country. At said time and place, defendants had in their possession said tape recording described in the next preceding paragraph, as well as a device, mechanism, machine, contrivance and apparatus commonly used for wire tapping. Defendant Broadcaster then and there permitted Gardner to use its facilities, equipment and broadcasting antennae for the purpose of broadcasting over the air a recordation of the tape conversation theretofore made by Gardner as alleged in the next preceding paragraph. Said tape conversation as well as the comments of defendant Gardner so broadcast over the air were as follows:

Gardner: I will now have a telephone conversation with Margaret Truman, Commander of the ship United States and Chaplin.

Gardner: I am now going to call Charlie Chaplin who two weeks ago made a statement to a French Communist paper. Chaplin issued a general denial of the fact. The editor of the paper says he gave it. Now I am going to get him on the telephone and give him another chance to deny it. Telephone operator, ask for Mr. Chaplin.

Telephone Operator: Is Mr. Chaplin there?

Butler Henry: No, Mr. Chaplin is away.

Gardner to Operator: Find out where he is.

Telephone Operator: Where is Chaplin?

Butler Henry: On his yacht.

Gardner: Has he ship-shore telephone?  
Butler Henry: No. It is impossible to reach him.  
Gardner: Well, I'll try next week and give him one more chance.

(c) Defendant Hy Gardner on or about July 17, 1952, again called up plaintiff's home at Beverly Hills, California on the telephone from New York City, employing for that purpose the long distance telephone wires and a telephone operator in the employ of the telephone company. He then and there talked personally with the plaintiff and, without disclosing the fact to the plaintiff, made a tape recording of said telephone conversation by using a device, contrivance, machine or apparatus designed or commonly used for wire tapping.

(d) On or about July 18, 1952, at 10:00 P. M., defendant Gardner was physically in the broadcasting studio of defendant Broadcaster WNBC in the City of New York which was then connected by telephone wires with each of the other broadcasting stations on the NBC Network throughout the country. At said time and place, defendants had in their possession said tape recording described in the next preceding paragraph, as well as a device, mechanism, machine, contrivance and apparatus commonly used for wire tapping. Defendant Broadcaster then and there permitted Gardner to use its facilities, equipment and broadcasting antennae for the purpose of broadcasting over the air a recordation of the tape conversation theretofore made by Gardner as alleged in the next preceding paragraph. Said tape conversation as well as the comments of defendant Gardner so broadcast over the air were as follows:

Gardner: Well, we were finally able to get Charlie Chaplin on the 'phone last night but it wasn't much of a conversation. Mr. Chaplin didn't permit us to ask a single question. He merely said, and I quote.

Plaintiff:

You've got a big nerve. I don't want to talk with you. You'll hear from my lawyers.

Gardner:

Unquote - and goodnight.

(e) Said comments and broadcast of said tape recording by defendants were wilfully and deliberately designed to and did injure, damage, annoy, harass and humiliate plaintiff and caused him mental suffering. Plaintiff, who was the subject of said telephone conversations, gave no permission to defendants to make a tape recording of the same or to publish the same, and said tape recording, use and publication by defendants was without the knowledge, consent or acquiescence of plaintiff.

(f) The statements and comments made by defendants with respect to an alleged interview or statement of Chaplin to a French Communist newspaper were false and untrue as plaintiff had never issued any statement or interview to a French Communist newspaper, all of which was well known to defendants.

(g) The acts of defendants as hereinabove alleged were wilful, deliberate and malicious, and resulted in injury and damage to plaintiff, both to his property rights and personal and civil rights; and such acts were committed by the defendants to give publicity to and to promote said defendants' broadcasts and to otherwise benefit the defendants.

(h) The acts committed by defendants as set forth in this complaint were of a criminal nature which caused the plaintiff mental suffering, and plaintiff has suffered anguish of mind, humiliation and embarrassment by reason thereof.

20. Upon information and belief, defendants have threatened to, and will, unless restrained by this court by injunctive process, continue to telephone plaintiff's home and take tape recordings of conversations with plaintiff or members of his household and re-broadcast them; and the aid of this court of

equity is necessary to prevent and restrain such threatened acts in the future; and in order to prevent a multiplicity of suits and further injury and damage as threatened by defendants, it is necessary that plaintiff have equitable as well as legal relief in this court.

21. By reason of the premises plaintiff has been damaged in the sum of \$1,000,000.

SECOND COUNT

THE DEFAMATION AND LIBEL

22. Plaintiff repeats, realleges and reiterates each and every allegation contained in Paragraphs 1 to 20 inclusive, as if the same were separately alleged.

23. The tape recording and the comments as published in the broadcasting studio of the Broadcaster on or about July 4, 1952, both alone as well as when coupled with the newspaper articles hereinbefore referred to, were intended to and did convey to the listening audience of approximately thirty million people in the United States the innuendo that plaintiff was sympathetic to the Communist Party in France and to the Communist Party generally; that plaintiff was a Communist; that he favored the Communist newspapers; that he favored Communist motion pictures; that he disparaged the motion pictures currently produced and distributed in the United States; and that he, the plaintiff, was in favor of the violent overthrow of the Government of the United States; and that he plaintiff, was unworthy of belief and had lied when he denied giving an interview to a French Communist paper.

24. On or about July 8th, 1952, plaintiff wrote to defendants requesting a retraction, an apology, and delivery up of the said tape recording for destruction. Defendants thereupon

notified plaintiff that they refused to retract, apologize and give up said tape recording for destruction, and have continued to refuse so to do.

25. Such conduct of the defendants, by reason of the premises, was express and actual malice, both by the express statements and articles, the tape recording and publication thereof themselves as aforementioned, as well as by the refusal of the defendants to retract and apologize and deliver up for destruction said tape recording.

26. The aforesaid newspaper articles, tape recording and comments were of a highly defamatory nature and libelled the plaintiff, and exposed him to the scorn, hatred and contempt of the people in the United States, and jeopardized and injured plaintiff's professional career as a motion picture actor, director and producer, and the value of plaintiff's property rights in the pictures theretofore produced by him and in the picture "Limelight" now currently being completed by him. Plaintiff had never given an interview to any French Communistic paper either oral or in writing, signed or unsigned, and defendants were well aware that no such interview had been given, but, nevertheless and with express malice and in wilful disregard of plaintiff's rights, defendants insisted upon perpetrating the acts hereinabove set forth, with the hope and expectation that the listening public of the United States would be caused to believe that plaintiff was a Communist and a liar.

27. By reason of the premises plaintiff has been damaged in the sum of \$1,000,000.

### THIRD COUNT

#### VIOLATION OF THE CIVIL RIGHTS LAWS OF NEW YORK AND OTHER STATES.

28. Plaintiff repeats, realleges and reiterates each



and every allegation contained in Paragraphs 1 to 20 inclusive, as if the same were separately alleged.

29. Under Sections 50 and 51 of the Civil Rights law of the State of New York, one is prohibited from making any use of the name or portrait of an individual for purposes of trade and advertising without the written consent of such individual.

30. Similar statutes have been enacted and were in force at the times hereinabove mentioned in the State of Utah (revised statutes of 1933, Section 103-4-107) and in the State of Virginia (Virginia Code annotated of 1942, Section 5782).

31. Defendants did not obtain the consent in writing of the plaintiff to the use of his name for advertising purposes or for the purposes of trade in the aforesaid states of New York, Utah, and Virginia; and without any consent they made wrongful, improper and unlawful use of plaintiff's name for advertising purposes and for the purposes of trade in violation of the aforementioned statutes in said states of New York, Utah and Virginia, by publishing therein the aforesaid articles and tape recording.

32. By reason of the premises, plaintiff has been damaged in the sum of \$1,000,000.

WHEREFORE, plaintiff demands judgment against the defendants as follows:

(a) That he recover damages of the defendants in the sum of \$3,000,000., as general and exemplary damage.

(b) That a temporary as well as a permanent injunction issue out of this court restraining the defendants from telephoning to plaintiff at his home or elsewhere and make tape recordings of such conversations and re-broadcasting such tape recordings over the air by radio transmission, or doing any

similar acts;

(c) That the tape recording heretofore made by defendants of the aforesaid conversation or any other conversations which defendant Gardner will attempt to have with plaintiff or his servants or agents, be given up and delivered to the plaintiff for destruction;

(d) For such other and further relief as to this court may seem just and proper.

SCHWARTZ & FROHLICH  
Attorneys for Plaintiff  
19 East 70th Street,  
New York 21, N. Y.

By *Sam A. [Signature]*  
Member of the Firm

TOP

I hereby certify and return that on JUL 23 1952

I received the within summons and on JUL 24 1952

at 322 Rockefeller Plaza

I served same on the within-named defendant

Metropolitan Business College

by delivering to and leaving a copy thereof, together with a

copy of the complaint with

M. T. Kevin Carl Landwehr

Marshal's Fees

Travel	.....	\$ 1.80
Service	.....	\$ 4.00
		<u>\$ 5.80</u>

William A. Carroll  
U. S. Marshal, SDNY

BY: [Signature]  
Deputy, U. S. Marshal, SDNY

Note—Amounts required only if service is made by a person other than a United States Marshal or his Deputy.

(Date)

day of

19

Subscribed and sworn to before me, a

[Signature] this

By

Deputy United States Marshal

United States Marshal

Service

Travel

MARSHAL'S FEES

FILED

JUL 24 1952

[Signature]

If received this summons and served it comply with the complaint in return on following

U.S. Marshal  
U.S. Marshal

I hereby certify and return that on JUL 23 1952  
I received the within summons and on JUL 24 1952  
at 9 West 22nd  
I served same on the within-named defendant  
Thy Gardner  
by delivering to and leaving a copy thereof, together with a  
copy of the complaint with him

Marshal's Fees

Travel . . . . \$ . . . .  
Service . . . . \$ . . . .  
\$ . . . .

William A. Carroll  
U. S. Marshal, SDNY

BY: James Griffin  
Deputy, U. S. Marshal, SDNY

days

Note—Attaric required only if service is made by a person other than a United States Marshal or his Deputy.

[Seal]  
day of 19  
Subscribed and sworn to before me, a  
this  
By Deputy United States Marshal  
United States Marshal  
MARSHAL'S FEES  
Travel \$  
Service \$

U.S. Marshal, SDNY  
45-154

United States District Court

FOR THE

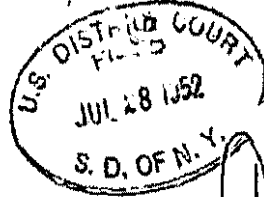
*Southern District of New York*

~~Division~~

CIVIL ACTION FILE NO.

*77-252*

*Charles Spencer Chaplin*



Plaintiff

SUMMONS

v.

*National Broadcasting Co.  
Inc. and Ray Gardner*

Defendant

To the above named Defendant :

You are hereby summoned and required to serve upon

*Schwartz & Frohlich*

plaintiff's attorney, whose address

*19 East 70<sup>th</sup> St New York*

an answer to the complaint which herewith served upon you, within *20* days after service of this summons upon you, exclusive of the day of service. If you fail to do so, judgment by default will be taken against you for the relief demanded in the complaint.

WILLIAM V. CONNELL,

*William V. Connell*  
Clerk of Court.  
Deputy Clerk.

Date:

*July 23, 1952*

[Seal of Court]

Note.—This summons is issued pursuant to Rule 4 of the Federal Rules of Civil Procedure.

State of New York, County of

ss:

being duly sworn, deposes and says: that deponent is over \_\_\_\_\_ years of age and resides at

that deponent is \_\_\_\_\_ attorney for defendant herein; that deponent served the within notice of appearance on

Esq. attorney

for plaintiff in the within entitled action, on the \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_ through the Post Office by depositing a true copy of the same properly enclosed in a post-paid wrapper, in a mail box; in a branch Post Office; in the General Post Office, regularly maintained by the Government of the United States at \_\_\_\_\_ directed to the said attorney for Plaintiff at No. \_\_\_\_\_

that being the address designated by him for that purpose upon the preceding papers in this action.

Sworn to before me this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF  
NEW YORK

CHARLES SPENCER CHAPLIN,

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

against

Plaintiff

Defendant

**Notice of Appearance**

CODDERT BROTHERS,  
Attorneys for Defendant B  
Office and Post Office Address  
488 MADISON AVE.  
NEW YORK, N. Y.

Due service of a notice, of which the  
within is a copy, is hereby admitted this  
\_\_\_\_\_ day of August 19\_\_\_\_  
Schiffert & Mellich  
Plaintiff's Attorney

TOP

BOLSEY PORTABLE MICROFILMER

131—Notice of Appearance.

JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS  
71 BROADWAY AND 1 RECTOR ST., NEW YORK

UNITED STATES DISTRICT COURT  
FOUR THE SOUTHERN DISTRICT OF NEW YORK

U.S. DISTRICT COURT  
FILED  
AUG 11 1952  
S. D. OF N. Y.

CHARLES SPENCER CHAPLIN  
*Plaintiff*  
against  
NATIONAL BROADCASTING CO. INC.  
and HY GARDNER  
*Defendants*

CIVIL ACTION #77-252

Notice of Appearance and Demand

B

SIR:

Please Take Notice, That the defendant **NATIONAL BROADCASTING CO. INC.**  
and **HY GARDNER**

hereby appear in the above entitled action, and that **COUDERT BROTHERS** have been  
retained as Attorneys for them therein.

~~XXXXXXXXXXXXXXX~~

Dated N.Y., N.Y. August 7th, 1952

Yours, &c.,

To **SCHWARTZ & FROHLICH**, Esq.,  
*Plaintiff's Attorney*  
19 East 70th St., N.Y., N.Y.

**COUDERT BROTHERS**  
*Attorneys for Defendant*  
*Office and Post Office Address*  
488 MADISON AVE.  
NEW YORK, N.Y.

BOLSEY PORTABLE MICROFILMER

TAD

*Sugerman, T.*

M'FILMED

U.S. DISTRICT COURT  
FILED  
AUG 11 1952  
S. D. OF N. Y.

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

CHARLES SPENCER CHAPLIN,  
PLAINTIFF,

-AGAINST-

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER,

DEFENDANTS.

CIVIL ACTION #77-252

STIPULATION

IT IS HEREBY STIPULATED AND AGREED by and between the attorneys for the respective parties that the defendants' time to answer or move with respect to the complaint herein, is hereby extended up to and including the 15th day of September 1952.

DATED: N.Y., N.Y. August 7th, 1952.

*Schwartz & Fink*  
ATTORNEYS FOR PLAINTIFF

*Carden Brothers*  
ATTORNEYS FOR DEFENDANTS

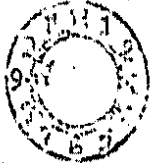
SO ORDERED: 8/11/52

*[Signature]*  
U. S. D. C.  
*Hac*



*J. R. Kaufman*

FILED



S. DISTRICT COURT  
S. D. OF N. Y.

SEP 10 1952 AM

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

**M'FILMED**

----- X  
CHARLES SPENCER CHAPLIN

Plaintiff

-AGAINST-

CIVIL ACTION #77-252

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

STIPULATION

Defendants  
----- X

Time to answer expires September 15, 1952

IT IS HEREBY STIPULATED AND AGREED by and between  
the attorneys for the respective parties that the defendants'  
time to answer or move with respect to the complaint herein, is  
hereby extended up to and including the 15th day of November,  
1952.

Dated, New York, September 8, 1952.

*Schwartz & Fracliel*  
Attorneys for Plaintiff

*Charles Gardner*  
Attorneys for defendants

SO ORDERED

9/9/52

*J. R. Kaufman*  
U. S. D. J.

*Mac*

*V. N. Kaufman*



U.S. DISTRICT COURT  
S. O. OF N. Y.  
SEP 10 1952 AM

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

----- xM'FILMED

CHARLES SPENCER CHAPLIN

Plaintiff

-against-

CIVIL ACTION #77-252

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

STIPULATION

Defendants.

-----X

IT IS HEREBY STIPULATED AND AGREED by and between the attorneys for the respective parties that the plaintiff's pre-trial deposition, previously scheduled to be held on September 26, 1952, at 10:30 A.M. at the office of Coudert Brothers, 488 Madison Avenue, New York City, New York, is hereby scheduled to be held in accordance with the Notice of Deposition, dated August 13, 1952, at the same time and place on March 25, 1953.

Dated September 8, 1952.

*Schwartz + Wulrich*  
Attorneys for Plaintiff

*Coudert Brothers*  
Attorneys for Defendants

SO ORDERED

*9/9/52*

*J.R. Kaufman*  
\_\_\_\_\_  
U. S. D. J.

*Mac*

CIVIL  
Index No. 77-252 Year

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

CHARLES SPENCER CHAPLIN,  
Plaintiff,

-against-

NATIONAL BROADCASTING CO., INC.  
and HY GARDNER,  
Defendants.

AMENDED COMPLAINT

SCHWARTZ & FROHLICH

Attorneys for Plaintiff

Office and Post Office Address

19 EAST 70TH STREET

Borough of Manhattan New York 21, N. Y.

To Esq.

Attorney for

Due and Proper Service of a copy of the within

is hereby admitted

Dated, New York, 19

Attorney for

337

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

U.S. DISTRICT COURT  
FILES  
AUG 21 1952  
S. D. OF N. Y.

-----X  
CHARLES SPENCER CHAPLIN,

Plaintiff,

-against-

NATIONAL BROADCASTING CO., INC.  
and HY GARDNER,

Defendants.  
-----X

AMENDED COMPLAINT

Civ. 77-252

The plaintiff complaining of the defendants by Schwartz & Frohlich, his attorneys, for his amended complaint, respectfully alleges:

FIRST COUNT

JURISDICTION OF THE COURT

1. This is an action brought by plaintiff for violation of his rights under the Constitution of the United States and under various Federal and State laws as follows, to wit:

- (a) Title 47, U.S.C.A., Sec. 605 (48 Stat. 1103) and Sec. 501 (48 Stat. 1100);
- (b) The Penal Law of the State of New York, Sec. 552-a.
- (c) Civil Rights Law of the State of New York, Secs. 50 and 51 and of other relevant States.

By reason of the foregoing, Federal questions are involved. In addition to this, there is diversity of citizenship and the requisite amount as appears by the following.

2. Plaintiff is a British subject and has been for many years and still is a resident of the State of California.

3. Defendant Hy Gardner is a resident and citizen of the State of New York.

4. Defendant National Broadcasting Co., Inc. is a corporation duly organized and existing under and by virtue of the laws of the State of Delaware and has a place of business within the State of New York.

5. The amount involved in this controversy is in excess of \$3,000.00 exclusive of interest and costs.

THE STATUS OF THE PARTIES

6. Defendant Hy Gardner is a newspaper reporter and a column writer on the Herald Tribune, a newspaper published in the City and State of New York. In addition to those activities, defendant Gardner by a contractual arrangement with defendant National Broadcasting Co., Inc. (hereinafter for brevity sake called the "Broadcaster"), broadcasts each week from Station WNBC in New York City on Friday evening at ten o'clock under a trade name or title "Hy Gardner Calling".

7. Upon information and belief, defendant Broadcaster is engaged in the business of broadcasting news and entertainment over the air by means of dissemination of radio air waves. Sound and spoken words when uttered in the radio broadcasting studio of the Broadcaster are transformed into inaudible radio air waves by means of an electrical apparatus and thrown into the air by antennae; these air waves, in turn, are picked up by receiving sets which contain radio tubes which render the radio air waves of said sound and spoken words audible through loud speakers in such sets, thereby reproducing said sound and spoken words to a listening audience. In addition thereto, the sound and spoken words uttered in the broadcasting studio of the defendant Broadcaster are also transmitted by telephone wires to approximately 180 broadcasting stations throughout the United States comprising what is known as the "NBC Network". From each of these 180 broadcasting stations, the sound and spoken words are

again transmitted by the same process as hereinabove described through the local territory of each station, and made available to radio receiving sets in such territory. By means of this coverage of 180 stations, the defendant Broadcaster is enabled to reach an audience of approximately thirty million people on its network "hookup".

8. Upon information and belief, of the 180 broadcasting stations comprising the "NBC Network", 174 are independently owned and are affiliated with the defendant Broadcaster by contract under which said defendant pipes in its important programs daily and nightly into said broadcasting stations. Six of the said 180 stations are owned outright by defendant Broadcaster, and these are located in various key cities under the following call letters:

WNBC	New York, N. Y.
WMAQ	Chicago, Illinois
WTAM	Cleveland, Ohio
WRC	Washington, D. C.
KOA	Denver, Colorado
KNBC	San Francisco, California.

This network coverage operated by defendant Broadcaster blankets the entire United States, and provides the most far-flung method of dissemination of the spoken word that has yet been devised by mankind. Said method of chain broadcasting has terrific potentialities for injury.

9. Prior to July 4, 1952, defendant Broadcaster employed Gardner to broadcast a program of gossip and comments each week on Friday night at 10:00 P.M. on its station WNBC operated in New York City, in consideration of which it paid said Gardner monetary compensation, the exact amount being unknown to plaintiff, the same however being of substantial benefit to defendant (Gardner). Said program is a sustaining program (as distinguished from a sponsored program) for which, however, defendant Broadcaster derives a benefit in holding its audience and fulfilling its obligations under its Federal Communication Commission license

and enhancing its prestige and capturing additional listeners; said weekly broadcasts by Gardner are hooked up with each of the stations on the NBC Network, and said program is heard weekly by upwards of thirty million people. The performances emanating therefrom are public performances for profit.

10. Plaintiff for upwards of thirty-eight years has been an actor in motion pictures and has achieved great international fame and renown in that field. Plaintiff also creates and writes the stories and scenarios for his motion pictures, directs the production of the pictures in every detail, and produces the same; plaintiff has thereby become known throughout the world as an artist of unique ability and tremendous appeal, and he enjoys an excellent reputation in the entertainment field. He has written, directed, acted in and produced some of the most successful motion pictures in the United States. A motion picture produced by him has a great value with potential earning powers of several million dollars from all countries of the world; and many of the motion pictures produced by plaintiff in the past are reissued from time to time and still earn large sums of money both in the United States and throughout the world. Plaintiff has a valuable property right in pictures produced by him in the past as well as those to be produced by him in the future.

11. At this time, plaintiff has completed the production of a new motion picture entitled "Limelight" written and directed by him at a cost of approximately one million dollars; and plaintiff is about to release said motion picture for general distribution in the United States and all the countries of the world, which motion picture is a valuable property right and which picture, in the ordinary course of business, will earn for plaintiff a profit of several million dollars.

12. Defendants are well aware of plaintiff's standing in the entertainment field and his unique reputation, and are well aware of the value of plaintiff's property rights in the pictures produced by him in the past as well as the picture "Limelight".

13. Plaintiff resides with his wife and family at 1085 Summit Drive, Beverly Hills, City of Los Angeles, State of California, where he has maintained his home for a great many years.

THE CONSPIRACY AND CRIMINAL ACTS  
THEREUNDER.

14. On or about May 26, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune of New York City, a daily newspaper, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"Charlie Chaplin's got a slight case of make-up poisoning. We expect to have his explanation on that French Commie paper's article concerning him later this week."

15. On or about June 3, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune of New York City and in the Long Beach Press Telegram of Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"In a few days we'll be writing under a Hollywood date for a while, at which time it will be interesting to sit down with Charlie Chaplin and get the answer to a few puzzling questions. For example, why did he, under date of March 21, 1952 address and sign a message to the French movie in-



dustry, via the recently merged pro-commie weeklies 'Lettres Francaises', 'Tout les Arts', and 'l'Ecran Francais'? Why did Chaplin grasp this opportunity to belittle, castigate, and then predict the gradual demise of the Hollywood industry while he hailed the 'artistic courage, integrity, and rebirth of the French Cinema'? Chaplin's exact quotes and cunning comments of his pink-cheeked admirers are so devastating we'll hold off quotations until we determine face-to-face whether he'd prefer to acknowledge his words or eat them!"

16. On or about June 11, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune in New York City, and on or about June 16, 1952 in the Long Beach Press Telegram in Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"As far as the press is concerned, Charlie Chaplin remains hidden behind his iron curtain and still sticks with his pantomime. In a bromidic statement, the comedian sluffs off any and all of the derogatory quotes contained in an interview and a salute to the French cinema attributed to him in a French Communist newspaper. His rebuttal is a classic in generalization: 'I have given no exclusive interview' he says, 'or signed any personal statements to the press, foreign or domestic'."

17. On or about June 30, 1952, defendant Gardner caused to be printed and circulated in the New York Herald Tribune in New York City and in the Long Beach Press Telegram of Long Beach, California, two daily newspapers, and in other newspapers throughout the country, the following syndicated article of and concerning the plaintiff, which were read by upwards of twenty millions of readers, to wit:

"The column's Paris correspondent finally got a comment from an editorial assistant named Lebon at the offices of 'L'Ecran', the French crimson newspaper which recently printed a letter from Charlie Chaplin and an interview with him which he declared, in a general denial, were both bogus. Editor Lebon told our man the article was absolutely bona fide. 'If Mr. Chaplin wants to deny the interview', he added, 'that is his business.' I guess that puts the ball squarely in Chaplin's lap."

18. That said articles were inserted in the respective newspapers aforementioned in paragraphs<sup>14</sup>/15, 16 and 17 of this amended complaint without any cause or provocation on the part of plaintiff, and for the sole purpose of persecuting, ridiculing and defaming the plaintiff in his good name and fame and in the motion picture business in which plaintiff has been prominently associated for upwards of thirty years, and to injure him in his business relations with the public, and with the other members of said motion picture industry.

19. Upon information and belief, in or about the months of May or June, 1952 (the exact day or month being presently unknown to plaintiff), defendant National Broadcasting Co., Inc. with full knowledge of the defamatory articles that had been inserted by defendant Gardner in the New York Herald Tribune and in the Long Beach Press Telegram, as set forth herein in paragraphs 14 to 17 of this amended complaint, and in aid and furtherance of the plan of persecution which had been carried out by defendant Gardner, wrongfully and maliciously conspired with the defendant Gardner to further annoy, embarrass and humiliate the plaintiff in public and to inflict injury upon him both in his business relations with the public and with the motion picture industry and in his property rights, and in his civil and personal rights, and to bring him into disrepute. In pursuance of such conspiracy, defendants committed the following overt acts:

(a) Defendant Ey Gardner at the end of June or early in July, 1952, called up the plaintiff's home at Beverly Hills, California on the telephone from New York City, employing for that purpose the long distance telephone wires and a telephone operator in the employ of the telephone company. There was a three cornered conversation between defendant Gardner, the telephone operator and plaintiff's butler, Henry. Defendant Gardner

then and there, without disclosing the fact to plaintiff's butler, made a tape recording of said telephone conversation by using a device, contrivance, machine or apparatus designed or commonly used for wire tapping.

(b) On or about July 4, 1952, at 10:00 P. M., defendant Gardner was physically in the broadcasting studio of defendant Broadcaster WNBC in the City of New York which was then connected by telephone wires with each of the other broadcasting stations on the NBC Network throughout the country. At said time and place, defendants had in their possession said tape recording described in the next preceding paragraph, as well as a device, mechanism, machine, contrivance and apparatus commonly used for wire tapping. Defendant Broadcaster then and there permitted Gardner to use its facilities, equipment and broadcasting antennae for the purpose of broadcasting over the air a recordation of the tape conversation theretofore made by Gardner as alleged in the next preceding paragraph. Said tape conversation as well as the comments of defendant Gardner so broadcast over the air were as follows:

Gardner: I will now have a telephone conversation with Margaret Truman, Commander of the ship United States and Chaplin.

Gardner: I am now going to call Charlie Chaplin who two weeks ago made a statement to a French Communist paper. Chaplin issued a general denial of the fact. The editor of the paper says he gave it. Now I am going to get him on the telephone and give him another chance to deny it. Telephone operator, ask for Mr. Chaplin.

Telephone Operator: Is Mr. Chaplin there?

Butler Henry: No, Mr. Chaplin is away.

Gardner to Operator: Find out where he is.

Telephone Operator: Where is Chaplin?

Butler Henry: On his yacht.

Gardner: Has he ship-shore telephone?  
Butler Henry: No. It is impossible to reach him.  
Gardner: Well, I'll try next week and give him one more chance.

(c) Defendant Hy Gardner on or about July 17, 1952, again called up plaintiff's home at Beverly Hills, California on the telephone from New York City, employing for that purpose the long distance telephone wires and a telephone operator in the employ of the telephone company. He then and there talked personally with the plaintiff and, without disclosing the fact to the plaintiff, made a tape recording of said telephone conversation by using a device, contrivance, machine or apparatus designed or commonly used for wire tapping.

(d) On or about July 18, 1952, at 10:00 P. M., defendant Gardner was physically in the broadcasting studio of defendant Broadcaster WNBC in the City of New York which was then connected by telephone wires with each of the other broadcasting stations on the NBC Network throughout the country. At said time and place, defendants had in their possession said tape recording described in the next preceding paragraph, as well as a device, mechanism, machine, contrivance and apparatus commonly used for wire tapping. Defendant Broadcaster then and there permitted Gardner to use its facilities, equipment and broadcasting antennae for the purpose of broadcasting over the air a recordation of the tape conversation theretofore made by Gardner as alleged in the next preceding paragraph. Said tape conversation as well as the comments of defendant Gardner so broadcast over the air were as follows:

Gardner: Well, we were finally able to get Charlie Chaplin on the 'phone last night but it wasn't much of a conversation. Mr. Chaplin didn't permit us to ask a single question. He merely said, and I quote.

Plaintiff:

You've got a big nerve. I don't want to talk with you. You'll hear from my lawyers.

Gardner:

Unquote - and goodnight.

(e) Said comments and broadcast of said tape recording by defendants were wilfully and deliberately designed to and did injure, damage, annoy, harass and humiliate plaintiff and caused him mental suffering. Plaintiff, who was the subject of said telephone conversations, gave no permission to defendants to make a tape recording of the same or to publish the same, and said tape recording, use and publication by defendants was without the knowledge, consent or acquiescence of plaintiff.

(f) The statements and comments made by defendants with respect to an alleged interview or statement of Chaplin to a French Communist newspaper were false and untrue as plaintiff had never issued any statement or interview to a French Communist newspaper, all of which was well known to defendants.

(g) The acts of defendants as hereinabove alleged were wilful, deliberate and malicious, and resulted in injury and damage to plaintiff, both to his property rights and personal and civil rights; and such acts were committed by the defendants to give publicity to and to promote said defendants' broadcasts and to otherwise benefit the defendants.

(h) The acts committed by defendants as set forth in this complaint were of a criminal nature which caused the plaintiff mental suffering, and plaintiff has suffered anguish of mind, humiliation and embarrassment by reason thereof.

20. Upon information and belief, defendants have threatened to, and will, unless restrained by this court by injunctive process, continue to telephone plaintiff's home and take tape recordings of conversations with plaintiff or members of his household and re-broadcast them; and the aid of this court of

equity is necessary to prevent and restrain such threatened acts in the future; and in order to prevent a multiplicity of suits and further injury and damage as threatened by defendants, it is necessary that plaintiff have equitable as well as legal relief in this court.

21. By reason of the premises plaintiff has been damaged in the sum of \$1,000,000.

SECOND COUNT

THE DEFAMATION AND LIBEL

22. Plaintiff repeats, realleges and reiterates each and every allegation contained in Paragraphs 1 to 20 inclusive, as if the same were separately alleged.

23. The tape recording and the comments as published in the broadcasting studio of the Broadcaster on or about July 4, 1952, both alone as well as when coupled with the newspaper articles hereinbefore referred to, were intended to and did convey to the listening audience of approximately thirty million people in the United States the innuendo that plaintiff was sympathetic to the Communist Party in France and to the Communist Party generally; that plaintiff was a Communist; that he favored the Communist newspapers; that he favored Communist motion pictures; that he disparaged the motion pictures currently produced and distributed in the United States; and that he, the plaintiff, was in favor of the violent overthrow of the Government of the United States; and that he plaintiff, was unworthy of belief and had lied when he denied giving an interview to a French Communist paper.

24. On or about July 8th, 1952, plaintiff wrote to defendants requesting a retraction, an apology, and delivery up of the said tape recording for destruction. Defendants thereupon

notified plaintiff that they refused to retract, apologize and give up said tape recording for destruction, and have continued to refuse so to do.

25. Such conduct of the defendants, by reason of the premises, was express and actual malice, both by the express statements and articles, the tape recording and publication thereof themselves as aforementioned, as well as by the refusal of the defendants to retract and apologize and deliver up for destruction said tape recording.

26. The aforesaid newspaper articles, tape recording and comments were of a highly defamatory nature and libelled the plaintiff, and exposed him to the scorn, hatred and contempt of the people in the United States, and jeopardized and injured plaintiff's professional career as a motion picture actor, director and producer, and the value of plaintiff's property rights in the pictures theretofore produced by him and in the picture "Limelight" now currently being completed by him. Plaintiff had never given an interview to any French Communistic paper either oral or in writing, signed or unsigned, and defendants were well aware that no such interview had been given, but, nevertheless and with express malice and in wilful disregard of plaintiff's rights, defendants insisted upon perpetrating the acts hereinabove set forth, with the hope and expectation that the listening public of the United States would be caused to believe that plaintiff was a Communist and a liar.

27. By reason of the premises plaintiff has been damaged in the sum of \$1,000,000.

THIRD COUNT

VIOLATION OF THE CIVIL RIGHTS LAWS OF  
NEW YORK AND OTHER STATES.

28. Plaintiff repeats, realleges and reiterates each

and every allegation contained in Paragraphs 1 to 20 inclusive, as if the same were separately alleged.

29. Under Sections 50 and 51 of the Civil Rights law of the State of New York, one is prohibited from making any use of the name or portrait of an individual for purposes of trade and advertising without the written consent of such individual.

30. Similar statutes have been enacted and were in force at the times hereinabove mentioned in the State of Utah (revised statutes of 1933, Section 103-4-107) and in the State of Virginia (Virginia Code annotated of 1942, Section 5782).

31. Defendants did not obtain the consent in writing of the plaintiff to the use of his name for advertising purposes or for the purposes of trade in the aforesaid states of New York, Utah, and Virginia; and without any consent they made wrongful, improper and unlawful use of plaintiff's name for advertising purposes and for the purposes of trade in violation of the aforementioned statutes in said states of New York, Utah and Virginia, by publishing therein the aforesaid articles and tape recording.

32. By reason of the premises, plaintiff has been damaged in the sum of \$1,000,000.

WHEREFORE, plaintiff demands judgment against the defendants as follows:

(a) That he recover damages of the defendants in the sum of \$3,000,000., as general and exemplary damage.

(b) That a temporary as well as a permanent injunction issue out of this court restraining the defendants from telephoning to plaintiff at his home or elsewhere and make tape recordings of such conversations and re-broadcasting such tape recordings over the air by radio transmission, or doing any



similar acts;

(c) That the tape recording heretofore made by defendants of the aforesaid conversation or any other conversations which defendant Gardner will attempt to have with plaintiff or his servants or agents, be given up and delivered to the plaintiff for destruction;

(d) For such other and further relief as to this court may seem just and proper.

SCHWARTZ & FROHLICH  
Attorneys for Plaintiff  
19 East 70th Street,  
New York 21, N. Y.

By *Sam A. Mulick*  
Member of the Firm

TOP

I hereby certify and return that on JUL 23 1952

I received the within summons and on JUL 24 1952

at 30 Rockefeller Plaza

I served same on the within-named defendant

National Broadcasting Co

by delivering to and leaving a copy thereof, together with a

copy of the complaint with

Mr. T. Kevin Costello Counsel

Marshal's Fees

Travel . . . . .	\$	1.80
Service . . . . .	\$	4.00
	\$	<u>5.80</u>

William A. Carroll  
U. S. Marshal, SDNY

BY: James Griffin  
Deputy, U. S. Marshal, SDNY

Note—Affidavit required only if service is made by a person other than a United States Marshal or his Deputy.

[Date]

day of

Subscribed and sworn to before me, a

this

By Deputy United States Marshal

United States Marshal

MARSHAL'S FEES

Service

Travel

U.S. Marshal, SDNY

original

Case No. 45-124

I received this summons and served it together with the complaint herein as follows:

I hereby certify and return that on JUL 23 1934  
 I received the within summons and on JUL 24 1934  
 at 9 West Street  
 I served same on the within-named defendant  
My Lardner  
 by delivering to and leaving a copy thereof, together with a  
 copy of the complaint with him

Marshal's Fee  
 Travel . . . . . \$ . . . . .  
 Service . . . . . \$ . . . . .  
 \$ . . . . .

William A. Carroll  
 U. S. Marshal, DIST.

BY: James Griffin  
 Deputy, U. S. Marshal, DIST.

days

None—Amount required only if service is made by a person other than a United States Marshal or his Deputy.

[Seal]  
 day of  
 19  
 this  
 Subscribed and sworn to before me a  
 Travel \$  
 By Deputy United States Marshal  
 United States Marshal

45-154-52

United States District Court

FOR THE

Southern District of New York

~~EXHIBIT~~

CIVIL ACTION FILE NO.

77-252

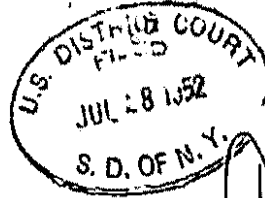
Charles Spencer Chaplin

Plaintiff

v.

National Broadcasting Co.  
Inc. and Key Gardner

Defendant



SUMMONS

To the above named Defendant :

You are hereby summoned and required to serve upon

Schwartz & Froelich

plaintiff's attorney, whose address

19 East 70<sup>th</sup> St New City

an answer to the complaint which herewith served upon you, within 20 days after service of this summons upon you, exclusive of the day of service. If you fail to do so, judgment by default will be taken against you for the relief demanded in the complaint.

WILLIAM V. CONNELL,

Deputy Clerk.

Date:

July 23, 1952

[Seal of Court]

Note: This summons is issued pursuant to Rule 4 of the Federal Rules of Civil Procedure.

State of New York, County of

ss:

being duly sworn, deposes and says: that deponent is over \_\_\_\_\_ years of age and resides at

that deponent is \_\_\_\_\_ attorney for defendant herein; that deponent served the within notice of appearance on

Esq. attorney

for plaintiff in the within entitled action, on the \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_ through the Post Office by depositing a true copy of the same properly enclosed in a post-paid wrapper, in a mail box; in a branch Post Office; in the General Post Office, regularly maintained by the Government of the United States at \_\_\_\_\_ directed to the said attorney for Plaintiff at No. \_\_\_\_\_

that being the address designated by him for that purpose upon the preceding papers in this action.

Sworn to before me this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF  
NEW YORK

CHARLES SPENCER CHAPLIN,

Plaintiff  
against  
NATIONAL BROADCASTING CO. INC.  
and HY GARDNER  
Defendant

Notice of Appearance

CODDERT BROTHERS,  
Attorneys for Defendant  
Office and Post Office Address  
488 MADISON AVE.  
NEW YORK, N. Y.

Due service of a notice, of which the  
within is a copy, is hereby admitted this  
\_\_\_\_\_ day of \_\_\_\_\_ 19\_\_\_\_  
Schulz, C. J. + M. L. W. J.  
Plaintiff's Attorney

TOP

BOLSEY PORTABLE MICROFILMER

131—Notice of Appearance.

JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS  
71 BROADWAY AND 1 RECTOR ST., NEW YORK

UNITED STATES DISTRICT COURT  
FOUR THE SOUTHERN DISTRICT OF NEW YORK

U.S. DISTRICT COURT  
FILED  
AUG 11 1952  
S. D. OF N. Y.

CHARLES SPENCER CHAPLIN

Plaintiff

CIVIL ACTION #77-252

against

Notice of Appearance and Demand

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

Defendants

SIR:

Please Take Notice, That the defendant **NATIONAL BROADCASTING CO. INC.**  
and **HY GARDNER**

hereby appear in the above entitled action, and that **COUDERT BROTHERS** have been  
retained as Attorneys for them therein.

Dated N.Y., N.Y. August 7th, 1952

Yours, &c.,

To **SCHWARTZ & FROHLICH**, Esq.,  
Plaintiff's Attorney  
19 East 70th St., N.Y., N.Y.

**COUDERT BROTHERS**  
Attorneys for Defendant  
Office and Post Office Address  
488 MADISON AVE.  
NEW YORK, N.Y.

BOLSEY PORTABLE MICROFILMER

*Sugerman, T. P.*

M'ELMED

U.S. DISTRICT COURT  
FILED  
AUG 11 1952  
S. D. OF N. Y.

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

CHARLES SPENCER CHAPLIN,

PLAINTIFF,

-AGAINST-

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER,

DEFENDANTS.

CIVIL ACTION #77-252

STIPULATION

IT IS HEREBY STIPULATED AND AGREED by and between the attorneys for the respective parties that the defendants' time to answer or move with respect to the complaint herein, is hereby extended up to and including the 15th day of September 1952.

DATED: N.Y., N.Y. August 7th, 1952.

*Schwartz & Frolin*  
ATTORNEYS FOR PLAINTIFF

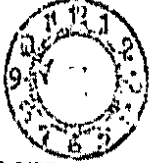
*Condit Brothers*  
ATTORNEYS FOR DEFENDANTS

SO ORDERED: 8/11/52

*[Signature]*  
U. S. D. C.  
*Mac*

*J. R. Kaufman*

FILED



S. DISTRICT COURT  
S. D. OF N. Y.

SEP 10 1952 AM

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

**M'FILMED**

----- X  
CHARLES SPENCER CHAPLIN

Plaintiff

-AGAINST-

CIVIL ACTION #77-252

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

STIPULATION

Defendants  
----- X

*Time to answer expires September 15, 1952*

IT IS HEREBY STIPULATED AND AGREED by and between  
the attorneys for the respective parties that the defendants'  
time to answer or move with respect to the complaint herein, is  
hereby extended up to and including the 15th day of November,  
1952.

Dated, New York, September 8, 1952.

*Schwartz & Fraulich*  
Attorneys for Plaintiff

*Charles Gardner*  
Attorneys for defendants

SO ORDERED

*9/9/52*

*JR Kaufman*  
U. S. D. J.  
*Mac*



*J. R. Kaufman*

FILED



U.S. DISTRICT COURT  
S. D. OF N. Y.  
SEP 10 1952 AM

UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF NEW YORK

----- X M'FILMED

CHARLES SPENCER CHAPLIN

Plaintiff

-against-

CIVIL ACTION #77-252

NATIONAL BROADCASTING CO. INC.  
and HY GARDNER

STIPULATION

Defendants.

----- X

IT IS HEREBY STIPULATED AND AGREED by and between the attorneys for the respective parties that the plaintiff's pre-trial deposition, previously scheduled to be held on September 26, 1952, at 10:30 A.M. at the office of Coudert Brothers, 488 Madison Avenue, New York City, New York, is hereby scheduled to be held in accordance with the Notice of Deposition, dated August 13, 1952, at the same time and place on March 25, 1953.

Dated September 8, 1952.

*Schwartz + Wulrich*  
Attorneys for Plaintiff

*Coudert Brothers*  
Attorneys for Defendants

SO ORDERED

9/9/52

*J.R. Kaufman*  
\_\_\_\_\_  
U. S. D. J.

*Mac*





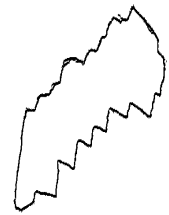


ENVELOPE ELEVEN

CONTAINS FOLLOWING DUPLICATE PHOTOSTATIC COPIES OF  
NEWSPAPER EXCERPTS RE CHAPLIN CASE FURNISHED BY N.Y.  
OFFICE THEIR REPORT OF 12/5/52.

1. N.Y. Sunday Mirror for April 9, 1950, page 16.
2. The Daily Worker for March 13, 1941, page 2.
3. The Daily Worker for November 3, 1952, page 7.
4. The Daily Worker for November 13, 1952, page 7.
5. The Daily Worker for November 21, 1952, page 7.
6. The Daily Worker for November 24, 1952, page 7.

CHARLES SPENCER CHAPLIN; 1600-41933; A 5 653 092.



# Letters on Chaplin's 'Limelight'

Following are excerpts from four letters received on Chaplin's 'Limelight':

Dear Dave,  
Having just seen Charles Chaplin's 'Limelight', I think that both you and your readers may be interested in some philosophical reflections on it. . . . With intense human warmth and love for people, and with consummate artistry, Chaplin presents a philosophy as rare in the bourgeois world as it is excellent. In a passionate monologue, that I'm sure cannot take more than two or three minutes, Chaplin reaffirms his love of life, his regard for human consciousness. It is precisely this content that so annoyed the gutter press critics who found the picture too talkative, the speeches too long.

Millions, I believe, would listen happily to much more of this, for it means peace not war, plenty not poverty, the fulfillment of all human capacities as an end in itself, not frustration, neuroses, and suicide. It means let's do away with threats of war and atom bombs and make the world a garden for all to enjoy. This is Chaplin's message and it could not be better timed. Behind it stands a philosophy that is soundly materialist.

Even though the film says nothing about the political issues of today, even though the characters bear little relation to the working class (though they have known and suffered grinding poverty) his call is clear and terribly poignant: life, not death! Peace, not war! Human life is the most precious thing in the world. Chaplin says, let us struggle that it may be lived more abundantly. . . .

—HOWARD SELSAM  
Jefferson School.

Dear Mr. Platt,  
In "Limelight" Chaplin reveals a basic change in his attitude toward society from that expressed in his previous work. In his last three films prior to "Limelight," he took a partisan position. He took the side of the masses and denounced their oppressors.

In his current work he fails to touch on social injustice at all. Worse than that, he no longer distinguishes between oppressed and oppressor, and, having no oppressor at which to aim his barbs, he substitutes sentimentality for satire. Worse still, in at least two instances (almost the only two) in which Chaplin allows the real world to penetrate the thinking of his



CHARLIE CHAPLIN

characters, he indicates a tendency to retreat. . . .

Because Chaplin is a humanist, because he is still concerned with the happiness of mankind, his film is far superior to the usual anti-human filth pouring out of Hollywood. But it would be most unfair to Chaplin, let alone to the readers of this paper, to ignore the serious defects of "Limelight."

It goes without saying that it is the responsibility of all who believe in freedom of cultural expression to protest the present political persecution of Chaplin and to fight for his right to reenter his country and practice his art. It is necessary, however, that we do not permit our sympathy and support for Chaplin's right to practice his creative work here nor our own great love and admiration of his earlier works to prevent us from arriving at an objective appraisal of "Limelight."

Objective appraisal of a work of art means finding its relationship to the social context from which it emerges.

The powerful upsurge of union organization in the basic industries in the 1930's was the inspiration for "Modern Times" which, in turn, inspired the people to greater struggle.

In "The Dictator" Chaplin at-

tacked fascism and war. His ridicule of Hitler was a great contribution to the building of anti-fascist unity.

"Monsieur Verdoux" was the product of Chaplin's revulsion toward imperialism's postwar betrayal of the cause of peace and security. "Verdoux" strengthened the fight against that betrayal by exposing the hostility of organized wealth toward humanity.

"Limelight" on the other hand avoids discussion of the present sinister drive toward fascism and war. It must be characterized as a work lacking any advanced ideological content, a work in which Charles Chaplin confines himself to a simple plea for people to be kind to each other. The film is refreshingly different from and superior to most films, but it represents, for Chaplin, a huge step backward.

—A. L.

Dear Dave,

Having just seen "Limelight" I want to spotlight its merits. This picture represents the zenith of Chaplin's genius. Because here this great actor again tells the world he believes in life. He believes in life and in the meaning of life—struggle. Let those who would escape reality dwell on the beauty in the heavens; he tells the young dancer, who has lost the desire to live. She must want to live because in life there is warmth and love and search for truth.

The heartfelt response of the people around me who saw it is the answer to the attempt of the Attorney General to bar Chaplin's return to this country.

—M. B.

Dear Sir:

The film is a scrap-bag or patchwork of all the previous stunts, that made Chaplin famous odds of years ago. These "date" so obviously that it is pathetic, for it proves Chaplin has never made any real progress. . . . Furthermore, it indicates that he is trying to recoup the success he made. . . . and now has nothing of any new perspective or outlook. . . . Where does the workingclass come in? Where the imperialism? Where the Soviet revolution? Where world wars?

Personal, individual, the dancer, the clown, the bits of gospel and counsel by the drunkard—all have nothing to do with the social scene, the class struggle, whether in London, or in the theatre?

—C. W.

# on the scoreboard

by lester rodney

Mostly Written by Readers Who Send \$\$\$

WE HAVE FALLEN well behind in acknowledgments on the fund drive and the printing of letters accompanying the money. It is a pleasure indeed to catch up!

"Dear Les—We'd like to do our bit in the current Worker campaign, so here is a five spot. . . . to our favorite columnist. Your analysis of happenings in football has been pretty good. When you wrote the NFL's western half was a toss-up between Frisco, LA and the Lions, you were on the beam. In the eastern half, you opined that it was a Giant-Cleveland affair. Right again. Our own local prides, Owen's men, have been inconsistent to say the least. . . . Oh well, there is still five left.

"Nice to see that you've written a bit about the Knicks. They sure look better since Zaslowsky and McGuire were signed up. Those 'We Want Max' banners at the Garden must have been effective. Perhaps the Post's Milton Cross read your quote of him in regards to Nat Clifton, for he turned to praise Clifton the other day. Is he trying to cover up? Keep up the good work. . . . Dotty and Emery, Rego Park."

A Queens reader sends \$5 with the note: "Please credit to Lester Rodney, who is greatly admired by my son who has spent one year in the infantry in Germany. This is his birthday gift—the second spent in Germany. It's just a little in our fight for peace."

Let's get the boys back home, where they belong and where 99 percent of the people want them to be.

A New York pediatrician gives \$20. From Washington Heights there is one \$10 contribution, another \$10 "In Memory of a Friend," by "Color Blind," and \$5 from Jennie.

Carl J. writes: "I'm interested in those free basketball tickets you mentioned in connection with an answer to your question about Foster's book. As your readers value your column highly, I'll make my answer brief. Our 'free' press gives plenty of space to anti-communist books, because those books are full of lies and distortions. They won't give any space to Foster's book just because it's filled with truth about Communists and Communism. The one thing they try most to do is to keep the truth about Communism from the people. Here's \$2 from me and 80 cents in stamps from a friend of mine. . . . A Fellow Dodger Fan."

OK, Carl, I wasn't too serious about the free tickets, but why not? It certainly couldn't be explained clearer than you did it. You win a couple. Let me know your preference for which games and I'll do the rest.

W.R. of New Orleans writes: "Here's my day's pay, \$13.60 (our new scale, firemen on pile drivers) in which my wife joins me. Let's keep our paper in good condition in its battle to the finish, against the phony warmongering atom bomb maniacs who would glut over a world of Hiroshimas and Nagasakis. . . . W. R., Member Operating Engineers AFL Local 406."

Mrs. R. adds in reference to a ball game in New Orleans: "If your friends who motored here had tried to attend the Campanella team's game that Sunday, chances are they, like us, couldn't have got in. Unless you reserve seats in advance, you have to be on hand well over an hour before opening such days. Fifteen minutes before opening time, word came, No more admission tickets to whites." Disappointed, as we were, it was good to see things evened up for once. We watched for a while through a hole in the fence with a small crowd of great fans."

And thanks, too, for the valuable New Orleans clippings for other parts of the paper.

PRN sends his 13th dollar bill for the drive and explains he gave his 12th at the original Daily Worker forum at Yugoslav Hall. "Faithfully, you see," he signs. . . .

J. R. OF PHILADELPHIA sends \$20 with a clipping and letter: "Dear Lester Rodney—The enclosed clipping from the Philadelphia Evening Bulletin is an excellent example of the tremendous pressures upon the Negro athlete. Bob Evans not only had to be a top football player, but also was popular on the campus and captain of his team, good speaker, making personal appearances for youth and representing his race and top bracket student to meet the requirements for medical school. So his health gave. . . . Enclosed please find \$20 from husband and wife. Best wishes. . . ."

The headline in the Bulletin was: "Evans' Grid Play and Studies Affected by Illness He Hid From Penn. Mates." It tells how the first Negro captain in the Philadelphia school's history, a brilliant student up to this year, slumped off and was declared ineligible and now is in the hospital for rest and treatment of a stomach ailment which had drained his strength. The combination of the rigorous pre-medical course, fulfillment of engagements to speak, heavy football practice and the unique responsibilities he felt as football captain, more than another captain would, all apparently added up to too much for one man and Evans' health and marks fell off.

All you have to do, leaving aside all the extra and special factors for the moment, is add the rigors of bonafide study like pre-med course to those rigors of being a PLAYER, let alone the captain; of a big-time football school like Penn, and the wonder is how Evans handled both so well this far. Evans, incidentally, was one of the few big-time linemen who play both offense and defense, a gruelling grid assignment these day against the fresh platoonists.

Also \$40 from Hoboken and \$2 from Constant Reader of Madison, Wis.

Previously acknowledged—\$1,030.98. Acknowledged today—\$149.20. Total sent to the fund drive through this column—\$1,171.18.

WALTER WINCHELL has two main themes. One is a frenzied, mouth-frothing "anti-Communism." This is the other. From Friday's column in the Daily Mirror: "Jane Russell announced 'I want to be able to entertain in a high-necked dress as well as an off-the-shoulder blouse.' Why hide the best part of the show? . . . Dear Zsa Zsa's candor verges on malice. Her sharp fingernails bruised a Movieville doll with 'She has no breasts.' Meow! . . . A film monthly raves about M. Monroe's eyetractive orbs. She has eyes! . . ."

"Anti-Communism" and leering smut go together very comfortably. What would the gutter press do without them?

## Ted Tinsley Says

### THE HERO

The New York Daily News recently published an editorial on a book. This proves that the editors of the Daily News have read a book.

The book in question is Executive Suite by Cameron Hawley. It is the answer to John Chamberlin's plaintive wail, published in Life magazine, for a novel with a business man as hero. Executive Suite, says the Daily News as it rises to defend great literature, conveys to the reader "the fierce, creative joy and satisfaction these people (businessmen) get out of making and selling things, throwing competitors for losses, keeping the firm in the black despite taxes and every other handicap, preserving jobs for workers and making more jobs, and so on."

I was once going to write a book with a businessman as hero. I still have the outline.

Its hero was Sludge Hawkins, president of a company manufacturing tractors and other farm machinery. Sludge sold his tractors for \$1,985 each, but that was only half the deal. Since he had the tractor market well sewed up, he charged a flat rate of \$200 for any spare part, whether it was a fan belt or a cylinder head. After 10 years, the average purchaser of a

Hawkins tractor spent an additional \$4,367 for spare parts.

The purchaser got this money by borrowing from a bank in which Hawkins had more than a passing interest. When the purchaser couldn't pay, Hawkins would foreclose, liquidate the farm, and buy the tractor back for \$25, after which one of his shops reconditioned it and sold it for \$1,700.

This gave Sludge Hawkins a fierce creative satisfaction. Whenever his profits went up, up went his fierce creative satisfaction.

Once a young man named Brass Bludgeon tried to get into the tractor business. Sludge immediately set out to throw him for a loss. He stayed up night after night, battling Brass Bludgeon. He marked down the prices on his tractors (what a battle!) until Brass Bludgeon could no longer meet the competition. When Bludgeon bowed out, Sludge raised the price of the tractor to \$2,230 to pay for the cost of battling Brass Bludgeon, although it didn't really cost him anything since the bank financed the great struggle. Sludge got a fierce creative satisfaction from this.

But what of Brass Bludgeon? Poor Bludgeon lost all of his stockholders' money, but very little of his own since all of his property

holdings were made out in the name of his wife and his two-year-old son. Even Brass Bludgeon got a fierce creative satisfaction out of the whole fight.

Back to Sludge, we find that last year he got fierce creative satisfaction out of a profit of \$1,700,000. This year he has an excellent chance of getting twice as much fierce creative satisfaction.

Sludge met the falling rate of profit by intense rationalization, a lot of layoffs, and the maintenance of monopoly prices. Since the layoffs provided jobs for 32 new clerks in the local unemployment insurance offices, Sludge got a fierce creative satisfaction out of creating those jobs.

Sludge, and a few of his top aides, are about the only ones connected with the tractor plant who never created any part of the tractor. A lot of Sludge's fierce creative joy also comes from not creating anything.

The Hawkins home is famous in social circles for the splendid dinners given there. Mrs. Hawkins gets a fierce creative joy from these dinners, all of which are created by the cook.

We must all give thanks to the Daily News for widening the horizons of American literature.

I'm late in my appeal to readers for funds to help the Daily Worker and The Worker survive. Help me catch up! How's about sending a basket of money to help save the paper? Large or small, your contribution will mean a lot.

# Paul Eluard's Finest Poetry Born in Fight Against Fascism

By DAVID PLATT

The true poets of today like those of the past are poets who lift their voices against the oppression of the peoples, who herald the triumph of humanity.

Paul Eluard, the French Communist who died Nov. 18, was such a poet.

He was the author of some 70 books including an anthology of resistance poetry, and his poems, like the work of Pablo Neruda, Nazim Hikmet, Louis Aragon and Nicolas Guillen, expressed and inspired the fight for justice and liberty.

Eluard started out as a dadaist and surrealist but left this phase of his life behind forever during the struggle against German fascism.

He was a participant in the French resistance against Hitler and some of his finest poems were written in praise of the heroes who fought for the independence of their land.

Writing about Eluard's death, Francois Mauriac, one of the leading conservative writers of France, Nobel Prize winner and editorialist for the right-wing Figaro, wrote in that paper yesterday that Eluard's poem *Liberte* should be memorized in all the classrooms of France.

After the liberation, Eluard, following in the footsteps of Picasso, Elsa Triolet, Joliot Curie, Fougereon, Aragon, joined the Communist Party of France.

Up to the day of his death he was an active force in the world peace movement.

One of his last messages, published in the progressive French



journal, *Les Lettres Francaises*, said: "The fight for peace remains the first duty of every writer worthy of the name."

Eluard was one of the French intellectuals in 1949 who were denied visas by the State Department to attend the Cultural and Scientific Conference for World Peace in New York.

One of his last acts was an appeal to President Truman for clemency for Ethel and Julius Rosenberg.

Some time ago, Eluard wrote a magnificent poem in tribute to Gabriel Peri, French Communist leader and Resistance fighter who was murdered by the Nazis—Peri who went to his death confident of the "singing tomorrow" of socialism.

This poem, printed below can also stand as a memorial to the great poet of freedom.—Paul Eluard:

## TO GABRIEL PERI

A man is dead who had for his defense  
One, his arms opened to life  
A man is dead who had no road  
other  
Than the one where rifles are  
hated  
A man is dead who continues  
the struggle  
Against death against oblivion.

For all he wanted  
We too wanted  
That happiness be the light  
In the depths of eyes the depths  
of hearts  
And justice on the earth

There are words which give life  
And they are innocent words  
The word warmth the word  
confidence  
love justice and the word liberty  
The word child and the word  
kindness  
And certain names of flowers  
and certain names of fruits

The word courage and the word  
discover  
The word brother and the word  
comrade  
And certain names of countries  
and villages  
Let us add Peri to them

Peri is dead for that which  
makes us live  
Speak to them as a brother his  
breast is riddled  
But thanks to him we know  
each other better  
Speak to each others as brothers  
his hope of living.

# on the scoreboard

by lester rodney

## The MVP Monstrosity and Other Topics . . .

HANK SAUER of the Cubs has been officially named the National League's "Most Valuable" player by the committee of 24 selected baseball writers, three from each of the eight NL cities. Robin Roberts of the Phils was second and Joe Black of the Dodgers third.

In our opinion the choice is all wet. Sauer did a lot of slugging for a second division club with no pennant pressure on him. He led the league in home runs and tied Ralph Kiner for homers. More power to the lean veteran and I hope he gets the big raise he deserves.

But Sauer was NOT the league's Most Valuable. He is a mediocre defensive outfielder. He wound up hitting .270. After the Allstar game in mid-season, he tailed off and hit only 14 of his homers and drove in only 49 of his runs in the second half. During the final month of September he was a drag on the club's hopes for a first division flag, driving in only 7 runs and batting .213. The Cubs finished 10 games out of 4th. How is Sauer more valuable than Roberts, who won 28 for a third-place team, let alone Black?

Joe Black won the pennant for the Dodgers from here to San Francisco and back. His record of 15-4 told only part of the story. He directly won at least 12 others for other pitchers' records and saved still others. Without him there would have been no Dodger pitching staff. Everybody knows that. Eight of the writers named Black for first place and five for second. (Sauer also got 8 first-place votes and Roberts 7.)

Now if anyone wonders if I am challenging the fitness of some of the 24 writers to pick the Most Valuable, brother, I most definitely am. Here is all the proof you need! Each writer voted for ten players, listing his preferences from 1 to 10. A breakdown of the voting shows that **THREE OF THE WRITERS DID NOT NAME JOE BLACK AT ALL, NOT EVEN FOR TENTH PLACE AS THE LEAGUE'S MOST VALUABLE!**

This, of course, is a travesty, or worse. A new system for picking the Most Valuable is obviously needed—fast.

**GIANT GRID COACH** Steve Owen Tuesday night bitterly criticized newspaper publication of the gamblers' pre-game point spread odds. "When you put the odds in the newspaper," said Stout Steve, "you make people bet who never would make a bet. It encourages gambling."

Anybody see this story in any of the other newspapers? It came over the wire service sports ticker labeled "Far AMS, Wednesday, Nov. 19." I scanned the New York Post very carefully, for the Post runs the point spreads more frequently and prominently than any of them. Nary a word of what the coach of the town's only pro football team had to say about a provocative subject. (Say, you think maybe the "free press" is doing a little censoring???)

**FIRST WELCOME** correction on our list of Negro pro grid stars. Completely forgot Don Stevens, the fleet rookie back from Illinois playing for the Philadelphia Eagles. Knew Philly had changed its lily white policy, bidding unsuccessfully for Johnny Bright last fall. Stand very ready to be happily corrected on Pittsburgh and or Washington.

**IF YOU WATCH** the Saturday TV game of the week tomorrow, UCLA vs. USC for the Rose Bowl from sunny—maybe—Los Angeles, starting at 4:45 p.m. our time, you will notice that both these undefeated powerhouses abjure the T formation and use the old style single wing. This makes for easier following of the ball over television (though that's not the coaches' primary purpose). Since a whole new generation has grown up familiar mostly with the T, the quarterback handling the ball on every play directly from the center's hand, suppose we go into what you'll see in tomorrow's game.

The single wing backfield is composed of a tailback, fullback, wingback and quarterback. (The ordinary designations make no sense.) When UCLA has the ball, look for the following: Paul Cameron, No. 34, is the tailback, the big threat in the single wing. He will generally be the deepest of the four backs, directly in line with the center. He will often take the direct pass from center, sweep to his right or to his left, around the end or cutting back through tackle, or throw a forward pass. All the other backs block for him.

The fullback, Cappy Smith, No. 20, will be found slightly closer to the scrimmage line and off a bit to one side or the other of Cameron. He will get some direct snapsacks from center and bust up the middle. He may take a handoff from Cameron, who continues as if to sweep, and then launch a delayed buck. He can spin and hand it to the circling wingback and then fake his buck, or pretend the handoff and then buck.

Quarterback is No. 44, the Negro star Lew Williams. He plays up closer to the line, about even with the guards, calls the plays, supplies the vital lead crunching blocks on most plays. The wingback, No. 30, Don Stalwick, plays way out near the end, just behind the line of scrimmage. He is also a primary blocker, can whirl and become the ballcarrier on a deep reverse in the other direction. He is in the best position of the backs for pass receiving, though any of the other three can and will be targets for Cameron's heaves.

Any questions? Jackie Robinson, former UCLA tailback, will be watching and rooting via TV you can be sure.

**JOURNALISM DEPT:** Front page head in Thursday's New York Times: "2 MIG'S DESTROYED NEAR U. S. SEA FORCE." If you get deep into the story, which many glancing readers of course don't, and doesn't the Times know that, you will discover that the alleged shooting down of the MIGs took place "south of Kangyu, a village situated at the mouth of the Tumien River, just on the Russian side of the Korean border." In other words, there were U.S. warships at or barely south of the border of a great power 7,000 miles from our shore. But glance at the Times' headline, and it's some MIGs being near our ships. . . .

**Our Super-Special grid pick—Ohio State derails Michigan.** We'll catch up with the fund drive contributors in Monday's column. . . .

# Ted Tinsley Says

## SUNDAY QUIZ

It was Sunday morning, which was why Arch Farch carried a cup of coffee to Edna, who was still in bed. Arch gave her the coffee, sat on the edge of the bed, and spread a newspaper on his knees. "Edna," he said, "did you ever dance with your shoes off?"

"Sure," said Edna. "When I was a kid I always used to dance with my shoes off."

"Do you blush when you find yourself flirting?"

Edna thought for a moment. Then she shook her head slowly. "I haven't blushed since 1941," she admitted.

"Do you secretly hope the next man you meet will be the psychiatrist?"

"Arch," said Edna, staring at him, "have you gone crazy?"

"Answer the question," insisted Arch.

Edna shrugged. "The answer is no."

"Two 'no' answers already," muttered Arch. "That's bad. Now tell me if you ever wanted to wear an ankle bracelet?"

"Sure," said Edna. "When I used to dance without shoes I always wore an ankle bracelet."

"Ah! Do sables excite you, even on other women?"

"No," said Edna, between sips of the coffee.

"Would you streak your hair with platinum without consulting me?"

"I wouldn't streak my hair with platinum even after consulting you."

"Do you close your eyes when you're kissed?"

some little boxes on a newspaper page, then shook his head. "I guess you're not made of fire and ice," he said.

"Do you mind telling me what you're talking about?"

"Sure. This is a questionnaire. If you answer 'yes' to these questions, then you're made of fire and ice and you can use Revlon's Fire and Ice Lipstick and nail polish."

"I'm made of Swiss cheese and rye bread," said Edna. "What can I use on my nails?"

"Revlon's Fire and Ice," Arch murmured soulfully, "is a lush and passionate scarlet, like flaming diamonds dancing on the moon."

"I'm sorry, Arch, that I'm not fire and ice."

Arch patted her hand tenderly. "That's all right, dear," he said, consolingly.

"You'll bear up under it?" she asked.

Arch nodded.

"That's good," said Edna. "After all, if I went dancing with my shoes off, blushed when I flirted, tried to meet a psychiatrist, wore ankle bracelets, got excited over sables, and streaked my hair with platinum, you know what you'd do?"

"No," said Arch.

"You'd look for a woman who



RAY LEV, pianist, who will give a concert at Carnegie Hall tonight (Friday) at 8:30. She will play Mussorgsky's "Pictures At An Exhibition," Beethoven's Sonata in F Sharp Major, Chopin Nocturne in E Major and other works. A feature of the concert will be the first performance of a number of new compositions including two pre-ludes by Herbert Haufrecht.

## Platt Talks on Chaplin at Jell School Sunday

An illustrated discussion of Charles Chaplin led by David Platt will be given at the Jefferson School of Social Science, 16 St. and Ave. of the Americas, this Sunday night at 8:30.

Films to be shown will be *The Adventurer*, *The Floorwalker* and *The Immigrant*.

was made of Swiss cheese and rye bread. And now," said Edna, enjoying a good stretch, "get me that second cup of coffee."



Scene from "World Youth Festival" opening Sat. at Stanley.

# Sean O'Casey's 5th Volume Tells Of Life in England, Visit to U. S.

**ROSE AND CROWN.** By Sean O'Casey. Macmillan, New York. \$4.75.

By ROBERT FRIEDMAN

"Rose and Crown," the fifth volume of Sean O'Casey's autobiography, tells of the playwright's departure from his native Ireland, his life in England, and his visit to America. There are bitter and devastating passages here of the deadening censorship of O'Casey's plays by the clerical reactionaries of Ireland, and luminous, impassioned restatements of his faith in the future of a world under working-class rule and socialism.

In England, O'Casey watched the leaders of British labor turn their backs on the workers who made them, to make common cause with the oppressors and exploiters. He writes of the sold-out great General Strike of 1926, and how he was accused of "sedition" for supporting the strikers.

O'Casey was also scolded for concerning himself—an artist—with political matters. Isn't it strange how only those artists with progressive views are supposed to vegetate?

In our own United States, the same anti-democratic papers which deny a Charles Chaplin, for instance, the right as an individual to his own views, are the first to applaud the reactionary statements of an Adolphe Menjou.

But O'Casey bluntly told his critic to "go to hell," and that is what he is telling the enemies of the people throughout his book.

One such was the Tory politician, Stanley Baldwin.

O'Casey writes: "His brotherly love for power and privilege, his soul's forever hovering over the boiling pot; his mind jingles with jingles of coins falling into a till."

As these words may to some a boss's politician, so, too, O'Casey writes the epitaph of more than one labor leader when, of J. Ramsey MacDonald, he says:

"In an attempt to break the workers, he had but broken himself."

No, the workers cannot be broken, and O'Casey's prose rings out his conviction in their ultimate triumph. Speaking of the world's great capitals, he describes Moscow as "not a holy city, but an able one, a flame to light the way of all men towards the people's



SEAN O'CASEY

ownership of the world; where revolutions stand in man's holy fire, as in the rich mosaic of a red wall."

In "Rose and Crown," O'Casey describes, with a still-fresh bitterness, the hostility of the Abbey Theatre and playwright W. B. Yeats to his "Silver Tassie." He writes of the general critical distortion of his later plays following his first successes. Perhaps this is why his chapters on his visit to the U. S. to take part in the production of an O'Casey play are in the nature of personal thank-you notes for the kindness with which he was received by American drama critics, rather than more objective esti-

mates of these critics and their influence.

Sometimes discursive, sometimes difficult to read, sometimes over-sentimental, this book is yet alive with English at its sparkling, dancing best. Few writers today can match the music of O'Casey's prose. And there is no doubt whatever in his scornful dismissal of the British labor leaders who "chose the red carpet to be under his proletarian feet rather than the Red Flag to fly over his head," where O'Casey's heart is firmly given.

Of the U. S., which he visited in the 30s, O'Casey writes with affection for its people. But, well aware of the reactionary drift, then already well advanced, he quotes the bright, promising words of invitation, inscribed on the Statue of Liberty, and comments:

"Little sparkle in the words now; well worn and nearly rubbed away."

O'Casey writes, too, with anger at the policy of white supremacy and discrimination against the Negro people. It is unfortunate that this champion of democracy should himself, in the midst of a passage condemning racism, use such a phrase as "little Alabama c - - n" in referring to a Negro.

Obviously, O'Casey did not intend the disgraceful chauvinism implicit in the term he used. The fact that he did use it, however, suggests that American progressives must still make even their warmest friends across the sea aware of the damage they do by echoing the language of white supremacy.

## PREMIERE OF NEW PROKOFIEV RECORDING OF NEW PROKOFIEV

The first public performance in the United States of Prokofiev's new Prize-winning oratorio, "On Guard for Peace," will be presented Nov. 28 along with commentary by Sidney Finkelstein at the Jefferson School of Social Science.

This premier performance of the companion work to "Song of the Forest" is scheduled as the second in a series of three Friday evening recordings, lectures and discussions on "Soviet Music." The entire series will be conducted by Finkelstein, author of How Music Expresses Ideas, which recently won high praise from the Soviet

composer and critic Shostakovich. The opening session in the series, on Nov. 21, will deal with the works of Mussorgsky, Tchaikovsky and other great 19th Century Russian composers. The final session, on Dec. 5, will interpret several works of Shostakovich which have not yet been heard by New York audiences.

Finkelstein's three-session series on "Soviet Music" is one of 10 short-term "Post-Election Courses" beginning at the Jefferson School the week of Nov. 17. Classes meet once a week of evenings, and include work in the fields of economics, politics, philosophy, psychology and the arts.

## SECOND LOOK AT A BATCH OF RECENT FILMS

**Limelight:** One of Chaplin's finest films and greatest performances. "Limelight" appeals for more fellowship among human beings and for the right of every individual to life, liberty and the pursuit of happiness. It is an inspiring, hopeful, life-giving film. It contains a full measure of the poetry, humor, pathos one has come to expect from this great artist and it appears at a time when the screens of our land, under pressure from the un-Americans, are dominated by unhealthy sex, crime, war and death. Though some will miss the hard-hitting satire of Chaplin's earlier masterpieces—"Modern Times," "City Lights," "Great Dictator" and "Verdugo" which appeared before the witchhunters became powerful, one cannot praise enough the art and humanism, the dignity, tenderness and wisdom, that make "Limelight" an unforgettable experience in the theatre.

**The Man in White Suit:** Alec Guinness and a superb collection of character actors, combine excellent satire and frank comment on how big capital prevents the development of productive forces. Despite its contrived ending—labor and capital getting together to suppress an invention that is supposed to revolutionize the textile industry—it remains one of the most hilarious come-

dies of the year.

**Big Jim McClain:** This glorification of the House Un-American Committee sets up a new standard of "loyalty"—100 percent support for the Korean war. An attack on labor in general, on Hawaiian longshoremen in particular; an attempt to prepare way for wiping out Bill of Rights, especially the Fifth Amendment.

**High Noon:** Gary Cooper western with brilliant suspense technique, but it unfortunately perpetuates Hollywood's "people are no damn good" theory.

**One Minute to Zero:** Robert Mitchum, Ann Blyth—and a chauvinistic attempt to justify U. S. slaughter of Korean women and children.

**Miracle of Our Lady of Fatima:** Use of a Catholic legend to attack historic democratic movements and propagate the lie that the Soviet Union menaces civilization and peace.

**The Quiet Man:** A try-at comedy built around prize fighter John-Wayne who returns to Ireland after winning fortune in U. S. Espouses male superiority, misrepresents Irish peasant life.

**Snows of Kilimanjaro:** Gregory Peck, impersonating composite version of several Hollywood characters, searches his soul, Hemingway style, and in Technicolor, endlessly and expensively to no noticeably construc-

tive purpose. Gallant fighters of International Brigades in Spain grossly libelled. Africans treated with patronizing chauvinism typical of Hemingway.

**The Ring:** While not unqualifiedly recommended, this little known film about the prize ring sharply presents some aspects of the shameful discrimination against Mexican-Americans.

## Reception for DuBois, Jerome, Marzani Sunday

A reception to honor Dr. W. E. B. DuBois, V. J. Jerome and Carl Marzani will be held on Sunday, it was announced yesterday by the New York Council ASP.

"This reception is part of ASP's continuing campaign on behalf of freedom of publishing" the Council said.

Dr. DuBois is the author of the recently published "In Battle for Peace"; V. J. Jerome has just written "Lantern for Jeremy"; and Carl Marzani is the author of "We Can Be Friends."

Speakers will also include: Cedric Belfrage, Lloyd Brown, Prof. Edwin Berry Burgum, Angus Cameron and Ring Lardner, Jr.

The reception will be held 4 to 6 p.m. at the Great Northern Hotel, 118 West 57 St.

## on the scoreboard by lester rodney

### Robinson Not On This NL "Allstar" Team

NOW COMES THE United Press' National League Allstar team; and, unlike its American League counterpart recorded here yesterday, this one HAS a point of controversy!

Here is the team selected for UP by a panel of 24 baseball writers, three from each of the eight cities: Gil Hodges, 1b; Red Schoendienst, 2b; Peeewe Reese, ss; Billy Cox, 3b; Stan Musial, Hank Sauer and Duke Snider, outfield; Roy Campanella, c, and Robin Roberts and Joe Black, pitchers.

You see it—Schoendienst second base.

The lean Card keystoner is indeed a fine second baseman, and batted .302, as the story accompanying the choices points out. The story neglects to mention that someone named Jackie Robinson also happens to be a fine second baseman, batted .308, and was a much more destructive and valuable hitter.

No fielding averages have yet been compiled or released (they come out in December), but even if they show that Schoendienst committed fewer errors and had the better fielding average, the difference is still a slight one between the two top defensive second sackers in the league, and cannot in any way overcome the fact that Robinson is the greater, more valuable all round player.

Here are the batting figures which CAN be ferreted out with a little work, though not officially released as yet:

	AB	R	H	RBI	HR	SB	PCT
Schoendienst	620	89	187	67	7	9	.302
Robinson	510	104	157	75	23	23	.308

The only things Schoendienst leads Robinson in are "at bats" and "hits." Since both played in all but a few games, this is explained by the fact that Robinson, as a much more leared hitter, drew more bases-on balls. (There are no figures on tap for this yet, nor for doubles and triples.)

Robinson scored 15 more runs, drove across 8 more, blasted 16 more home runs, stole 14 more bases and wound up with a batting average 6 points higher.

If you say none of these margins is tremendous, you would be making out a reasonable case for Schoendienst to finish a strong second to Robinson on the NL team. But where do you find anything to back up the choice of Schoendienst OVER Robinson?

In "intangibles"? But it is in the baseball "intangibles" that Robinson is the greatest of them all, meaning spark, leadership, unflagging competitive fervor and the will to win.

When you have such a completely puzzling selection you are forced to look for the reason to another kind of "intangible." Meaning the fact that Robinson, as the first Negro to break in, remains a sort of symbol of still unfulfilled democracy, is an aggressive type of player, the kind which brings fond feature stories for the Stanlys and Billy Martins and double-standard disapproval for the Robinsons from the league office as well as some of the press.

If anyone suggests we are "dragging in an angle" here, let him seriously propose that there is nothing fishy in a 1952 National League team without Jackie Robinson at second base. Let him prove it by figures, on the ballfield, among the players or through the fans on the street or in the grandstand—at any ballpark. It can't be done!

Looking through the names of the three experts from each city who made these choices, I see at least one who in the pressboxes loudly and insultingly opposed Robinson's coming into the league and still doesn't like Negro players. That's one I happen to know. He is the type who, forced to name Campanella and Black, might well set up his own little "quota" for Allstar Negro players and vote the white ticket where it was a little closer.

If anyone thinks THIS is far-fetched, he should know that the idea of "quotas" for Negro players on one given team has been publicly bruted about by magnates of teams which had Negro players—let alone magnates of teams still lily-white.

No, this is not an "official" Allstar team. ... Thank goodness. ...

**KNICKS VS. MINNEAPOLIS** tonight at the Garden, always an interesting setto. Opener shows the perennially powerful Rochester club, which hung the season's first defeat on the Knicks Tuesday night upstate, against Milwaukee, bolstered by 6-9 Mark Workman of West Virginia, Catskill and All-American fame.

\$\$\$\$ acknowledgments tomorrow.

(Continued from yesterday)

Now for the Internationals. Twenty-one players competed for the right to be among the five to play next year in the World Challengers' Tournament against other seeded players, the winner to play against the titleholder, Mikhail Botvinnik, USSR, in 1954. The only U.S.A. participant was Hyman Stein of Los Angeles, former U. S. champion. After a poor start, he ended up in a tie for 11th to 13th places, with a score of 10-10. He made out better than expected by local chess circles.

Kotov (USSR) led with a score of 16½-3½. Petrosyan and Taimanov (both of the USSR) tied for second and third with 13½-6½. Geller (USSR) was fourth with 13-7. Auerbach (USSR) was tied for 5th to 8th places with Gligoric (Yugoslavia), Stahlberg (Sweden) and Szabo (Hungary) with a score of 12½-7½, but a breakdown by the Sonneborn-Berger system resulted in Auerbach winning fifth place. Kotov, Petrosyan and Taimanov did not lose a single game.

Thus, these five Soviet players will compete next year against Reshevsky (U.S.A.), former world champion Euwe (Holland), and Keres, Smyslov, Bronstein and Boleslavsky of the USSR. You will recall that Bronstein won the last Challengers' Tournament and held Botvinnik to a 12-12 score.

The tournament was a triumph for the younger Soviet players, and provided the answer to the question raised by Euwe in the "Chess Review" (New York) in March, 1952:

Euwe, in the same article, appraised correctly the strength of the young Soviet grandmasters.

There's another world event taking place in Moscow (USSR) at present, the Challengers' Tournament to decide who will play against Ludmilla Rudenko (USSR) for the Women's World Championship. We are represented by our Women's Champion, Mrs. Mary Bain, and by Miss Mona M. Karff, both of New York. I'll let you know the outcome.

RALPH CRANE



# A Memorable Night At a Garden Rally

By ALICE JEROME

You go to meetings, distribute leaflets, address envelopes, sell subscriptions, talk to people, even speak on a few street corners and raise money at a couple of teas—you listen to yourself and others say the same things. Work for peace, for civil rights, for labor and the Negro people—and sometimes it begins to sound like a broken phonograph record.

The many little memos on scraps of paper of all the things you have to do to get mixed up at night into a crazy-quilt of nagging responsibilities—besides, there's the grocery store, and clean socks for the kids each morning, and that girl on your job who needs to talk to you about her problems.

You're tired and over-wrought, it's two days until pay day and the Supreme Court refuses to review the Rosenberg case—you wonder what's the use of all this, and does it really do any good, and why am I breaking my neck this way?

Then suddenly—but of course, it's not really suddenly—a clear-eyed 17-year-old kid stands before 15,000 people and says, "Children of the class of '52, act now! Fight to save your lives."

Then, suddenly, in a rush of tears, it all fits together again. He happens to be Butch Hallinan, son of Vincent Hallinan, and it happens to be Madison Square Garden, but it might be my son or yours, or the corner storekeeper's boy in Korea who hasn't written to her for six weeks; it might be 3rd Avenue, Manhattan, or Roosevelt Road, Chicago, or the cotton fields around one of those little company towns along the Mississippi River.

Suddenly it's an army of clear-eyed kids—the little ones who come to school, the school-friends who need help with their Halloween costumes, the teen-agers who marched for their teachers at the Board of Education last week.

And all the other kids—those protected ones who still believe vaguely in somebody's code of honor, and those neglected ones who trust no one on the street-jungles of our cities—the dog-tag,

latch-key, unsure American children of the class of 1952;

You know then why Paul Robeson's deep voice goes singing through your spine and straightening it and sending you home full of energy and plans for tomorrow's meeting, the leaflets you have to pick up, the envelopes to be addressed, the tickets you must sell, the money to be raised, the new faces to be met, the street corners to be covered, the organizations to be built, and the progressive vote to be gotten out.

You know why they're sitting in Foley Square, or in a solitary cell in the Pittsburgh County jail, or in Georgia, or in Leavenworth.

You know this is history moving—slow and heavy, with lightning flashes—that you're helping to make it move, and that no one has a better cause than those who fight for the children of the class of '52.

## New Polish Films to Have Premieres Here

Three new feature films will have their American premieres at the Festival of Polish Motion Pictures to be held in the auditorium of the Museum of Modern Art on Nov. 14, 15 and 16. Also to be shown at the Festival are three new short films and two of the best of the earlier features produced by Film Polski, "The Last Stop," Artkino Pictures, Inc., is the American distributing agent for Film Polski.

The new features include "Young Chopin," directed by Aleksander Ford (maker of "Border Street," a drama of the Warsaw Ghetto uprising of 1943); "Mama in the Sun," is performed by Halina Czerny-Stefanska, noted young Polish pianist and winner of the 1949 International Chopin Competition; by the violinist, Wanda Wilkowitzka; and the soprano, Stefania Woytowicz. The music also includes performances by the Vienna Symphony Orchestra, the Poznan Philharmonic Orchestra and its chorus.

## 'Limelight'—Smash Hit At 2 N. Y. Theatres

New Yorkers are showing what they think of Attorney General McGranery's witch-hunt against Charles Chaplin by giving a tremendous reception to his new film



CHAPLIN

"Limelight." According to Variety magazine (Oct. 29) the film is a smash hit at two first-run N. Y. Theatres.

In its first week at the Astor, the film did "a big \$33,000, strongest here in months." During the past 12 months, Hollywood films at this theatre usually grossed \$6,000 to \$10,000 in their opening week.

"Limelight's initial week at the Trans-Lux 60th St. was also terrific, said Variety.

"The film scored to a smash \$12,500 which is near capacity for this 453-seat house."

## Fredk Douglass School Term Opens Nov. 10

The fall term of the Frederick Douglass Educational Center, 124 W. 124th St. starts Nov. 10.

Among the courses will be one conducted by Yvonne Gregory on "The Poetry of the Negro People" (Wednesdays 7-8:30 p.m.)

Other courses include "The History of the Negro People" taught by Dorcy Wilkerson (Thursdays 8:30-10 p.m.); "History of the Marxist Movement in the U. S." by David Goldway (Thursdays 7:30-9:30 p.m.); Public Speaking and Parliamentary Procedure by Halois Morehead Robinson (Thursdays 8:30-10 p.m.); Conversational Spanish for Beginners (Thursday 7-8:30 p.m.); The Negro and the News of the Week by Louis Burnham (Mondays 8:30-10 p.m.); "The Negro People and the World Today" conducted by Dollie Mason and Rochelle Berry (Tues and Wed 7-7:30).

Registration is now on and will continue through Nov. 10.

## Actors' Mobile Theatre Debut Wednesday

The Actors' Mobile Theatre will make its debut Wednesday evening at 8:30 p.m., when the new theatre group will perform "The Journey of Simon McKeever," by Albert Maltz, for the National Cancer Foundation at the Nathan Straus Jewish Center, 3512 DeKalb Ave., in the Bronx.

Staged by Brett Warren, the play deals with an inmate in an old age home who seeks to escape and find a place for himself in the outside world again.

A non-profit organization, the Actors' Mobile Theatre was formed this fall to provide dramatic programs for churches, unions and philanthropic organizations. One of the aims is to bring "live theatre" to people who are now a part of the theatre-going public. The theatre uses no sets and only a minimum of props.

At present the Actors are using one-act plays, but they hope to get around to full-length material. Playwrights are invited to submit their work.

# on the scoreboard

by lester rodney

CATCHING UP WITH acknowledgments for money sent to the paper's fund drive through this column by Friday:

Thanks to a group of "friends who know we need the paper" from upper Manhattan for \$90. Better spell that so there's no question—ninety dollars!

Janet and Art of Newark send \$5 "for our paper. It is not necessary to state the reasons why the Daily must continue, but among other things, we are looking forward to reading your column on the sports reports from the next Olympics."

There's perspective for you! Allright, on to Melbourne in '56. And all the way this time.

SL of St. Louis sends \$7 "to my favorite sports writer, Lester Rodney." (Since we haven't written many poems for the Cardinals, guess SL is not a Card fan.)

JS of New York sends \$10 with the note: "... token of my appreciation of you and the Daily Worker. At a time when over-pessimism and over-optimism are rife, you have reported with an objectivity which can only be admired. As for sports, well, if this Series is gone, can next year's be far behind?"

PRN of New York sends in his 9th and 10th dollars, with a note about "the wonderful reading your columns always afford me."

Anonymous of Brooklyn sends in \$10. ... A soccer fan sends \$10, even though the only mention in the column of this most international of sports came during the Olympics. How'd you like to see the Olympic championship Hungarian soccer team invited over here for a series of games, Soccer Fan? It will happen yet, when the people win the peace.

Two dollars comes from Brooklyn "in memory of a wonderful guy—Nat Low." Nat Low, at one time sports editor of the Daily Worker, died last year in California. He struck some of the most conclusive blows against baseball jimerow, and, as today's contributor says, was a wonderful guy.

MT of Washington, D.C., sends \$10 with the facetious note that we missed the boat for the fund drive by failing to pick a horse named "Free Press" which won the fourth at Pimlico Thursday, paying \$10.80 to every \$2 bet. (Don't know what he's complaining about—didn't I give the readers the Cleveland Indians to win the American League pennant? MT goes on to praise the sports column, say that he "died" with the Dodgers in the seventh game, attacks Clark Griffith, "our own apostle of jimerow in baseball ... cantankerous, moth-eaten old fossil who steadfastly blocks the road to a better tomorrow in sports" ... and says he is reading "We Can Be Friends," by Carl Marzani, and that nobody should miss it.

Bill D. of New York sends \$1 "to my favorite sports writer and a small contribution to my favorite newspaper ... long will she live"

An interesting note comes with \$5 from Edna and Fred Brick, long-time upstate friends of the paper. Vacationing by auto with another couple, the Bricks passed through New Orleans.

Here, on a Sunday afternoon, we passed the Pelican Stadium. (Ed Note: New Orleans Pelicans of Southern Association.) In large bold letters high above the stadium's main entrance a number of names spelled out caught my eye. A baseball game was being played there that Sunday afternoon, and, to attract patronage, names of national stars—not teams—were given prominence. And what were the names? Joe Black, Roy Campanella, Monte Irvin, Larry Doby. ... Gee, it gave me a thrill to see those names in a jimerow state. Yes, there was a long line waiting to buy tickets. ...

"I wish I could tell you about the game itself beyond this passing observation. But let our imagination do that for us. ... Missed our paper very much during our trip and feeling a little guilty over it, am enclosing a contribution of \$5. ..."

And a Dodger and Gerson fan from Brooklyn who liked the WMCA broadcast, \$10.

Well, this all adds up to a bumper single day of \$162. (And we're just warming up, aren't we? ...)

WE'LL WIND THIS up with an item reprinted from "Hot Blast," a fine little paper for steel workers in Birmingham put out by Communist steel workers. Its title is "Little Rock Sees End of Jimerow in Southern League!"

Sports Editor Orville Henry of Little Rock's Arkansas Gazette predicts the signing of Negro players in the Southern League in '53! Henry writes: "By now most of them (Southern Association owners) are privately beginning to believe they are slashing their economic throats by closing their eyes to the examples set in most every other league in baseball."

We've said it before and we'll say it again. The Barons need Negro players (1) to be a team that truly represents Birmingham fans (2) to draw the crowds that are needed to support a winning team.

It's no accident that the Dallas team of the Texas League, which broke jimerow this year by signing a 20-game winning pitcher, (1) had the best team morale in the league (2) won the pennant (3) led the league in attendance.

Birmingham has a working agreement with the Yankees now. The Yanks have Negro players on their farms and are scouting more. Rumor is they're after Bill Greason, 26-year-old right-hander, who posted a 9-1 record with Oklahoma City. Greason pitched here 10 days ago for the Black Barons against Roy Campanella's All-Stars. He showed a sharp fast ball, a tricky slider and fine control. And plenty of guts—knocked-down in the third inning by a liner which hit his left knee, and painfully hurt, he got up, limped, and kept pitching. Mean to say the Barons don't need a Greason?

Something about the weekend football, college and pro, tomorrow, also the Knickerbockers and Globetrotters whom we will have seen Saturday night.

Meanwhile, are you telling your friends, neighbors and shop-mates DON'T WASTE YOUR VOTE—MAKE IT COUNT FOR PEACE—VOTE FOR PEACE!

# Ted Tinsley Says

## WONDER BOY

"What," asked Edna Farch, "are you doing with the Wall Street Journal?"

"I am reading the inspiring story of Ralph Stolkin," said Arch. "At the age of 34, Ralph Stolkin has risen to the presidency of RKO Pictures Corp. I am interested in how he rose."

"And I," said Edna, "am interested in how you sink low enough to tack down the kitchen linoleum like you promised last week."

"Let me finish."

Edna sat down with a patient sigh. "How did he rise?" she asked dutifully.

"The Wall Street Journal said he rose through a combination of unusual energy, uncommon imagination, and the consistent use of the mails. Ralph's father recalls that Ralph always had high ideals."

"But how much money did he have?" asked Edna.

"None. He started with borrowed money—\$15,000 worth."

"He had energy, ambition, high ideals, and friends with \$15,000?"

"But look what he did with it!" cried Arch. "He organized the Monarch Sales Corp."

"Let me see." Gently, Edna removed the Wall Street Journal from Arch's hands. "I see," said Edna, glancing at the story. "The Monarch Sales Corp. sold punchboards. Here's a nice letter from a Cleveland woman, Arch. Listen. My son sold \$4.99 worth of punch-

boards for Monarch. He was promised a candid camera, ball-point pen and film. When I sent Monarch the \$4.99 nothing came back—except my cancelled check." Edna sighed. "And now young Ralph is president of RKO! What a touching story!"

"Give me back my paper," Arch complained.

"Not yet. Not yet. I'm getting interested." Edna turned the page. "Here, Arch. Listen. It tells how young Ralph rise to millionaire status coincided with his marriage. Isn't that curious? And here's a quote from a gossip columnist: 'At Cogi Lurie, when Ralph Stolkin gets up to dance with his wife, Ted Straetor's orchestra breaks into I Found a Million Dollar Baby.'"

"He's got a right to marry whom he wants," said Arch.

"Sure, sure," said Edna. "I don't doubt it. I'm just trying to figure out his rise. Let's see now, he had unusual energy, uncommon imagination, high ideals like selling punchboards to children, friends with \$15,000, and a millionaire wife. Why, Arch, with those qualities I'll bet you'd go places yourself!"

Arch opened the closet door and began looking for the hammer.

"I also see," continued Edna, "that Ralph Stolkin is a great supporter of the Administration's foreign policy and he is ready to convert to war production at the drop of the punchboard."

Arch didn't answer. He was busy tacking down the linoleum in the kitchen.

# Festive Holiday Week Gets Off to Head Start in Town's Smart Clubs

SUNDAY  
MIRROR  
APRIL 9  
1950  
METROPOLITAN



Evelyn Knight, the willow thrush, who entertains in Hotel Plaza's Persian Room.

Del Casino, romantic baritone, is the headliner at the popular Park Ave. Restaurant.

"Doris at the Piano," featured in Thursday's new Hotel New Yorker show.

Lenny Herman's "Mightiest Little Band" arrives Tuesday at the Village Barn.

Louise Howard, impressionist, debuts Thursday in the Lounge of the Hotel Shelburne.

MOTION PICTURES

The Greatest Love Story Since The Beginning Of Man And Woman!

See the destruction of the temple on the GIANT MAGNASCOPE SCREEN!

**Samson AND Delilah**

Color by TECHNICOLOR

Cecil B. DeMille's SAMSON AND DELILAH  
Victor Mature, George Sanders, Angela Lansbury, Hedy Lamarr, Henry Wilcoxon

**NOW Paramount** CHILDREN ALL DAY 35¢  
Flatbush and DeKalb

MOVIES ARE BETTER THAN EVER!

ACADEMY 44 Music - E. 74 RIVERSIDE  
NEMO  
PK. PLAZA  
CROTONA  
TUXEDO

John Ford's **WHEN WILHE COMES MARCHING HOME**  
DAN DAILEY  
CORINNE CALVERT • COLLEEN TOWNSEND

**DAKOTA LIL**  
CINECOLOR  
MONTGOMERY ROD CAMERON MARIE WINDSOR

STOODARD Broadway at 80th  
RIVIERA Broadway at 87th

VALENTINE Fordham Rd.  
OGDEN 1431 Ogden Ave.  
77th St. On Broadway

DEAR WIFE—William Holden • Joan Caulfield  
THELMA JORDON—Barbara Stanwyck • Wendell Corey

CHAIN LIGHTNING—Humphrey Bogart • Eleanor Parker  
PIRATES OF CAPRI—Louis Hayward • Binnie Barnes

THE PORTRAIT OF JENNIE—Jennifer Jones • TULSA—color

Winner of 3 Academy Awards!

**ALL THE KING'S MEN**  
BEACON

"SCREAMINGLY FUNNY!"  
"MISS GRANT TAKES RICHMOND"  
LUCILLE BALL

MIDTOWN  
W. SOMERSET  
MARGHAMS

**Quartet**

YORKTOWN  
DALE

CONTINUOUS FROM 7:00  
DRIVE-IN THEATRE

**SPITFIRE**  
LATE NEWS ITEMS  
VAULTS & STREAMLINED

FABIAN'S BROOKLYN  
"BARRICADE"  
Plus AMAZON QUEST

FILMWOOD  
"MRS. MIKE"  
RAFT • MAYO • LIGHT

**Nightlife**

**Reds, Pinkos, Fronters In Entertainment Field**

By LEE MORTIMER

Maybe your memory is short, but I haven't forgotten the recent weird years when many big names of show business endorsed Communist fronts or appeared on platforms with acknowledged Stalinists.

After pinkos went out of fashion, most of such stars, who were valuable enough in support of suspicious movements, began to act like charter members of the NAM and considered them fighting words if you inferred they ever had intimated that maybe Uncle Joe wasn't such a bad guy.

SOME WHO NOW DENY it are still party members, but underground. Others were chumps taken in by their vanity, their sweethearts, or a mistaken notion that it could be good business. But they did give aid and support to a potential enemy and they should not be allowed to brush it off by merely calling their accusers names.

An almost total failure specifically to deny, challenge or attempt to refute facts about fellow-traveler, apologist or appeasement activities that have been testified to under oath before duly constituted legislative fact-finding bodies cannot be ignored, and will not be here.

THOUSANDS in the entertainment industry; actors, writers, composers, directors, producers and union leaders at one time or another acted with or fronted for Communists or Communist fronts.

The following brief alphabetical list was taken at random from the voluminous files of Congressional and state legislative committees. Testimony under oath, supported by documents, alleged that each person here mentioned did at one time or another specifically endorse either by a public appearance or by signing an advertisement or otherwise similarly, at least one organization held to be a Red Front by the Attorney General of the United States, the FBI or other duly constituted authority.

MOST on my selected list are

WHITESTONE BRIDGE  
THE LONG NIGHT

Knox, Canada Lee, Eva Le Gallienne, Anatole Litvak, Myrna Loy and the Fredric Marches. Despite denials, their names appear frequently among the endorsers.

WE HAVE MARGO, Burgess Meredith, Karen Morley, Paul Muni and Larry Parks, who got a going-over here recently. Also Gregory Peck, Vincent Price, Ann Revere—and must we include Paul Robeson and Earl Robinson?

Hazel Scott, wife of the Harlem Congressman, is prominently identified. The list includes Artie Shaw, Ned Sparks, Orson Welles, Josh White, Cornel Wilde and Anna May Wong. It is, as stated, by no means complete.

IF ANYONE of the foregoing had ever breathed only one kind word about the KKK, the Nazis or even the Dixiecrats, they would have been shrieked out of show business. How come the tolerance of the self-appointed tribunes for those who played football with the Reds?

THIS IS NOT IN MY DEPARTMENT except as it concerns all citizens. Page 199 of the Fourth Report of the California Senate Fact-Finding Committee on Un-American Activities, under date of March 25, 1948 says: "Among the Communists and Communist fellow-travelers who have been writing textbooks for use in public schools are the following... Owen Lattimore." NOTE: That was two years ago.



Joe K. Yee, genial host at Ding Ho, claims Chinese catering is on the upswing in smart New York circles.

# Letters on Chaplin's 'Limelight'

Following are excerpts from four letters received on Chaplin's 'Limelight':

Dear Dave,  
Having just seen Charles Chaplin's 'Limelight', I think that both you and your readers may be interested in some philosophical reflections on it. . . . With intense human warmth and love for people, and with consummate artistry, Chaplin presents a philosophy as rare in the bourgeois world as it is excellent. In a passionate monologue, that I'm sure cannot take more than two or three minutes, Chaplin reaffirms his love of life, his regard for human consciousness. It is precisely this content that so annoyed the gutter press critics who found the picture too talkative, the speeches too long.

Millions, I believe, would listen happily to much more of this, for it means peace not war, plenty not poverty, the fulfillment of all human capacities as an end in itself, not frustration, neuroses, and suicide. It means let's do away with threats of war and atom bombs and make the world a garden for all to enjoy. This is Chaplin's message and it could not be better timed. Behind it stands a philosophy that is soundly materialist.

Even though the film says nothing about the political issues of today, even though the characters bear little relation to the working class (though they have known and suffered grinding poverty) his call is clear and terribly poignant: life, not death! Peace, not war! Human life is the most precious thing in the world, Chaplin says, let us struggle that it may be lived more abundantly. . . .

—HOWARD SELSAM  
Jefferson School.

Dear Mr. Platt,  
In 'Limelight' Chaplin reveals a basic change in his attitude toward society from that expressed in his previous work. In his last three films prior to 'Limelight', he took a partisan position. He took the side of the masses and denounced their oppressors.

In his current work he fails to touch on social injustice at all. Worse than that, he no longer distinguishes between oppressed and oppressor, and, having no oppressor at which to aim his barbs, he substitutes sentimentality for satire. Worse still, in at least two instances (almost the only two) in which Chaplin allows the real world to penetrate the thinking of his



CHARLIE CHAPLIN

characters, he indicates a tendency to retreat. . . .

Because Chaplin is a humanist, because he is still concerned with the happiness of mankind, his film is far superior to the usual anti-humanish babbling out of Hollywood. But a word would be most unfair to Chaplin let alone to the readers of this paper to ignore the serious defects of 'Limelight'. . . .

It goes without saying that it is the responsibility of all who believe in freedom of cultural expression to protest the present political persecution of Chaplin and to fight for his right to reenter this country and practice his art. It is necessary, however, that we do not permit our sympathy and support for Chaplin's right to practice his creative work here nor our own great love and admiration of his earlier works to prevent us from arriving at an objective appraisal of 'Limelight'. . . .

Objective appraisal of a work of art means fixing its relationship to the social context from which it emerges.

The powerful upsurge of union organization in the basic industries in the 1930's was the inspiration for 'Modern Times' which, in turn, inspired the people to greater struggle.

In 'The Dictator' Chaplin at

tacked fascism and war. His ridicule of Hitler was a great contribution to the building of anti-fascist unity.

'Monsieur Verdoux' was the product of Chaplin's revulsion toward imperialism's postwar betrayal of the cause of peace and security. 'Verdoux' strengthened the fight against that betrayal by exposing the hostility of organized wealth toward humanity.

'Limelight' on the other hand avoids discussion of the present sinister drive toward fascism and war. It must be characterized as a work lacking any advanced ideological content, a work in which Charles Chaplin confines himself to a simple plea for people to be kind to each other. The film is refreshingly different from and superior to most films, but it represents, for Chaplin, a huge step backward.

—A. L.

Dear Dave,  
Having just seen 'Limelight' I want to spotlight its merits. This picture represents the zenith of Chaplin's genius. Because here this great actor again tells the world he believes in it. He believes in life and in the meaning of life—struggle. Let those who would escape reality dwell on the beauty in the heavens; he tells the young dancer, who has lost the desire to live. She must want to live because in life there is warmth and love and search for truth.

The heartfelt response of the people around me who saw it is the answer to the attempt of the Attorney General to bar Chaplin's return to this country.

—M. B.

Dear Sir:  
The film is a swag-bag or patchwork of all the previous stunts, that made Chaplin famous oodles of years ago. These "date" so obviously that it is pathetic, for it proves Chaplin has never made any real progress. . . . Furthermore, it indicates that he is trying to recoup the success he made, and now has nothing of any new perspective or outlook. . . . Where does the workingclass come in? Where the imperialism? Where the Soviet revolution? Where world wars?

Personal, individual, the dancer, the clown, the bits of gospel and counsel by the drunkard—all have nothing to do with the social scene, the class struggle, whether in London, or in the theatre?

—C. W.

# on the scoreboard

by lester rodney

Mostly Written by Readers Who Send \$\$\$

WE HAVE FALLEN well behind in acknowledgments on the fund drive and the printing of letters accompanying the money. It is a pleasure indeed to catch up!

'Dear Les—We'd like to do our bit in the current Worker campaign, so here is a five spot. . . to our favorite columnist. Your analysis of happenings in football has been pretty good. When you wrote the NFL's western half was a toss-up between Frisco, LA and the Lions, you were on the beam. In the eastern half, you opined that it was a Giant-Cleveland affair. Right again. Our own local prides, Owen's men, have been inconsistent to say the least. . . . Oh well, there is still five left.

'Nice to see that you've written a bit about the Knicks. They sure look better since Zaslofsky and McGuire were signed up. Those 'We Want Max' banners at the Garden must have been effective. Perhaps the Post's Milton Cross read your quote of him in regards to Nat Clifton, for he turned to praise Clifton the other day. Is he trying to cover up? Keep up the good work. . . . Doty and Emery, Rego Park.'

A Queens reader sends \$5 with the note: 'Please credit to Lester Rodney, who is greatly admired by my son who has spent one year in the infantry in Germany. This is his birthday gift—the second spent in Germany. It's just a little in our fight for peace.'

Let's get the boys back home, where they belong and where 99 percent of the people want them to be.

A New York pediatrician gives \$20. From Washington Heights there is one \$10 contribution, another \$10 'In Memory of a Friend,' by 'Color Blind,' and \$5 from Jennie.

Carl J. writes: 'I'm interested in those free, basketball tickets you mentioned in connection with an answer to your question about Foster's book. As your readers value your column highly, I'll make my answer brief. Our 'free' press gives plenty of space to anti-communist books, because those books are full of lies and distortions. They won't give any space to Foster's book just because it's filled with truth about Communists and Communism. The one thing they try most to do is to keep the truth about Communism from the people. Here's \$2 from me and 60 cents in stamps from a friend of mine. . . . A Fellow Dodger Fan.'

OK, Carl, I wasn't too serious about the free tickets, but why not? It certainly couldn't be explained clearer than you did it. You win a couple. Let me know your preference for which games and I'll do the rest.

W.R. of New Orleans writes: 'Here's my day's pay, \$13.60 (our new scale, firemen on pile drivers) in which my wife joins me. Let's keep our paper in good condition in its battle to the finish against the phony warmongering atom bomb maniacs who would gloat over a world of Hiroshimas and Nagasakis. . . . W. R., Member Operating Engineers AFL Local 408.'

Mrs. R. adds in reference to a ball game in New Orleans: 'If your friends who motored here had tried to attend the Campanella team's game that Sunday, chances are they, like us, couldn't have got in. Unless you reserve seats in advance, you have to be on hand well over an hour before opening such days. Fifteen minutes before opening time, word came, 'No more admission tickets to whites.' Disappointed, as we were, it was good to see things evened up for once. We watched for a while through a hole in the fence with a small crowd of great fans.'

And thanks, too, for the valuable New Orleans clippings for other parts of the paper.

PRN sends his 13th dollar bill for the drive and explains he gave his 12th at the original Daily Worker forum at Yugoslav Hall. 'Faithfully, you see,' he signs. . . .

J. R. OF PHILADELPHIA sends \$20 with a clipping and letter: 'Dear Lester Rodney—The enclosed clipping from the Philadelphia Evening Bulletin is an excellent example of the tremendous pressures upon the Negro athlete. Bob Evans not only had to be a top football player, but also was popular on the campus and captain of his team, good speaker, making personal appearances for youth and representing his race and top bracket student to meet the requirements for medical school. So his health gave. . . . Enclosed please find \$20 from husband and wife. Best wishes. . . .

The headline in the Bulletin was: 'Evans' Grid Play and Studies Affected By Illness He Hid From Pean Mates.' It tells how the first Negro captain in the Philadelphia school's history, a brilliant student up to this year, slumped off and was declared ineligible and now is in the hospital for rest and treatment of a stomach ailment which had drained his strength. The combination of the rigorous pre-medical course, fulfillment of engagements to speak, heavy football practice and the unique responsibilities he felt as football captain, more than another captain would, all apparently added up to too much for one man and Evans' health and marks fell off.

All you have to do, leaving aside all the extra and special factors for the moment, is add the rigors of bonafide study like pre-med course to those rigors of being a PLAYER, let alone the captain, of a big-time football school like Penn, and the wonder is how Evans handled both so well this far. Evans, incidentally, was one of the few big-time linemen who play both offense and defense, a gruelling grid assignment these day against the fresh platoons.

Also \$40 from Hoboken and \$2 from Constant Reader of Madison, Wis.

Previously acknowledged—\$1,030.98. Acknowledged today—\$140.20. Total sent to the fund drive through this column—\$1,171.18.

WALTER WINCHELL has two main themes. One is a frenzied, mouth-frothing 'anti-Communism.' This is the other. From Friday's column in the Daily Mirror: 'Jane Russell announced 'I want to be able to entertain in a high-necked dress as well as an off-the-shoulder blouse.' Why hide the best part of the show? . . . Dear Zsa Zsa's candor verges on malice. Her sharp fingernails bruised a Movieville doll with 'She has no breasts.' Meow! . . . A film monthly raves about M. Monroe's eyetractive orbs. She has eyes? . . .

'Anti-Communism' and leering smut go together very comfortably. What would the gutter press do without them?

# Ted Tinsley Says

## THE HERO

The New York Daily News recently published an editorial on a book. This proves that the editors of the Daily News have read a book.

The book in question is Executive Suite by Cameron Hawley. It is the answer to John Chamberlain's plaintive wail, published in Life magazine, for a novel with a business man as hero. Executive Suite, says the Daily News as it rises to defend great literature, conveys to the reader 'the fierce, creative joy and satisfaction these people (businessmen) get out of making and selling things, throwing competitors for losses, keeping the firm in the black despite taxes and every other handicap, preserving jobs for workers and making more jobs and so on.'

I was once going to write a book with a businessman as hero. I still have the outline.

Its hero was Sludge Hawkins, president of a company manufacturing tractors and other farm machinery. Sludge sold his tractors for \$1,985 each, but that was only half the deal. Since he had the tractor market well sewed up, he charged a flat rate of \$200 for any spare part, whether it was a fan belt or a cylinder head. After 10 years, the average purchaser of a

Hawkins tractor spent an additional \$4,367 for spare parts.

The purchaser got this money by borrowing from a bank in which Hawkins had more than a passing interest. When the purchaser couldn't pay, Hawkins would foreclose, liquidate the farm, and buy the tractor back for \$25, after which one of his shops reconditioned it and sold it for \$1,700.

This gave Sludge Hawkins a fierce creative satisfaction. Whenever his profits went up, up went his fierce creative satisfaction.

Once a young man named Brass Bludgeon tried to get into the tractor business. Sludge immediately set out to throw him for a loss. He stayed up night after night, battling Brass Bludgeon. He marked down the prices on his tractors (what a battle!) until Brass Bludgeon could no longer meet the competition. When Bludgeon bowed out, Sludge raised the price of the tractor to \$2,230 to pay for the cost of battling Brass Bludgeon, although it didn't really cost him anything since the bank financed the great struggle. Sludge got a fierce creative satisfaction from this.

But what of Brass Bludgeon? Poor Bludgeon lost all of his stockholders' money, but very little of his own since all of his property

holdings were made out in the name of his wife and his two-year-old son. Even Brass Bludgeon got a fierce creative satisfaction out of the whole fight. . . .

Back to Sludge, we find that last year he got fierce creative satisfaction out of a profit of \$1,700,000. This year he has an excellent chance of getting twice as much fierce creative satisfaction.

Sludge met the falling rate of profit by intense rationalization, a lot of layoffs, and the maintenance of monopoly prices. Since the layoffs provided jobs for 32 new clerks in the local unemployment insurance offices, Sludge got a fierce creative satisfaction out of creating those jobs.

Sludge, and a few of his top aides, are about the only ones connected with the tractor plant who never created any part of the tractor. A lot of Sludge's fierce creative joy also comes from not creating anything.

The Hawkins home is famous in social circles for the splendid dinners given there. Mrs. Hawkins gets a fierce creative joy from these dinners, all of which are created by the cook.

We must all give thanks to the Daily News for widening the horizons of American literature.

I'm late in my appeal to readers for funds to help the Daily Worker and The Worker survive. Help me catch up! How's about sending a basket of money to help save the paper? Large or small, your contribution will mean a lot.



# Paul Eluard's Finest Poetry Born in Fight Against Fascism

By DAVID PLATT

The true poets of today like those of the past are poets who lift their voices against the oppression of the peoples, who herald the triumph of humanity.

Paul Eluard, the French Communist who died Nov. 18, was such a poet.

He was the author of some 70 books including an anthology of resistance poetry, and his poems, like the work of Pablo Neruda, Nazim Hikmet, Louis Aragon and Nicolas Guillen, expressed and inspired the fight for justice and liberty.

Eluard started out as a dadaist and surrealist but left this phase of his life behind forever during the struggle against German fascism.

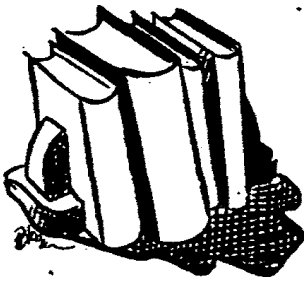
He was a participant in the French resistance against Hitler and some of his finest poems were written in praise of the heroes who fought for the independence of their land.

Writing about Eluard's death, Francois Mauriac, one of the leading conservative writers of France, Nobel Prize winner and editorialist for the right-wing Figaro, wrote in that paper yesterday that Eluard's poem *Liberte* should be memorized in all the classrooms of France.

After the liberation, Eluard, following in the footsteps of Picasso, Elsa Triolet, Joliot Curie, Fougere, Aragon, joined the Communist Party of France.

Up to the day of his death he was an active force in the world peace movement.

One of his last messages, published in the progressive French



journal, *Les Lettres Francaises*, said: "The fight for peace remains the first duty of every writer worthy of the name."

Eluard was one of the French intellectuals in 1949 who were denied visas by the State Department to attend the Cultural and Scientific Conference for World Peace in New York.

One of his last acts was an appeal to President Truman for clemency for Ethel and Julius Rosenberg.

Some time ago, Eluard wrote a magnificent poem in tribute to Gabriel Peri, French Communist leader and Resistance fighter who was murdered by the Nazis—Peri who was murdered to his death confident of the "singing tomorrow" of socialism.

This poem, printed below can also stand as a memorial to the great poet of freedom—Paul Eluard:

TO GABRIEL PERI

A man is dead who had for his defense  
One, his arms opened to life  
A man is dead who had no rood  
other  
Than the one where rifles are  
hated  
A man is dead who continues  
the struggle  
Against death against oblivion.

For all he wanted  
We too wanted  
That happiness be the light  
In the depths of eyes the depths  
of hearts  
And justice on the earth

There are words which give life  
And they are innocent words  
The word warmth the word  
confidence  
love justice and the word liberty  
The word child and the word  
kindness  
And certain names of flowers  
and certain names of fruits

The word courage and the word  
discover  
The word brother and the word  
comrade  
And certain names of countries  
and villages  
Let us add Peri to them

Peri is dead for that which  
makes us live  
Speak to them as a brother his  
breast is riddled  
But thanks to him we know  
each other better  
Speak to each other as brothers  
his hope of living.

# on the scoreboard

by lester rodney

## The MVP Monstrosity and Other Topics . . .

HANK SAUER of the Cubs has been officially named the National League's "Most Valuable" player by the committee of 24 selected baseball writers, three from each of the eight NL cities. Robin Roberts of the Phils was second and Joe Black of the Dodgers third.

In our opinion the choice is all wet. Sauer did a lot of slugging for a second division club with no pennant pressure on him. He led the league in home runs and tied Ralph Kiner for homers. More power to the lean veteran and I hope he gets the big raise he deserves.

But Sauer was NOT the league's Most Valuable. He is a mediocre defensive outfielder. He wound up hitting .270. After the Allstar game in mid-season, he tailed off and hit only 14 of his homers and drove in only 49 of his runs in the second half. During the final month of September he was a drag on the club's hopes for a first division flag, driving in only 7 runs and batting .213. The Cubs finished 10 games out of 4th. How is Sauer more valuable than Roberts, who won 28 for a third-place team, let alone Black? Joe Black won the pennant for the Dodgers from here to San Francisco and back. His record of 15-4 told only part of the story. He directly won at least 12 others for other pitchers' records and saved still others. Without him there would have been no Dodger pitching staff. Everybody knows that. Eight of the writers named Black for first place and five for second. (Sauer also got 8 first-place votes and Roberts 7.)

Now if anyone wonders if I am challenging the fitness of some of the 24 writers to pick the Most Valuable, brother, I most definitely am. Here is all the proof you need! Each writer voted for ten players, listing his preferences from 1 to 10. A breakdown of the voting shows that **THREE OF THE WRITERS DID NOT NAME JOE BLACK AT ALL, NOT EVEN FOR TENTH PLACE AS THE LEAGUE'S MOST VALUABLE!**

This, of course, is a travesty, or worse. A new system for picking the Most Valuable is obviously needed—fast.

GIANT GRID COACH Steve Owen Tuesday night bitterly criticized newspaper publication of the gamblers' pre-game point spread odds. "When you put the odds in the newspaper," said Stout Steve, "you make people bet who never would make a bet. It encourages gambling."

Anybody see this story in any of the other newspapers? It came over the wire service sports ticker labelled "For AMS, Wednesday, Nov. 19." I scanned the New York Post very carefully, for the Post runs the point spreads more frequently and prominently than any of them. Nary a word of what the coach of the town's only pro football team had to say about a provocative subject. (Say, you think maybe the "free press" is doing a little censoring???)

FIRST WELCOME correction on our list of Negro pro grid stars. Completely forgot Don Stevens, the Beet rookie back from Illinois playing for the Philadelphia Eagles. Knew Philly had changed its lily-white policy, bidding unsuccessfully for Johnny Bright last fall. Stand very ready to be happily corrected on Pittsburgh and/or Washington.

IF YOU WATCH the Saturday TV game of the week tomorrow, UCLA vs. USC for the Rose Bowl from sunny-maybe-Los Angeles, starting at 4:45 p.m. our time, you will notice that both these undereated powerhouses adore the T formation and use the old style single wing. This makes for easier following of the ball over television (though that's not the coaches' primary purpose!). Since a whole new generation has grown up familiar mostly with the T, the quarterback handling the ball on every play directly from the center's hand, suppose we go into what you'll see in tomorrow's game.

The single wing backfield is composed of a tailback, fullback, wingback and quarterback. (The ordinary designations make no sense.) When UCLA has the ball, look for the following: Paul Cameron, No. 34, is the tailback, the big threat in the single wing. He will generally be the deepest of the four backs, directly in line with the center. He will often take the direct pass from center, sweep to his right or to his left, around the end or cutting back through tackle, or throw a forward pass. All the other backs block for him.

The fullback, Cappy Smith, No. 20, will be found slightly closer to the scrimmage line and off a bit to one side or the other of Cameron. He will get some direct snaphacks from center and bust up the middle. He may take a handoff from Cameron, who continues as if to sweep, and then launch a delayed buck. He can spin and hand it to the circling wingback and then fake his buck, or pretend the handoff and then buck.

Quarterback is No. 44, the Negro star Lew Williams. He plays up closer to the line, about even with the guards, calls the plays, supplies the vital lead crunching blocks on most plays. The wingback, No. 30, Don Stalwick, plays way out near the end, just behind the line of scrimmage. He is also a primary blocker, can whirl and become the ballcarrier on a deep reverse in the other direction. He is in the best position of the backs for pass receiving, though any of the other three can and will be targets for Cameron's heaves.

Any questions? Jackie Robinson, former UCLA tailback, will be watching and rooting via TV you can be sure.

JOURNALISM DEPT: Front page head in Thursday's New York Times: "2 MIC'S DESTROYED NEAR U. S. SEA FORCE."

If you get deep into the story, which many glancing readers of course don't, and doesn't the Times know that, you will discover that the alleged shooting down of the MICs took place "south of Kangny, a village situated at the mouth of the Tumen River, just on the Russian side of the Korean border." In other words, there were U.S. warships at or barely south of the border of a great power 7,000 miles from our shore. But glance at the Times' headline, and it's some MICs being near our ships.

Our Super-Special grid pick—Ohio State derails Michigan. We'll catch up with the fund drive contributors in Monday's column.

# Ted Tinsley Says

## SUNDAY QUIZ

It was Sunday morning, which was why Arch Farch carried a cup of coffee to Edna, who was still in bed. Arch gave her the coffee, sat on the edge of the bed, and spread a newspaper on his knees. "Edna," he said, "did you ever dance with your shoes off?"

"Sure," said Edna. "When I was a kid I always used to dance with my shoes off."

"Do you blush when you find yourself flirting?"

Edna thought for a moment. Then she shook her head slowly. "I haven't blushed since 1941," she admitted.

"Do you secretly hope the next man you meet will be the psychiatrist?"

"Arch," said Edna, staring at him, "have you gone crazy?"

"Answer the question," insisted Arch.

Edna shrugged. "The answer is no."

"Two 'no' answers already," muttered Arch. "That's bad. Now tell me if you ever wanted to wear an ankle bracelet?"

"Sure," said Edna. "When I used to dance without shoes I always wore an ankle bracelet."

"Ah! Do sables excite you, even on other women?"

"No," said Edna, between sips of the coffee.

"Would you streak your hair with platinum without consulting me?"

"I wouldn't streak my hair with platinum even after consulting you."

"Do you close your eyes when you're kissed?"

Edna leaned over and put the cup and saucer on a little table. "Arch," she said, sitting up, "do you mean to sit there and tell me you still don't know whether I close my eyes when I'm kissed?"

"How can I tell?" asked Arch. "I close my eyes when I'm kissed."

"More coffee, please," said Edna.

some little boxes on a newspaper page, then shook his head. "I guess you're not made of fire and ice," he said.

"Do you mind telling me what you're talking about?"

"Sure. This is a questionnaire. If you answer 'yes' to these questions, then you're made of fire and ice and you can use Revlon's Fire and Ice Lipstick and nail polish."

"I'm made of Swiss cheese and rye bread," said Edna. "What can I use on my nails?"

"Revlon's Fire and Ice," Arch murmured soulfully, "is a lush and passionate scarlet, like flaming diamonds dancing on the moon."

"I'm sorry, Arch, that I'm not fire and ice."

Arch patted her hand tenderly. "That's all right, dear," he said, consolingly.

"You'll bear up under it?" she asked.

Arch nodded.

"That's a good," said Edna. "After all, if I went dancing with my shoes off, blushed when I flirted, tried to meet a psychiatrist, wore ankle bracelets, got excited over sables, and streaked my hair with platinum, you know what you'd do?"

"No," said Arch.

"You'd look for a woman who



RAY LEV, pianist, who will give a concert at Carnegie Hall tonight (Friday) at 8:30. She will play Musorgsky's "Pictures At An Exhibition," Beethoven's Sonata in F Sharp Major, Chopin Nocturne in E Major and other works. A feature of the concert will be the first performance of a number of new compositions including two preludes by Herbert Haufrecht.

## Platt Talks on Chaplin at Jeff School Sunday

An illustrated discussion of Charles Chaplin led by David Platt will be given at the Jefferson School of Social Science, 16 St. and Ave. of the Americas, this Sunday night at 8:30.

Films to be shown will be *The Adventurer*, *The Floorwalker* and *The Immigrant*.

was made of Swiss cheese and rye bread. And now," said Edna, enjoying a good stretch, "get me that second cup of coffee."



Scene from World Youth Festival opening Sat. at Stanley.

# Sean O'Casey's 5th Volume Tells Of Life in England, Visit to U. S.

**ROSE AND CROWN.** By Sean O'Casey. Macmillan, New York. \$4.75.

By **ROBERT FRIEDMAN**

"Rose and Crown," the fifth volume of Sean O'Casey's autobiography, tells of the playwright's departure from his native Ireland, his life in England, and his visit to America. There are bitter and devastating passages here of the deadening censorship of O'Casey's plays by the clerical reactionaries of Ireland, and luminous, impassioned restatements of his faith in the future of a world under working-class rule and socialism.

In England, O'Casey watched the leaders of British labor turn their backs on the workers who made them, to make common cause with the oppressors and exploiters. He writes of the sold-out great General Strike of 1926, and how he was accused of "sedition" for supporting the strikers.

O'Casey was also scolded for concerning himself—an artist—with political matters. Isn't it strange how only those artists with progressive views are supposed to vegetate?

In our own United States, the same anti-democratic papers which deny a Charles Chaplin, for instance, the right as an individual to his own views, are the first to applaud the reactionary statements of an Adolphe Menjou.

But O'Casey bluntly told his critic to "go to hell," and that is what he is telling the enemies of the people throughout his book. One such was the Tory politician, Stanley Baldwin.

O'Casey writes: "His brotherly love for power and privilege, his soul's forever hovering over the boiling pot; his mind jingling with jingles of coins falling into a till."

As these words may to some bosses politician, so, too, O'Casey writes the epitaph of more than one labor "leader" when, of J. Ramsey MacDonald, he says:

"In an attempt to break the workers, he had but broken himself."

No, the workers cannot be broken, and O'Casey's prose rings out his conviction in their ultimate triumph. Speaking of the world's great capitals, he describes Moscow as "not a holy city, but an able one, a flame to light the way of all men towards the people's



SEAN O'CASEY

ownership of the world; where revolutions stand in man's holy fire, as in the rich mosaic of a red wall."

In "Rose and Crown," O'Casey describes, with a still-fresh bitterness, the hostility of the Abbey Theatre and playwright W. B. Yeats to his "Silver Tassie." He writes of the general critical distortion of his later plays following his first successes. Perhaps this is why his chapters on his visit to the U. S. to take part in the production of an O'Casey play are in the nature of personal thank-you notes for the kindness with which he was received by American drama critics, rather than more objective esti-

mates of these critics and their influence.

Sometimes discursive, sometimes difficult to read, sometimes over-sentimental, this book is yet alive with English at its sparkling, dancing best. Few writers today can match the music of O'Casey's prose. And there is no doubt whatever, in his scornful dismissal of the British labor leaders who "chose the red carpet to be under his proletarian feet rather than the Red Flag to fly over his head," where O'Casey's heart is firmly given.

Of the U. S., which he visited in the 30s, O'Casey writes with affection for its people. But, well aware of the reactionary drift, then already well advanced, he quotes the bright, promising words of invitation, inscribed on the Statue of Liberty, and comments:

"Little sparkle in the words now; well worn and nearly rubbed away."

O'Casey writes, too, with anger at the policy of white supremacy and discrimination against the Negro people. It is unfortunate that this champion of democracy should himself, in the midst of a passage condemning racism, use such a phrase as "little Alabama c---n" in referring to a Negro.

Obviously, O'Casey did not intend the disgraceful chauvinism implicit in the term he used. The fact that he did use it, however, suggests that American progressives must still make even their warmest friends across the sea aware of the damage they do by echoing the language of white supremacy.

## PREMIERE OF NEW PROKOFIEV RECORDING OF NEW PROKOFIEV

The first public performance in the United States of Prokofiev's new Prize-winning oratorio, "On Guard for Peace," will be presented Nov. 23 along with commentary by Sidney Finkelstein at the Jefferson School of Social Science.

This premier performance of the companion work to "Song of the Forest" is scheduled as the second in a series of three Friday evening recordings, lectures and discussions on "Soviet Music." The entire series will be conducted by Finkelstein, author of How Music Expresses Ideas, which recently won high praise from the Soviet

composer and critic Shostakovich. The opening session in the series, on Nov. 21, will deal with the works of Mussorgsky, Tchaikovsky and other great 19th Century Russian composers. The final session, on Dec. 5, will interpret several works of Shostakovich which have not yet been heard by New York audiences.

Finkelstein's three-session series on "Soviet Music" is one of 10 short-term "Post-Election Courses" beginning at the Jefferson School the week of Nov. 17. Classes meet once a week of evenings, and include work in the fields of economics, politics, philosophy, psychology and the arts.

## SECOND LOOK AT A BATCH OF RECENT FILMS

**Limelight:** One of Chaplin's finest films and greatest performances, "Limelight" appeals for more fellowship among human beings and for the right of every individual to life, liberty and the pursuit of happiness. It is an inspiring, hopeful, life-giving film. It contains a full measure of the poetry, humor, pathos one has come to expect from this great artist and it appears at a time when the screens of our land, under pressure from the un-Americans, are dominated by unhealthy sex, crime, war and death. Though some will miss the hard-hitting satire of Chaplin's earlier masterpieces—"Modern Times," "City Lights," "Great Dictator" and "Verdoux" which appeared before the witchhunters became powerful, one cannot praise enough the art and humanism, the dignity, tenderness and wisdom, that make "Limelight" an unforgettable experience in the theatre.

**The Man in White Suit:** Alec Guinness and a superb collection of character actors, combine excellent satire and frank comment on how big capital prevents the development of productive forces. Despite its contrived ending—labor and capital getting together to suppress an invention that is supposed to revolutionize the textile industry—it remains one of the most hilarious come-

dies of the year.

**Big Jim McLain:** This glorification of the House Un-American Committee sets up a new standard of "loyalty"—100 percent support for the Korean war. An attack on labor in general, on Hawaiian longshoremen in particular; an attempt to prepare way for wiping out Bill of Rights, especially the Fifth Amendment.

**High Noon:** Gary Cooper western with brilliant suspense technique, but it unfortunately perpetuates Hollywood's "people are no damn good" theory.

**One Minute to Zero:** Robert Mitchum, Ann Blythe—and a chauvinistic attempt to justify U. S. slaughter of Korean women and children.

**Miracle of Our Lady of Fatima:** Use of a Catholic legend to attack historic democratic movements and propagate the lie that the Soviet Union menaces civilization and peace.

**The Quiet Man:** A try at comedy built around prize fighter John Wayne who returns to Ireland after winning fortune in U. S. Espouses male superiority, misrepresents Irish peasant life.

**Snows of Killmanjaro:** Gregory Peck, impersonating composite version of several Hollywood characters, searches his soul, Hemingway style, and in Technicolor, endlessly and expensively to no noticeably construc-

tive purpose. Gallant fighters of International Brigades in Spain grossly labelled, Africans treated with patronizing chauvinism typical of Hemingway.

**The Ring:** While not unqualifiedly recommended, this little known film about the prize ring sharply presents some aspects of the shameful discrimination against Mexican-Americans.

### Reception for DuBois, Jerome, Marzani Sunday

A reception to honor Dr. W. E. B. DuBois, V. J. Jerome and Carl Marzani will be held on Sunday, it was announced yesterday by the New York Council ASP.

"This reception is part of ASP's continuing campaign on behalf of freedom of publishing," the Council said.

Dr. DuBois is the author of the recently published "In Battle for Peace"; V. J. Jerome has just written "Lantern for Jeremy"; and Carl Marzani is the author of "We Can Be Friends."

Speakers will also include: Cedric Belfrage, Lloyd Brown, Prof. Edwin Berry Burgum, Angus Cameron and Ring Lardner, Jr.

The reception will be held 4 to 6 p.m. at the Great Northern Hotel, 118 West 57 St.

## on the scoreboard by lester rodney

### Robinson Not On This NL "Allstar" Team

NOW COMES THE United Press' National League Allstar team, and, unlike its American League counterpart recorded here yesterday, this one HAS a point of controversy!

Here is the team selected for UP by a panel of 24 baseball writers, three from each of the eight cities: Gil Hodges, 1b; Red Schoendienst, 2b; Peeewe Reese, ss; Billy Cox, 3b; Stan Musial, Hank Sauer and Duke Snider, outfield; Roy Campanella, c, and Robin Roberts and Joe Black, pitchers.

You see it—Schoendienst second base.

The lean Card keystoner is indeed a fine second baseman, and batted .302, as the story accompanying the choices points out. The story neglects to mention that someone named Jackie Robinson also happens to be a fine second baseman, batted .308, and was a much more destructive and valuable hitter.

No fielding averages have yet been compiled or released (they come out in December), but even if they show that Schoendienst committed fewer errors and had the better fielding average, the difference is still a slight one between the two top defensive second sackers in the league, and cannot in any way overcome the fact that Robinson is the greater, more valuable all round player.

Here are the batting figures which CAN be ferreted out with a little work, though not officially released as yet:

	AB	R	H	RBI	HR	SB	PCT
Schoendienst	620	89	187	67	7	9	.302
Robinson	510	104	157	75	23	23	.308

The only things Schoendienst leads Robinson in are "at bats" and "hits." Since both played in all but a few games, this is explained by the fact that Robinson, as a much more feared hitter, drew more bases on balls. (There are no figures on tap for this yet, nor for doubles and triples.)

Robinson scored 15 more runs, drove across 8 more, blasted 16 more home runs, stole 14 more bases and wound up with a batting average 6 points higher.

If you say none of these margins is tremendous, you would be making out a reasonable case for Schoendienst to finish a strong second to Robinson on the NL team. But where do you find anything to back up the choice of Schoendienst OVER Robinson?

In "intangibles"? But it is in the baseball "intangibles" that Robinson is the greatest of them all, meaning spark, leadership, unflagging competitive fervor and the will to win.

When you have such a completely puzzling selection you are forced to look for the reason to another kind of "intangible." Meaning the fact that Robinson, as the first Negro to break in, remains a sort of symbol of still unfulfilled democracy, is an aggressive type of player, the kind which brings fond feature stories for the Stambys and Billy Martins and double-standard disapproval for the Robinsons from the league office as well as some of the press.

If anyone suggests we are "dragging in an angle" here, let him seriously propose that there is nothing fishy in a 1952 National League Allstar team which includes Jackie Robinson at second base. Let him prove it by taking to the ballfield, among the players or through the fence on the corner or to the grandstand—at any ballpark. It can't be done!

Looking through the careers of the three experts from each city who made these choices, I see at least one who in the pressboxes loudly and indignantly opposed Robinson's coming into the league and still doesn't like Negro players. That's one I happen to know. He is the type who, forced to name Campanella and Black, might well set up his own little "quota" for Allstar Negro players and vote the white ticket where it was a little closer.

If anyone thinks THIS is far-fetched, he should know that the idea of "quotas" for Negro players on one given team has been publicly bruited about by magnates of teams which had Negro players—let alone magnates of teams still lily-white.

No, this is not an "official" Allstar team. ... Thank goodness. ...

**KNICKS VS. MINNEAPOLIS** tonight at the Garden, always an interesting setto. Opener shows the powerfully powerful Rochester club, which hung the season's first defeat on the Knicks Tuesday night upstate, against Milwaukee, bolstered by 6-9 Mark Workman of West Virginia, Catskill and All-American fame.

\$\$\$\$ acknowledgments tomorrow.

(Continued from yesterday)

Now for the Interzonals. Twenty-one players competed for the right to be among the five to play next year in the World Challengers' Tournament against other seeded players, the winner to play against the titleholder, Mikhail Botvinnik, USSR, in 1954.

The only U.S.A. participant was Herman Steiner of Los Angeles, former U. S. champion. After a poor start, he ended up in a tie for 11th to 13th places, with a score of 10-10. He made out better than expected by local chess circles.

Kotov (USSR) led with a score of 16½-3½. Petrosyan and Taimanov (both of the USSR) tied for second and third with 13½-6½. Celler (USSR) was fourth with 13-7. Auerbach (USSR) was tied for 5th to 8th places with Cligorie (Yugoslavia), Stahlberg (Sweden) and Szabo (Hungary) with a score of 12½-7½, but a breakdown by the Sonneborn-Berger system resulted in Auerbach winning fifth place. Kotov, Petrosyan and Taimanov did not lose a single game.

Thus, these five Soviet players will compete next year against Reshevsky (U.S.A.), former world champion Euwe (Holland), and Keres, Smyslov, Bronstein and Boleslavsky of the USSR. You will recall that Bronstein won the last Challengers' Tournament and held Botvinnik to a 12-12 score.

The tournament was a triumph for the younger Soviet players, and provided the answer to the question raised by Euwe in the "Chess Review" (New York) in March, 1952:

Euwe, in the same article, appraised correctly the strength of the young Soviet grandmasters.

There's another world event taking place in Moscow (USSR) at present, the Challengers' Tournament to decide who will play against Ludmilla Rudenko (USSR) for the Women's World Championship. We are represented by our Women's Champion, Mrs. Mary Bain, and by Miss Mona M. Karff, both of New York. I'll let you know the outcome.

RALPH CRANE

# A Memorable Night At a Garden Rally

By ALICE JEROME

You go to meetings, distribute leaflets, address envelopes, sell subscriptions, talk to people, even speak on a few street corners and raise money at a couple of teas—you listen to yourself and others say the same things. Work for peace, for civil rights, for labor and the Negro people—and sometimes it begins to sound like a broken phonograph record.

The many little memos on scraps of paper of all the things you have to do to get mixed up at night into a crazy-quilt of nagging responsibilities—besides, there's the grocery store, and clean socks for the kids each morning, and that girl on your job who needs to talk to you about her problems.

You're tired and over-wrought, it's two days until pay day and the Supreme Court refuses to review the Rosenberg case—you wonder what's the use of all this, and does it really do any good, and why am I breaking my neck this way?

Then suddenly—but of course, it's not really suddenly—a clear-eyed 17-year-old kid stands before 15,000 people and says, "Children of the class of '52, act now! Fight to save your lives."

Then, suddenly, in a rush of tears, it all fits together again. He happens to be Butch Hallman, son of Vincent Hallman, and it happens to be Madison Square Garden, but it might be my son or yours, or the corner storekeeper's boy in Korea who hasn't written to her for six weeks; it might be 3rd Avenue, Manhattan, or Roosevelt Road, Chicago, or the cotton fields around one of those little company towns along the Mississippi River.

Suddenly it's an army of clear-eyed kids—the little ones who come to the school-friends who need help with their Hallowe'en costumes, the teen-agers who marched for their teachers at the Board of Education last week.

And all the other kids—those protected ones who still believe vaguely in somebody's code of honor, and those neglected ones who trust no one on the street-jungles of our cities—the dog-tag,

latch-key, unsure American children of the class of 1952;

You know then why Paul Robeson's deep voice goes singing through your spine and straightening it and sending you home full of energy and plans for tomorrow's meeting, the leaflets you have to pick up, the envelopes to be addressed, the tickets you must sell, the money to be raised, the new faces to be met, the street corners to be covered, the organizations to be built, and the progressive vote to be gotten out.

You know why they're sitting in Foley Square, or in a solitary cell in the Pittsburgh County jail, or in Georgia, or in Leavenworth.

You know this is history moving—slow and heavy, with lightning flashes—that you're helping to make it move, and that no one has a better cause than those who fight for the children of the class of '52.

## New Polish Films to Have Premieres Here

Three new feature films will have their American premieres at the Festival of Polish Motion Pictures to be held in the auditorium of the Museum of Modern Art on Nov. 14, 15 and 16. Also to be shown at the Festival are three new short films and two of the best of the earlier features produced by Film Polski, "The Last Stop" and the comedy, "The Treasure." Artkino Pictures, Inc., is the American distributing agent for Film Polski.

The new features include "Young Chopin," directed by Aleksander Ford (maker of "Border Street," a drama of the Warsaw Ghetto up to the fall of 1939), which is performed by Halina Czerwik-Stanislas, noted young Polish pianist and winner of the 1949 International Chopin Competition; by the violinist, Wanda Wilkomska; and the soprano, Stefania Woytowicz. The music also includes performances by the Vienna Symphony Orchestra, the Poznan Philharmonic Orchestra and its chorus.

# Ted Tinsley Says

## WONDER BOY

"What," asked Edna Farch, "are you doing with the Wall Street Journal?"

"I am reading the inspiring story of Ralph Stolkin," said Arch. "At the age of 34, Ralph Stolkin has risen to the presidency of RKO Pictures Corp. I am interested in how he rose."

"And I," said Edna, "am interested in how you sink low enough to tack down the kitchen linoleum like you promised last week."

"Wait a moment," said Arch. "Let me finish."

Edna sat down with a patient sigh. "How did he rise?" she asked dutifully.

"The Wall Street Journal said he rose through a combination of unusual energy, uncommon imagination, and the consistent use of the mails. Ralph's father recalls that Ralph always had high ideals."

"But how much money did he have?" asked Edna.

"None. He started with borrowed money—\$15,000 worth."

"He had energy, ambition, high ideals, and friends with \$15,000?"

"But look what he did with it!" cried Arch. "He organized the Monarch Sales Corp."

"Let me see." Gently, Edna removed the Wall Street Journal from Arch's hands. "I see," said Edna, glancing at the story. "The Monarch Sales Corp. sold punchboards. Here's a nice letter from a Cleveland woman, Arch. Listen. My son sold \$4.99 worth of punchboards for Monarch. He was promised a

candid camera, ball-point pen and film. When I sent Monarch the \$4.99 nothing came back—except my cancelled check," Edna sighed.

"And now young Ralph is president of RKO! What a touching story!"

"Give me back my paper," Arch complained.

"Not yet. Not yet. I'm getting interested," Edna turned the page. "Here, Arch. Listen. It tells how young Ralph rose to millionaire status coincided with his marriage. Isn't that curious? And here's a quote from a gossip columnist: 'At Cogi Lorne, when Ralph Stolkin gets up to dance with his wife, Ted Straator's orchestra breaks into 'I Found a Million Dollar Baby.'"

"He's got a right to marry whom he wants," said Arch.

"Sure, sure," said Edna. "I don't doubt it. I'm just trying to figure out his rise. Let's see now, he had unusual energy, uncommon imagination, high ideals like selling punchboards to children, friends with \$15,000, and a millionaire wife. Why, Arch, with those qualities I'll bet you'd go places yourself!"

Arch opened the closet door and began looking for the hammer.

"I also see," continued Edna, "that Ralph Stolkin is a great supporter of the Administration's foreign policy and he is ready to convert to war production at the drop of the punchboard."

Arch didn't answer. He was busy tacking down the linoleum in the kitchen.

## 'Limelight'—Smash Hit At 2 N. Y. Theatres

New Yorkers are showing what they think of Attorney General McGranery's witch-hunt against Charles Chaplin by giving a tremendous reception to his new film



CHAPLIN

"Limelight." According to Variety magazine (Oct. 29) the film is a smash hit at two first-run N. Y. theatres.

In its first week at the Astor, the film did a big \$53,000, strongest here in months. During the past 12 months, Hollywood films at this theatre usually grossed \$8,000 to \$10,000 in their opening week.

"Limelight's" initial week at the Trans-Lux 60th St. was also terrific, said Variety.

"The film soared to a smash \$12,500 which is near capacity for this 453-seat house."

## Fredk Douglass School Term Opens Nov. 10

The fall term of the Frederick Douglass Educational Center, 124 W. 124th St. starts Nov. 10.

Among the courses will be one conducted by Yvonne Gregory on "The Poetry of the Negro People" (Wednesdays 7-8:30 p.m.).

Other courses include "The History of the Negro People" taught by Duxey Wilkerson (Thursdays 8:30-10 p.m.); "History of the Marxist Movement in the U. S." by David Goldway (Thursdays 7-8:30 p.m.); Public Speaking and Parliamentary Procedure by Halois Morehead Robinson (Thursdays 8:30-10 p.m.); Conversational Spanish For Beginners (Thursday 7-8:30 p.m.); "The Negro and the News of the Week by Louis Burnham (Mondays 8:30-10 pm); "The Negro People and the World Today" conducted by Dollie Mason and Rosche Berry (Tues and Wed 7-7:30).

Registration is now on and will continue through Nov. 10.

## Actors' Mobile Theatre Debut Wednesday

The Actors' Mobile Theatre will make its debut Wednesday evening at 8:30 p.m., when the new theatre group will perform "The Journey of Simon McKeever" by Albert Maltz, for the National Cancer Foundation at the Nathan Straus Jewish Center, 3512 DeKalb Ave., in the Bronx.

Staged by Brett Warren, the play deals with an inmate in an old age home who seeks to escape and find a place for himself in the outside world again.

A non-profit organization, the Actors' Mobile Theatre was formed this fall to provide dramatic programs for churches, unions and philanthropic organizations. One of the aims is to bring "live theatre" to people who are now a part of the theatre-going public. The theatre uses no sets and only a minimum of props.

At present the Actors are using one-act plays, but they hope to get around to full-length material. Playwrights are invited to submit their work.

# on the scoreboard

by lester rodney

CATCHING UP WITH acknowledgments for money sent to the paper's fund drive through this column by Friday:

Thanks to a group of "friends who know we need the paper" from upper Manhattan for \$90. Better spell that so there's no question—ninety dollars!

Janet and Art of Newark send \$5 "for our paper. It is not necessary to state the reasons why the Daily must continue, but among other things, we are looking forward to reading your column on the sports reports from the next Olympics."

There's perspective for you! Allright, on to Melbourne in '36. And all the way this time.

SL of St. Louis sends \$7 "to my favorite sports writer, Lester Rodney." (Since we haven't written many poems for the Cardinals, guess SL is not a Card fan.)

JS of New York sends \$10 with the note: "... taken of my appreciation of you and the Daily Worker. At a time when over-pessimism and over-optimism are rife, you have reported with an objectivity which can only be admired. As for sports, well, if this Series is gone, can next year's be far behind?"

PRN of New York sends in his 9th and 10th dollars, with a note about "the wonderful reading your columns always afford me."

Anonymous of Brooklyn sends in \$10. ... A soccer fan sends \$10, even though the only mention in the column of this most international of sports came during the Olympics. How'd you like to see the Olympic championship Hungarian soccer team invited over here for a series of games, Soccer Fan? It will happen yet, when the people win the peace.

Two dollars comes from Brooklyn "in memory of a wonderful guy—Nat Low." Nat Low, at one time sports editor of the Daily Worker, died last year in California. He struck some of the most conclusive blows against baseball jimmcrow, and, as today's contributor says, was a wonderful guy.

MT of Washington, D.C., sends \$10 with the facetious note that we missed the boat for the fund drive by failing to pick a horse named "Free Press" which won the fourth at Pimlico Thursday, paying \$10.80 to every \$2 bet. (Don't know what he's complaining about—didn't I give the readers the Cleveland Indians to win the American League pennant? MT goes on to praise the sports column, say that he "died" with the Dodgers in the seventh game, attacks Clark Griffith, "our own apostle of jimmcrow in baseball" ... cantankerous, moth-eaten old fossil who steadfastly blacks the road to a better tomorrow in sports" ... and says he is reading "We Can Be Friends," by Carl Marzani, and that nobody should miss it.

Bill D. of New York sends \$1 "to my favorite sports writer and a small contribution to my favorite newspaper ... long will the live"

An interesting note comes with \$5 from Edna and Fred Briehl, long-time upstate-friends of the paper. Visiting by auto with another couple, the Briehls passed through New Orleans

"Here, on a Sunday afternoon, we passed the Pelican Stadium. (Ed Note: New Orleans Pelicans of Southern Association.) In large bold letters high above the stadium's main entrance a number of names spelled out caught my eye. A baseball game was being played there that Sunday afternoon, and, to attract patronage, names of national stars—not teams—were given prominence. And what were the names? Joe Black, Roy Campanella, Monte Irvin, Larry Doby. ... Gee, it gave me a thrill to see those names in a jimmcrow state. Yes, there was a long line waiting to buy tickets. ...

"I wish I could tell you about the game itself beyond this passing observation. But let our imagination do that for us. ... Missed our paper very much during our trip and feeling a little guilty over it, am enclosing a contribution of \$5. ..."

And a Dodger and Gerson fan from Brooklyn who liked the WMCA broadcast, \$10.

Well, this all adds up to a bumper single day of \$162. (And we're just warming up, aren't we? ...)

WELL WIND THIS up with an item reprinted from "Hot Blast," a fine little paper by steel workers in Birmingham put out by Communist steel workers. Its title is "Little Rock Sees End of Jimcrow in Southern League!"

Sports Editor Orville Henry of Little Rock's Arkansas Gazette predicts the signing of Negro players in the Southern League to '33! Henry writes: "By now most of them (Southern Association owners) are privately beginning to believe they are slashing their economic throats by closing their eyes to the examples set in most every other league in baseball."

We've said it before and we'll say it again. The Barons need Negro players (1) to be a team that truly represents Birmingham fans (2) to draw the crowds that are needed to support a winning team.

It's no accident that the Dallas team of the Texas League, which broke jimmcrow this year by signing a 20-game winning pitcher, (1) had the best team morale in the league (2) won the pennant (3) led the league in attendance.

Birmingham has a working agreement with the Yankees now. The Yanks have Negro players on their farms and are scouting more. Rumor is they're after Bill Greason, 26-year-old right-hander, who posted a 9-1 record with Oklahoma City. Greason pitched here 10 days ago for the Black Barons against Roy Campanella's All-Stars. He showed a sharp fast ball, a tricky slider and fine control. And plenty of gnts—knocked-down in the third inning by a liner which hit his left knee, and painfully hurt, he got up, limped, and kept pitching. Mean to say the Barons don't need a Greason?

Something about the weekend football, college and pro, tomorrow, also the Knickerbockers and Globetrotters whom we will have seen Saturday night.

Meanwhile, are you telling your friends, neighbors and shop-mates DON'T WASTE YOUR VOTE—MAKE IT COUNT FOR PEACE—VOTE FOR PEACE



# Festive Holiday Week Gets Off to Head Start in Town's Smart Clubs



Evelyn Knight, the willowy thrush, who entertains in Hotel Plaza's Persian Room.

Del Casino, romantic baritone, is the headliner at the popular Park Ave. Restaurant.

"Doris at the Piano," featured in Thursday's new Hotel New Yorker show.

Lenny Herman's "Mightiest Little Band" arrives Tuesday at the Village Barn.

Louise Howard, impressionist, debuts Thursday in the Lounge of the Hotel Shelburne.

MOTION PICTURES

The Greatest Love Story Since The Beginning Of Man... And Woman!

See the destruction of the temple on the GIANT MAGNASCOPIC SCREEN!

## Samson AND Delilah

Color by TECHNICOLOR

Cecil B. DeMille SAMSON AND DELILAH with: Madeline Carroll, Victor Mature, George Ganer, Angela Lansbury, Henry Wilcoxon

**NOW** BROOKLYN **Paramount** CHILDREN ALL DAY 35¢  
 Flushing and DeKalb

MOVIES ARE BETTER THAN EVER!

ACADEMY OF MUSIC - RIVERSIDE - NEMO - CROTONA - TUXEDO

John Ford's **WHEN WILHE COMES MARCHING HOME**  
 DAN DAILEY, CORINNE COLLEEN, CALVET - TOWNSEND

**DAKOTA LIL**  
 CINECOLOR - GEORGE MONTGOMERY, ROD CAMERON, MARIE WINDSOR

**SKOURRS** Theatre

STODDARD RIVERA - VALENTINE OGDEN - CHAIN LIGHTNING - PIRATES OF CAPRI - THE PORTRAIT OF JENNIE

Winner of 3 Academy Awards! **"ALL THE KING'S MEN"**  
 BEACON - "SCREAMINGLY FUNNY!" - "MISS GRANT TAKES RICHMOND!"

MIDTOWN **Quartet**  
 "Support! Delightful Entertainment!" - "EXTRA! EXTRA! 'WHEN A KING'S MEN' WITH WIS A Great Artist"

YORKTOWN **REBECCA** - PARADISE CASE  
 DALE **DICK POWELL** - EVELYN KEYES **Mrs. MIKE** - GEO. RAFT

CONTINUOUS FROM DUST TO DRIVE-IN THEATRE  
**VALLEY STREAM, L.I.**

FABIAN'S BROOKLYN STRAND  
**BARRICADE**  
 Plus: AMAZON QUEST

FLAMWOOD **MRS. MIKE**  
 POWELL, KEYES, RAFT, MAYO

FABIAN'S BROOKLYN Fox  
**"STAGE FRIGHT"**  
 Plus: "KILLER SHARK"

## Nightlife Reds, Pinkos, Fronters In Entertainment Field

By LEE MORTIMER

Maybe your memory is short, but I haven't forgotten the recent weird years when many big names of show business endorsed Communist fronts or appeared on platforms with acknowledged Stalinists.

After pinkos went out of fashion, most of such stars, who were voluble enough in support of suspicious movements, began to act like charter members of the NAM and considered them fighting words if you inferred they ever had intimated that maybe Uncle Joe wasn't such a bad guy.

SOME WHO NOW DENY it are still party members, but underground. Others were chumps taken in by their vanity, their sweethearts, or a mistaken notion that it could be good business. But they did give aid and support to a potential enemy and they should not be allowed to brush it off by merely calling their accusers names.

An almost total failure specifically to deny, challenge or attempt to refute facts about fellow-traveler, apologist or appeasement activities that have been testified to under oath before duly constituted legislative fact-finding bodies cannot be ignored, and will not be here.

THOUSANDS in the entertainment industry; actors, writers, composers, directors, producers and union leaders at one time or another acted with or fronted for Communists or Communist fronts.

The following brief alphabetical list was taken at random from the voluminous files of Congressional and state legislative committees. Testimony under oath, supported by documents, alleged that each person here mentioned did at one time or another specifically endorse either by a public appearance or by signing an advertisement or otherwise similarly, at least one organization held to be a Red Front by the Attorney General of the United States, the FBI or other duly constituted authority.

MOST on my selected list are

WHITESTONE BRIDGE  
 THE LONG NIGHT  
 JOE K. YEE, genial host at Ding Ho, claims Chinese catering is on the upswing in smart New York circles.

Knox, Canada Lee, Eva Le Gallienne, Anatole Litvak, Myrna Loy, and the Fredric Marches. Despite denials, their names appear frequently among the endorsers.

WE HAVE MARGO, Burgess Meredith, Karen Morley, Paul Muni and Larry Parks, who got a going-over here recently. Also Gregory Peck, Vincent Price, Ann Revere—and must we include Paul Robeson and Earl Robinson?

Hazel Scott, wife of the Harlem Congressman, is prominently identified. The list includes Artie Shaw, Ned Sparks, Orson Welles, Josh White, Cornel Wilde and Anna May Wong. It is, as stated, by no means complete.

IF ANYONE of the foregoing had ever breathed only one kind word about the KKK, the Nazis or even the Dixiecrats, they would have been shrieked out of show business. How come the tolerance of the self-appointed tribunes for those who played football with the Reds?

THIS IS NOT IN MY DEPARTMENT except as it concerns all citizens. Page 199 of the Fourth Report of the California Senate Fact-Finding Committee on Un-American Activities, under date of March 25, 1948 says: "Among the Communists and Communist fellow-travelers who have been writing textbooks for use in public schools are the following... Owen Lattimore." NOTE: That was two years ago.



Joe K. Yee, genial host at Ding Ho, claims Chinese catering is on the upswing in smart New York circles.

# Teachers Demand U.S. Act on Vicious Anti-Semite Mail

### Union Counsel Produces Samples of Vile Threats Sent Through Mails to Victims of Rapp-Coudert Probe; Students to Hold Rallies Today

Federal action against indecent, anti-Semitic material sent to a number of CCNY professors through the mails was sought yesterday by William G. Mulligan, counsel to the College Teachers Union.

# CIO to Open Bridgeport Union Drive

### Matles, U.E. Organizer, Addresses Local CIO Forces

BRIDGEPORT, Conn., March 12.—With the appearance of James J. Matles, organizational director of the United Electrical, Radio and Machine Workers of America, here at a recent organizational meeting, the local drive towards the organization of the thousands of Bridgeport workers into the CIO officially got under way.

The need for local initiative in the organization of the unorganized was stressed by Matles in his remarks to trade unionists present at 849 Main St., CIO headquarters. The union official stated that additional organizers are to be sent into this area; but that it still remains the task and duty of local union members to take the first organizational steps.

Such plants as the huge Remington Arms Co., owner of a mint of money for the duPonts; the Bullard Co., as well as the important Voight-Sikorsky aircraft shop, together with dozens of other open shops, are on the list for organization.

Together with Matles, Charles Rivers, local international representative of the U.E.R.M.W.A., and other union speakers, addressed the union members at the organizational meeting. A score or more of union members volunteered to serve on the organization committee which, working in cooperation with the Bridgeport Industrial Union Council, will seek to start the organizational ball rolling.

Enclosing a sample communication, Mulligan wrote to United States Attorney Mathias F. Correa urging investigation, and prosecution of the senders under the Federal Criminal Code.

All those who had received the material had been named as "subversive" by William M. Canning, Rapp-Coudert witness who has not as yet been cross-examined. Mulligan told the U. S. Attorney.

At least nine of the anonymous letters read: "Sir: 'You are a Commu-Nazi-Jew-Traitor!' 'LOYAL AMERICAN.'"

"I know that you will agree," Mulligan wrote, "that the contemptible anti-Semitism found in this material calls for official action, prompt and vigorous. A human mind so degraded as to conceive these letters could reside only in a dangerous criminal."

"On behalf of the College Teachers' Union, I extend to you our assurance of all aid in bringing to book the persons who wrote these sleazy letters."

### MEET COLLEGE HEAD

Earlier in the day a delegation of the Union was closeted with Dr. Harry Wright, acting president of the College of the City of New York.

The delegation followed a mass meeting held at the college Great Hall, where Dr. Wright addressed 4,000 students, challenging Communists to "come out in the open" while attacking them.

Wright's speech was met coldly by the students, with liberal hissing punctuating his assaults on members of the College Teachers' Union who had been alleged to be Communists by one witness of the Rapp-Coudert Committee.

Dr. Wright agreed that only a small percentage of the students or faculty were Communists, but alternated between claims that he was not attacking Communism as

# 7 Cities in 4 States Take Boxes for Foster Rally

## Hillman Moves To 'Fix Wages,' Smash Strikes

## Shipyard Workers Will Be First to Suffer Under New Plan

(Continued from Page 1)

of the United Mine Workers and the Steel Workers Organizing Committee for higher wages.

Intensive Administration activity to set up a no-strike war labor board was also seen here as closely linked with the coal and steel negotiations.

Hillman told his press conference this morning that the Administration was giving "serious consideration" to the War Labor Board scheme.

### MURRAY OPPOSER

CIO opposition to this plan which was recently expressed in letter by President Philip Murray to Hillman has been one of the important factors delaying the setting up of the Board by President Roosevelt.

While Hillman said that he favored "voluntary mediation" the fact remained that the whole effect of the War Labor Board will be coercive. The Board will have sweeping powers to step into any strikes, and issue public reports allocating responsibility for the strike. Government pressure could thus be exercised in practically every strike situation.

In the meantime, the Department of Justice took an important step which also tied in with the general picture of increasing anti-labor activity by the Administration.

The Department refused to appeal to the Supreme Court from the decision of the United States Circuit Court on the Labor Board order requiring the Ford Company to stop distributing anti-union literature to its employees in the River Rouge plant.

While upholding the Board's order to restrain other anti-union activities by the company, the Circuit Court held that the ban on distribution of anti-union literature violated Ford's right of "free speech."

The deadline for an appeal by the Department of Justice from this Court decision expired without any action by the Department.



NEWEST MEMBER OF THE FIRST FAMILY OF CUBA: General Fulgencio Batista, President of the republic, with Senora Batista and their daughter Elisa, who recently was born in the Presidential Palace in Havana. The infant was the first child of a Cuban President to be born in the official residence.

# Smith at Boas Dinner Hits Coudert Probe

## NLRB Member Says Seizure of Teachers' List Is Invasion of Democracy; Notables Pay Tribute to Anthropologist

Lashing out at the Rapp-Coudert committee seizure of the Teachers Union membership rolls, Edwin S. Smith of the National Labor Relations Board last night charged that the committee's action was "a fundamental invasion of the democratic right of educators."

## Italian Dead Litter Albania Battlefield

## Greek Attack Widens Front in Albania, Battle in 6th Day

ATHENS, March 12 (UP).—A Greek attack on the Albanian front broadened today from the Adriatic to the Yugoslav frontier. The offensive on the Albanian front was in its sixth day.

Mr. Smith's remark was made in the course of a speech at a testimonial dinner at the Essex House, 150 Central Park South, to 83-year-old Professor Franz Boas, the distinguished anthropologist.

"As a member of the National Labor Relations Board," said Smith, "I can testify from a rather long and specialized experience as to the use which many employers would like to make of membership lists of the trade unions to which their employees belong. The purpose of obtaining such lists is not for the protection of the public."

LINKS N.A.M.

## Delegations of Workers Plan Trip to Garden

## Many to Travel From Centers Where Foster Led Struggles

Workers' delegations from upstate New York, New Jersey and Massachusetts will take part in the March 17 Madison Square Garden celebration of the 60th birthday of William Z. Foster, national chairman of the Communist Party, it was announced today.

Seven cities have already reserved boxes at the rally, according to advance sales of tickets, while scattered through the audience will be visitors from dozens of cities which have known the leadership and guidance of Foster.

There will be workers from Philadelphia, where Foster, at the age of fourteen, participated in his first strike. There will be veterans of Foster-led organizing campaigns in the textile centers of Massachusetts and New Jersey. The Foster tradition in steel, marine, metal and scores of other industries will be presented by workers who will journey far to hear the great labor leader and teacher again.

They will also see many of their struggles dramatized in a pageant, entitled "One of Us." They will hear the famed Negro baritone, Paul Robeson, and listen to the greetings of the novelist, Theodore Dreiser.

Cities that have reserved boxes at the gala celebration include Boston, Newark, Rochester, Binghamton, Elmira, Syracuse and others.

## British Drive 200-Mi. Deeper In Ethiopia

## Italian Troops Threatened with Isolation in Somaliland

CAIRO, March 12 (UP).—British imperial forces striking toward the Djibouti-Addis Ababa railroad have driven 200 miles into southeastern

# Capital CIO Endorses Refugee Aid Parley

## Emergency Conference Saturday, to Launch Campaign to Spur Aid to Franco Victims; AFL and CIO Unions Offer Support

The Washington Industrial Union Council, CIO, has endorsed the National Emergency Conference to be held in Washington Saturday and Sunday to launch "An Immediate Program to Aid Spanish Refugees," it was announced yesterday by the United American Spanish Aid Committee, 425 Fourth Ave.

Many other CIO and AFL unions from various sections of the country are sending delegates to the conference, the committee said, as well as representatives from church, language and professional organizations, and Abraham Lincoln Brigade posts, composed of veterans who fought for Loyalist Spain.

Cities sending delegations include Tampa, Los Angeles, San Francisco, New York, Chicago, Philadelphia, Boston, Providence, Cleveland, Milwaukee, Detroit, and many others.

The Washington chapter of the committee has informed the national office that fifty delegates

have been elected by local organization trade unions and other organizations to participate in the conference discussions. A ten-point program of rescue and aid will be taken up at the two-day parley.

The program includes continuation of the campaign for a rescue ship to transport the refugees from French concentration camps to Latin American countries; direct aid to Spanish Republicans and International Brigade members, many of whom were trade unionists in their native countries; the release and return of American and Latin American members of the International Brigades still held in Franco prisons, concentration camps, or forced labor gangs.

# British Workers Defense Fund for Press Grows

## 500 Labor Party and Trade Union Groups Protest Ban of British Daily Worker; Defense Funds Grow

(By Cable to the Daily Worker) LONDON, March 12.—In the month of February alone the People's Press Fighting Fund, established after the suppression of the Daily Worker, collected 2,056 pounds (\$3,224), it was announced here today.

Almost half this sum came from factories where the money was collected on the job in small amounts. Many of the collection groups have sent in more money than they did previously when the paper was in existence.

Meanwhile almost 500 Labor Party and trade union organizations have gone on record against the ban.

## Soviet Pavilion at Leipzig



# Labor Protests Maryland Anti-Sabotage Bill

(Special to the Daily Worker)

BALTIMORE, Md., March 12.—The militant voice of the Maryland labor movement resounded today in the State capitol at Annapolis as some 300 delegates came to the hearing of the Maryland House Judiciary Committee to express their united opposition to the passage of the Anti-Sabotage Bill, known in the state as S.B. 117.

This war-inspired bill has already passed the State Senate and is scheduled to come before the House of Delegates. Defying the rain, the workers came in buses and automobiles. Among them were workers from steel, auto, railroad, others were miners, construction workers and representatives from white collar unions. Especially impressive was the large textile delegation coming from Cumberland, Md.

Carrying union banners and placards, they all marched into the House Chambers where they conducted their own meeting. They were addressed by Charles W. Mitzel of the Brotherhood of Railway Trainmen; L. Duke Avnet, local labor attorney and Sidney Katz, secretary of the Maryland-D. C. CIO Council. An enthusiastic ovation was given to Mitzel when he said: "This is not an anti-sabotage bill but an anti-labor bill whose purpose is to sabotage labor."

such with verbal outbursts against "secretive" means, which, he charged, Communists used to gain adherents.

## STUDENTS RALLY TODAY

In answer to reporters' questions after the meeting as to whether he had suspended Morris U. Schappes, English tutor who recently admitted five-year membership in the Communist Party, Dr. Wright said that he had as yet received no formal charges against Schappes.

Charges against Schappes are being prepared by the conduct committee of the Board of Higher Education. They will allege "conduct unbecoming a teacher."

A number of student rallies will be held at the City College at noon today in defense of the attacked instructors.

Another session of the Rapp-Coudert Committee is scheduled tentatively for tomorrow morning at the County Courthouse.

## Britain to Use Prisoners As Farm Laborers

CHESTER, Eng., March 12 (UP). Italian prisoners will be brought to Britain to till the soil of their captors.

Tom Williams, Parliamentary Secretary for the Ministers of Agriculture, told a meeting of farmers last night that 2,000 to 3,000 Italian prisoners would arrive as soon as ships are available.

## WOULD HARM LABOR ACT

Labor observers here point out that the effectiveness of the Wagner Act in protecting labor from employer intimidation would be seriously impaired by general application of the Circuit Court decision.

Solicitor General Francis Biddle flatly turned down a request for a Department of Justice appeal in the Ford case by a CIO delegation which included R. J. Thomas, President of the United Automobile Workers, and Lee Pressman, CIO Counsel.

Biddle later refused even to meet with a committee of labor lawyers selected by the National Lawyers to present the case in favor of an appeal from the Court's Ford decision.

In a letter to Biddle, Martin Popper, Secretary of the Lawyers Guild, pointed out that distribution of anti-union literature by Ford could not be considered as an expression of "free speech."

"The distribution of leaflets by Ford in the River Rouge case was preceded by discriminatory discharges and accompanied by brutal violence against union organizers," Popper said. "In such a setting, Ford's anti-union literature could only be construed by his employees as a command which they could not afford to disregard."

A number of other cases with the same issue involved are now pending before Circuit Courts, and the Supreme Court may be compelled sooner or later to rule on whether or not distribution of anti-union literature by employers is an expression of "free speech."

from the front said that Italian commanders were throwing reinforcements into the battle in an effort to halt Greek advances.

Greek batteries were throwing hundreds of shells into fortified Italian positions.

At some points in the central sector, it was reported, the battlefields were littered with Italian dead.

A steady stream of Italian prisoners was passing back from the front; and it was reported that 18 Italian tanks had been destroyed in the past five days.

## Nazis Claim 2 Million Tons of Ships in 4 Months

BERLIN, March 12 (UP).—The German navy and air force destroyed 2,037,000 tons of enemy shipping in the four months from Nov. 1 to March 1, the High Command said today.

Of this total 1,525,000 tons was credited to the German navy and 513,000 tons to the Luftwaffe. In addition, the High Command said, the air force had damaged severely 175 merchantmen by bomb hits. It was added that these figures did not include ships lost by striking mines.

The official DNB news agency said that German bombers today attacked British outpost boats and Coastguard vessels off the British east and southeast coasts "many of which were hit by bombs and one, of 1,000 tons, sunk."

Linking the actions of the Rapp-Coudert committee with the current text book survey undertaken by the National Association of Manufacturers, Smith said that both were attacks on democracy. He urged that no preoccupation with war should permit Americans to forget the necessity for maintaining democracy at home.

"Whether or not we are drawn into this war, and whatever the fate of the nations now engaged in the terrible struggle overseas, one thing is certain: A drastically changed world is bound to eventuate.

"For the sake of a new world, for which the voice of oppressed humanity cries out, I say let us have hands off the teachers, and hands off the text-books, whether they be well-meaning hands or ill-meaning hands, and whether they be the hands of legislators or the hands of big business.

"No concentration on external defense must dull our realization of the fundamental lesson in history, that the forward jumps in the democratic process are made by the people themselves whose needs dictate the forms that democracy shall take. When we throttle the expression of these needs, democracy languishes and the road to tyranny is laid open."

Smith concluded by praising Dr. Boas "as a student and a democrat."

"Like him," he said, "we must be firm of mind and resolute of voice on behalf of those things in which democrats must needs believe. We must be staunch in our convictions that the aspirations which rise in the hearts of simple people everywhere are a true guide to democracy's future. If we listen to those voices and forget the din of propaganda and the threats of the mighty, we shall not be led astray."

Samuel L. M. Barlow, the composer, and treasurer of the New York Conference for Inalienable Rights, presided.

Telegrams of congratulations to Dr. Boas were received from Charles Chaplin; Dr. Mary E. Woolley, president of Mt. Holyoke; Dean Christian Gauss of Princeton; Professor Albert Einstein, Donald Ogden Stewart; Dr. Abraham Flexner; and Professor Ruth Benedict.

Other speakers included Dr. Waldemar Kaempffert, science editor of the New York Times; Dr. John Lovejoy Elliot, senior leader of Ethical Culture; Dean Ned H. Dearborn of the School of Adult Education, New York University; Deputy Commissioner of Welfare Clifford T. McAvoy; Dr. Max Yergan, chairman of the Committee on African Affairs; and the Rev. Owen A. Knox, chairman of the National Federation for Constitutional Rights.

Dagha Bur in a rapid sweep across the Ogaden desert, an official communique said today.

At Dagha Bur the British forces were only 125 miles south of the important Italian base of Harar, defended by at least 10,000 Fascist troops, and barely 100 miles from the vital railroad at Direwawa.

THREATEN RAILROAD At Dagha Bur the British forces not only threatened to cut the railroad lifeline of Ethiopia but also threatened to isolate the Italian forces holding British Somaliland to the East, captured by Mussolini's forces last year.

At Dagha Bur the British forces were nearly 600 miles by the winding roads and caravan trails from Mogadiscio, capital of conquered Italian Somaliland.

Today's communique, reporting the taking of Dagha Bur Monday, said that since the crossing of the Juba River at the beginning of the conquest of Italian Somaliland the British empire forces have inflicted losses on the Fascists estimated at more than 31,000 men.

## Report Franco Replaces Berlin Ambassador

## Say Move Due to Nazi Pressure to Involve Spain in War

LONDON, March 12 (UP).—Neutral diplomatic messages from Spain reported today that Gen. Francisco Franco had dismissed his ambassador at Berlin as the result of German pressure to take Spain into the war.

According to the reports the ambassador, Gen. Eugenio Espinosa de los Monteros, recently received from Joachim von Ribbentrop, the German Foreign Minister, proposals for "Spanish cooperation" with Germany in the war.

Franco rejected the proposals as "inconsistent with the honor of Spain," according to the reports, and relieved Espinosa de los Monteros of his post, nominating in his stead Domingo de las Barenas, Minister to Switzerland.

## Bombs Dropped Near Two Irish Towns

DUBLIN, March 12 (UP).—An unidentified plane dropped bombs near Camdounagh and Innishowen in County Donegal early today, the government information bureau announced. There was no damage.

The statement said also that a British plane had been forced down in the sea in the neighborhood of Galway City and that two members of the crew who took to their parachutes had been interned.

## Fair Draws Huge Throngs

(Wireless to the Daily Worker)

MOSCOW, March 12.—The Soviet pavilion at the spring fair in Leipzig has enjoyed great popularity among German visitors, the Moscow press reports from its correspondents in Berlin.

For every day of the fair, the Soviet pavilion was crowded to capacity. From March 2 to March 7, inclusive, it was visited by a total of 220,000 persons.

In their testimonials, comprising three large volumes, the visitors to the Soviet pavilion expressed their admiration for the pavilion and its exhibits, which, they said, reflected the economic successes of the Union of Soviet Socialist Republics.

## Out Today

The story you've awaited ---

# INSIDE CHINA

by

## Anna Louise Strong

a 9-page eye-witness account

## NEW MASSES

15c At All Newsstands and Bookstores

10 Weeks for \$1.00

NEW MASSES, 461 Fourth Ave., N.Y.C.

gentlemen:

Enclosed find \$1 for which please enter my subscription for 10 weeks.

NAME .....

ADDRESS .....

CITY and STATE .....

D. W.

# How to Figure Your Income Tax: What Is Deductible, What Is Not

By Morris A. Greenbaum Member of the New York Bar and a Certified Public Accountant.

The fact that you have to file a return does not necessarily mean that you have to pay a tax. The law allows you various deductions and exemptions, which should be deducted from your income before you arrive at the taxable income.

WHAT EXPENDITURES ARE DEDUCTIBLE? All business or professional expenses, including depreciation and upkeep of an automobile if used for business. In addition, you may deduct the following personal expenses: union dues; interest paid on personal loans; contributions to charities, religious, educational or public funds; all types of taxes, except income taxes, to wit: New York City Sales Tax; Theatrical Ticket Tax; various licenses fees, to wit: automobile, dog, fishing, etc.; Gasoline Tax; Realty or School tax; Bad debts during the year that un-

collectability was ascertained. Various losses caused by burglary, theft, fire, robbery, property losses, and all other property damages due to automobile accidents, storm, flood, etc.

## WHAT CANNOT BE DEDUCTED?

Contributions to political parties, or donations for purposes of propaganda, carfairs to and from work, gifts to individuals, old age benefit.

## WHAT AMOUNT IS TAXABLE?

After subtracting all deductions from your income, you arrive at a net income (Item 12 on form 1040A). From this amount you are allowed to deduct a 10 per cent earned income credit, and your personal exemption as explained below. The balance is your taxable income on which you pay 4 per cent on the first \$4,000 and an additional graduating surtax from 4 per cent on amounts over \$4,000, to about 75 per cent tax on an amount that reaches millions. This year due to war situation,

there is an additional 10 per cent on your normal tax, for example, if your taxable amount is \$500, instead of the normal tax of 4 per cent, you pay a tax of 4.4 per cent this year, namely, \$22.

## WHAT ARE THE PERSONAL EXEMPTIONS?

- 1—Single, or married and not living with husband or wife ..... \$ 800
- 2—Married and living with husband or wife ..... 2,000
- 3—Head of family ..... 2,000

Who is a head of family? 1—A single person who keeps a home for himself and one dependent, for whom he is the chief supporter. For example, if you live with your widowed mother\* who is not employable due to age or sickness you are entitled to an exemption of \$2,000 as the head of a family.

2—For each child under 18 years of age you are entitled to an exemption of \$400.

3—For any relative or friend who is not employable due to age or sickness and is supported by the tax payer. It is not required that the dependent should live with the tax payer in one household. As a matter of fact, even if the dependent resides out of the United States and receives his support from the tax payer by mail or cable, such a deduction is allowable up to \$400.

The New York State laws are about the same except the following important differences:

- Single persons ..... \$1,000
- Married persons ..... 2,500
- Head of a family ..... 2,500

The rate of taxes graduates from 3 per cent on the first \$1,000 to 19 per cent on all amounts over \$9,000.

The due date of the State Return is one month after the Federal Return is due namely: The Federal Return is due March 15, and the State return is due April 15, 1941.

## Teachers Demand U.S. Act on Vicious Anti-Semite Mail

Union Counsel Produces Samples of Vile Threats Sent Through Mails to Victims of Rapp-Coudert Probe; Students to Hold Rallies Today

Federal action against indecent, anti-Semitic material sent to a number of CCNY professors through the mails was sought yesterday by William G. Mulligan, counsel to the College Teachers Union.

Enclosing a sample communication, Mulligan wrote to

United States Attorney Mathias F. Correa urging investigation and prosecution of the senders under the Federal Criminal Code.

All those who had received the material had been named as "subversive" by William M. Conning, Rapp-Coudert witness who has not as yet been cross-examined, Mulligan told the U. S. Attorney.

At least nine of the anonymous letters read:

"Sir:

"You are a Commu-Nazi-Jew-Traitor! "

"LOYAL AMERICAN."

"I know that you will agree," Mulligan wrote, "that the contemptible anti-Semitism found in this material calls for official action, prompt and vigorous. A human mind so degraded as to conceive these letters could reside only in a dangerous criminal.

"On behalf of the College Teachers Union, I extend to you our assurance of all aid in bringing to book the persons who wrote these sleazy letters."

### MEET COLLEGE HEAD

Earlier in the day a delegation of the Union was closeted with Dr. Harry Wright, acting president of the College of the City of New York.

The delegation followed a mass meeting held at the college Great Hall, where Dr. Wright addressed 4,000 students, challenging Communists to "come out in the open" while attacking them.

Wright's speech was met coldly by the students, with liberal hissing punctuating his assaults on members of the College Teachers' Union who had been alleged to be Communists by one witness of the Rapp-Coudert Committee.

Dr. Wright agreed that only a small percentage of the students or faculty were Communists, but alternated between claims that he was not attacking Communism as such, with verbal outbreaks against

# 7 Cities in 4 States Take Boxes for Foster Rally

## Hillman Moves To 'Fix Wages,' Smash Strikes

Shipyard Workers Will Be First to Suffer Under New Plan

(Continued from Page 1)

of the United Mine Workers and the Steel Workers Organizing Committee for higher wages.

Intensive Administration activity to set up a no-strike war labor board was also seen here as closely linked with the coal and steel negotiations.

Hillman told his press conference this morning that the Administration was giving "serious consideration" to the War Labor Board scheme.

### MURRAY OPPOSER

CIO opposition to this plan which was recently expressed in letter by President Philip Murray to Hillman has been one of the important factors delaying the setting up of the Board by President Roosevelt.

While Hillman said that he favored "voluntary mediation," the fact remained that the whole effect of the War Labor Board will be coercive. The Board will have sweeping powers to step into any strikes, and issue public reports allocating responsibility for the strike. Government pressure could thus be exercised in practically every strike situation.

In the meantime, the Department of Justice took an important step which also tied in with the general picture of increasing anti-labor activity by the Administration.

The Department refused to appeal to the Supreme Court from the decision of the United States Circuit Court on the Labor Board order requiring the Ford Company to stop distributing anti-union literature to its employees in the River Rouge plant.

While upholding the Board's order to restrain other anti-union activities by the company, the Circuit Court held that the ban on distribution of anti-union literature violated Ford's right of "free speech."

The deadline for an appeal by the Department of Justice from this Court decision expired without any action by the Department.



NEWEST MEMBER OF THE FIRST FAMILY OF CUBA: General Fulgencio Batista, President of the republic, with Senora Batista and their daughter Elisa, who recently was born in the Presidential Palace in Havana. The infant was the first child of a Cuban President to be born in the official residence.

## Smith at Boas Dinner Hits Coudert Probe

NLRB Member Says Seizure of Teachers' List Is Invasion of Democracy; Notables Pay Tribute to Anthropologist

Lashing out at the Rapp-Coudert committee seizure of the Teachers Union membership rolls, Edwin S. Smith of the National Labor Relations Board last night charged that the committee's action was "a fundamental invasion of the democratic right of educators."

## Italian Dead Litter Albania Battlefield

Greek Attack Widens Front in Albania, Battle in 6th Day

ATHENS, March 12 (UP).—A Greek attack on the Albanian front broadened today from the Adriatic to the Yugoslav frontier.

The offensive on the Albanian front was in its sixth day. Reports

Mr. Smith's remark was made in the course of a speech at a testimonial dinner at the Essex House, 150 Central Park South, to 83-year-old Professor Franz Boas, the distinguished anthropologist.

"As a member of the National Labor Relations Board," said Smith, "I can testify from a rather long and specialized experience as to the use which many employers would like to make of membership lists of the trade unions to which their employees belong. The purpose of obtaining such lists is not for the protection of the public."

LINKS N.A.M.

## Delegations of Workers Plan Trip to Garden

Many to Travel From Centers Where Foster Led Struggles

Workers' delegations from upstate New York, New Jersey and Massachusetts will take part in the March 17 Madison Square Garden celebration of the 60th birthday of William Z. Foster, national chairman of the Communist Party. It was announced today.

Seven cities have already reserved boxes at the rally, according to advance sales of tickets, while scattered through the audience will be visitors from dozens of cities which have known the leadership and guidance of Foster.

There will be workers from Philadelphia, where Foster, at the age of fourteen, participated in his first strike. There will be veterans of Foster-led organizing campaigns in the textile centers of Massachusetts and New Jersey. The Foster tradition in steel, marine, metal and scores of other industries will be presented by workers who will journey far to hear the great labor leader and teacher again.

They will also see many of their struggles dramatized in a pageant, entitled "One of Us." They will hear the famed Negro baritone, Paul Robeson, and listen to the greetings of the novelist, Theodore Dreiser.

Cities that have reserved boxes at the gala celebration include Boston, Newark, Rochester, Binghamton, Elmira, Syracuse and others.

## British Drive 200-Mi. Deeper In Ethiopia

Italian Troops Threatened with Isolation in Somaliland

CAIRO, March 12 (UP).—British imperial forces striking toward the Djibouti-Addis Ababa railroad have driven 260 miles into southeastern Ethiopia and captured the town of

## Capital CIO Endorses Refugee Aid Parley

Emergency Conference Saturday, to Launch Campaign to Spur Aid to Franco Victims; AFL and CIO Unions Offer Support

The Washington Industrial Union Council, CIO, has endorsed the National Emergency Conference to be held in Washington Saturday and Sunday to launch "An Immediate Program to Aid Spanish Refugees," it was announced yesterday by the United American Spanish Aid Committee, 425 Fourth Ave.

Many other CIO and AFL unions from various sections of the country are sending delegates to the conference, the committee said, as well as representatives from church, language and professional organizations, and Abraham Lincoln Brigade posts, composed of veterans who fought for Loyalist Spain.

Cities sending delegations include Tampa, Los Angeles, San Francisco, New York, Chicago, Philadelphia, Boston, Providence, Cleveland, Milwaukee, Detroit, and many others.

The Washington chapter of the committee has informed the national office that fifty delegates

have been elected by local organizations to participate in the conference discussions. A ten-point program of rescue and aid will be taken up at the two-day parley.

The program includes continuation of the campaign for a rescue ship to transport the refugees from French concentration camps to Latin American countries; direct aid to Spanish Republicans and International Brigade members many of whom were trade unionists in their native countries; the release and return of American and Latin American members of the International Brigades still held in Franco prisons, concentration camps, or forced labor gangs;

## British Workers Defense Fund for Press Grows

500 Labor Party and Trade Union Groups Protest Ban of British Daily Worker; Defense Funds Grow

(By Cable to the Daily Worker)

LONDON, March 12.—In the month of February alone the People's Press Fighting Fund, established after the suppression of the Daily Worker, collected 2,056 pounds (\$3,224), it was announced here today.

Almost half this sum came from factories where the money was collected on the job in small amounts. Many of the collection groups have sent in more money than they did previously when the paper was in existence.

Meanwhile almost 500 Labor Party and trade union organizations have gone on record against the ban.

## Soviet Pavilion at Leipzig

# Labor Protests Maryland Anti-Sabotage Bill

(Special to the Daily Worker)

BALTIMORE, Md., March 12.—The militant voice of the Maryland labor movement resounded today in the State capitol at Annapolis as some 300 delegates came to the hearing of the Maryland House Judiciary Committee to express their united opposition to the passage of the Anti-Sabotage Bill, known in the state as S.B. 117.

This war-inspired bill has already passed the State Senate and is scheduled to come before the House of Delegates. Defying the rain, the workers came in buses and automobiles. Among them were workers from steel, auto, railroad, others were miners, construction workers and representatives from white collar unions. Especially impressive was the large textile delegation coming from Cumberland, Md.

Carrying union banners and placards, they all marched into the House Chambers where they conducted their own meeting. They were addressed by Charles W. Mitzel of the Brotherhood of Railway Trainmen; L. Duke Avnet, local labor attorney and Sidney Katz, secretary of the Maryland-D. C. CIO Council. An enthusiastic ovation was given to Mitzel when he said: "This is not an anti-sabotage bill but an anti-labor bill whose purpose is to sabotage labor."

"secretive" means which, he charged, Communists, used to gain adherents.

## STUDENTS RALLY TODAY

In answer to reporters' questions after the meeting as to whether he had suspended Morris U. Schappes, English tutor who recently admitted five-year membership in the Communist Party, Dr. Wright said that he had as yet received no formal charges against Schappes.

Charges against Schappes are being prepared by the conduct committee of the Board of Higher Education. They will allege "conduct unbecoming a teacher."

A number of student rallies will be held at the City College at noon today in defense of the attacked instructors.

Another session of the Rapp-Coudert Committee is scheduled tentatively for tomorrow morning at the County Courthouse.

## Britain to Use Prisoners As Farm Laborers

CHESTER, Eng., March 12 (UP).—Italian prisoners will be brought to Britain to till the soil of their captors.

Tom Williams, Parliamentary Secretary for the Ministers of Agriculture, told a meeting of farmers last night that 2,000 to 3,000 Italian prisoners would arrive as soon as ships are available.

## WOULD HARM LABOR ACT

Labor observers here point out that the effectiveness of the Wagner Act in protecting labor from employer intimidation would be seriously impaired by general application of the Circuit Court decision.

Solicitor General Francis Biddle flatly turned down a request for a Department of Justice appeal in the Ford case by a CIO delegation which included R. J. Thomas, President of the United Automobile Workers, and Lee Pressman, CIO Counsel.

Biddle later refused even to meet with a committee of labor lawyers selected by the National Lawyers to present the case in favor of an appeal from the Court's Ford decision.

In a letter to Biddle, Martin Popper, Secretary of the Lawyers Guild, pointed out that distribution of anti-union literature by Ford could not be considered as an expression of "free speech."

"The distribution of leaflets by Ford in the River Rouge case was preceded by discriminatory discharges, and accompanied by brutal violence against union organizers," Popper said. "In such a setting, Ford's anti-union literature could only be construed by his employees as a command which they could not afford to disregard."

A number of other cases with the same issue involved are now pending before Circuit Courts, and the Supreme Court may be compelled sooner or later to rule on whether or not distribution of anti-union literature by employers is an expression of "free speech."

From the front said that tank commanders were throwing reinforcements into the battle in an effort to halt Greek advances. Greek batteries were throwing hundreds of shells into fortified Italian positions.

At some points in the central sector, it was reported, the battlefields were littered with Italian dead.

A steady stream of Italian prisoners was passing back from the front and it was reported that 12 Italian tanks had been destroyed in the past five days.

## Nazi Claim 2 Million Tons of Ships in 4 Months

BERLIN, March 12 (UP).—The German navy and air force destroyed 2,037,000 tons of enemy shipping in the four months from Nov. 1 to March 1, the High Command said today.

Of this total 1,525,000 tons was credited to the German navy and 513,000 tons to the Luftwaffe. In addition, the High Command said, the air force had damaged severely 175 merchantmen by bomb hits. It was added that these figures did not include ships lost by striking mines.

The official DNB news agency said that German bombers today attacked British outpost boats and Coastguard vessels off the British east and southeast coasts "many of which were hit by bombs and one of 1,000 tons, sunk."

Linking the actions of the Rapp-Coudert committee with the current text book survey undertaken by the National Association of Manufacturers, Smith said that both were attacks on democracy. He urged that no preoccupation with war should permit Americans to forget the necessity for maintaining democracy at home.

"Whether or not we are drawn into this war, and whatever the fate of the nations now engaged in the terrible struggle overseas, one thing is certain: A drastically changed world is bound to eventuate."

"For the sake of a new world, for which the voice of oppressed humanity cries out, I say let us have hands off the teachers, and hands off the text-books, whether they be well-meaning hands or ill-meaning hands, and whether they be the hands of legislators or the hands of big business."

"No concentration on external defense must dull our realization of the fundamental lesson in history, that the forward jumps in the democratic process are made by the people themselves whose needs dictate the forms that democracy shall take. When we throttle the expression of these needs, democracy languishes and the road to tyranny is laid open."

Smith concluded by praising Dr. Boas "as a student and a democrat."

"Like him," he said, "we must be firm of mind and resolute of voice on behalf of those things in which democrats must believe. We must be staunch in our convictions that the aspirations which rise in the hearts of simple people everywhere are a true guide to democracy's future. If we listen to those voices and forget the din of propaganda and the threats of the mighty, we shall not be led astray."

Samuel I. M. Barlow, the composer, and treasurer of the New York Conference for Inalienable Rights, presided.

Telegrams of congratulations to Dr. Boas were received from Charles Chaplin; Dr. Maty E. Wooley, president of Mt. Holyoke; Dean Christian Gaus of Princeton; Professor Albert Einstein; Donald Ogden Stewart; Dr. Abraham Flexner; and Professor Ruth Benedict.

Other speakers included Dr. Waldemar Kaempffert, science editor of the New York Times; Dr. John Lovejoy Elliot, senior leader of Ethical Culture; Dean Ned H. Dearborn of the School of Adult Education, New York University; Deputy Commissioner of Welfare Clifford T. McAvoy; Dr. Max Yergan, chairman of the Committee on African Affairs; and the Rev. Owen A. Knox, chairman of the National Federation for Constitutional Rights.

Dagha Bur in a rapid sweep across the Ogaden desert, an official communique said today.

At Dagha Bur the British forces were only 125 miles south of the important Italian base of Harar, defended by at least 10,000 Fascist troops, and barely 180 miles from the vital railroad at Dire-dawa.

**THREATEN RAILROAD**  
At Dagha Bur the British forces not only threatened to cut the railroad lifeline of Ethiopia but also threatened to isolate the Italian forces holding British Somaliland to the East, captured by Mussolini's forces last year.

At Dagha Bur the British forces were nearly 600 miles by the winding roads and caravan trails from Mogadiscio, capital of conquered Italian Somaliland.

Today's communique, reporting the taking of Dagha Bur Monday, said that since the crossing of the Juba River at the beginning of the conquest of Italian Somaliland the British empire forces have inflicted losses on the Fascists estimated at more than 31,000 men.

## Report Franco Replaces Berlin Ambassador

## Say Move Due to Nazi Pressure to Involve Spain in War

LONDON, March 12 (UP).—Neutral diplomatic messages from Spain reported today that Gen. Francisco Franco had dismissed his ambassador at Berlin as the result of German pressure to take Spain into the war.

According to the reports the ambassador, Gen. Eugenio Espinosa de los Monteros, recently received from Joachim von Ribbentrop, the German Foreign Minister, proposals for "Spanish cooperation" with Germany in the war.

Franco rejected the proposals as "inconsistent with the honor of Spain," according to the reports, and relieved Espinosa de los Monteros of his post, nominating in his stead Domingo de las Bardenas, Minister to Switzerland.

## Bombs Dropped Near Two Irish Towns

DUBLIN, March 12 (UP).—An unidentified plane dropped bombs near Carradough and Imishoven in County Donegal early today, the government information bureau announced. There was no damage.

The statement said also that a British plane had been forced down in the sea in the neighborhood of Galway City and that two members of the crew who took to their parachutes had been interned.

# Fair Draws Huge Throngs

(Wireless to the Daily Worker)

MOSCOW, March 12.—The Soviet pavilion at the spring fair in Leipzig has enjoyed great popularity among German visitors, the Moscow press reports from its correspondents in Berlin.

For every day of the fair, the Soviet pavilion was crowded to capacity. From March 2 to March 7, inclusive, it was visited by a total of 220,000 persons.

In their testimonials, comprising three large volumes, the visitors to the Soviet pavilion expressed their admiration for the pavilion and its exhibits, which, they said, reflected the economic successes of the Union of Soviet Socialist Republics.

## Out Today

The story you've awaited---

# INSIDE CHINA

by

Anna Louise Strong

a 9-page eye-witness account

## NEW MASSES

15c At All Newsstands and Bookstores

10 Weeks for \$1.00

NEW MASSES, 461 Fourth Ave., N.Y.C.

Gentlemen:

Enclosed find \$1 for which please enter my subscription for 10 weeks.

NAME .....

ADDRESS .....

CITY AND STATE .....

D. W.

# How to Figure Your Income Tax: What Is Deductible, What Is Not

By Morris A. Greenbaum  
Member of the New York Bar and  
a Certified Public Accountant

The fact that you have to file a return does not necessarily mean that you have to pay a tax. The law allows you various deductions and exemptions, which should be deducted from your income before you arrive at the taxable income.

## WHAT EXPENDITURES ARE DEDUCTIBLE?

All business or professional expenses, including depreciation and upkeep of an automobile if used for business. In addition, you may deduct the following personal expenses: union dues; interest paid on personal loans; contributions to charities, religious, educational or public funds; all types of taxes, except income taxes, to wit: New York City Sales Tax; Theatrical Ticket Tax; various licenses fees, to wit: automobile, dog, fishing, etc.; Gasoline Tax; Realty or School tax; Bad debts during the year that un-

collectability was ascertained. Various losses caused by burglary, theft, fire, robbery, property losses, and all other property damages due to automobile accidents, storm, flood, etc.

## WHAT CANNOT BE DEDUCTED?

Contributions to political parties, or donations for purposes of propaganda, carfare to and from work, gifts to individuals, old age benefits.

## WHAT AMOUNT IS TAXABLE?

After subtracting all deductions from your income, you arrive at a net income (item 12 on form 1040A). From this amount you are allowed to deduct a 10 per cent earned income credit, and your personal exemption as explained below. The balance is your taxable income on which you pay 4 per cent on the first \$4,000 and an additional graduated surtax from 4 per cent on amounts over \$4,000, to about 75 per cent tax on an amount that reaches millions.

This year due to war situation,

there is an additional 10 per cent on your normal tax, for example, if your taxable amount is \$500, instead of the normal tax of 4 per cent, you pay a tax of 4.4 per cent this year, namely, \$22.

## WHAT ARE THE PERSONAL EXEMPTIONS?

- 1—Single, or married and not living with husband or wife ..... \$ 800
- 2—Married and living with husband or wife ..... 2,000
- 3—Head of family ..... 2,000

Who is a head of family?

1—A single person who keeps a home for himself and one dependent, for whom he is the chief supporter. For example, if you live with your widowed mother\* who is not employable due to age or sickness you are entitled to an exemption of \$2,000 as the head of a family.

2—For each child under 18 years of age you are entitled to an exemption of \$400.

3—For any relative or friend who is not employable due to age or sickness and is supported by the tax payer. It is not required that the dependent should live with the tax payer in one household. As a matter of fact, even if the dependent resides out of the United States and receives his support from the tax payer by mail or cable, such a deduction is allowable up to \$400.

The New York State laws are about the same except the following important differences:

- Single persons ..... \$1,000
- Married persons ..... 2,500
- Head of a family ..... 2,500

The rate of taxes graduates from 3 per cent on the first \$1,000 to 10 per cent on all amounts over \$9,000.

The due date of the State Return is one month after the Federal Return is due namely: The Federal Return is due March 15, and the State return is due April 15, 1941.

ENVELOPE CONTENTS

Contains following duplicate photostatic copies of  
publication excerpts, transmitted with DDNY report  
of 12/12/52:

1. 2/18/36 issue of MASSES (Pages 5, 29, 30)
2. DAILY WORKER, 11/27/52 (Page 7)

CHARLES SPENCER CHAPLIN; 1600-41933; A5 653 092



# Ted Tinsley Says

## BARGAIN DAY

General Electric now joins other corporations which play little games with people in their advertisements. General Electric plays "true or false" with a series of questions designed to support the theme that G. E. is producing "more goods for more people at less cost."

The ad asks whether it is true or false that a 60-watt electric bulb which cost 15 cents in 1940 now costs 14 cents plus tax. It is true, says G.E., without explaining why it should be easier to shell out tax money than any other kind of money.

We also learn that an 8-cubic-foot refrigerator costs \$12.30 less than it did 13 years ago.

As you read on you feel richer and richer and richer.

In no time at all you become convinced that everybody is crazy except General Electric. Why things are cheap today, dirt cheap! If we're strapped at the end of the week, it's only because we're out of money. If we could only control our extravagance and stop spending money on foolish baubles such as food, we'd have no troubles at all!

The ad goes on to suggest that we snicker at "pessimists" who tell us that "everybody's jacking prices up," or that "things aren't as good as they used to be."

Unfortunately, the ad also remarks that G.E. delivers a lot for the money even "when the cost of most things is almost double."

it's only "most things" that cost almost double what they used to cost. Don't you dare come around with your sour puss and complain merely on the basis of most things! What kind of attitude is that?

After leading off with questions that indicate a lowering of General Electric prices, we suddenly read, "Of course some of our prices at General Electric are up, as well as down." Why, of course. An electric bulb, a fluorescent lamp, and an arc-welding set are cheaper. But "a popular model electric range is up \$75.45 in 13 years..."

This shouldn't bother you at all. It all works out. On every 60-watt electric bulb you buy, you save one cent over 1940 prices—if you don't figure the tax. Even though the electric range is up in price, have you ever considered that the savings you will achieve on 7,545 60-watt electric bulbs will make up the difference? Things even out in the end, and if you find you are unable to use 60-watt bulbs at a fast enough rate to effect these savings, General Electric will gladly send a man around to smash them for you.

Anyway, it's nice to know that an arc-welding set is cheaper. No home is really a home without an arc-welding set.

Hurry with your contributions to this column for the support of the Daily Worker and The Worker. The papers need the money desperately!

# Maurice Becker, Artist, Writes on Rosenberg Case

Editor, Feature Section:

Ethel and Julius Rosenberg, parents, lovers of peace, must not perish on Jan. 12 in the American style crematory of the instigators of "Operation Meatgrinders." From the shocking rantings of the judge Irving Kaufman and the lack of any corroborating evidence against them, it is clear that the Rosenbergs are the victims of today's hysteria in a frameup of the cold war grown hot. Protests from the world over affirm this view.

Sing Sing and Korea and Kojie—the tie that links these widely separated death traps runs through the three-fingers of racketeer chief Brown (who has blessed the Rosenberg prosecutor Saypol, now a judge, U. S. Attorney Lane and various corrupt figures in high places) to the gloves of the generals at the Pentagon.

We must bombard President Truman with demands for the commutation of the Rosenbergs' death sentence! Though millions have died needlessly in this blood-soaked era, let us assure that our humanity be not numbered among the casualties.

Yours for Operation Sanity!  
MAURICE BECKER.



# on the scoreboard

by Iester Rodney

## Three Volunteer Scouts

WHEN ROY CAMPANELLA's barnstorming team of Negro League All Stars in Memphis last month, the players were so impressed by the fine hurling of 22 year old Marshall Bridges of the Memphis Red Sox that three of them promptly recommended him to their big league clubs. Monte Irvin dropped a note to the Giants about Bridges, Joe Black tipped off Brooklyn, and Harry Simpson let Cleveland in on the prospect. Either Irvin acted first or the Giants went highest. Anyhow Bridges, bought for a reported \$10,000, has been assigned right up to the Giants' Minneapolis farm in the Triple A American Association.

## Pre-ving Three College Quints

"HIGH SCHOOL basketball player" wants our pre-season opinion of the local basketball teams which he "will see over television in the Garden." Here is a capsule comment on three of them, NYU, St. Johns and Seton Hall, subject to rapid and drastic revision after a look at them in actual competition:

NYU—The team lost Bunt, Brasco and Seaman. They won't miss the latter particularly, with two strong big men in senior Capt. Mark Solomon, whose ruggedness and scoring eye make him a very "big" 6-4, and Boris Nachamkin, the 6-6 youngster from Jefferson High who seems much improved over his soph form. They can play an alternating pivot. Nachamkin is a good corner man, fast for his size and a nice outside shot. He may come very fast as a high scorer this year.

Moving to the fore as the team "quarterback" will be 5-10 junior Ralph Naimoli, very fast, smart, and aggressive. Rounding out the first five as of now are Hal Weitz, who has one of the best set shots I've ever seen and lacks only speed foot to be great, and Ted Elsberg, another Erasmus product, good shot and driver with close-in scoring knack. This pair runs around 6-1: Two good reserves are 6-4 Doherty, a junior who is developing well, and Tony De Luca, a six foot soph who looked like a potential great star as a freshman last year. Over-all, the team, with Nachamkin a key figure, could improve on last year's record of 19-5, but doesn't seem offhand like a topline championship outfit. If it doesn't try to fastbreak all the time, but develops a pattern to use its talents, it could surprise. But that's quite an "if" since it's no secret that when it comes to team pattern the NYU players have to coach themselves.

SETON HALL has the top big man of them all in 6-11 Walt Dukes. This Negro star from Rochester is no gangling "freak" just getting by on height, but a real all round athlete (track star too) good enough for the pros right now. With him as a star, Seton Hall rates right up as tourney lumber before a ball is tossed up. As for the rest, Richie Regan, 6-2, is a very fine floorman and if Mickey Harmon, a 6-2 scoring phenom from Adams High in Queens who has been out with bum knees for two years, is really ready to go as reported, the club doesn't need too much more.

ST. JOHNS lost a powerful trio in Zawolik, McMahon and Metcalfe. On hand for new coach Dusty DeStafano is some pretty good potential, however, with a couple of last year's newcomers developing: Jim Davis, 6-6, smooth corner man; is back and up and at it. Solly Walker, 6-3 of Boys High, no longer bothered by a leg injury, is really exploiting his great speed, drive and detours; I hear senior Frank Cianconeri, 5-10, a good shot and floorman, will quarterback. In the pivot will be veterans Don Dunn, 6-7 and Jim Walsh, a tremendous 6-5. The extent to which these two come along means a lot. Dick Duckett, a fancy six foot driver, will start, and Phil Sagona, a six foot soph who showed a lot of potential as a freshman may break in. This could be a better ball club than one might think given the loss of the "big three."

## It Was Jackie at Second 3-1

AS YOU MAY recall, a picked committee of 24 scribes voting a National League All-Star team for UP gave second base to Red Schoendienst over Jackie Robinson, a pick examined here at the time in some detail. Later, "Sporting News" announced its big league Allstar team as picked for it by ALL the members of the Baseball Writers. Robinson, of course, was the second baseman. Now here is the voting. Robinson—141. Schoendienst—43.

## Opinions of Dotty and Emery . . .

Dear Les:

Ha, ha, our Giants won and the great Browns lost today. Now which is the consistent team? Perhaps neither of them can be as consistent as expected, for the other teams in the NFL (except for Dallas) have gotten themselves a bunch of good new rookies.

Look at the league standings, as of today: a four-way tie in the West, and a three-way tie in the East. Benums at last got a chance to show his stuff today, and made good, and you and we and many others predicted that he should. It will be no great surprise to us if he replaces Conerly as first-string QB for the Giants. After all, Conerly is in the fifth year of his five-year contract.

You made a couple of errors of fact in a couple of your columns this week. One of them was partially corrected.

You noted that the Philly Eagles broke the jimmerow color line, after someone corrected you, but the Eagles have two Negro backs, not one. Ralph Coldston, formerly of Youngstown U., who scored those two touchdowns that were the margin of victory in the Eagles "upset" of the Browns today, was the first Negro signed by the Eagles.

In writing about the Knicks, you said that the McGuire brothers are from Brooklyn. To our knowledge, they come from Rockaway, and they operate a bar-hotel on Beach 108th St. in Rockaway. Speaking of New Yorkers, how about Ray Lump, that very capable sub for the Knicks' guards, be they Zaslofsky, Dick McGuire or Braun? Ray went to Newtown H. S. in Elinhurst, Queens, and then to NYU. Do you really think that Al McGuire is a "rousing fireball," as you wrote? His play is not always so "fireballish." At times, he looks quite clumsy and foolish.

How about Nat Holman? He surely deserves a chance to clear himself, and he certainly can't be the main one responsible for city's professionalized basketball, but what was he doing vacationing over in Franco's fascist Spain. . . . vacationing over in Franco's fascist Spain.—DOTTY and EMERY.

# Large Audience Attracted at Forum on Chaplin's 'Limelight'

An audience of nearly 300 heard David Platt's talk on Charles Chaplin at the Jefferson School Sunday night.

The speaker traced the growth of Chaplin's art from 1916 to 1952, pointing out the impact of labor's struggles after world war one on his work.

He said that as his satires became sharper, the attacks against him became stronger, beginning in 1917 when he made "The Immigrant," a democratic film that showed hunger in the midst of plenty in a country at war supposedly for a good cause, and culminating in Attorney General McGranery's attempt to drive him out of the country.

The speaker said Chaplin was being persecuted not on grounds of "immorality" — "that's funny coming from one of the most corrupt and immoral governments in the history of our country"—but because of his desire for peace and belief in the co-existence of different political systems and because he once said this about the Communists: "They are ordinary people like ourselves. They love beauty. They love life. They are mothers who take great pride in their son's education. They want to see them as scientists, artists, who can help create a finer world. They are not a wild people. They don't eat their young."

He is being persecuted, Platt said because he refused to lump Stalin with Hitler in his anti-fascist film "Great Dictator" and because his new film "Limelight" is not a warmongering film by a film designed to create beauty, good feeling, kindness, generosity and tolerance.

The speaker quoted from a letter sent to him by Howard Selsam, director of Jefferson School praising Chaplin's materialist philosophy which he (Selsam) said was presented in "Limelight" with "intense human warmth and love for people and with consummate artistry."

nothing about the political issues of today," said Selsam. "Even though the characters bear little relation to workingclass (though they have known and suffered grinding poverty) his call is clear and poignant: Life not death! Peace not war!"

Platt agreed wholeheartedly with Selsam's tribute. He said he had received other letters from people who insist that "Limelight" represents a retreat for Chaplin, a betrayal of his principles.

Some of these letters, Platt said, give the impression that Chaplin has used his great gifts to spread hatred and war.

"But he hasn't done that at all," said the speaker, "although the enemy would dearly love to tie his genius to their war chariot."

What Chaplin has given us, the speaker continued, is a film that inspires love of life, more human fellowship, more democracy, individuality, honest human relationships and peace.

"These things are no longer given to us by the bourgeoisie, driving ahead to war and fascism," he said, "they must be fought for, as Chaplin is fighting for them."

Of course, Platt added, Chaplin has been considerably restrained in his genius by the bourgeois intellectual assault against him which has forced him to limit his drama to the trials and tribulations of two people.

"But shall we blame the artist for that?" he asked. "Should not the blame rest on the witchhunters who have compelled Chaplin to bend a little under their vicious attacks?"

Chaplin has bent with the wind, but he has not budged from his position, the speaker said, declaring that "Limelight" says things the artist has always been saying in defense of human rights, but in an oblique, instead of his usual direct manner.

In France and in England, the speaker pointed out, "Limelight" is getting a tremendous welcome from the entire labor and progressive movement. They see the film as a "great humanist contribution—a film around which the fight for the preservation of democratic art can be waged."

Chaplin's film, he said, represents the best of democratic art.

There was overwhelming support from the audience for this point of view.



A SCENE from "World Festival of Song and Dance," thrilling Soviet film of the 1952 Berlin Youth Festival now in its second week at the Stanley. On the same bill is "The Whale Hunt," a full-length documentary shot in the Antarctic.



# Ted Tinsley Says

## BARGAIN DAY

General Electric now joins other corporations which play lit-the-games with people in their advertisements. General Electric plays "true or false" with a series of questions designed to support the theme that G. E. is producing "more goods for more people at less cost."

The ad asks whether it is true or false that a 60-watt electric bulb which cost 15 cents in 1940 now costs 14 cents plus tax. It is true, says G.E., without explaining why it should be easier to shell out tax money than any other kind of money.

We also learn that an 8-cubic-foot refrigerator costs \$12.30 less than it did 13 years ago.

As you read on you feel richer and richer and richer.

In no time at all you become convinced that everybody is crazy except General Electric. Why, things are cheap today, dirt cheap! If we're strapped at the end of the week, it's only because we're out of money. If we could only control our extravagance and stop spending money on foolish baubles such as food, we'd have no troubles at all!

The ad goes on to suggest that we snicker at "pessimists" who tell us that "everybody's jacking prices up," or that "things aren't as good as they used to be."

Unfortunately, the ad also remarks that G.E. delivers a lot for the money even "when the cost of most things is almost double."

You see, you old pessimist you,

it's only "most things" that cost almost double what they used to cost. Don't you dare come around with your sour puss and complain merely on the basis of most things! What kind of attitude is that?

After leading off with questions that indicate a lowering of General Electric prices, we suddenly read, "Of course some of our prices at General Electric are up, as well as (down)." Why, of course. An electric bulb, a fluorescent lamp, and an arc-welding set are cheaper. But "a popular model electric range is up \$75.45 in 13 years..."

This shouldn't bother you at all. It all works out. On every 60-watt electric bulb you buy, you save one cent over 1940 prices if you don't figure the tax. Even though the electric range is up in price, have you ever considered that the savings you will achieve on 7,545 60-watt electric bulbs will make up the difference? Things even out in the end, and if you find you are unable to use 60-watt bulbs at a fast enough rate to effect these savings, General Electric will gladly send a man around to smash them for you.

Anyway, it's nice to know that an arc-welding set is cheaper. No home is really a home without an arc-welding set.

Hurry with your contributions to this column for the support of the Daily Worker and The Worker. The papers need the money desperately!

## Maurice Becker, Artist, Writes on Rosenberg Case

Editor, Feature Section:

Ethel and Julius Rosenberg, parents, lovers of peace, must not perish on Jan. 12 in the American style crematory of the instigators of 'Operation Meatgrinders.' From the shocking rantings of the judge Irving Kaufman and the lack of any corroborating evidence against them, it is clear that the Rosenbergs are the victims of today's hysteria in a frameup of the cold war grown hot. Protests from the world over affirm this view.

Sing Sing and Korea and Koje—the tie that links these widely separated death traps runs through the three-fingers of racketeer-chief Brown (who has blessed the Rosenberg prosecutor Saypol, now a judge, U. S. Attorney Lane and various corrupt figures in high places) to the gloves of the generals at the Pentagon.

We must bombard President Truman with demands for the commutation of the Rosenbergs' death sentence! Though millions have died needlessly in this blood-soaked era, let us assure that our humanity be not numbered among the casualties.

Yours for Operation Sanity!  
MAURICE BECKER.



# Large Audience Attracted at Forum on Chaplin's 'Limelight'

An audience of nearly 300 heard David Platt's talk on Charles Chaplin at the Jefferson School Sunday night.

The speaker traced the growth of Chaplin's art from 1916 to 1952, pointing out the impact of labor's struggles after world war one on his work.

He said that as his satires became sharper, the attacks against him became stronger, beginning in 1917 when he made "The Immigrant," a democratic film that showed hunger in the midst of plenty in a country at war supposedly for a good cause, and culminating in Attorney General McGranery's attempt to drive him out of the country.

The speaker said Chaplin was being persecuted not on grounds of "immorality" — "that's funny coming from one of the most corrupt and immoral governments in the history of our country"—but because of his desire for peace and belief in the co-existence of different political systems and because he once said this about the Communists: "They are ordinary people like ourselves. They love beauty. They love life. They are mothers who take great pride in their son's education. They want to see them as scientists, artists, who can help create a finer world. They are not a wild people. They don't eat their young."

He is being persecuted, Platt said because he refused to jump Stalin with Hitler in his anti-fascist film "Great Dictator" and because his new film "Limelight" is not a warmongering film by a film designed to create beauty, good feeling, kindness, generosity and tolerance.

The speaker quoted from a letter sent to him by Howard Selsam, director of Jefferson School, praising Chaplin's materialist philosophy which he (Selsam) said was presented in "Limelight" with "intense human warmth and love for people and with consummate artistry."

"Even though the film says

nothing about the political issues of today," said Selsam, "even though the characters bear little relation to workingclass (though they have known and suffered grinding poverty) his call is clear and poignant: Life not death! Peace not war!"

Platt agreed wholeheartedly with Selsam's tribute. He said he had received other letters from people who insist that "Limelight" represents a retreat for Chaplin, a betrayal of his principles.

Some of these letters, Platt said, give the impression that Chaplin has used his great gifts to spread hatred and war.

"But he hasn't done that at all," said the speaker, "although the enemy would dearly love to tie his genius to their war chariot."

What Chaplin has given us the speaker continued, is a film that inspires love of life, more human fellowship, more democracy, individuality, honest human relationships and peace.

"These things are no longer given to us by the bourgeoisie, driving ahead to war and fascism," he said. "They must be fought for, as Chaplin is fighting for them."



A SCENE from "World Festival of Song and Dance," thrilling Soviet film of the 1952 Berlin Youth Festival now in its second week at the Stanley. On the same bill is "The Whale Hunt," a full-length documentary shot in the Antarctic.

# on the scoreboard

by Lester Rodney

## Three Volunteer Scouts

WHEN ROY CAMPANELLA'S barnstorming team played a team of Negro League All Stars in Memphis last month, the players were so impressed by the fine hurling of 22 year old Marshall Bridges of the Memphis Red Sox that three of them promptly recommended him to their big league clubs. Monte Irvin dropped a note to the Giants about Bridges, Joe Black tipped off Brooklyn, and Harry Simpson let Cleveland in on the prospect. Either Irvin acted first or the Giants went highest. Anyhow Bridges, bought for a reported \$10,000, has been assigned right up to the Giants' Minneapolis farm in the Triple A American Association.

## Pre-ving Three College Quints

"HIGH SCHOOL basketball player" wants our pre-season opinion of the local basketball teams which he "will see over television in the Garden." Here is a capsule comment on three of them, NYU, St. Johns and Seton Hall, subject to rapid and drastic revision after a look at them in actual competition:

NYU—The team lost Bunt, Brasco and Seaman. They won't miss the latter particularly, with two strong big men in senior Capt. Mark Solomon, whose ruggedness and scoring eye make him a very "big" 6-4, and Boris Nachamkin, the 6-6 youngster from Jefferson High who seems much improved over his soph form. They can play an alternating pivot. Nachamkin is a good corner man, fast for his size and a nice outside shot. He may come very fast as a high scorer this year.

Moving to the fore as the team "quarterback" will be 5-10 junior Ralph Naimoli, very fast, smart, and aggressive. Rounding out the first five as of now are Hal Weitz, who has one of the best set shots I've ever seen and lacks only speed afoot to be great, and Ted Elsborg, another Erasmus product, good shot and driver with close-in scoring knack. This pair runs around 6-1: Two good reserves are 6-4 Doherty, a junior who is developing well, and Tony De Luca, a six foot soph who looked like a potential great star as a freshman last year. Over-all, the team, with Nachamkin a key figure, could improve on last year's record of 19-8, but doesn't seem offhand like a topline championship outfit. If it doesn't try to fastbreak all the time, but develops a pattern to use its talents, it could surprise. But that's quite an "if" since it's no secret that when it comes to team pattern the NYU players have to coach themselves.

SETON HALL has the top big man of them all in 6-11 Walt Dukes. This Negro star from Rochester is no gangling "freak" just getting by on height, but a real all round athlete (track star too) good enough for the pros right now. With him as a star, Seton Hall rates right up as tourney timber before a hall is tossed up. As for the rest, Richie Regan, 6-2, is a very fine floorman and if Mickey Harrison, a 6-2 scoring phenom from Adams High in Queens who has been out with hum knees for two years, is really ready to go as reported, the club doesn't need too much more.

ST. JAMNS lost a powerful trio in Zawoluk, McMahon and McGilvray. On hand for new coach Dusty DeStafano is some pretty good potential, however, with a couple of last year's newcomers developing. Jim Davis, 6-6, smooth corner man; is back and improving. Solly Walker, 6-3 of Boys High, no longer bothered by a leg injury, is really exhibiting his great speed, drive and deftness. I hear Senior Frank Cianconeri, 5-10, a good shot and floorman, will quarterback. In the pivot will be veterans Don Dunn, 6-7 and Jim Walsh, a tremendous 6-5. The extent to which these two come along means a lot. Dick Duckett, a fancy six foot driver, will start, and Phil Sagona, a six foot soph who showed a lot of potential as a freshman may break in. This could be a better ball club than one might think given the loss of the "big three."

## It Was Jackie at Second 3-1

AS YOU MAY recall, a picked committee of 24 scribes voting a National League All-Star team for UP gave second base to Red Schoendienst over Jackie Robinson, a pick examined here at the time in some detail. Later, "Sporting News" announced its big league Allstar team as picked for it by ALL the members of the Baseball Writers. Robinson, of course, was the second baseman. Now here is the voting. Robinson—141. Schoendienst—43.

## Opinions of Dotty and Emery . . .

Dear Les:

Ha, ha, our Giants won and the great Browns lost today. Now which is the consistent team? Perhaps neither of them can be as consistent as expected, for the other teams in the NFL (except for Dallas) have gotten themselves a bunch of good new rookies.

Look at the league standings, as of today: a four-way tie in the West, and a three-way tie in the East. Benners at last got a chance to show his stuff today, and made good, and you and we and many others predicted that he should. It will be no great surprise to us if he replaces Conerly as first-string QB for the Giants. After all, Conerly is in the fifth year of his five-year contract.

You made a couple of errors of fact in a couple of your columns this week. One of them was partially corrected.

You noted that the Philly Eagles broke the jimcrow color line, after someone corrected you, but the Eagles have two Negro backs, not one. Ralph Goldston, formerly of Youngstown O., who scored those two touchdowns that were the margin of victory in the Eagles "upset" of the Browns today, was the first Negro signed by the Eagles.

In writing about the Knicks, you said that the McGuire brothers are from Brooklyn. To our knowledge, they come from Rockaway, and they operate a bar-hotel on Beach 108th St. in Rockaway. Speaking of New Yorkers, how about Ray Lampp, that very capable sub for the Knicks' guards, he they Zaslofsky, Dick McGuire or Braun? Ray went to Newtown H. S. in Elnahurst, Queens, and then to NYU. Do you really think that Al McGuire is a "rousing fireball," as you wrote? His play is not always so "fireballish." At times, he looks quite clumsy and foolish.

How about Nat Holman? He surely deserves a chance to clear himself, and he certainly can't be the main one responsible for city's professionalized basketballers, but what was he doing vacationing over in Franco's fascist Spain. . . . DOTTY BROMERY.

York Municipal Art Gallery. At the open session of the Congress on the evening of February 14 at Town Hall, Joe Jones will describe the battles which already have been fought over critical, realistic works of art, how such works have been greeted with the sledge-hammer blows of the vigilantes and how workers have rushed to defend murals picturing their struggles. The Negro artist, Aaron Douglas will show the linkage between the brutal exploitation of the Negroes in this country and its reflection in American art; he will explain why the struggles of the Negro people call for the support of progressive artists. Of unusual immediate interest should be Heywood Brown's discussion of the means whereby the intellectual can collaborate with organized workers of all categories in the collective fight against reaction.

THE Congress should prove particularly fruitful from the viewpoint of creative art as well. During the closed sessions there will be analysis and evaluation of the influence of the social basis of art production upon the outlook of the artist himself; of the reconsideration by many artists of their esthetic position in their effort to make their work an effective weapon against reaction; of the creative forms now being developed by artists whose work is in the actual process of re-orientation.

From the Congress should emerge not only a clarification of the main issues now facing the artist in his capacity as a worker, but a concrete program for creating a permanent national organization in alliance with the workers' movement which is, of course, the main bulwark against fascism. THE NEW MASSES extends the hand of fraternity to the delegates of the Congress.

**Fingerprinting Workers**

“ONCE an employe is registered with us, it would be impossible for him to be employed by you again for dishonesty or unsatisfactory service as he would be immediately checked up by our records,” says the Scientific Identification Bureau of New York in a letter to hotel employers, recommending its service. For, says the Bureau, we will photograph and fingerprint your employes and it won't cost you a penny. (The employe however pays 50 cents for this privilege.) “What this means to you we need hardly point out,” the Bureau continues; and indeed it could not speak a truer word, for this scheme is perhaps the most efficient instrument for blacklisting militant workers that has ever been offered. It costs the employer nothing, it may cost the militant unionized hotel worker his job. And if anyone is skeptical about the dogmatism of our last statement he has only to examine the famous

blacklisting methods used all over the country to “weed out” militant unionists. Representatives of the hotel and restaurant unions have protested to the State Labor Department against this fingerprinting system, but without success, for the State Labor Department avows that fingerprinting will be used only in cases of individuals accused of misdemeanors. It would be naive to imagine that picketing would be excluded from this legal category under the “right” circumstances. This reply by the State Labor Department goes suspiciously well with the suggestion in Governor Lehman's annual message that people accused of misdemeanors be fingerprinted by the police. It proves once again the necessity for tireless vigilance over the activities of employes in league with governmental machinery whose practices and suggestions coincide so surprisingly well when it is a matter of undermining labor.

**Jersey Judges the Home**

“DO YOU believe in the Immaculate Conception?” Robert D. Grossman, Advisory Master of Chancery Court in Newark, New Jersey, asked Mrs. Mabel Eaton. “I don't believe in telling fairy tales to children about the stork,” she answered. The court decided that her children must be taken from her. She was “thoroughly imbued with Communistic, atheistic and I.W.W. doctrines,” according to the Advisory Master, “even though she does not hold formal membership in these organizations.” Mrs. Eaton had, it is true, read *The Communist Manifesto* and attended lectures at the Rand School. It is certainly highly complimentary to Karl Marx and Friedrich Engels that a simple reading of their pamphlet can “thoroughly imbue” one with Communist doctrines, but we fear it is a little less than the compliment the Rand School would wish for itself.

AS a matter of record Mrs. Eaton is now regarded as a Communist and an atheist. “I'd like to know why that's any reason a judge should take her own children from her, anyway?” asks one neighbor. THE NEW MASSES too, would like to know and we are sure that millions of other men and women demand the correct answer to that question. The American Civil Liberties Union has offered support and assistance in fighting this viciously stupid decision through every court in the land.

## New Masses

---

Vol. XVIII, No. 2 CONTENTS Feb. 18, 1936

<p>Editorial Content..... 3</p> <p>Bills to Fight and Support..... 6</p> <p>The Tilting Balance..... John Strachey 8</p> <p>Pekin's General Strike..... Carl Haeussler 9</p> <p>Portrait of a Bachelor Broker John Vincent Healy 10</p> <p>In the Polish Cemetery.... John L. Spivak 11</p> <p>Little Orphan Annie, Fascist Ralph McKinley 14</p> <p>Elmer Rice Answers Raskob..... 15</p> <p>The U. S. Army Finds an Angel Seymour Waldman 16</p> <p>True Bilt Clothing Shop..... Arthur Pense 18</p> <p>Money for Art..... Ralph Pearson 19</p> <p>The Artists' Congress..... 20</p> <p>Correspondence..... 21</p>	<p>Review and Comment</p> <p>Papa Partisan and Mother Anvil Michael Gold 22</p> <p>California Battleground Walter Ralston 23</p> <p>Huey and His Hoovy..... A. B. Magill 24</p> <p>The Students Teach Themselves Joseph Cohen 25</p> <p>The Theater..... Stanley Burnshaw 27</p> <p>Art</p> <p>William Gropper..... Louis Lozowick 28</p> <p>Chaplin in "Modern Times" Robert Forsythe 29</p> <p>Between Ourselves..... 30</p> <p>Drawing by Russell T. Limbach, William Gropper, Vincent Van Gogh, Mitchell Siporin.</p>
--	---

---

Editor: MICHAEL GOLD; Associate Editors: GRANVILLE HICKS, JOSHUA KUNITZ,  
RUSSELL T. LIMBACH, LOREN MILLER, BRUCE MINTON.

WILLIAM BROWDER, Business Manager      WILLIAM RANDOLF, Circulation Manager

Published weekly by WEEKLY MASSES CO., INC., at 21 East 27th Street, New York City. Copyright, 1936, NEW MASSES, INC., Reg. U. S. Patent Office. Drawings and text may not be printed without permission. Entered as second-class matter, June 24, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 15 cents. Subscription \$4.00 a year in U. S. and Canada and Mexico. Six months \$2.50; three months \$1.25. Foreign \$5.50 a year; six months \$3; three months \$1.50. Subscribers are notified that no change in address can be effected in less than two weeks. THE NEW MASSES welcomes the work of new writers in prose and verse, and of artists. Manuscripts and drawings must be accompanied by return postage. THE NEW MASSES pays for contributions.

# Chaplin in "Modern Times"

ROBERT FORSYTHE

IF you have had fears, prepare to shed them; Charlie Chaplin is on the side of the angels. After years of rumors, charges and counter-charges, reports of censorship and hints of disaster, his new film, *Modern Times*, had its world premiere (gala) last week at the Rivoli Theatre; with the riot squad outside quelling the curious mob and with the usual fabulous first-night Broadway audience gazing with some doubt at a figure which didn't seem to be quite the old Charlie. For the first time an American film was daring to challenge the superiority of an industrial civilization based upon the creed of men who sit at flat-topped desks and press buttons demanding more speed from tortured employes. There were cops beating demonstrators and shooting down the unemployed (specifically the father of the waif who is later picked up by Chaplin), there is a belt line which operates at such a pace that men go insane, there is a heart-breaking scene of the helpless couple trying to squeeze out happiness in a little home of their own (a shack in a Hooverville colony). It is the story of a pathetic little man trying bravely to hold up his end in this mad world.

Chaplin's methods are too kindly for great satire but by the very implication of the facts with which he deals, he has created a biting commentary upon our civilization. He has made high humor out of material which is fundamentally tragic. If it were used for bad purposes, if it were made to cover up the hideousness of life and to excuse it, it would be the usual Hollywood product. But the hilarity is never an opiate. When the little man picks up a red flag which has dropped from the rear of a truck and finds himself at the head of a workers' demonstration, it is an uproarious moment, but it is followed by the truth—the cops doing their daily dozen on the heads of the marchers. In the entire film, there is only one moment where he seems to slip. After he meets the girl and gets out of jail for the third time, he hears that the factory is starting up again. What he wants most in the world is a home, where he and his girl can settle down and be happy. It is the same factory where he has previously gone berserk on the assembly line. From the radical point of view, the classic ending would have been Chaplin once again on the belt line, eager to do his best and finding anew that what a man had to look forward to in that hell-hole was servitude and final collapse. Instead of this there is a very funny scene where Charlie and Chester Conklin get mixed up in the machinery in attempting to get it ready for production. Just when they have it ready, a

man comes along and orders them out on strike. At this point I was worried. "Uh-huh," I said to myself. "Here it comes. The usual stuff about the irresponsible workers, the bums who won't work when they have a chance." But what follows is a scene of the strikers being beaten up by the police and Charlie back again at his life of struggle. Except for that one sequence the film is strictly honest and right. It is never for a moment twisted about to make a point which will negate everything that has gone before.

If I make it seem ponderous and social rather than hilarious, it is because I came away stunned at the thought that such a film had been made and was being distributed. It's what we have dreamt about and never really expected to see. What luck that the only man in the world able to do it should be doing it! Chaplin has done the entire thing himself, from the financing to the final artistic product. He wrote it, acted in it, directed it, cut it, wrote the music for it and is seeing that it is sold to the distributors who have been frantic to get it. It is not a social document, it is not a revolu-

tionary tract, it is one of the funniest of all Chaplin films, but it is certainly no comfort to the enemy. If they like it, it will be because they are content to overlook the significance of it for the sake of the humor.

And humorous it is. Chaplin has never had a more belly-shaking scene than the one where he is being fed by the automatic machine, with the corn-on-the-cob attachment going daft. The Hooverville hut is a miracle of ruin. When he opens the door, he is brained by a loose beam; when he leans against another door, he finds himself half-drowned in the creek; when he takes up a broom, the roof, which it has been supporting, falls in. He comes dashing out of the dog house for his morning dip and alights in two inches of water in a ditch.

Religion comes off a trifle scorched in the scene where the minister's wife, suffering from gas on the stomach, comes to visit the prisoners in jail. There are hundreds of little characteristic bits which build up the picture of Mr. Common Man faced by life. To the gratification of the world, Chaplin brings back his old roller-skating act, reeter-

## JOHN L. SPIVAK

will make his first public appearance

upon returning to America on

MARCH 1, 1936 — MECCA TEMPLE

*under the auspices of*

NEW MASSES FORUM



ing crably on the edge of the rotunda in the department store where he is spending the night (one night only) as a watchman. He gives the waif (splendidly played by Paulette Goddard) her first good meal in months and a night's rest in a bed in the furniture department. His desire to get away from the cruel world is so strong that he deliberately gets himself arrested, stoking up with two full meals in a cafeteria and then rapping on the window for the attention of a policeman when he nears the cashier's desk.

From the standpoint of humor, however, the picture is not a steady roar. The reason for it is simple: You can't be jocular about such things as starvation and unemployment. Even the people who are least affected by the misery of others are not comfortable when they see it. They are not moved by it; they resent it. "What do you want to bring up a lot of things like that for?" That Chaplin has been able to present a comic statement of serious matters without perverting the problem into a joke is all the more to his credit. It is a triumph not only of his art but of his heart. What his political views are, I don't know and don't care. He has the feelings of an honest man and that is enough. There are plenty of people in Hollywood with honest feelings but with the distributive machinery in the hands of the most reactionary forces in the country, there is no possibility of honesty in films dealing with current ideas. It is this fact which makes *Modern Times* such an epoch-making event from our point of view. As I say, only Chaplin could have done it. Except for the one scene I have mentioned, he has never sacrificed the strict line of the story for a laugh. That is so rare as to be practically unknown in films. *Modern Times* itself is rare. To anyone who has studied the set-up, financial and ideological, of Hollywood, *Modern Times* is not so much a fine motion picture as an historical event.

**SCOTTSBORO DEFENSE BALL**

FRIDAY, February 21  
10 P. M. to 4 A. M.  
75c in advance  
\$1 at door

at the  
Savoy Hallroom  
140 St. A Lenox Ave.  
in  
HARLEM

Proceeds of  
Savoy  
Masque!

Travelling  
Contest!  
Champion  
Musicians

World Com. Defense Political Prisoners  
R. 254, 126 5th Avenue, WAtkins 9-0420  
Organized by: Scottsboro Defense Committee

**TYPEWRITERS**  
Including FOREIGN LANGUAGES  
Finest latest models. Immediate delivery. special rates.  
TYTELL TYPEWRITER CO., 206 D'way, N.Y. CO 7-1423

**PAUL CROSBIE**  
INSURANCE  
28 Years Experience Frequent Savings  
120 WILLIAM STREET BRokman 2-2222

## Between Ourselves

**STUART DAVIS**, secretary of the American Artists' Congress, will open the Friday evening meeting at Town Hall with an outline of the events leading up to the Congress. The complete program of this open session includes the following: Paul Manship, on the threat of fascism to the established artists; Rockwell Kent, "What Is Worth Fighting For?"; Joe Jones, "Suppression of American Art"; Heywood Brown, "Suppression in Letters"; Margaret Bourke-White, "The Position of the Artist in the Soviet Union"; Aaron Douglas, "The Negro in American Culture"; George Biddle, "Nazi Olympics Art Show." Peter Blume will speak on "The Artist Must Choose." (Admission, 35 cents to \$1.10.)

The closed sessions will be held at the New School for Social Research. On Saturday morning Jerome Klein, Meyer Schapiro and Lynd Ward will discuss problems and methods of group action. The afternoon session will be devoted to "Problems of the American Artist"; the Sunday morning session to "Economic Problems of the American Artist." Plans for a permanent organization will be discussed at the final session on Sunday afternoon.

Readers desiring to enter our current Cartoon Title Contest should watch the column of contest news which appears every week in our full-page advertisement in *THE NEW MASSES*. By following the directions given they will be able to avoid making mistakes in sending their entries.

Another meeting of physicians has been called by *THE NEW MASSES* for Thursday, February 13, at 8:30 P. M. in Room 608 at Steinway Hall (111 West 57th Street, New York City). The program and organization committee, named at the last meeting, will make its report.

T. Maxwell and Sophie Anzel have back copies of *THE NEW MASSES* which are available to organizations or individuals interested.

The Theater Union Sunday Night program (February 16 at the Civic Repertory Theater) includes a new play by John Wexley: *Running Dogs*, on the subject of the Red Army in China. Among the other numbers on an interesting program for the benefit of the Theater Union's \$15,000 drive are *A Letter to the President* and a number of *Satires in Song*, by Paul Peters and George Sklar with music by Jerome Moross.

Seymour Waldman's article in this issue is the first of three analyses on the war danger now facing the American people. The second article will appear in an early issue.

**DENOGRAPH COMPANY**  
OFFERS BY NEW OFFSET PROCESS  
Bulletins, letterheads, pamphlets, books, etc. No charge setting up and typing bulletins. Call for a representative. Strictly union shop.  
799 Broadway, Room 202, ST 9-6524

### Prominent Negro Artists Entertain in an Exotic Review

TRAVELERS WORKERS TRAINING SCHOOLS

GO ROUND AN' ROUND  
WITH THE SCINTILLATING MELODIES OF  
**VINCENT LOPEZ**  
AND HIS ORCHESTRA

February 22nd  
SAINT NICHOLAS PALACE, 69 W. 50 ST., N. Y. C.  
ADMISSION 75 CENTS IN ADVANCE \$1.00 AT THE DOOR

Tickets on Sale: Workers Bookshop, 50 East 13th Street, New York City

York Municipal Art Gallery. At the open session of the Congress on the evening of February 14 at Town Hall, Joe Jones will describe the battles which already have been fought over critical, realistic works of art, how such works have been greeted with the sledge-hammer blows of the vigilantes and how workers have rushed to defend murals picturing their struggles. The Negro artist, Aaron Douglas will show the linkage between the brutal exploitation of the Negroes in this country and its reflection in American art; he will explain why the struggles of the Negro people call for the support of progressive artists. Of unusual immediate interest should be Heywood Brown's discussion of the means whereby the intellectual can collaborate with organized workers of all categories in the collective fight against reaction.

**T**HE Congress should prove particularly fruitful from the viewpoint of creative art as well. During the closed sessions there will be analysis and evaluation of the influence of the social basis of art production upon the outlook of the artist himself; of the reconsideration by many artists of their esthetic position in their effort to make their work an effective weapon against reaction; of the creative forms now being developed by artists whose work is in the actual process of re-orientation.

From the Congress should emerge not only a clarification of the main issues now facing the artist in his capacity as a worker, but a concrete program for creating a permanent national organization in alliance with the workers' movement which is, of course, the main bulwark against fascism. **THE NEW MASSES** extends the hand of fraternity to the delegates of the Congress.

**Fingerprinting Workers**

**“O**NCE an employe is registered with us, it would be impossible for him to be employed by you again for dishonesty or unsatisfactory service as he would be immediately checked up by our records,” says the Scientific Identification Bureau of New York in a letter to hotel employers, recommending its service. For, says the Bureau, we will photograph and fingerprint your employes and it won't cost you a penny. (The employe however pays 50 cents for this privilege.) “What this means to you we need hardly point out,” the Bureau continues; and indeed it could not speak a truer word, for this scheme is perhaps the most efficient instrument for blacklisting militant workers that has ever been offered. It costs the employer nothing, it may cost the militant unionized hotel worker his job. And if anyone is skeptical about the dogmatism of our last statement he has only to examine the famous

blacklisting methods used all over the country to “weed out” militant unionists. Representatives of the hotel and restaurant unions have protested to the State Labor Department against this fingerprinting system, but without success, for the State Labor Department avows that fingerprinting will be used only in cases of individuals accused of misdemeanors. It would be naive to imagine that picketing would be excluded from this legal category under the “right” circumstances. This reply by the State Labor Department goes suspiciously well with the suggestion in Governor Lehman's annual message that people accused of misdemeanors be fingerprinted by the police. It proves once again the necessity for tireless vigilance over the activities of employers in league with governmental machinery whose practices and suggestions coincide so surprisingly well when it is a matter of undermining labor.

**Jersey Judges the Home**

**“D**O YOU believe in the Immaculate Conception?” Robert D. Grossman, Advisory Master of Chancery Court in Newark, New Jersey, asked Mrs. Mabel Eaton. “I don't believe in telling fairy tales to children about the stork,” she answered. The court decided that her children must be taken from her. She was “thoroughly imbued with Communistic, atheistic and I.W.W. doctrines,” according to the Advisory Master, “even though she does not hold formal membership in these organizations.” Mrs. Eaton had, it is true, read *The Communist Manifesto* and attended lectures at the Rand School. It is certainly highly complimentary to Karl Marx and Friedrich Engels that a simple reading of their pamphlet can “thoroughly imbue” one with Communist doctrines, but we fear it is a little less than the compliment the Rand School would wish for itself.

**A**S a matter of record Mrs. Eaton is now regarded as a Communist and an atheist. “I'd like to know why that's any reason a judge should take her own children from her, anyway?” asks one neighbor. **THE NEW MASSES** too, would like to know and we are sure that millions of other men and women demand the correct answer to that question. The American Civil Liberties Union has offered support and assistance in fighting this viciously stupid decision through every court in the land.

**new**  
**Masses**

---

Vol. XVIII, No. 8 CONTENTS Feb. 18, 1936

Editorial Content..... 3	Review and Comment	
Bills to Fight and Support..... 6	Papa Partisan and Mother Anvil	Michael Gold 22
The Tilting Balance.....John Strachey 8	California Battleground	Walter Ralston 23
Pekin's General Strike.....Carl Haessler 9	Huey and His Hoony.....A. B. Magil 24	The Students Teach Themselves
Portrait of a Bachelor Broker		Joseph Cohen 25
John Vincent Healy 10	The Theater.....Stanley Burnshaw 27	Art
In the Polish Cemetery.....John L. Spivak 11	William Gropper.....Louis Lozowick 28	Chaplin in "Modern Times"
Little Orphan Annie, Fascist		Robert Forsythe 29
Ralph McKinley 14	Between Ourselves..... 30	Drawing by
Elmer Rice Answers Raskob..... 15	Russell T. Limbach, William Gropper,	Vincent Van Gogh, Mitchell Siporin.
The U. S. Army Finds an Angel		
Seymour Waldman 16		
True Bilt Clothing Shop.....Arthur Pense 18		
Money for Art.....Ralph Pearson 19		
The Artists' Congress..... 20		
Correspondence..... 21		

---

*Editor:* MICHAEL GOLD; *Associate Editors:* GRANVILLE HICKS, JOSHUA KUNITZ, RUSSELL T. LIMBACH, LOREN MILLER, BRUCE MINTON.

*WILLIAM BROWDER, Business Manager*      *WILLIAM RANDOLF, Circulation Manager*

Published weekly by WEEKLY MASSES Co., INC., at 81 East 27th Street, New York City. Copyright, 1936, NEW MASSES, INC., Reg. U. S. Patent Office. Drawings and text may not be printed without permission. Entered as second-class matter, June 24, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 10 cents. Subscription \$4.50 a year in U. S. and Colonies and Mexico. Six months \$2.50; three months \$1.25; Foreign \$6.50 a year; six months \$3; three months \$1.50. Subscribers are notified that to change in address can be effected in less than two weeks. **THE NEW MASSES** welcomes the work of new writers in prose and verse, and of artists. Manuscripts and drawings must be accompanied by return postage. **THE NEW MASSES** pays for contributions.

# Chaplin in "Modern Times"

ROBERT FORSYTHE

IF you have had fears, prepare to shed them; Charlie Chaplin is on the side of the angels. After years of rumors, charges and counter-charges, reports of censorship and hints of disaster, his new film, *Modern Times*, had its world premiere (gala) last week at the Rivoli Theatre, with the riot squad outside quelling the curious mob and with the usual fabulous first-night Broadway audience gazing with some doubt at a figure which didn't seem to be quite the old Charlie. For the first time an American film was daring to challenge the superiority of an industrial civilization based upon the creed of men who sit at flat-topped desks and press buttons demanding more speed from tortured employes. There were cops beating demonstrators and shooting down the unemployed (specifically the father of the waif who is later picked up by Chaplin), there is a belt line which operates at such a pace that men go insane, there is a heart-breaking scene of the helpless couple trying to squeeze out happiness in a little home of their own (a shack in a Hooverville colony). It is the story of a pathetic little man trying bravely to hold up his end in this mad world.

Chaplin's methods are too kindly for great satire but by the very implication of the facts with which he deals, he has created a biting commentary upon our civilization. He has made high humor out of material which is fundamentally tragic. If it were used for bad purposes, if it were made to cover up the hideousness of life and to excuse it, it would be the usual Hollywood product. But the hilarity is never an opiate. When the little man picks up a red flag which has dropped from the rear of a truck and finds himself at the head of a workers' demonstration, it is an uproarious moment, but it is followed by the truth—the cops doing their daily dozen on the heads of the marchers. In the entire film, there is only one moment where he seems to slip. After he meets the girl and gets out of jail for the third time, he hears that the factory is starting up again. What he wants most in the world is a home, where he and his girl can settle down and be happy. It is the same factory where he has previously gone berserk on the assembly line. From the radical point of view, the classic ending would have been Chaplin, once again on the belt line, eager to do his best and finding anew that what a man had to look forward to in that hell-hole was servitude and final collapse. Instead of this there is a very funny scene where Charlie and Chester Conklin get mixed up in the machinery in attempting to get it ready for production. Just when they have it ready, a

man comes along and orders them out on strike. At this point I was worried. "Uh-huh," I said to myself. "Here it comes. The usual stuff about the irresponsible workers, the bums who won't work when they have a chance." But what follows is a scene of the strikers being beaten up by the police and Charlie back again at his life of struggle. Except for that one sequence the film is strictly honest and right. It is never for a moment twisted about to make a point which will negate everything that has gone before.

If I make it seem ponderous and social rather than hilarious, it is because I came away stunned at the thought that such a film had been made and was being distributed. It's what we have dreamt about and never really expected to see. What luck that the only man in the world able to do it should be doing it! Chaplin has done the entire thing himself, from the financing to the final artistic product. He wrote it, acted in it, directed it, cut it, wrote the music for it and is seeing that it is sold to the distributors who have been frantic to get it. It is not a social document, it is not a revolu-

tionary tract, it is one of the funniest of all Chaplin films, but it is certainly no comfort to the enemy. If they like it, it will be because they are content to overlook the significance of it for the sake of the humor.

And humorous it is. Chaplin has never had a more belly-shaking scene than the one where he is being fed by the automatic machine, with the corn-on-the-cob attachment going daft. The Hooverville hut is a miracle of ruin. When he opens the door, he is brained by a loose beam; when he leans against another door, he finds himself half-drowned in the creek; when he takes up a broom, the roof, which it has been supporting, falls in. He comes dashing out of the dog house for his morning dip and alights in two inches of water in a ditch.

Religion comes off a trifle scorched in the scene where the minister's wife, suffering from gas on the stomach, comes to visit the prisoners in jail. There are hundreds of little characteristic bits which build up the picture of Mr. Common Man faced by life. To the gratification of the world, Chaplin brings back his old roller-skating act, teeter-

## JOHN L. SPIVAK

will make his first public appearance  
upon returning to America on

MARCH 1, 1936 — MECCA TEMPLE

under the auspices of

NEW MASSES FORUM

## Between Ourselves

ing crabably on the edge of the rotunda in the department store where he is spending the night (one night only) as a watchman. He gives the waif (splendidly played by Paulette Goddard) her first good meal in months and a night's rest in a bed in the furniture department. His desire to get away from the cruel world is so strong that he deliberately gets himself arrested, stoking up with two full meals in a cafeteria and then rapping on the window for the attention of a policeman when he hears the cashier's desk.

From the standpoint of humor, however, the picture is not a steady roar. The reason for it is simple: You can't be jocular about such things as starvation and unemployment. Even the people who are least affected by the misery of others are not comfortable when they see it. They are not moved by it; they resent it. "What do you want to bring up a lot of things like that for?" That Chaplin has been able to present a comic statement of serious matters without perverting the problem into a joke is all the more to his credit. It is a triumph not only of his art but of his heart. What his political views are, I don't know and don't care. He has the feelings of an honest man and that is enough. There are plenty of people in Hollywood with honest feelings but with the distributive machinery in the hands of the most reactionary forces in the country, there is no possibility of honesty in films dealing with current ideas. It is this fact which makes *Modern Times* such an epoch-making event from our point of view. As I say, only Chaplin could have done it. Except for the one scene I have mentioned, he has never sacrificed the strict line of the story for a laugh. That is so rare as to be practically unknown in films. *Modern Times* itself is rare. To anyone who has studied the set-up, financial and ideological, of Hollywood, *Modern Times* is not so much a fine motion picture as an historical event.

STUART DAVIS, secretary of the American Artists' Congress, will open the Friday evening meeting at Town Hall with an outline of the events leading up to the Congress. The complete program of this open session includes the following: Paul Manship, on the threat of fascism to the established artists; Rockwell Kent, "What Is Worth Fighting For?"; Joe Jones, "Suppression of American Art"; Heywood Broun, "Suppression in Letters"; Margaret Bourke-White, "The Position of the Artist in the Soviet Union"; Aaron Douglas, "The Negro in American Culture"; George Biddle, "Nazi Olympics Art Show." Peter Blume will speak on "The Artist Must Choose." (Admission, 35 cents to \$1.10.)

The closed sessions will be held at the New School for Social Research. On Saturday morning Jerome Klein, Meyer Schapiro and Lynd Ward will discuss problems and methods of group action. The afternoon session will be devoted to "Problems of the American Artist"; the Sunday morning session to "Economic Problems of the American Artist." Plans for a permanent organization will be discussed at the final session on Sunday afternoon.

Readers desiring to enter our current Cartoon Title Contest should watch the column of contest news which appears every week in our full-page advertisement in *THE NEW MASSES*. By following the directions given they will be able to avoid making mistakes in sending their entries.

Another meeting of physicians has been called by *THE NEW MASSES* for Thursday, February 13, at 8:30 P. M. in Room 608 at Steinway Hall (111 West 57th Street, New York City). The program and organization committee, named at the last meeting, will make its report.

T. Maxwell and Sophie Anzel have back copies of *THE NEW MASSES* which are available to organizations or individuals interested.

The Theater Union Sunday Night program (February 16 at the Civic Repertory Theater) includes a new play by John Wexley: *Running Dogs*, on the subject of the Red Army in China. Among the other numbers on an interesting program for the benefit of the Theater Union's \$15,000 drive are *A Letter to the President* and a number of *Satires in Song*, by Paul Peters and George Sklar with music by Jerome Moross.

Seymour Waldman's article in this issue is the first of three analyses on the war danger now facing the American people. The second article will appear in an early issue.

### DENOGRAPH COMPANY

OFFERS BY NEW OFFSET PROCESS

Bulletins, letterheads, pamphlets, books, etc. No charge setting up and typing bulletins. Call for a representative. Strictly union shop.

799 Broadway, Room 202, ST 9-0524

**SCOTTSBORO**

FRIDAY, February 21  
10 P. M. to 4 A. M.  
75c in advance  
\$1 at door

at the  
Savoy Ballroom  
140 St. & Lenox Ave.  
in  
HARLEM

Featuring  
"Jazz"  
Sessions

DEFENSE BALL

Not! Com. Defense Political Prisoners  
R. 534, 156 6th Avenue, WAtkins 9-0420  
Endorsed by: Scottsboro Defense Committee

**TYPEWRITERS**

Including FOREIGN LANGUAGES

Rentals latest models, immediate delivery, special rates.

TYTELL TYPEWRITER CO., 208 8'way, N.Y. CO 7-9683

**PAUL CROSBIE**

INSURANCE

26 Years Experience Frequent Savings

183 WILLIAM STREET BEekman 3-5783

### Prominent Negro Artlote Entertain in an Exotic Review

60 ROUND AN' ROUND  
WITH THE SCINTILLATING MELODIES OF

**VINCENT LOPEZ**

AND HIS ORCHESTRA

February 22nd  
SAINT NICHOLAS PALACE, 89 W. 66 ST., N. Y. C.

ORLEANS 7-5500 IN ADVANCE \$1.00 AT THE DOOR

Tickets on Sale: Workers Bookshop, 50 East 13th Street, New York City

York Municipal Art Gallery. At the open session of the Congress on the evening of February 14 at Town Hall, Joe Jones will describe the battles which already have been fought over critical, realistic works of art, how such works have been greeted with the sledge-hammer blows of the vigilantes and how workers have rushed to defend murals picturing their struggles. The Negro artist, Aaron Douglas will show the linkage between the brutal exploitation of the Negroes in this country and its reflection in American art; he will explain why the struggles of the Negro people call for the support of progressive artists. Of unusual immediate interest should be Heywood Broun's discussion of the means whereby the intellectual can collaborate with organized workers of all categories in the collective fight against reaction.

THE Congress should prove particularly fruitful from the viewpoint of creative art as well. During the closed sessions there will be analysis and evaluation of the influence of the social basis of art production upon the outlook of the artist himself; of the reconsideration by many artists of their esthetic position in their effort to make their work an effective weapon against reaction; of the creative forms now being developed by artists whose work is in the actual process of re-orientation.

From the Congress should emerge not only a clarification of the main issues now facing the artist in his capacity as a worker, but a concrete program for creating a permanent national organization in alliance with the workers' movement which is, of course, the main bulwark against fascism. THE NEW MASSES extends the hand of fraternity to the delegates of the Congress.

**Fingerprinting Workers**

“ONCE an employe is registered with us, it would be impossible for him to be employed by you again for dishonesty or unsatisfactory service as he would be immediately checked up by our records,” says the Scientific Identification Bureau of New York in a letter to hotel employers, recommending its service. For, says the Bureau, we will photograph and fingerprint your employes and it won't cost you a penny. (The employe however pays 50 cents for this privilege.) “What this means to you we need hardly point out,” the Bureau continues; and indeed it could not speak a truer word, for this scheme is perhaps the most efficient instrument for blacklisting militant workers that has ever been offered. It costs the employer nothing, it may cost the militant unionized hotel worker his job. And if anyone is skeptical about the dogmatism of our last statement he has only to examine the famous

blacklisting methods used all over the country to “weed out” militant unionists. Representatives of the hotel and restaurant unions have protested to the State Labor Department against this fingerprinting system, but without success, for the State Labor Department avows that fingerprinting will be used only in cases of individuals accused of misdemeanors. It would be naive to imagine that picketing would be excluded from this legal category under the “right” circumstances. This reply by the State Labor Department goes suspiciously well with the suggestion in Governor Lehman's annual message that people accused of misdemeanors be fingerprinted by the police. It proves once again the necessity for tireless vigilance over the activities of employers in league with governmental machinery whose practices and suggestions coincide so surprisingly well when it is a matter of undermining labor.

**Jersey Judges the Home**

“DO YOU believe in the Immaculate Conception?” Robert D. Grossman, Advisory Master of Chancery Court in Newark, New Jersey, asked Mrs. Mabel Eaton. “I don't believe in telling fairy tales to children about the stork,” she answered. The court decided that her children must be taken from her. She was “thoroughly imbued with Communistic, atheistic and I.W.W. doctrines,” according to the Advisory Master, “even though she does not hold formal membership in these organizations.” Mrs. Eaton had, it is true, read *The Communist Manifesto* and attended lectures at the Rand School. It is certainly highly complimentary to Karl Marx and Friedrich Engels that a simple reading of their pamphlet can “thoroughly imbue” one with Communist doctrines, but we fear it is a little less than the compliment the Rand School would wish for itself.

AS a matter of record Mrs. Eaton is now regarded as a Communist and an atheist. “I'd like to know why that's any reason a judge should take her own children from her, anyway?” asks one neighbor. THE NEW MASSES too, would like to know and we are sure that millions of other men and women demand the correct answer to that question. The American Civil Liberties Union has offered support and assistance in fighting this viciously stupid decision through every court in the land.

**new Masses**

---

Vol. XVIII, No. 8CONTENTSFeb. 18, 1936

Editorial Content..... 3	Review and Comment	
Bills to Fight and Support..... 6	Papa Partisan and Mother Anvil	Michael Gold 22
The Tilting Balance..... John Strachey 8	California Battleground	Walter Ralston 23
Pekin's General Strike..... Carl Haessler 9	Huey and His Hooley..... A. B. Magil 24	The Students Teach Themselves
Portrait of a Bachelor Broker	Joseph Cohen 25	The Theater..... Stanley Burnshaw 27
John Vincent Healy 10	Art	William Gropper..... Louis Lozowick 28
In the Polish Cemetery.... John L. Spivak 11	Chaplin in "Modern Times"	Robert Forsythe 29
Little Orphan Annie, Fascist	Between Ourselves..... 30	
Ralph McKinley 14	Drawing by	Russell T. Limbach, William Gropper,
Elmer Rice Answers Raskob..... 15		Vincent Van Cogh, Mitchell Siporin.
The U. S. Army Finds an Angel		
Seymour Waldman 16		
True Bilt Clothing Shop.... Arthur Pense 18		
Money for Art..... Ralph Pearson 19		
The Artists' Congress..... 20		
Correspondence..... 21		

---

Editor: MICHAEL GOLD; Associate Editors: GRANVILLE HICKS, JOSHUA KUNITZ, RUSSELL T. LIMBACH, LOREN MILLER, BRUCE MINTON.

WILLIAM BROWDER, Business Manager      WILLIAM RANDOLF, Circulation Manager

Published weekly by WEEKLY MASSES CO., INC., at 21 East 27th Street, New York City. Copyright, 1936, NEW MASSES, INC., Reg. U. S. Patent Office. Drawings and text may not be printed without permission. Entered as second-class matter, June 24, 1928, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 16 cents. Subscription \$4.50 a year in U. S. and Colonies and Mexico. Six months \$2.50; three months \$1.25; Foreign \$5.50 a year; six months \$3; three months \$1.50. Subscribers are notified that no change in address can be effected in less than two weeks. THE NEW MASSES welcomes the work of new writers in prose and verse, and of artists. Manuscripts and drawings must be accompanied by return postage. THE NEW MASSES pays for contributions.

# Chaplin in "Modern Times"

ROBERT FORSYTHE

IF you have had fears, prepare to shed them; Charlie Chaplin is on the side of the angels. After years of rumors, charges and counter-charges, reports of censorship and hints of disaster, his new film, *Modern Times*, had its world premiere (gala) last week at the Rivoli Theatre, with the riot squad outside quelling the curious mob and with the usual fabulous first-night Broadway audience gazing with some doubt at a figure which didn't seem to be quite the old Charlie. For the first time an American film was daring to challenge the superiority of an industrial civilization based upon the creed of men who sit at flat-topped desks and press buttons demanding more speed from tortured employes. There were cops beating demonstrators and shooting down the unemployed (specifically the father of the waif who is later picked up by Chaplin), there is a belt line which operates at such a pace that men go insane, there is a heart-breaking scene of the helpless couple trying to squeeze out happiness in a little home of their own (a shack in a Hooverville colony). It is the story of a pathetic little man trying bravely to hold up his end in this mad world.

Chaplin's methods are too kindly for great satire but by the very implication of the facts with which he deals, he has created a biting commentary upon our civilization. He has made high humor out of material which is fundamentally tragic. If it were used for bad purposes, if it were made to cover up the hideousness of life and to excuse it, it would be the usual Hollywood product. But the hilarity is never an opiate. When the little man picks up a red flag which has dropped from the rear of a truck and finds himself at the head of a workers' demonstration, it is an uproarious moment, but it is followed by the truth—the cops doing their daily dozen on the heads of the marchers. In the entire film, there is only one moment where he seems to slip. After he meets the girl and gets out of jail for the third time, he hears that the factory is starting up again. What he wants most in the world is a home, where he and his girl can settle down and be happy. It is the same factory where he has previously gone berserk on the assembly line. From the radical point of view, the classic ending would have been Chaplin, once again on the belt line, eager to do his best and finding anew that what a man had to look forward to in that hell-hole was servitude and final collapse. Instead of this there is a very funny scene where Charlie and Chester Conklin get mixed up in the machinery in attempting to get it ready for production. Just when they have it ready, a

man comes along and orders them out on strike. At this point I was worried. "Uh-huh," I said to myself: "Here it comes. The usual stuff about the irresponsible workers, the bums who won't work when they have a chance." But what follows is a scene of the strikers being beaten up by the police and Charlie back again at his life of struggle. Except for that one sequence the film is strictly honest and right. It is never for a moment twisted about to make a point which will negate everything that has gone before.

If I make it seem ponderous and social rather than hilarious, it is because I came away stunned at the thought that such a film had been made and was being distributed. It's what we have dreamt about and never really expected to see. What luck that the only man in the world able to do it should be doing it! Chaplin has done the entire thing himself, from the financing to the final artistic product. He wrote it, acted in it, directed it, cut it, wrote the music for it and is seeing that it is sold to the distributors who have been frantic to get it. It is not a social document, it is not a revolu-

tionary tract, it is one of the funniest of all Chaplin films, but it is certainly no comfort to the enemy. If they like it, it will be because they are content to overlook the significance of it for the sake of the humor.

And humorous it is. Chaplin has never had a more belly-shaking scene than the one where he is being fed by the automatic machine, with the corn-on-the-cob attachment going daft. The Hooverville hut is a miracle of ruin. When he opens the door, he is brained by a loose beam; when he leans against another door, he finds himself half-drowned in the creek; when he takes up a broom, the roof, which it has been supporting, falls in. He comes dashing out of the dog house for his morning dip and alights in two inches of water in a ditch.

Religion comes off a trifle scorched in the scene where the minister's wife, suffering from gas on the stomach, comes to visit the prisoners in jail. There are hundreds of little characteristic bits which build up the picture of Mr. Common Man faced by life. To the gratification of the world, Chaplin brings back his old roller-skating act, teeter-

## JOHN L. SPIVAK

will make his first public appearance  
upon returning to America on

MARCH 1, 1936 — MECCA TEMPLE

under the auspices of

NEW MASSES FORUM



## Between Ourselves

ing crably on the edge of the rotunda in the department store where he is spending the night (one night only) as a watchman. He gives the waif (splendidly played by Paulette Goddard) her first good meal in months and a night's rest in a bed in the furniture department. His desire to get away from the cruel world is so strong that he deliberately gets himself arrested, stoking up with two full meals in a cafeteria and then rapping on the window for the attention of a policeman when he nears the cashier's desk.

From the standpoint of humor, however, the picture is not a steady roar. The reason for it is simple: You can't be jocular about such things as starvation and unemployment. Even the people who are least affected by the misery of others are not comfortable when they see it. They are not moved by it; they resent it. "What do you want to bring up a lot of things like that for?" That Chaplin has been able to present a comic statement of serious matters without perverting the problem into a joke is all the more to his credit. It is a triumph not only of his art but of his heart. What his political views are, I don't know and don't care. He has the feelings of an honest man and that is enough. There are plenty of people in Hollywood with honest feelings but with the distributive machinery in the hands of the most reactionary forces in the country, there is no possibility of honesty in films dealing with current ideas. It is this fact which makes *Modern Times* such an epoch-making event from our point of view. As I say, only Chaplin could have done it. Except for the one scene I have mentioned, he has never sacrificed the strict line of the story for a laugh. That is so rare as to be practically unknown in films. *Modern Times* itself is rare. To anyone who has studied the set-up, financial and ideological, of Hollywood, *Modern Times* is not so much a fine motion picture as an historical event.

STUART DAVIS, secretary of the American Artists' Congress, will open the Friday evening meeting at Town Hall with an outline of the events leading up to the Congress. The complete program of this open session includes the following: Paul Manship, on the threat of fascism to the established artists; Rockwell Kent, "What Is Worth Fighting For?"; Joe Jones, "Suppression of American Art"; Heywood Broun, "Suppression in Letters"; Margaret Bourke-White, "The Position of the Artist in the Soviet Union"; Aaron Douglas, "The Negro in American Culture"; George Biddle, "Nazi Olympics Art Show." Peter Blume will speak on "The Artist Must Choose." (Admission, 35 cents to \$1.10.)

The closed sessions will be held at the New School for Social Research. On Saturday morning Jerome Klein, Meyer Schapiro and Lynd Ward will discuss problems and methods of group action. The afternoon session will be devoted to "Problems of the American Artist"; the Sunday morning session to "Economic Problems of the American Artist." Plans for a permanent organization will be discussed at the final session on Sunday afternoon.

Readers desiring to enter our current Cartoon Title Contest should watch the column of contest news which appears every week in our full-page advertisement in *THE NEW MASSES*. By following the directions given they will be able to avoid making mistakes in sending their entries.

Another meeting of physicians has been called by *THE NEW MASSES* for Thursday, February 13, at 8:30 P. M. in Room 608 at Steinway Hall (111 West 57th Street, New York City). The program and organization committee, named at the last meeting, will make its report.

T. Maxwell and Sophie Anzel have back copies of *THE NEW MASSES* which are available to organizations or individuals interested.

The Theater Union Sunday Night program (February 16 at the Civic Repertory Theater) includes a new play by John Wexley: *Running Dogs*, on the subject of the Red Army in China. Among the other numbers on an interesting program for the benefit of the Theater Union's \$15,000 drive are *A Letter to the President* and a number of *Satires in Song*, by Paul Peters and George Sklar with music by Jerome Moross.

Seymour Waldman's article in this issue is the first of three analyses on the war danger now facing the American people. The second article will appear in an early issue.

### DENOGRAPH COMPANY

OFFERS BY NEW OFFSET PROCESS

Bulletins, letterheads, pamphlets, books, etc. No charge setting up and typing bulletins. Call for a representative. Strictly union shop.

799 Broadway, Room 202, ST 9-0524

### Prominent Negro Artists Entertain in an Exotic Review

60 ROUND AN' ROUND  
WITH THE SCINTILLATING MELODIES OF  
**VINCENT  
LOPEZ**  
AND HIS ORCHESTRA

February 22nd  
SAINT NICHOLAS PALACE 69 W. 66 ST., N.Y.C.  
ADMISSION 75 CENTS TO 1.00

Tickets on Sale: Workers Bookshop, 50 East 13th Street, New York City

**SCOTTSBORO**  
FRIDAY, February 21  
10 P. M. to 4 A. M.  
75c in advance  
\$1 at door

at the  
Savoy Ballroom  
140 St. & Lenox Ave.  
in  
HARLEM

Truckee  
Clan  
"Jazz"  
Session

DEFENSE BALL

Nat'l Com. Defense Political Prisoners  
E. 534, 156 5th Avenue, WAtkins 9-0420  
Endorsed by: Scottsboro Defense Committee

**TYPEWRITERS**  
Including FOREIGN LANGUAGES  
Rentals latest models, immediate delivery, special rates.  
TYTELL TYPEWRITER CO., 208 B'way, N.Y. CO 7-9683

**PAUL CROSBIE**  
INSURANCE  
28 Years Experience Frequent Savings  
183 WILLIAM STREET BEekman 3-6262

FEBRUARY 1

1944

# NEW MASSES

15¢  
In Canada  
20¢

## ART YOUNG



## HIS LIFE AND TIMES

Rockwell Kent, Charles Chaplin, Daniel Fitzpatrick, Robert Minor, John A. Kingsbury, Boris Efimov,  
Gilbert Wilson, Adolf Dehn, William Young, Corliss Lamont, William Gropper, Elizabeth Gurlay Flynn,  
Alfred Kreyenborg, Virginia Gardner.



## As Would a Pupil . . .

You can call this a typical letter from a typical NEW MASSES reader. That's why NM lives on, come hell or high water. For this man and thousands like him dig down in their pockets each year to see to it that their indispensable magazine comes through. This citizen of Kent, O., has sent his contribution in already to our annual drive for \$40,000. Have you?

January 18, 1944.

DEAR EDITOR:

I am writing this letter in the same spirit of thanks and gratefulness as would a pupil, already grown up and out of school, write his beloved teacher—as Morgan Evans might write to Miss Moffat of Evelyn Williams' "The Corn Is Green." NEW MASSES has been my greatest teacher, and, though I haven't—not by a long shot—left its classroom, I think I have already seen and learned the great lesson it has to teach: DEMOCRACY; better still: DEMOCRACY IN ACTION. Thus this letter of thanks.

But this letter is not so much concerned with an exposition of my feelings for having been given countless moments of joy and deep social sensibility throughout a year's reading of NEW MASSES, as it is concerned with my recounting what I saw and what I got out of the NEW MASSES' New Year's Eve Costume Ball which I had the great fortune to attend for the first time not three weeks ago.

Out here in Kent, Ohio, one would hardly know of the kind of democracy you people advocate. Sure, there is democracy here: there is freedom of speech, freedom of religion, freedom of the press, and the freedom of enterprise of the NAM stripe (the Jack and Heinz plant is only twenty miles away). The Negro here is, as you well know, the victim of cordon sanitaire strategy. Even in the University he is still recognized as the son of Ham and not of Tom Jefferson. All right. So I read NEW MASSES, and I find out otherwise. I find you people doing everything possible to champion the cause of the Negro, the Bolivian tin worker, the Jew, the men of Tito . . . on paper. All sound Marxist and Leninist philosophy. Good. But, I also speculated, there always is a great lag between words and action. Sure, I remembered what Daniel Prentiss said about the picture "Sahara." This picture he would label Democracy in action. Yes, but Prentiss still deals in words, and so does NEW MASSES, and what do they both do to translate these lofty ideals into real action? Thus went my reasoning.

I took my foolish mind with me to New York this Christmas and gave it a thorough laundering New Year's Eve. There I saw for the first time what I had always wanted to see: words jumping right out of the pages of NEW MASSES, and literally dancing with each other to the music of Don Wilson and/or the Havana Troubadors. Tears came to my eyes—tears of happiness, tears that could in part make up for those copiously shed by Russian mothers, Chinese fathers, Indian brothers and Spanish sisters. Yes, I assured myself as I looked on through the welter of tears, the NEW MASSES meant every word they've been saying. Yes, this was democracy in action. I've never seen such camaraderie. Yet I can expect it every time from now on, those times when I can revisit the place of my first glimpse into a real kind of democracy.

Now I am back in Kent and I am reassured. No more speculations. Just to settle down to a lifetime of reading the most important magazine—I suppose you'd call it a periodical—in America.

Thanks again.

Respectfully yours,

Nathan Halpert

(See page 29)

Two weeks' notice is required for change of address. Notification sent to NEW MASSES rather than to the post office will give the best results. Published weekly by THE NEW MASSES, INC., 104 East Ninth Street, New York 3, N. Y. Copyright 1944, THE NEW MASSES, INC. Reg. U. S. Patent Office, Washington Office, 945 Pennsylvania Ave. N.W. Drawings and text may not be reprinted without permission. Entered an second-class matter, June 23, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 15 cents. Subscriptions: \$3.00 a year in U. S. and Columbia and Mexico; \$12.00 a year in Canada and foreign countries; \$1.50 a year in Canada and foreign countries; \$1.50 a year in Canada and foreign countries; \$1.50 a year in Canada and foreign countries. In Canada \$4.00 a year, \$1.50 for six months U. S. money; single copies in Canada 25c Canadian money. Subscribers are notified that no change in address can be effected in less than two weeks. NEW MASSES welcomes the work of new writers and artists. Manuscripts and drawings must be accompanied by stamped, addressed envelope. NEW MASSES does not pay for contributions.



By Jose Clemente Orozco

## The Man Who'll Never Die

By the Editors

**T**HIS issue is dedicated to the memory of our colleague, Art Young.

We loved him dearly. He was kind and wise and utterly fearless. His life spanned the most trying decades in American life and from the storehouse of his experience he fashioned a political philosophy which placed him in the forefront of all progressive mankind. Art was never a summer soldier. He fought for the trade unionists when they were but a ragged army in the battle for democracy. Art gave battle when many of his former friends stood aside and let the darkness of reaction descend and envelop the causes in which he believed. His pencil was his rifle and from it came a searing fire against the enemies of decency and freedom. And when the fighting was grimmest, Art was always there, smiling as if to say, "I have been through a good deal of warfare and the fighting is always easier if each grenade is charged with a little humor." Art loved to laugh. It was the laughter of a man supremely confident in the strength and intelligence of the people.

Yes, he was a great people's artist.

He worked with us intimately, for he loved *New Masses*, whose predecessor, the *Masses*, he had founded along with others in 1911. And when there are those who malign Art by saying that he was not interested in *New Masses*, that he despised the causes it championed, they lie and they know it. Listen to Art speak in his magnificent autobiography, *Art Young: His Life and Times*, about the magazine on whose editorial board he served until the day he died: "Establishment of the enterprise gave me a sense of fresh hope. The pages of *New Masses* display vitality that was electric in its effects upon me, and undoubtedly upon other creative workers. Welcoming this magazine and expressing delight that the infant

seemed so lusty, William Allen White, editor of the *Emporia Gazette* in Kansas, gave it only six months to live. But it has survived all the fears of friends and hopes of enemies that it might die an early death. . . . I have found satisfaction in numerous pictorial contributions to the *New Masses*—necessarily less often in recent times—and it is good to know that this dependable vehicle of social protest exists." Turn also to the words (page 11 of this issue) Art spoke at a celebration in honor of a leading American Communist and one of his dearest friends, Ella Reeve Bloor. There it is as clear as one of Art's sketches what he thought of the liars and the traitors who called themselves Socialists. His fury against them was endless for they debased the great traditions of the country's working people.

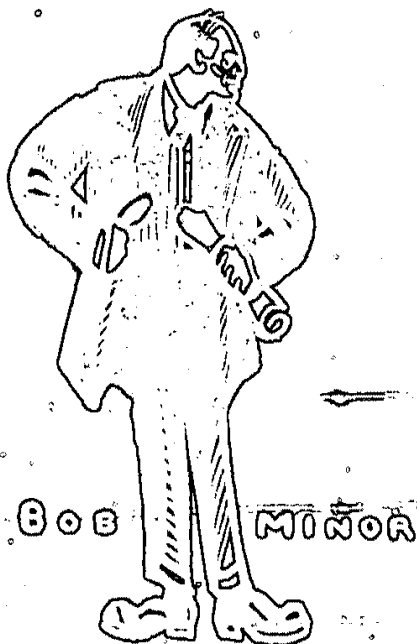
Art loved as fiercely as he hated.

When he died it came as a shock to us and to our readers. Tens of thousands of us will miss him. We will miss his finely fashioned barbs at hypocrisy, at the virulent men who march up and down so many newspaper columns. We will miss his mature sense of people; his unfailing interest in *New Masses'* welfare. We will miss above all the encouragement and strength he gave to those enterprises which nurtured the best in American life and sought to elevate the nation's cultural achievements to ever higher levels.

This issue tells something of the man's greatness. But to perpetuate his memory, *New Masses*, with the collaboration of its readers, is establishing an Art Young Memorial Award to be given annually to any work in the field of culture which best represents the meaning of Art Young's life, his exuberant democratic spirit. We hope that the award will be eagerly sought by America's young men and women, for it is in them that Art constantly placed the greatest confidence in shaping a peaceful and productive future.

# Teacher and Warrior

By Robert Minor



Portrait by Art Young  
from "The Best of Art Young."

Two generations of Americans grew up under some degree of the influence of Art Young:

The first generation of his pupils learned from him to see how individual persons look; and by the way he drew them, you knew how they felt, and what they had done, and what they would do. Millions of boys and girls and young men and women in all the big and little cities and towns, and in the country stores, and housewives on lonely farms in the horse-and-buggy days, looked at his pictures and had thoughts and feelings that they wouldn't have had so clear in their heads if there had been no Art Young.

The second generation of Art Young's pupils began to learn from him what he, in turn, had learned from the people. For, after about the end of the 1880's and beginning of the 90's he began to learn, and to teach, how *all mankind* looks, how millions look to each other and how they acted and what they were going to do in the then far away future. It was after the great labor struggles of the 1880's and 1890's that Art first knew that there are a present and a future, and that the future will become the present.

In a few months I will be sixty years old, and I was ten years old when I first became conscious of Art Young's pictures and began to wonder over them as interpreting the ways of life that I had not understood. Even then, nearly half a century ago, Art Young's drawing had already been appearing for several years in what we called the "comic papers."

It was in Steve Butler's barber shop in San Antonio, Tex., my native town, that I first remember seeing these drawings-by Art. They were published in *Judge*, or

*Puck*, or *Life*, I don't know which. Steve Butler was heavyweight champion prize-fighter of the world, as my ten-year-old recollection has it, although on second thought I think he was perhaps only a middleweight or even a lightweight champion; and now, looking back at it, I think he was only champion of the county. He ran a barber shop next door to Stediger's saloon, as a way of making a living between his championship matches; prize-fighting didn't pay as well in Texas as barbering in those days. And to my recollection the stories that Steve told to the assembled boys about his heroic adventures in the ring are strangely interwoven with the memories of the beautiful pictures of Art Young on the home-made center table in the barber shop. There were other artists whom I vaguely remember—one who signed his pictures "Zim," another who signed "Sullivan," and several others I can't remember, whose pictures appeared sooner or later in the same magazines. But always *they* were just "the others"; Art Young was the name under the pictures that always set me to wanting to know more and more and more about people and why they did the way they did and how they thought.

Most of all it was the farmers that Art Young drew in those days, as I remember it now, that drove me, no later than the age of ten, to try to make sketches of everyone I saw—and especially of the more picturesque types of people. The strange thing is that they never inspired me to copy the pictures themselves. Rather they drove me to life, to try to make pictures of *people* rather than to make pictures of pictures.

Art Young's drawings were always "old-fashioned," and nothing could make him change from the plain pen-and-ink of a style that stemmed from the wood-cut of the earlier day. He became the most successful of all.

But Art Young did not remain, and could not remain one who worked for what an artist was supposed to work in those days—money and a prosperous home and good clothes and fine food and the praise of the rulers of society. When I came to know him many years later he used to tell me how he was deeply affected by the events of the 1880's and 1890's when he, as a successful newspaper illustrator, came in contact with the great social movements, and especially the great labor disputes from 1886 on through the '90's.

I first met the grand old man when I

came to New York in 1912—thirty-two years ago.

He used to tell of Arthur Brisbane's efforts to "sign him up" for a long term of years. It would have meant prosperity. But Art, the very best of his craft, was never prosperous, never "got along." In those days the Hearst press was considered the extreme left, the press that fought the rich on behalf of the poor. He made some pictures for those papers, of a high quality of social vision, but he always refused to bind himself with a contract of employment, feeling, as he told me, that it would mean his own personal destruction as a man.

Art Young became a heavy-slugging partisan in the class struggle. His political thinking was of a direct and instinctive kind—in fact, he was so elementally partisan as to resemble his old-fashioned, simple drawing. But the profundity of his feeling, his fierce and utterly devoted belligerency for the cause represented by the labor movement and all that it implied, kept him on the right side. In the first world war he took his stand definitely on the side of Debs and Ruthenberg and the younger fighters against imperialism. He attached himself to the old *Masses* magazine, and he remained with it through all its changes of name and vagaries of fortune. We must here be quite sure that we understand that not all of the traditions of the *Masses* are beautiful to contemplate. There was within it a refuse that had to be sifted out. Not only the Art Youngs of magnificent memory were associated with it, but also the Max Eastmans, whose writings are the opposite, as, for example, a piece in the despicable *Reader's Digest* which served as the greatest help for those enemies of democracy who are trying now to destroy the Teheran coalition by the vilest slanders against the greatest friend America and world democracy have, Soviet Russia.

We like to tell the story of Art Young's going to sleep while being tried for opposition to the imperialist war 'way' back in 1918. But it would be the greatest mistake if we were to stop Art Young's life in 1918 as so many would like to have us do. Even over his ashes we have heard it said that Art Young was a combination of Puck, St. Francis Assisi, and Bayard le Chevalier. It is implied that after he went to sleep at his trial in 1918 Art Young remained asleep and ceased to have a life. How we despise the pusillanimity of those who distort like that! The truth is other-

wis. Bayard? Maybe. Art Young was a man of war.

WHEN the Russian Revolution of November 1917 broke upon the world, it affected and shaped Art Young's life. He was fifty-one years old at that time. The change that it wrought in him he expressed as he expressed everything else that was in him—in pictures. He became more determined than ever in his political opinions, his social outlook, his understanding that the future was going to become real.

When I came East from California in 1918, aspiring to go to Soviet Russia as correspondent for the *Liberator*, Art came to me in a mood of such ferocity, such belligerent-partisanship in behalf of the new socialist state, that I was astonished.

Yes, Art Young was a man of war. All who say he wasn't are liars. To speak of his protest "against war" in 1917 and 1918, and then to say no more, leaving the impression that he was a pacifist (even though "pacifist" was a term sometimes used loosely in the old days) is a craven manner of insulting the grand old man.

Particularly I must note his attitude during the war that we are now engaged in—and definitely the war that became a peo-

ple's war of national liberation in June 1941. Art Young used to come to talk to me in the greatest excitement about the war. His voice, now grown somewhat less lion-like than his heart, would rise in angry protest against the traducers of what he had come to consider the cause upon which the cause of all humankind depended—that of the victory of the Soviet Union. That was during the half year before the United States was drawn in as a belligerent by the attack at Pearl Harbor. His wisps of white hair, and his figure grown frail, quivering with excitement, reminded me of childhood scenes when I used to hear arguments between the old Civil War veterans of the Grand Army of the Republic, fighting over again the battles from Bull Run to Appomattox.

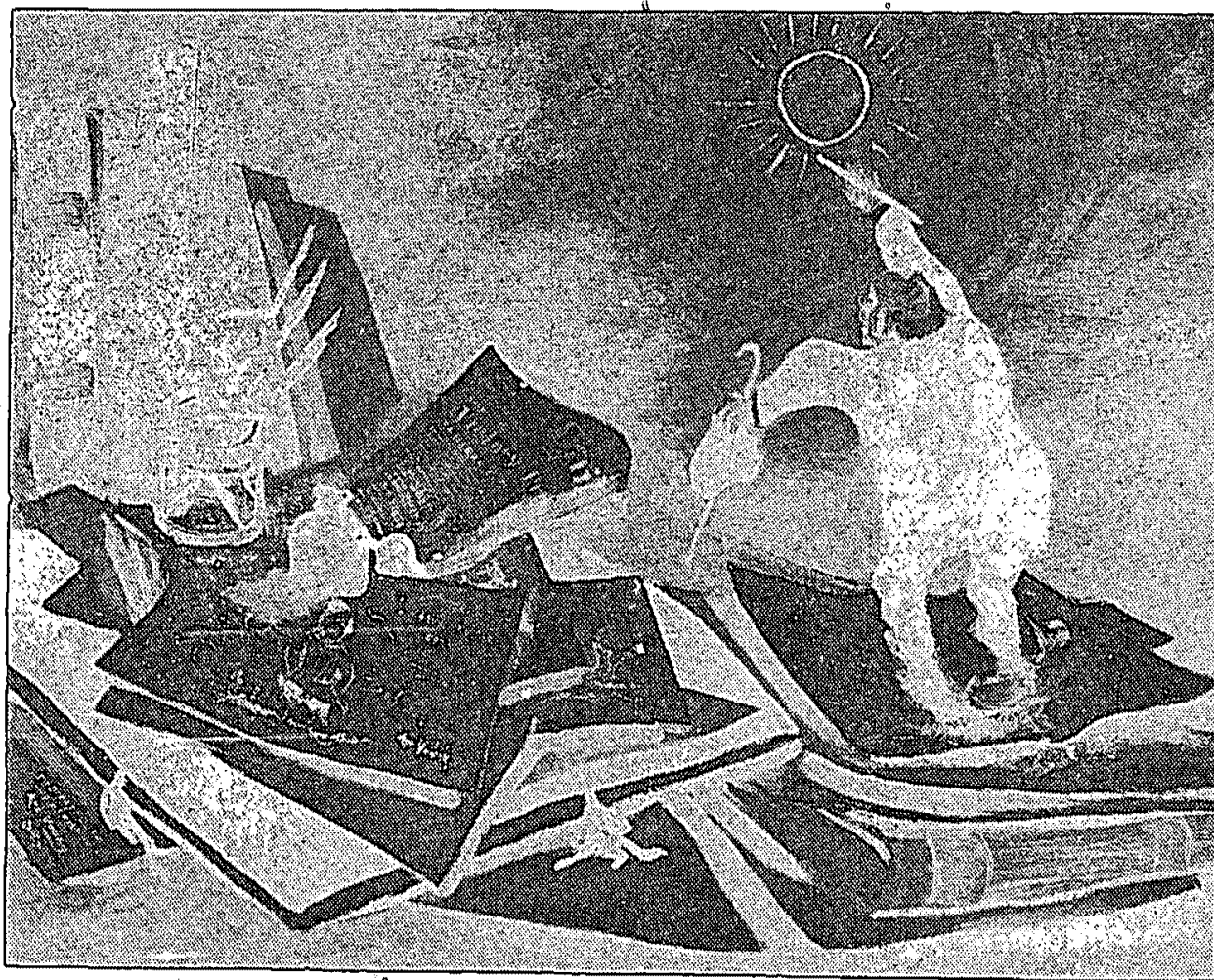
AFTER the Atlantic Charter, Art Young took on new life and poured into the ears of all who would listen his certainty as to just how the victory would be won. And always the Red Army would, he was dead sure, do what armies had never done before. Art was an American patriot in the best sense, never a chauvinist. He believed in the people of the land of Lincoln; but he believed also in the people of the moun-

tains of Yugoslavia and Scotland, and of the Siberian steppes and the Hwang-Ho valley. When Teheran came, he lived in a seventh heaven of delight. He had prepared in advance his now famous New Year's card of greetings for 1944. After it was printed, the treaty was signed. Art Young had to correct his New Year's card and so he wrote across it in green ink, in as many copies as he could still change, the words, "And now Teheran!" Art was always bad at spelling, which he once told me was an "unreasonable science," and in the card he sent to me and my wife he spelled it *Teheran*.

But Art understood Teheran. Art was the great people's man who had the capacity to believe that which is proven by the mind's work upon the facts. He had no superstition. He had no blind faith, he followed no magic and believed no fables. But Art Young knew that the human mind does dream ahead along the path of action that is yet to come, and that its dreams are worthwhile and can be made to come true.

Such was the great and good Art Young.

He drew for us his dream, and it will come true.



Painting by William Gropper dedicated to the memory of Art Young. At the ACA Gallery February 7 to 27.



# Artist of the Common Man

By Rockwell Kent

"**T**one-Bounce," by H. G. Wells, is the story of the building of a great fortune on the magic power of a name. The product that the name was applied to was an afterthought. One day, happening to have called at an advertising agency, I was asked to attend a conference that was in progress and give my reaction to several names that were being considered for a new, low-cost cigarette that was about to be launched on the market. I gave my reactions and then, innocently enough, asked what sort of a cigarette it was going to be. My recollection is that everyone laughed. At any rate, they told me that that was immaterial and would be considered later. We have often been told by young people on the threshold of life, "I am going to be a writer—or a public speaker—or an artist," only to discover on questioning that they hadn't even thought of what they were going to paint, or speak, or write about.

I don't know what Art Young had in mind for himself when, in his teens, he left Monroe, Wisconsin, and went to study art in Chicago and New York; but when, aged twenty-three, he found himself at last in Paris and, as he records it, in the presence of the work of Dore, Daumier, Steinlen, and Millet whispered to himself, "I am going to be recognized as an artist—and nothing can stop me," he had already worked as a cartoonist on the Chicago dailies; he had already used his pen for saying things. The very masters to whose work he was drawn on his arrival in Paris are significant evidence that "The Way" which Art Young was all his life to follow had already been determined. We know the intention that was to lie behind every line that Art Young was ever to draw in his long life. It is by the light of intention that the work of artists is to be appraised.

**A**RT YOUNG, like the masters to whom he was drawn by natural affinity was, throughout his life, to use his pen as most of us throughout our lives use speech; and to us the elements of his art—line and composition—as we use words and sentences. They were to be to him a natural medium for the expression of his thought. The direction of that thought would be determined by what, because of their commonness to people in general, are termed human qualities: by his absorption as a man in the lives and characters of people, and by his love of living beings and of the living world that is around us. His compass was his heart. It guided him along a road so straight and true that, pausing occasionally, taking off his hat and wiping

the sweat from his forehead, he was able to look backwards over a trail so unobscured by turns or wanderings afield that the whole course of his past lay revealed; and looking forward he could see, beyond the far horizon of the long, straight road that he was to follow, the rising sun that was to him the symbol of the brotherhood and peace that mankind would some day achieve.

It was on foot that Art Young traveled, and he was able to observe the world as he advanced. He was deeply moved by the landscape of the countryside. Yet, even in his love of nature, he betrayed his greater love for man. He sought for

*... looks in the running brooks,  
Sermons in stones and good in  
everything.*

And in trees he found not only tongues but a semblance to living beings as the storm of life had warped and twisted them. He loved mankind. He met the rich and felt no envy; and in the poor he felt a comradeship, for he was one of them. And as his understanding ripened, resentment stirred in him at what both poverty and wealth could do to man. Offended by that desecration he came to a clear and final understanding of its social source. He accepted human nature as it is and, loving it, he came to hate the system that debauched it—this was the only hate he knew.

Art Young's work is a record, a diary one might say, of his long and leisurely progress through the world—America—that he loved. His drawings are vivid recreation of his world's people, rich and poor; and, through them, an indictment of the system that was the basic cause of their unhappiness.

Back in the days when good hand-writing was a virtue and legibility was its aim, our copy books prescribed the style. Yet the hand-writing expert informs us that no man, no matter how closely he may try to copy the form of another's writing or disguise his own, can conceal his identity. Art Young grew up at a time when the limitations of the processes of reproduction put a premium on the medium of pen and ink and the precise definition of line and form to which the medium lent itself. The great cartoonists of that day were Tenniel in England, and Thomas Nast in America. It would be less fair to say that he was influenced by these men, and by Nast in particular, than to recognize that he was himself a product of the same influences that stamp their work as of a pe-

ried. The time we live in is our copy book; and yet, no matter how rigidly we may conform to its manners, we still remain ourselves. Our characters are to be read in all we do.

**T**HE true critical approach to the appreciation of an artist's work is not only, like the court expert in hand-writing, to identify its authorship, but, like skilled graphologists, to read in the work the artist's character and the quality of his mind and heart. In Art Young's preoccupation with form, in his obvious determination in everything that he drew—even in those drawings of his which depend on outline alone—we may read a character that views life naturally as a phenomenon of three dimensions and, being three-dimensional, as having bulk and weight. The trees he drew have substance. We can walk around them, slap their trunks, or sit between their roots as these stretch out and grip the earth. His human beings stand, sit, walk; you feel their heft; they are of flesh and blood. And of that flesh and blood their spirits are an attribute. Even in the most fantastic works of his imagination, through which he showed a kinship with Dore, he is as much a realist as in his drawings of his home town folk and congressmen. It has been said of William Blake that, whereas many artists have *imagined* the heavenly angels, Blake had *seen* them and held speech with them. Art Young, like Dante, toured through Hell. The realism of his record of that journey proves it. Yet somehow, despite the clear understanding that his drawings reveal of the evil living that had brought men there, and his observation of what monsters greed, injustice, crime, had made of them, one is not moved to hate. Did Art Young feel that there, but by the grace of God, might be himself?

One feels in all that Art Young drew his love of man; and as this love precluded hatefulness, it likewise forbade him to a large degree its corollary, pity. His poorest of the poor have dignity.

The clarity of line that distinguishes Art Young's work, its frequent hardness and the almost invariable achievement of great simplicity are clear evidence of a mind intolerant of confusion of thought, and determined, even at the occasional sacrifice of artistic graces and subtleties, to make his utterance understood.

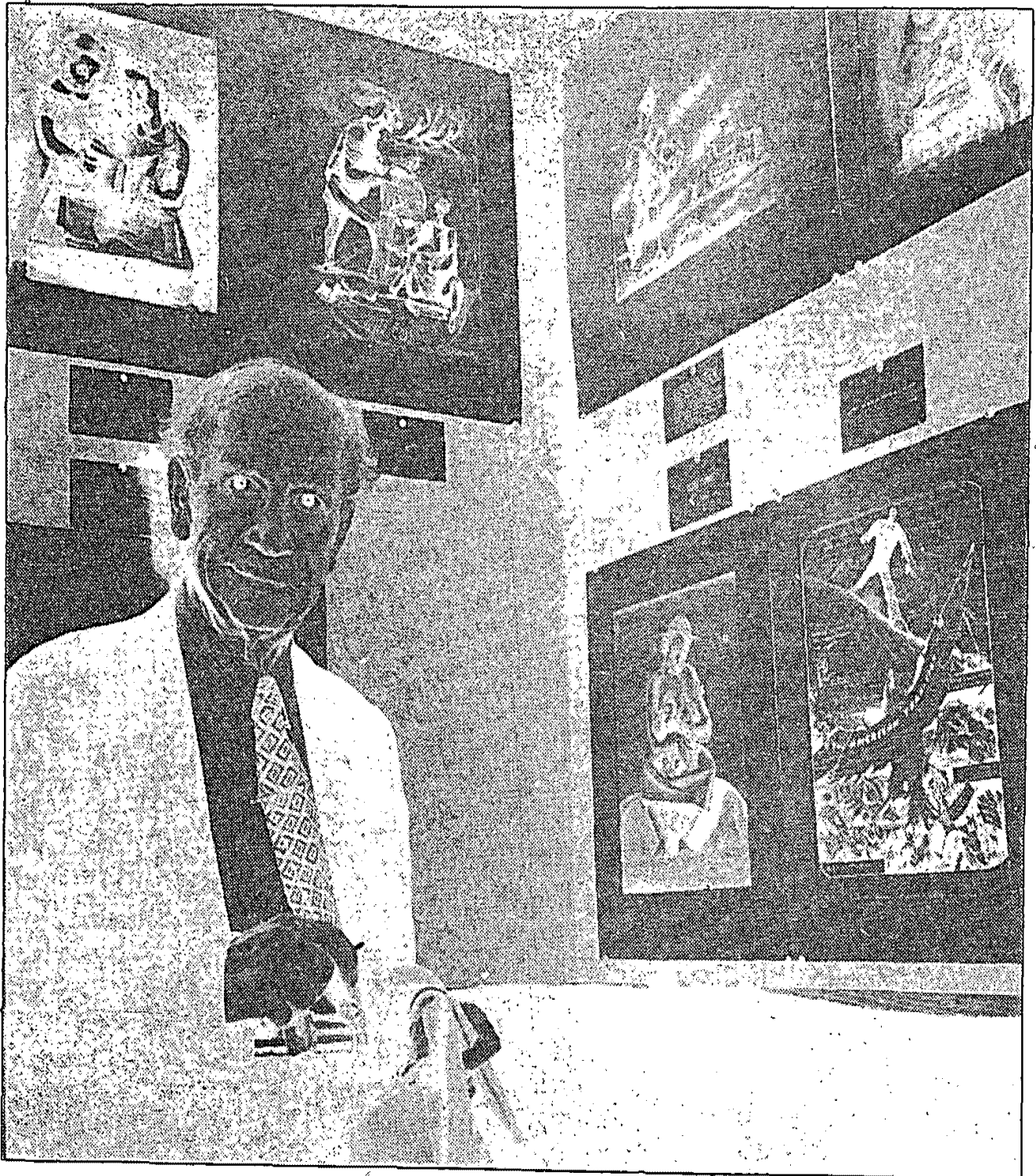
**A** GENERATION whose artistic circles could foster a school of art termed "Impressionism," that rejected the story and the moral as inappropriate to art, that put a premium on the "sketch," that re-

verted mentally to the dark ages of astrology and alchemy in its quest of the absolute through pure abstraction, that would fall for the obscure pseudo-Freudian symbolism of surrealism, may put slight value on the political and social cartoons and the purposeful work in general of Art Young. He has recorded his own impatience with much of the art that, for fleeting periods, was current in his life. One day, after he had made a faithful tour of the Fifth Avenue and Fifty-Seventh Street galleries, he wrote in his diary, "There are not many artists who mix brains with their paint. They paint a picture and call it 'A Man

Standing' or a 'Woman Paring Apples,' and I say, 'What of it?' That it is well painted is not enough for me, nor is a still life of a pallid lemon leaning against a banana enough, however beautiful the technique. The idea or subject matter of most paintings is banal. Lead me out into the mystery of larger thoughts. Few artists there are who can take the commonplace and glorify it with thought-compelling and poetic significance."

Art Young, all his life, took as his model "the commonplace" of America—the characters of his home town and the country, the poor and the rich of our cities, the men

and women in public life, our legislators and, not infrequently, himself. If epitomizing the significant traits in human character, and presenting forces of good and evil in vivid, not-to-be-forgotten images may be termed glorifying them, and we would term it that, we may say of Art Young that he did glorify life with thought-compelling and poetic significance. And it is quite possible that long after the precious Fine Art of today has been forgotten, the work of Art Young will still survive as an authentic and moving record for posterity of the strange period in which he lived.



*Art Young at a recent exhibition which included some of his work.*

# As Main Street Saw Him

By Virginia Gardner

**T**O ART Young's acquaintances—and he probably had more among noted writers, artists, and radicals than any one person since the turn of the century—many of the townfolk in Bethel and Danbury, Conn., were as familiar, through his tales, as the pine tree and the birch tree in Art's front yard at Bethel. The feeling of the townfolk for Art, however, their way of regarding him, was something which never was set down in black and white.

After his death, then, New Masses undertook to get a record of Art Young as he was seen through the eyes of the obscure folk in these twin villages in the New England hills where he spent ten years of his life after he achieved his reputation as a famed cartoonist and a fighter for a better world.

From what they said, some dozen or so of the plain people Art Young saw almost daily for long periods, and what they left unsaid, and what was supplied by Art's close artist friend, Gilbert Wilson, who visited him for months on end, there emerges a picture of the folk artist, Art Young. It is a picture which reveals his close dependence on these people, the kind of people he knew in Monroe, Wis., so little different from the common man he would know in any other American small town.

We see Art Young as eavesdropper, not because he wanted to be but because he couldn't help it. He needed it—not just for copy, in a superficial way, but because he had to have it, this close contact with the matter-of-fact daily life of the town, this identity with the homely, but to him exciting problems of people.

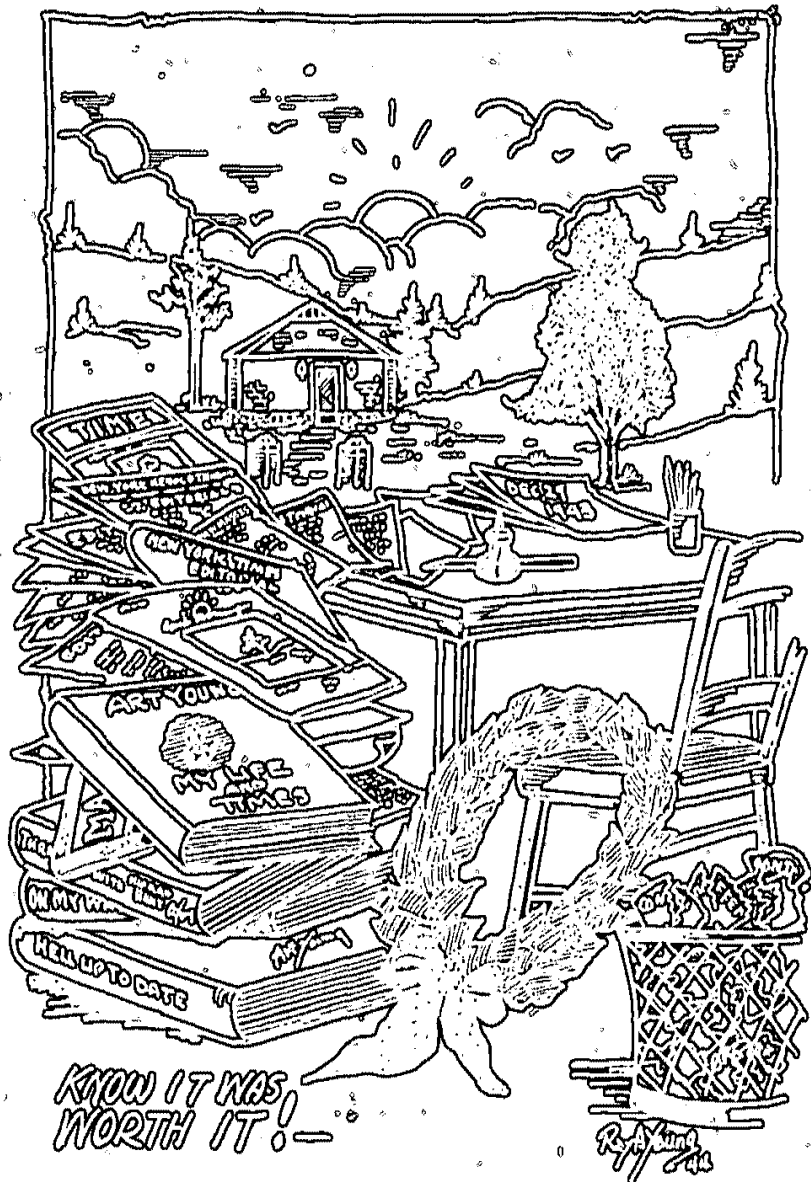
To his friends in these connecting villages he rarely talked of his life outside. He seemed to want to slip into their life, to get replenished by their friendly, almost noncommittal acceptance of him, their casual discussion, their funny stories and their humdrum talk of their own and each other's troubles and frailties.

When he'd been away from his small-town life for a time he'd miss it. He'd tire of the stimulus of meetings to address, dinners to attend—although he liked recognition, too—and go sit in Stuyvesant Park with Wilson. "What was the end of that story that woman was telling about her troubles with her landlord?" he asked one night on their way home. "I couldn't catch that at the end. Did you?" He felt bad about listening in, Wilson explained. But the fact was that, whether through sly means or otherwise, he got from people what he needed, without their ever knowing it.

So, in Bethel, we see Art Young stopping in at the post office to get his mail and speak to his friend the postmaster, Frank Hugin. "In the last few years he's been away, he went right on using Bethel as his home address," said Hugin proudly. "We have a rule that after a year, we don't forward mail. Not that I believe in extending special privileges, you understand—but every year I told the clerk just to extend Art Young's time another year." His mail was something prodigious. In the years when he had to count the pennies, his chief extravagance was buying penny postcards. Strangers would write challenging what he once called his "socialist-Communist" views, at the same time beseeching him for an autograph, and he would reply, Wilson

said. Mail came to Bethel for him also from such luminaries as George Bernard Shaw, H. G. Wells, and the Dean of Canterbury, from President Manuel Quezon of the Philippines, from the artist Jose Clemente Orozco in Mexico, from writers and artists the world over.

Bethel has one main street, which rapidly becomes a country road, and a few little side streets. Near the post office is the Bethel Bank. It isn't every day that the handsome, silver-haired cashier, Howard Judd, with the tailoring of Wall Street, is interviewed by someone from New Masses. Obviously he was bothered about the undeniable fact that here was a radical and yet someone who was as familiar as



KNOW IT WAS  
WORTH IT! —

His Bethel "museum," drawn for "New Masses" by Ray Young, business man of Monroe, Wis., and his favorite nephew.



an old shoe, who seemed like a regular American and even like a Yankee, something which Cashier Judd set apart from the rest of America with as arbitrary a line of demarcation as he applied to radicals.

Fixing me with a stern look, he said, "Art Young came into Yankeeland and was accepted. Do you know what that means?" This was the stronghold of conservatism, he went on, yet "Art was one of us." Then he made the only explanation he could make, ignoring the whole reality of Art's life: "He didn't live his ideas; Art Young didn't. He was a radical, but he didn't live like it." He nodded a crisp good-bye. "That's a banker for you," grinned the fellow citizen who had introduced us, when we were out of earshot.

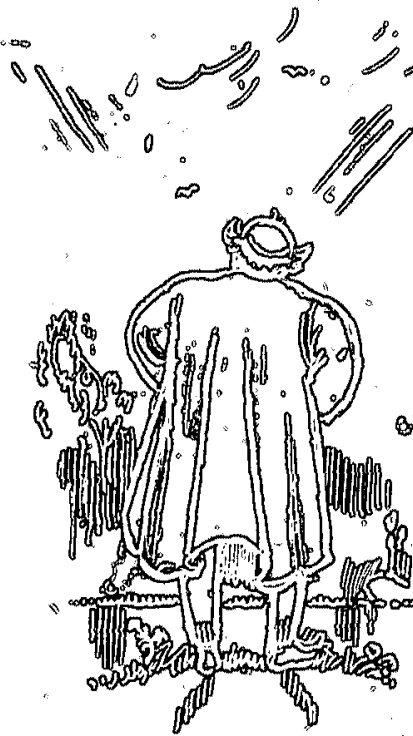
The main road in Bethel goes past the village blacksmith shop, still functioning under the anvil of a big Irishman named Haughey. Across from it is the red cider mill, and it was from here that the boys in the hose house, as the volunteer firemen's station is called, obtained a rare by-product one night during the prohibition period—cider brandy. The tale of the wonderful cider brandy, served in honor of Art at a shindig in the hose house where he was made Bethel's ambassador plenipotentiary to New York City, was told by Morris Britto, Bethel's chief of police, and is celebrated in an illustrated inscription the ambassador wrote for him in one of his books.

Britto, one of the few friends who merited originally drawn photographs from Art Young, likes to think of Art as, wearing an old bathrobe, a lantern swinging in his hand, and chewing his dead cigar, he strode down the road to meet Britto when he knew the town historian, as Art called him, was on his way to make a social call.

Art often sought out Britto. During the years when frequently large parties of artists, writers, and celebrities would descend on Art, Britto attended the parties in the gray-shingled farmhouse which was Art's until he had to sell it. Neighbors of Art's tell about his delight over the police chief's hardy humor. Art liked people, and particularly, people in the rough, lusty souls who could make him laugh. Britto was one of these, and Art would sit by the hour listening to his tales. For Art, the big policeman betrayed a surprising tenderness. He was reluctant to let us take his books to reproduce Art's drawings. He sat in the front room of Art's young neighbors, Jean and Walter Rose, hugging the books against his knees. Would we insure them? "I wouldn't part with them for any amount of money," he said, over and over. "A hundred percent!" he called Art. "I can't believe he's dead," he said. "I didn't think Art would ever die."

It was amazing to see how Art was the thread that bound together so many persons in Bethel and Danbury—waitresses and bankers, policemen and farmers and

*For Jean and Walter*



*Dedication from "Art Young's Inferno," presented to Jean and Walter Rose.*

barbers. They had had nodding acquaintance before, but Art drew them together. They would do anything for Art. And Art never minded imposing on them. He was at once selfless and self-effacing, and yet as unashamedly selfish as a child. Once he dropped in at midnight at the Rosas', preceded by a delegation to announce his coming, and ten days later he was still there. During that time he had meals at special hours, and special menus. He arose before light to stride about barefoot in the dew, the subject of a caricature he drew in one of his inscriptions they so rightly prize, and slept through lunchtime. It didn't matter. It was Art. You forgave Art anything.

Art in a bathrobe with the Socratic lantern in hand, or Art in nightshirt parading about in the morning dew: each friend has some picture of Art he treasures most. With Al Schlimmer it is Art pushing a baby-buggy, cigar clamped in teeth. Schlimmer is a tough-fibered little man with sandy hair who owns the farm just back of Art's old place. The farms merge at the rise of a hill and an outcropping of stone which formed a natural shelter for Art's frequent sun-baths. It is just beyond the few surviving trees in Art's apple orchard, where he had hoped his ashes could be scattered. Al was born in the nearby hills and was a boy when Art Young came to Bethel. And while Art aged slowly, shrinking some in girth every year but otherwise changing little, Al, who used to work for him about the place, grew up, married, had a baby every year and now is a grandfather. Art used to call his neighbor's farm "Schlim-

*come this day of  
sun. Good June 18  
1941 - when there's  
too much heaven  
in the air to think  
of hell.*

*Your friend  
Art Young*

merville" because of the vast number of little tow-heads about the place. "I can just see him grabbin' the baby-buggy away from the missus and pushing it down the road himself," says Al, who now augments his elastic farm income, always stretched to breaking to feed the many Schlimmer mouths, with wages of a war worker.

You go back in the direction you came to get to Danbury—back past Art's place, through the town of Bethel. It runs into Danbury, set among low-lying hills where Art used to saunter, more and more slowly in his late years. At one end of Main Street is the Empress Theater. Wilson told how Art used to go up to the boxoffice and say, "Is it sad or is there shooting in it?" If by mistake he did get a sad one, he wept unreservedly.

The first person we met when we got off the bus was the salesman, Tom Neary. Neary is one of those ageless persons Art Young seemed to gravitate toward—a man with a flashing eye and radiant smile. We went across the street and sat over coffee in the Green Hotel Cafeteria, where Art used to eat dinner every night. "Art was just like one of our own townspeople to us," said Neary. "We took him for granted. I used to pass the time of day with Art every day. Every evening after supper he'd come down Chapel Hill from his rooming house, and walk down this side of the street and up the other side. I'd always be standing out in front of the electric light company store where I work, and Art would drop by. He would be stopped by someone every few feet. He liked that. We sure-



To Morris Britto: —

Director of Traffic, Village Police  
Dept. Supervisor of the Police Work,  
Commissioner of Antineurolia, —  
and a human being.



From "That Bethel  
pallen who was called  
drawing pictures"  
sometimes called  
"Bethel ambassador  
to New York City."

Art Young

Dedication in sketch of the "Best of Art Young," given to  
Morris Britto, policeman of Bethel, Conn.

will miss him. He was one of the people, you might say."

We talked to the chef who used to save delicacies for Art, a little man who spoke of him affectionately in broken English, Tony Bruni. Etta Barrett, the cashier who knew Art for six years, proudly produced an autograph book bearing his name and an inscription about spring and Etta, a few flowers dropping their petals by her name. The barber shop of Sam Mellillo, a special friend of Art's, was closed.

One of Art's warmest admirers, Leroy Jackson, music store proprietor, who owned the house where Art occupied a corner room for seven years, told about his hurt when Art left town without telling him goodbye. Next time they met, however, in the Green Hotel, they flung their arms around each other. Jackson was consoled. "Art got a big kick out of not being treated as a celebrity," said Jackson. "Someone had told him garlic was good for the heart, and he began munching a clove of garlic at lunch—a glass of milk and a roll, which he ate in Cutbill's bakery. One day he dropped in the store to tell me delightedly that Cutbill had ejected him because of the garlic fumes. He had a sly way of enjoying the humor of a situation like that, instead of finding it an affront to his dignity."

ART YOUNG was at once a merry and reserved person to these townfolk. "Everybody else used to stand around here saying how to run the government, but Art, he just listened," said Edward C. Moyer, at the cigar store where Art used to buy the cigars he chewed so persistently after high blood pressure kept him from smoking.

In a room over the cigar store we found Nellie. Nellie Herberg, a little woman with

snapping dark eyes and a smile bright as the sunlight which streamed in upon her shiny linoleum floors, is now a war worker in a machine shop. During most of the fourteen years she knew Art Young she was a waitress in the Green Hotel taproom.

When Art would enter the cafeteria for his supper, one of the girls would go in the taproom and tell Nellie he was there. "I'd leave the taproom and run in and say, 'I got a hot one for you, toots, right off the press.' Then I'd tell him one—and it was always funny and smutty. While he was

still laughing, I'd run away. On his way out, hat at an angle, I can just see him, he'd stop in the taproom and say, 'What was that one, Nell? I want to remember it, to take back to the city.'"

But if most people in Danbury knew only the merry side of Art Young, Nellie—less than half his age—was the exception. He talked to her—of his family, of Sacco and Vanzetti, of Eugene Debs, of the *Masses* trial. Twice he climbed the stairs to see her when she was lying with a broken back after a fall with a tray. She was strapped to a board on the floor and he looked down and said, "Nell, you look awful funny." Then handed her some flowers. She got out a big scrapbook with a page full of Art's New Year's cards, to show he never forgot her.

"Yes, he enjoyed my society a lot," said Nellie. "I'd say to him, 'Art, you're a famous artist and all that,' and I kidded him: 'Why don't you ever let me come up and see your etchings?' One time I was in New York and called him at the Hotel Albert. I said, 'What you doin' tonight, babe?' And he roared back, 'No one would call me that but Nellie. By God, I miss you, Nell.' Oh," she ended, slipping into the present tense, as so many people do when talking of Art Young, "I just love him to death."

It was characteristic of Nellie that she didn't mention her own troubles. For years before his death she had supported a tubercular husband. And though Nellie's earthy humor always brought a laugh from Art Young, he was all too aware of the struggle behind her sparkle. It was Nellie's real story—Art Young's kind of story.

## Our Comrade-In-Arms

By Boris Efimov  
Famous Soviet Cartoonist

*Moscow via press wires.*

ART YOUNG's drawings are published in the principal Army paper, *Red Star*, the satirical magazine *Crocaille*, *Ogonyok* magazine and others. He belonged to those artists to whom working means fighting for justice, and in our time one cannot fight for justice without being an active anti-fascist. Art Young was our friend and comrade-in-arms because his efforts were directed against Nazism. His biting cartoons appeal to the masses. His hard-biting style is effective not only in his country but far beyond it. His works, impressive for their clear-cut statement of political themes and simplicity of form, can be achieved only by an experienced master.

I have on my table one Art Young drawing dealing with the heroic struggle of the Red Army against Hitler's Germany. Hitler is shown in it. This is one of those social caricatures depicting the loathsome character of the Nazi regime with great impressiveness. Drawings such as this expose the rotteness of Hitler's "New Order" and the monstrosity of Nazi crimes. Thus, a fervent anti-Nazi takes part in the great battle waged by freedom-loving nations against evil forces.

The artistic intelligentsia has lost one of its outstanding members. But Art Young's work will live on and call upon his young colleagues to take an active part in the struggle against Hitler's Germany for the happiness of mankind.

# "A Life Worth Living"

By Art Young



Ella Reeve Bloor

Art Young had a gifted tongue as well. The following is a speech he made at the eightieth birthday celebration of his life-long friend, "Mother" Ella Reeve Bloor.—The Editors.

I USED to hear of a certain woman in our town who was always ready with a positive answer to any question put to her. Once she was asked if she believed in infant baptism. She replied: "I certainly do. I have seen it done." So, if any one asks you if you believe that life (with all its frustrations and sorrows) is worth living, you can think of Ella Reeve Bloor and say, "Surely, I've seen it done."

Ella Bloor can hark back to the days when we were members of the Socialist Party. A party that began to disintegrate about twenty years ago . . . till today it is—well, I don't like to be facetious about it, but an old comrade put it this way: he said it's "something to sweep up." In those early days, however, we learned the fundamental principle of our faith: "The social ownership of the means of production and distribution." We talked, we wrote, we cartooned for that principle.

Came the revolution in Russia, when the people of that country, under the leadership of the immortal Lenin, started to put that theory into practice. To many of us comrades of that time, it made no difference . . . if the Russians called it socialism, or called it Communism, which is another word for community or common ownership. All we asked and hoped for was that they could keep going in the direction of their goal. It was a theory taken from the high realm of discussion and put to work. The hardships they encountered from the start, to build up a backward industrial country . . . attacks by ruthless invaders . . . betrayals among their officials, would have discouraged a less determined people. But they kept on socializing railroads, power plants, hospitals, medicine, farms, education . . . everything. And all this time our American Socialist Party found nothing to praise. Their policy was one of smug indifference or attempts at ridicule of this first effort (on such a tremendous scale) to establish what they had once proclaimed as the state of the future, the industrial commonwealth, or social ownership of the means of production and distribution.

Of course, the business-as-usual press, and even the liberal magazines and newspapers, gave the cynical critics the right of way (and often paid good money) for their sniping at Soviet Russia. One writer, supposed then to be a liberal, wrote a book (I think it was seven years after the revolution) called *Red Smoke* to prove that there were no resources worth developing in all Russia. He had figured it out that the whole socialist set-up within the borders of the USSR was sure to be a failure. Thus wrote one Isaac Don Levine, who had been there—

and so had others of his journalistic kind—looking for paydirt to sell to American editors who wanted unfavorable reports about the new experiment in social economics over one-sixth of the earth's surface.

But today, their sophistry, their lying, their ridicule, and their statistics, have been found out. Truth is on the wing. So here we are, old timers and a later generation, who have survived the air raids of the radio commentators, the poison-pen writers, and the politico-misleaders. So here we are, with our flag of faith still flying: collective security of nations, and freedom from want for all humanity. But we all know that the killing of Hitlerism is the vital duty of this period in our journey toward the better day.

MOTHER BLOOR is at her best at eighty years of age . . . and in spite of everything, with the same staunch devotion to a cause that won her mind and heart at an early age.

When I was a boy, I used to know some retired farmers living in our Wisconsin town. If they could sell their farms when they felt themselves too old to carry on, they would buy a house in town and thereafter sit on the porch and watch the world go by. Our village wag said: "A retired farmer comes to town to die, and then forgets what he came for." Ralph Waldo Emerson, when in his seventy-third year, said: "I'm getting old—time to take in sail." Yes, the philosophers have had much to do with the conception of old age as a time for retirement and tranquility. I'm not opposed to the idea. God knows, most workers . . . men and women . . . of brain or brawn (or both) . . . should have the right to slow up—and the right to economic security, and comfort, when the physical machine which has been put through long years of arduous work begins to creak.

Our own Mother Bloor is at her best now that she is eighty years old, and her devotion to an ideal has helped her to get that way. This devotion we all recognize as the courage to lose her own life, if need be, that it may be gained for others . . . the people.

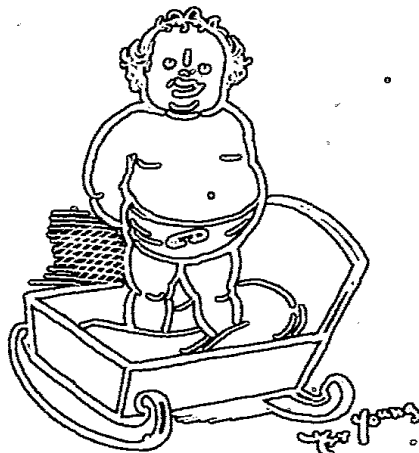
I have no doubt that by the turn of the next century science will have discovered the way of real longevity for all of us. Not just the three score and ten as an average limit, but a hundred, or more. And the social environment will have been created which will make all of these years worth living . . . for everybody. Then our dreaming and our ideals will function without the cruel restraints we and our forebears have endured through the centuries. Then, what we now call old age will be a misnomer. We will all be youngsters at eighty . . . like Ella Reeve Bloor.

# Looking Back on a Long.

WE KNOW we cannot begin to reconstruct the great gift of Art Young in these few pages devoted to his life work. We can only dip into the rich treasury of his art and afford our readers some of his drawings which reflect high points in his life. This is, of necessity, an all-too-sketchy array of his works; we must refer our readers to the original sources for a fuller satisfaction to Art Young, *His Life and Times*, to *The Best of Art Young*, to his *Inferno* books, and to *Trees at Night*. Unfortunately, too, we could not, in the brief time we had to assemble this issue, supply our readers with those inimitable little sketches he did on innumerable postcards and letters to his host of friends. But his many friends remember and cherish them.

However, running through all his works like the motif of a symphony, is his preoccupation with the wrongs of the world and his love for mankind. We do not believe there was much of Puck in his art, contrary to some beliefs if he laughed he laughed, as the old Negro said, to keep from crying. As you will see, in this sampling of his life-work, Art did hate; he hated wrong, and poverty, and those who seek to maintain an eternal perspective of wrong and poverty. He grappled with the issues of his day with the skill of the splendid artist and journalist that he was. Art was constantly changing, changing as the world changed. The talented lad who, on an assignment from his editor, worked as a hostile artist at the trial of the Haymarket Martyrs in 1886, came to see that they were wronged, not the wrong-doers. He arrived at the point in his life where he agreed with Lincoln Steffens: "I have seen the future, and it works." You will find a drawing on that theme on page 14. Three weeks ago, in illustrating Samuel Sillan's piece on Art at the time of his death, we printed Art's last political drawing: its inscription—"The Four Freedoms, Yes. And Teheran." That was his evolution. And his final comment on the world he loved so well.

THE EDITORS.



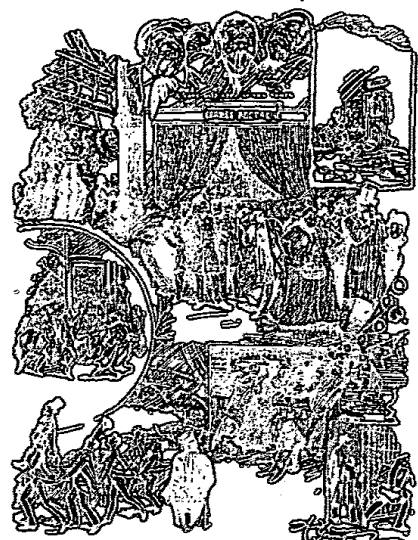
The beginning—self portrait.



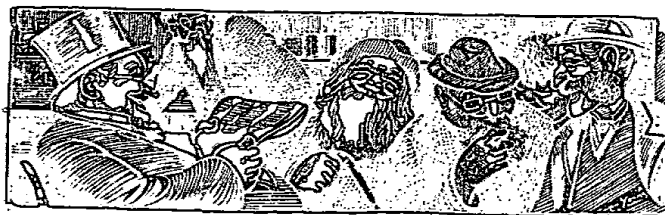
Arrival in New York, 1888



My first published cartoon (1884)



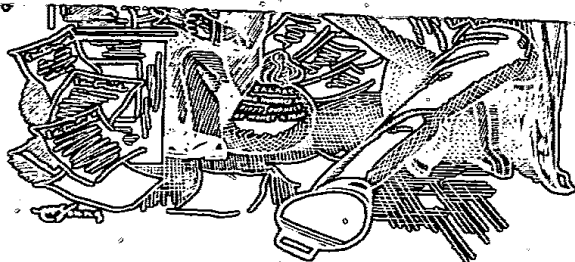
End of the Paris exposition, 1889.



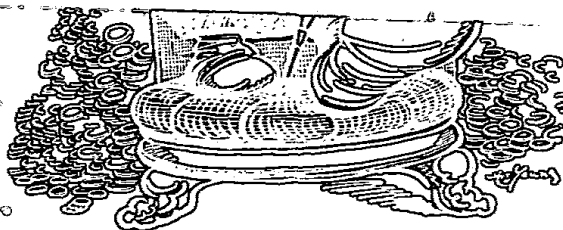
Scene in father's store—around 1886.

12  
January 17, 1944

February 1, 1944 15



Hearst and Brisbane.



A success.

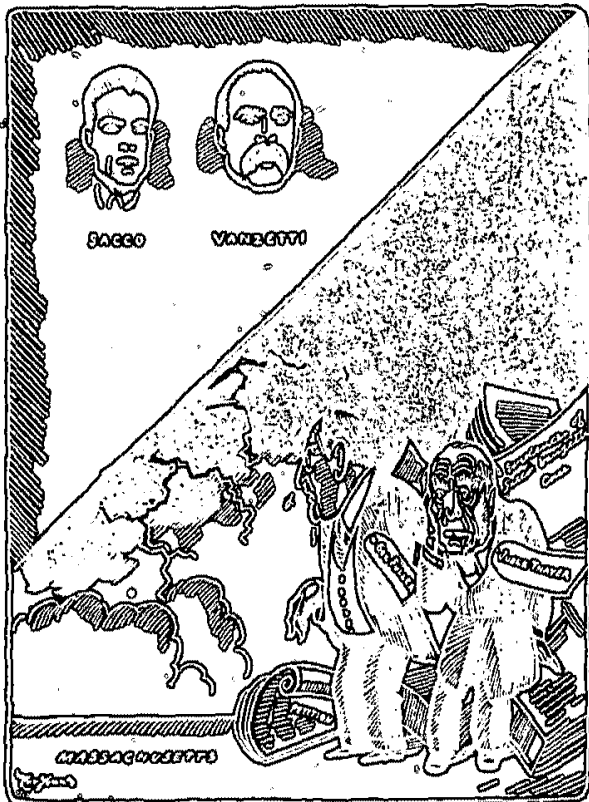
February 1, 1944 16



"What's he been doing?"  
"Overthrown the government."



The trap.



Governor Fuller: "Cheer up, Judge, it will soon be over."  
New Mexico



Soviet Russia's fifth birthday.



Pigs and children.



Eugene V. Debs





Just plain Willie Jones



As he seems to his teacher



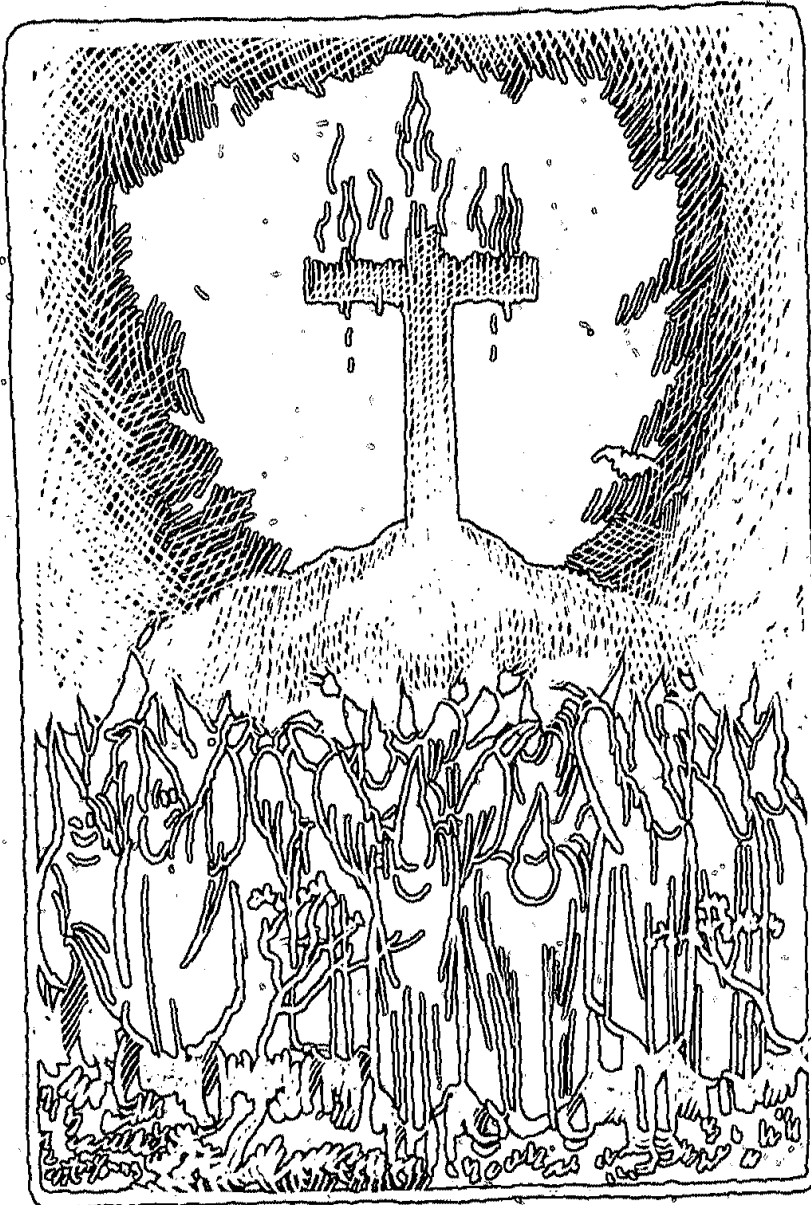
To the cook



To the cat



To his mother



The southern cross



Yours truly.



Hoodood.

Hoover: "You stop following me, d'beat! Here I am all dressed up for a second term and you spoil everything!"



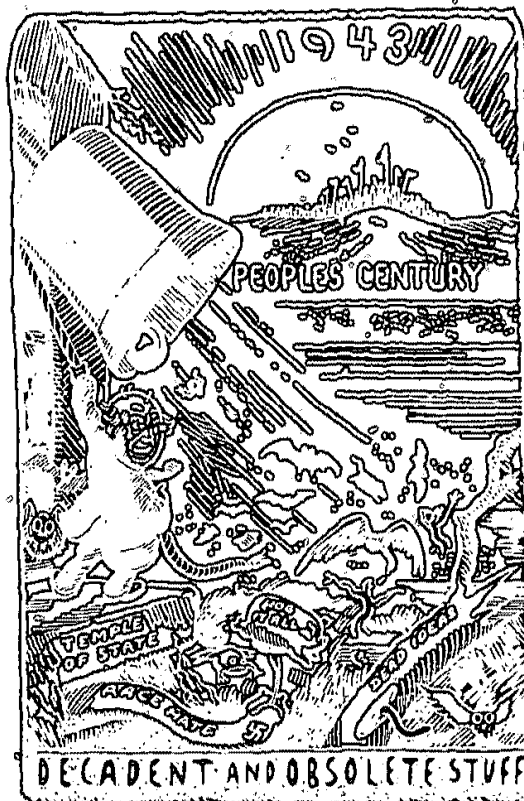
From "Art Young's Inferno!"



Boiling mad.

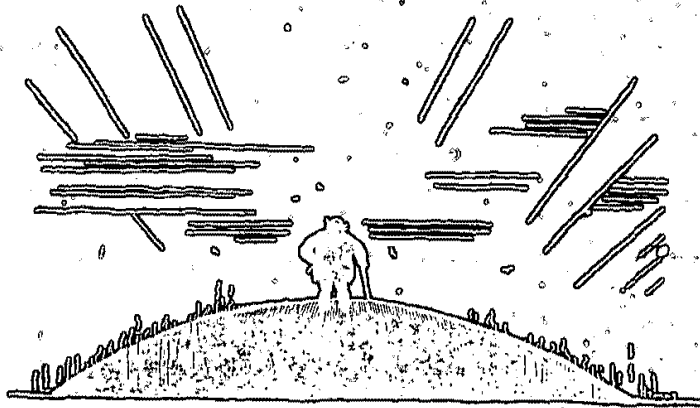


1942 New Year's card.



Over with the old, in with the new  
 My best wishes - Christmas cheer  
 and a happy New Year -  
 with every Christmas Day Art Young

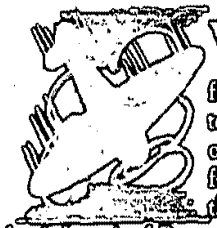
1943 New Year's card.



Final illustration from "Art Young's Inferno!"

# NM SPOTLIGHT

## Road to Rome



WE DON'T need a special cable from inside Italy to tell us how the people of that tortured land felt when they heard that the Allies had landed south of Rome. Most evidently they had long been awaiting word that the inch-by-inch advance up the peninsula had been speeded; Lt. Gen. Mark Clark's Fifth Army brought those tidings. Any step toward all-out military action is accompanied by the inevitable concomitant of all-out political support from the people. Listen to the anti-Axis Free Milan Radio: "Romans, inhabitants of Latium, take up arms," it broadcast. The powerful underground organization welcomed the landing as "the moment that you, all true Italians, have been awaiting." It urged every patriotic Italian to strike at the Germans through ever-increased sabotage and armed resistance. The people were exhorted to leave their jobs and join the Allied troops. Railroadmen were asked to abandon their trains and sabotage the Nazis in every conceivable manner.

At this writing the Nazis have been unable to muster any show of impressive strength to combat the invaders. Powerful British and American forces are pounding inland at a number of points south of Rome. The bridgehead is widening and Rome itself is reported under immediate threat. The northernmost point of the landing appears to be sixteen miles south of Rome. The Eternal City, though not decisive, militarily, will doubtless prove a tremendous political prize: it will be cause for a great deal of furious thinking in all Axis-occupied territory. Many observers, furthermore, see the landing as a diversion for the Big Show across the Channel. In any event, it is a step long awaited and long needed.

## Relief for Leningrad

THE world—for a variety of reasons—welcomes word that the Nazis are being shoved back from the environs of Leningrad. Too long have we been horrified by the stories of the criminal day-and-night shelling that took the life of Leningrad—people in their homes and pupils at their desks. Now, it appears, at least, that horror is over.

Let us examine the Leningrad offensive



in its full context: the Germans, back in June and July of '41, were pushing the so-called "Baltic March." Eight days after the start of the war, they were on the Riga-Dvinsk-Minsk line, 150 miles inside the Soviet Union—but barely across the Prut on their right flank. By August 1 they were roughly on the Narva-Smolensk line, 350 miles inside the USSR, while on their right they were only on the Korosten-Odessa line. In September they reached the outskirts of Leningrad. It is clear, therefore, that the Nazis originally planned to take Leningrad as a first major objective, the seizure of which was to be followed by a wheeling movement from Leningrad to Moscow. This was to be accompanied by a frontal attack upon Moscow. *But Leningrad held.* The heroic defense of that city forced the Nazis henceforth to a makeshift and improvised strategy. It was way back then, in September, when Leningrad held that the Soviet center struck back on the distant approaches to Moscow (the battles of Yarssevo and Lelnya) and that the seeds of the future German shift from offensive to defensive strategy were sown.

This defensive strategy is now in full swing, but is rapidly playing out. The Baltic march has gone in reverse. Leningrad has finally been freed of the blockade and the Leningrad-Mga-Khryshy-Kashin-Moscow line is open. One can imagine the frantic scurrying in Helsingfors at this moment: we can expect to hear some plaintive voices in Washington again pleading poor little Finland's "tragic" case.

## The La Paz Clique

THE new camarilla in control of Bolivia has made big noises about the United Nations, the war against Hitler, its pretensions of friendship with the Soviet Union, its independence from the Bolivian tin barons, its heartfelt desire to represent only the common working people. For all that, its link with the Ramirez fascists of Argentina and through them with the German Nazis has been so plain that recognition has been withheld by those very governments who only six months before had so hastily accredited their representatives to the Argentine junta. Authoritative reports have now reached the world from Montevideo, the seat of the Inter-American Defense Committee which is charged with investigating the coup, proving that officials of the



new Bolivian regime had met with high Argentine officials and fascists from Uruguay in the Buenos Aires home of Count von Luxburg, former German minister to Argentina. On the face of it, and the deeper you go into it, the Paz Estenssoro-Villareal group is pro-fascist.

Much confusion remains in labor and other liberal and progressive circles as to the nature of the Bolivian regime. The widespread hatred of the former Bolivian rulers, under General Penaranda, largely because of the infamous massacre of the Catavi tin miners a year ago, has made many feel that any change would be for the better. Distrust, or at the very least, hesitation over accepting the State Department's leadership in such matters, has made it difficult for the Secretary of State to gain wide popular support for non-recognition. Perhaps the main factor which has prevented US labor from forming a clear picture of Bolivian affairs has been its lack of effective contact with its brother trade unionists in Latin America. Lombardo Toledano's clear statement, on behalf of the entire CTAL, in opposition to the Bolivian coup has been practically unnoticed north of the Rio Grande. The words of another Latin American labor leader, Bernardo Ibanez of Chile, uttered merely as an individual and asking support for the La Paz clique, have on the other hand gained considerable attention. What is desperately needed in this situation and in the numerous similar ones that arise in hemisphere relationships is the closest possible unity and contacts among all branches of the labor movement.

## Stop the Smear

POSITIVE action is urgently required to save and to strengthen the Fair Employment Practices Committee and the principle of non-discrimination for which it stands. It is at present being violently attacked by the anti-war, anti-labor elements within Congress. The Smith committee has been holding prejudiced hearings for the deliberate purpose of smearing the FEPC and thereby striking a blow at the President, at national unity, and at the war effort. Carefully selected workers have been called to the witness stand to testify that they would go on strike if Negroes were permitted to work with them on a basis of equality. So intent is the Smith committee upon its mission of destruction that it failed to appear on the



floor of the House when the clerk was delivering the President's annual message. Instead it was studiously drawing statements from the representatives of an unaffiliated union of Philadelphia transit employees to the effect that they would quit work if discrimination were eliminated. Unfortunately the ill-disguised fascist intentions of the Howard Smiths find conscious or unconscious support from the policy of defiance to the FEPC adopted by the railroad industry, by some West Coast nabobs of the AFL, by a company union in Baltimore, and by such reactionaries as Comptroller General Lindsay Warren, whose attitude toward the war can be no more than lukewarm.

The situation calls for more than mere support of the FEPC in its present form. It calls for something more positive than a mere counter-offensive against the Howard Smiths. The tremendous win-the-war camp in this country must unite in giving permanence and authority to the agency charged with administering fair employment practices. Such permanence and authority are provided in HR 1732, introduced by Congressman Marcantonio. A

drive is now under way to secure signatures to Petition No. 18 designed to discharge this bill from the reactionary House Judiciary Committee. This is the same committee which last year attempted to block the anti-poll tax bill, HR 7, and the discharge procedure is the same as that successfully adopted last year.

The elimination of discrimination in federal employment is an essential part of our win-the-war program. On it there can be no compromise. It is therefore the duty of all patriotic organizations and individuals to see that their Congressmen sign Discharge Petition No. 18. No attempts to confuse the issue by the introduction of rival bills or by any other device which the opposition may try, should be permitted to distract us from the single task of securing the discharge of HR 1732 and its subsequent passage.

### Congress: Tug of War

THE legislative week in Congress has been mixed, but all in all there is good reason to feel encouraged. The impact of President Roosevelt's message to the re-

convening Congress has made itself felt. With the rising activity from organized labor, church groups, veterans' organizations, fraternal and community bodies, the prospect of forcing Congress to fight the war is vastly improved.

The Senate Finance Committee was constrained to eliminate from the new tax bill most of the provisions which would have emasculated the law providing for the renegotiation of war contracts. Continuation of this law, which makes it possible to curtail vast war profits, was point two in the President's five-point program. This phase of the tax bill was further improved on the Senate floor. The present need is to use the same kind of pressure that saved renegotiation to win an equitable tax bill, which, in the President's words, "will tax all unreasonable profits, both individual and corporate." The \$2,275,600,000 measure passed by the Senate is far from adequate.

By a one-vote margin a coalition of Republicans and southern poll-taxers in the Senate Banking and Currency Committee turned down the administration's subsidy program and threatened to defeat the cost-of-living proposals outlined by the President as essential to a win-the-war economy. The defeatists ganged up with the greedy farm-bloc die-hards to prevent stabilization of food costs. It is imperative to bring every conceivable pressure on Congress without delay, and particularly on the Senate, to force approval of adequate subsidies without which inflation is inevitable.

At the last moment, the Senate Privileges and Elections Committee approved a compromise bill providing federal ballots for service men and women. The race is on to pass the new Lucas bill in the Senate before the House Republicans and poll-taxers can bludgeon through the Rankin bill, which will deprive the overwhelming majority of those in uniform of their suffrage privileges in 1944. But even if the House, by exercising gag rule, does approve the Rankin bill, the fight for the soldiers' vote will not be over. Popular protest at the attempt to rob the soldiers and sailors of the franchise has been so great that a reluctant Senate reconsidered its former action. Continued efforts can defeat even the Rankin-Republican alliance. Yet there is no time to waste in putting the heat on Congress.

### Fish et al. "Woo" Labor

FAR more complicated is the question of national service legislation. Many administration supporters made the mistake (quickly exploited by the defeatists) of viewing the fifth point of the President's message as though it could be isolated from the other points. In asking for national service legislation to prevent strikes and to assure fullest mobilization for the war effort—two aims heartily endorsed by labor—the President went out of his way to stress that

## Free Germany Committee

THE first few issues of the newspaper issued by the Free German Committee in Moscow recently arrived in this country. They make fascinating reading and provide a good survey of the Committee's activities as well as those of the affiliated Union of German Officers from the defeated Sixth Army at Stalingrad.

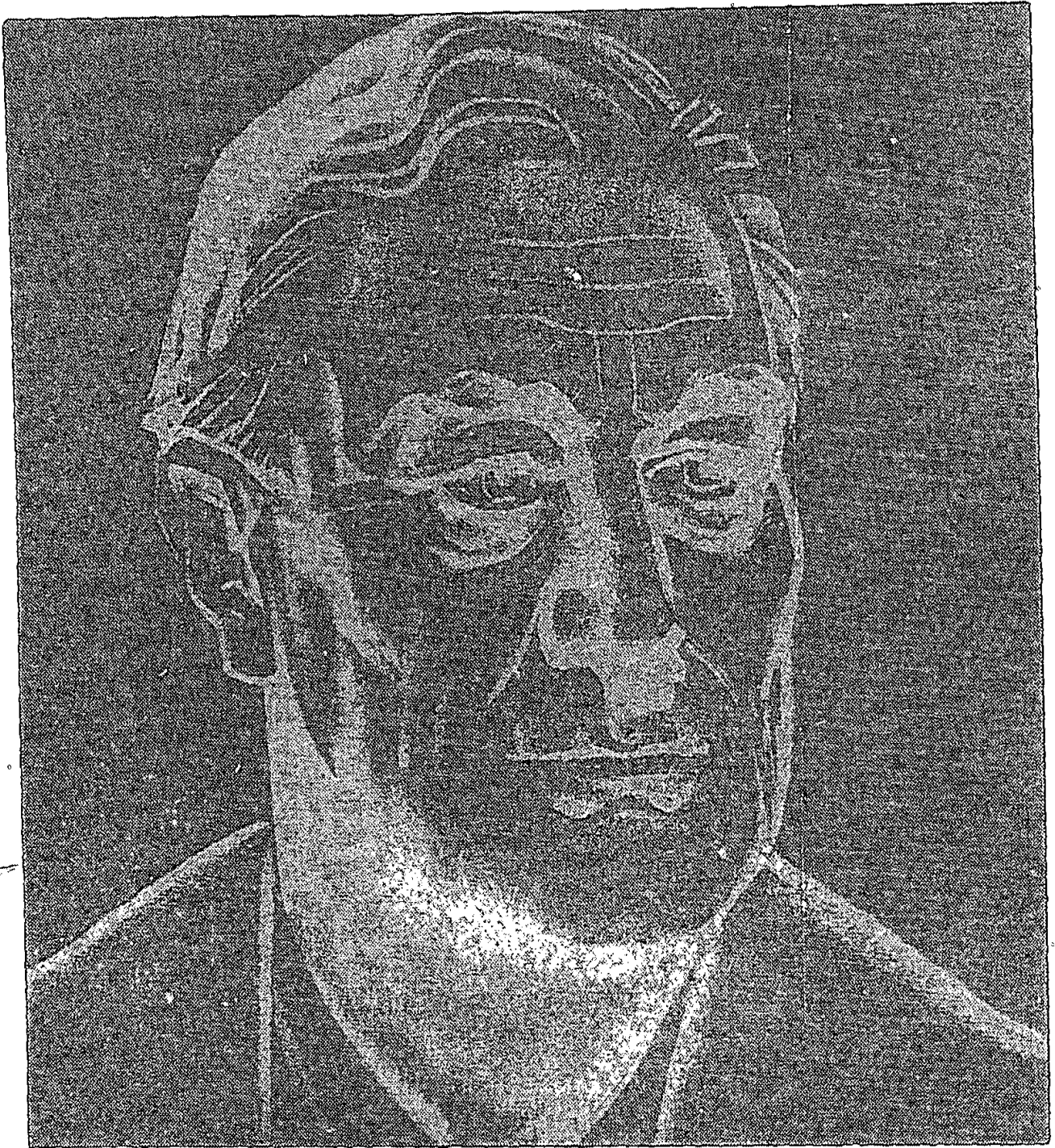
Erich Weinert, a leading official of the Committee and a well-known poet, in one of the issues tells of propaganda work at Stalingrad where he spoke over a Soviet radio to von Paulus' encircled troops. Now many more members of the Committee are engaged in such activities. German troops are bombarded with leaflets telling them about the Committee's aims and warning them to surrender. Every German soldier captured by the Red Army is informed that he is entitled to write the Free German Committee for information and advice. Many of those captured carried with them both the leaflets and the Committee's manifesto.

Willi Bredel, a member of the Committee and a distinguished anti-Nazi writer who fought Franco in Spain as a member of the Thaelmann Battalion, has been broadcasting to German troops and to the German hinterland. He tells his listeners about

the Committee and its policies. What he says on the radio bears retelling: "This time the men who have brought about this war will not escape punishment. The Nazi leaders must not escape the just judgment of the people. The seducers will be punished mercilessly, but the seduced have nothing to fear if they separate themselves in time from the criminals. They may yet make good what has happened in the past by fighting against the rotten Nazi leadership and by participating in the struggle for a free, independent, and human Germany."

At one of the early meetings of the Committee a former prisoner in one of Hitler's concentration camps sat at the side of Lieutenant Frankensfeld, a former leader of Storm Troop A of Berlin. Hitler's old foe and a recent convert were united in their common sorrow over Germany and in their determination to lift their country out of the ruins into which it was thrown. As Willi Bredel put it: "The Hitler follower of today need not fear the downfall of the Hitler regime tomorrow—provided he does not oppose the anti-fascist popular forces but joins the fighters for a free Germany against Hitler and his government of gangsters."





By Hugo Gallat

**T**HE country this January 30 turns with more than its customary warmth and affection to greet the President of the United States, the Commander-in-Chief of all our armed forces, on his sixty-second birthday. In the past year the President's leadership has achieved a new dimension—the gigantic dimension of Teheran. Franklin D. Roosevelt has met the test of history; he has led our country out of the quicksands of isolation and irrational prejudice to the solid ground of the great comradeship with the Soviet Union, Britain, and China, that guarantees victory in the war and makes possible the building of a democratic peace lasting for many generations. Today he is not only America's leader, but a world leader to whom millions in

all countries look with hope and confidence.

The past year has seen our troops assume the offensive in North Africa, Europe, and the Pacific. They have helped overthrow the oldest of the fascist dictatorships, and now stand poised with their British brothers for the mighty assault from the west that, together with the giant blow from the east, will overwhelm the bastion of Nazism and free Europe's agonized millions. In the spirit of Teheran the President in his recent message to Congress summoned the people at home to keep the faith with those who are about to go on that high venture of liberation from which many will not return. He has given us a program and a vision. It is for us, the people, to assure their fulfillment. It is for us to assure that

the venomous little men who hold Hitler in their hearts, or are blinded by greed or party ambition, do not succeed in weakening America's will and deflecting it from the course the President has charted.

On January 30 the men and women at the frontlines will give thanks that Franklin D. Roosevelt and no lesser man is their supreme commander as zero hour approaches. Millions of Americans in factories, offices and on farms will think with love of their friend in the White House. And they will join not only in wishing him the happiest of birthdays, but in the wish already expressed by many labor unions and by the Democratic National Committee that he continue to lead our country in war and in peace.

national service legislation was only one part of his broader program, and further, that such legislation was contingent on the enactment of the other four points: adequate taxation, limitations on profits through renegotiation of war contracts, control of food prices, and economic stabilization. The defeatists have made their position clear: the Wheelers and Peglers are against national service legislation. Unfortunately, some labor leaders have been beguiled into discussing the fifth point as if it existed in a vacuum.

It must be understood that a genuine service law does not mean the badly conceived Austin-Wadsworth bill, with its anti-labor jokers. Rather, a national service act designed to achieve uninterrupted production and total mobilization must be so framed as to protect labor's fundamental rights and preserve work standards established by the unions. Labor has nothing to fear from a correctly conceived service bill. The unions must, however, beware of the blandishments of labor's worst enemies—Vandenburg, Reynolds, Wheeler, Fish, and Styles Bridges,—who suddenly mean for labor's "liberties." Their maudlin grief has an only too obvious purpose: to drive a wedge between labor and the President, and to defeat the five-point program, including an equitable national service bill, in order at a later date to slip through drastic anti-union legislation of the type advocated by Rep. Howard Smith of Virginia.

Secretary of War Stimson did not bolster national unity when he appeared before the Senate Military Affairs Committee and declared that national service legislation need not be contingent on the rest of the President's program. His endorsement of the Austin-Wadsworth bill and his action in charging labor with "lack of responsibility" were certainly not in harmony with Mr. Roosevelt's approach. For its part, labor is justified in scrutinizing all legislative proposals before backing any service bill. More initiative on its part, however, rather than flat opposition, would help the passage of the proper kind of service measure as an integral part of the President's larger program. The action of the conference of 2,000 officials, shop stewards, and community council representatives of the Greater New York CIO Council in endorsing the five-point program, while opposing any national service legislation patterned after the Austin-Wadsworth bill, should help clarify this problem.



## Pravda's Warning

Every commentator with a grain of sense has admitted that *Pravda* is not an irresponsible newspaper. Yet the same commentators were quick to condemn *Pravda* for irresponsibility in publishing an item about attempted peace negotiations. *Pravda*, according to them, is both responsible and irresponsible; it is both sane and insane. Well, which is it? It cannot be both; it must be one or the other. And every fact at our command leads to the conclusion that so important an organ of public opinion in the Soviet community will not print a rumor unless there is a little fire behind the smoke.

Is it unlikely that Hitler will make, as he has in the past, every attempt to conduct secret and private negotiations? Of course he will, for it is only through such maneuvers that he will be able to achieve what is unachievable by arms. He knows that from a military standpoint he has lost the war; that is as certain as the sun rising tomorrow. On what, therefore, can he place his hope to safeguard the future of his political heirs and assigns? It is his old weapon of splitting the Allies by creating among them internal crises, by undermining British and American morale at a moment when the highest morale is essential to complete the final phase of the European war. Is our country so firmly united behind the President's policies that the enemy has no means of driving a wedge into it? One need only glance at the Hearst, McCormick, and Scripps-Howard newspapers for the clearest answer. One need only read a week's issues of the *Congressional Record* for an equally clear answer. One need only recall the existence of the "Peace Now" movement under the leadership of the Socialist, George Hartmann, for further confirmation of the fact that Hitler has friends here to pave the way for a separate peace. One need only read the reports of the German radio to see how the statements issued by reactionary Polish-Americans are being used by Berlin's broadcasters to whip up fury and hatred against the White House. It was only a few days ago on January 16 that William Shiver, writing in the New York *Harold Tribune*, reported that the "Nazis are fishing in the troubled waters of our Polish population. Berlin reminded our Poles and Americans of Polish descent that 'in some states the Poles actually hold the balance of power in a close or crucial election.' Fred Kaltenbach, the Iowa traitor, carried the ball for the Nazis on this particular play, analyzing the Polish vote and wondering—in his most innocent fashion—if the Moscow and Teheran conferences will have certain unfortunate repercussions for Roosevelt if he should choose to run again in the Polish sections of Milwaukee and other cities with a sizable Polish vote."

Hitler is not asleep. And what we can learn from the *Pravda* item is to keep on the alert for situations, as Walter Lippmann observed, "which, without our intending it and in spite of our being loyally resolved against it, would in fact rupture the common Anglo-Soviet-American front in dealing with Germany." Those who missed the point about the *Pravda* story are living in a world of fantasy, in which after Teheran nothing remains to be done except to sit and wait for the cheerful announcement that the Allied armies are marching on *Unter den Linden*.

The Germans will try by one maneuver or another to undo Teheran. It is the worst political defeat they have ever suffered. They will attempt to move the clock back by exploiting issues which have as yet not been solved to conform with the pattern designed when the President, Stalin, and Churchill met. These issues are many. They do not in any way vitiate the Teheran decisions. Their existence simply means that there is much to be done in settling them quickly so that Hitler cannot ride them to his profit. Above all what we witness now under Nazi inspiration is the effort of defeatism to postpone fulfillment of military decisions; to cry that there need be no casualties if Washington and London will only come to some understanding with Berlin. That is the plan which every tin-horn Hitler in the country, every defeatist in and out of Congress has up his sleeve. Until the atmosphere is cleared of such poison it will affect our nerves and senses. We should be grateful that *Pravda* sharpened our wits and put us on the alert to avoid any traps which Berlin has set.





# The Man We Loved..

John A. Kingsbury

Art Young belonged to the increasing tribe of Abou Ben Adhem. When, awakening from his brief dream of peace, Art discovers the angel writing in his book of gold, one can hear him say: "Write me as one that loves his fellow man."

My earliest memory of Art Young, like my last, is of one "that watched to ease the burden of the world." About forty years ago we met through Balfour Ker, one of my oldest and most intimate boyhood friends from the West, who, as Art says in *His Life and Times*, is remembered for his powerful social satire. From 1906 to Ker's death in 1918 we met from time to time to talk of the West, to discuss plans for a better world and to consider how each of us could play an effective part in bringing the plan to pass. We were definitely interested in socialism; but in these early days none of us were party

members, though Ker was pushing us in that direction, and Art seems to have gone all the way in by 1910. As for me, I became a reformer—God save the mark—but Art was always understanding and tolerant.

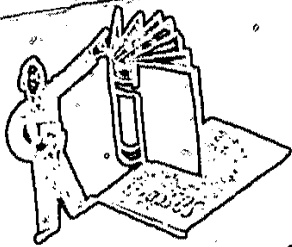
The last five years of Art's life were the period of our most frequent contact and most intimate friendship. Learning of his illness and nervous exhaustion from the pressure of completing *His Life and Times*, Mrs. Kingsbury and I sent him a cordial invitation to come to our home in the Castill Mountains for a good rest. To this he replied characteristically: "Sometime after the thirtieth (November 1939) damned if I don't believe I'll accept your kind invitation. We have so much in common, our direction and hopes so much alike—that it will be a pleasure to sit by your fire at night even if we don't talk much—and dear Mabel—I know I will

be in good company. . . . At this season with my book out I get a good deal of mail—and may be a little irritable at times over it, but otherwise my nerves are pretty good at seventy-three after having descended-into hell a few times. The Birchmans here are fine—but the countryside and you call to me. So—until later word about it, my best to both—Art."

Three days later (November 25) Art wrote: "My book out—good reviews—and health good, at least compared to two months ago . . . but I need a good Samaritan to come along and rescue me—and I hope it is you. . . . Would it be possible for you to come after me and my bag and baggage soon?"

The next day at our home in the mountains, he was, in his words, "snug as a bug in a rug." We protected him as much as possible even from fan mail. However, he had to see his publisher once and autograph a stack of books, which set him back for a day or so.

One morning when Mrs. Kingsbury



## one year of NEW MASSES

(Reduction made from subscription rate [Regularly \$5 a year, not book list prices])

plus

### Life & Times of Art Young

An Autobiography

LIST PRICE \$3.50

Combination Offer \$6.75

	List Price	Combination Price
UNDER COVER .....	\$3.50	\$2.00
by Roy Carlson		
NO QUARTER .....	2.75	6.75
by Konstantin Simonov		
TWENTY BEST FILM PLAYS .....	2.50	7.00
by Gassner & Nichols		
THE SEVENTH CROSS .....	1.00	6.50
by Anna Seghers		
THE OUTSIDE LEAF .....	3.00	6.50
by Ben Field		
WILD RIVER .....	2.50	6.75
by Anna Louise Strong		
ALBUM OF EIGHT DRAWINGS.....	5.00	7.50
by Cropper		
SIEGE OF LENINGRAD .....	2.50	6.50
by Shomurovsky & Moritz		
POPULIST MOVEMENT IN USA....	.35	5.00
by Anna Rochester		
SECRET OF SOVIET STRENGTH....	.35	5.00
by Howard Johnson		
THE DARK STAIN .....	2.75	6.75
by Ben Appel		
PROBLEM OF INDIA .....	1.50	6.00
by R. Palme Dutt		
FALL OF PARIS .....	3.00	7.00
by Ilya Ehrenburg		
MY NATIVE LAND .....	3.75	7.50
by Louis Adamic		
THE BALTIC RIDDLE .....	3.00	7.00
by Gregory Malkins		
SOCIALISM & ETHICS .....	2.00	6.00
by Howard Graham		
DEMOCRATIC SPIRIT .....	3.75	6.00
by Bernard Smith		
HARRIET TUBMAN .....	3.25	7.50
by Earl Conrad		
MAXIM LITVINOFF .....	3.00	7.00
by Arthur U. Pope		

NEW MASSES, 104 East 5th St., New York 3, N. Y.

Gentlemen:  
I wish to take advantage of your combination offer.

Enclosed find \$.....

The book I desire is.....  
Please send it to:

Name.....

Address.....

City.....

State.....

Add 11 for Canadian Postage.

24-41

was a pain. Although his speeches were caricatured, they were brilliantly characteristic of the rhetoric and philosophy of whomever he imitated. These imitations revealed his creative genius—his keen perception of the artifices of oratorical technique and his gift for illuminating what was human and at the same time ridiculous in the conduct of man.

A few days after the meeting at Carnegie Hall, I had the pleasure of an evening with him. Several other friends were there, and we talked of "the good old days." Art was in very fine form. In referring to a mutual friend, someone remarked, "Ah, he's not the man he used to be." Art, in his quiet humorous way, replied, "He never was." When the evening broke up, I drove him home. During the ride we both became somewhat wistful. However, he soon dispelled the mood. "Life is a nuisance to captivate me at my age when I should be thinking of other things," he said whimsically. "Your point of view must have changed," I said, reminding him of one of his famous cartoons of several years ago—a courtroom scene in which he was snoring, with the caption, "Art Young on trial for his life."

In talking of the world today he said, "I'm afraid I won't live long enough to go through the chaos. It's a pity... nevertheless, there's a wonderment and a beauty in walking through the fog." I dropped him off at his house and that was the last I saw of him.

It is remarkable when I think of the regard and deep affection I hold for Art Young, for in all my life I met him only three times; and that I have created such a feeling on such a brief acquaintance is, I believe, a tribute to his work and to the charm of his personality.

## William Young

ONE of my most vivid recollections of my brother is the enthusiasm he exhibited at the time of the founding of the *Masses*. It seemed to him the most important happening in his life. And that enthusiasm for his magazine, now *New Masses*, never left him to his dying day. I have reason to believe from talks we have had recently that at the time of his death he felt that most of the important things that he had hoped for, had been accomplished, or with the turn of events in the world, would soon happen.

## Gilbert Wilson

ART YOUNG and I were rather like Walt Whitman and Horace Traubel during the last years. I am very proud to say Art came to depend on me almost exclusively for the various little helps and chores of keeping his work going

—to answer letters—to select drawings and send them off to exhibitions—maybe to make a decision on some matter like lending his support to some one of the many, many organizations that were always seeking the endorsement of his venerable name—or maybe it was just to keep him company through the night when he'd have one of his "spells" and couldn't sleep.

He and I had a standing agreement that he should always call me whenever he woke up at night with nervous indigestion, to which he was subject—when his heart, he said, "would beat so hard it would shake the bed," and he'd be depressed and apprehensive and couldn't get back to sleep. At such times he'd get what he called "dark purple thoughts" and lie there and relive his life, thinking about all his unhappy years, plus the condition of world affairs, and it would torment him being alone. He would want someone to talk to. So I always urged him never to hesitate calling me. My phone would ring about two or three o'clock in the morning and Art's quavery voice would apologize for waking me. He never had to ask, but I would assure him I'd come right away. I'd go to his apartment, the door would be ajar—and Art would be snoring peacefully. So I'd stretch out in a big chair in the living room. The next morning, Art would say, very surprised, "Why, Gilbert, did I call you last night?" Then he would be apology itself. I never minded going to stay with him. It seemed just his knowing that someone was on his way to see him was all he needed to relax so that he could get back to sleep.

My very first visit was to make some sketches of Art Young. I was at the time gathering material on the life of Gene Debs for a mural in my home town of Terre Haute, Indiana, and learning that Art Young and John Reed had interviewed Debs at Terre Haute just after the last war, I wanted to depict that famous event of three famous world figures in my home town. I expected my visit with Art Young that day to last a couple of hours. Instead it lasted almost uninterruptedly for seven years. And the friendship that grew up was always getting in the way of my own work as a mural painter.

My home town refused to let me paint the Debs mural, so I accepted a position as an artist in residence at Antioch College in Ohio. (This was about the time I first met Art Young.) I had been with him three months when I got letters and finally a telegram from Antioch: "When are you coming here to start your work?" I took it to Art. Art got a panicky, helpless look and expressed his wonder about how he'd manage all the details of his many letters, appointments, books to be inscribed and sent off, pictures to be gotten to exhibitions, etc., and it made me feel very much like a "heel." This happened regularly at our periods of separation, so that I just got

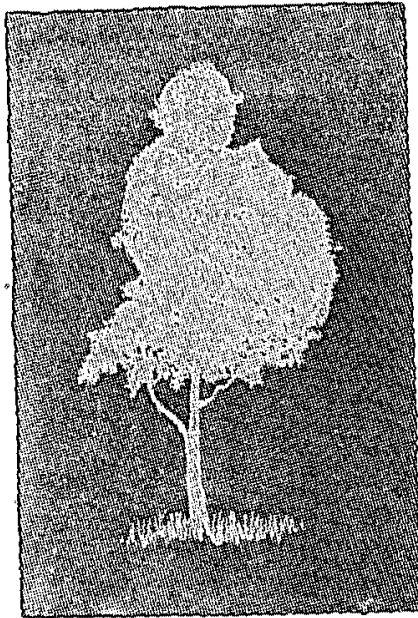
took him his coffee, he pulled his head out of the pillow, in which it was buried more in Hades than in sleep. Unable suddenly to turn on his usual gait, but forcing a wan smile he said: "Mabel, sometimes life looks pretty black in the morning before you've had your coffee—sort of hard to face."

But after his coffee and a good breakfast he was soon out with our little cabin, his cane and his big cigar, inhaling the fresh mountain air. How he did enjoy it—and the quiet. He loved to listen to nothing but nature's teaching.

After dinner, the big cigar and a crackling fire would set him off. He was full of memories of Middle West types. While he was doing his *Life* he drew "a lot of memory sketches—personalities—that some day may go into still another book." These remarkable drawings he brought with him. He would bring his personalities to life before the fireside. He would become animated by the vividness of his own imagination. Picking up a book, he would take me by the arm saying, "Now Abner, we'll sing hymn 140—"Bringing in the Sheaves." So we would all sing, Mrs. Kingsbury, a former organist in the Methodist Church, accompanying us on the piano. At the end of a stanza, out of the corner of his mouth, Art would say, "Abner, your voice ain't so good tonight. . . . Now let's try "Beulah Land." At the end of this song he would close the book, look at me with feigned pity and say: "Abner, your voice ain't what it used to be—nor it ever was!"

When he returned to New York and took up his abode on Gramercy Park I seldom went to the city without having a good visit with him. Indeed, Art often tipped the scales to the side of acceptance when I was considering New York engagements. He and Mrs. Kingsbury and I would dine together in the haunts of O. Henry—Pete's Tavern, or across the way in the big window of the friendly Balkan restaurant in which O. Henry worked and watched the world go by—or perchance, we'd dine in Chinatown at the Port Arthur.

Sometimes when I would drop in on him at his apartment I would find him talking to young men. One occasion I remember vividly is the time I met Gilbert Wilson there. I called Mrs. Kingsbury on the phone to tell her where I was, saying, "I am here with old Socrates. He's corrupting the youth again." This greatly amused Art and evidently made an impression on Gilbert Wilson, for sometime afterwards he wrote: "I liked your reference to Art Young as Socrates subverting the youth. Years ago I used to escape into a thought region, putting myself back into Athens, imagining myself as Phaedrus with Socrates, lying on the bank of a stream in Indiana under a sycamore tree, so that the



"The Author"

dialogue became almost real. Strangely, when you spoke to your wife over the phone that evening mentioning Art Young as Socrates I saw—as I never had previously—an interesting, modern, and very real parallel to those past days in Greece. I saw I needed no longer to escape. Here was reality—two older men and two younger conversing—not at all unlike those earlier and enviable days." Later he sent me the sketch on this theme for a mural with the likenesses of Art and myself.

I enjoyed taking Art to the Players Club but I couldn't often persuade him to go because he wasn't a member, and somehow it put a bit of a strain on him. But he greatly enjoyed it when he did, for it often turned into a spontaneous reception by old friends. Once about midnight we dropped into the Players grill and sat down with Percy MacKaye. We were chatting over a glass of beer. The only others in the grill were sitting at the table opposite in a gay group, among them, FPA, Frank Sullivan, and Norman Anthony, who soon came over to our table and, with a feigned whisper in my ear said: "Is this the famous Art Young with you? Well, I want to kiss the hem of his garment." This he proceeded to do, greatly to Art's amusement. That act consolidated the two tables immediately, and that evening started a movement to make Art an honorary member of the club. Shortly thereafter he sent me a card saying, "Percy MacKaye was in to see me and said there was talk at the Players of making me an honorary member—sounding me out. They have quite an honorable role at that: Tom Nast, Steffens, Kingsbury et al., so—thinking it over." But somehow it hadn't come off yet when he sank into his deep dream of peace.

I admired Art most for his unalloyed love of his fellow man; for his unflinching courage in fighting the good fight; for his boundless faith in a better world here on earth. In his annual greetings to his friends he was always facing the rising sun. In his heart were the singing words of George Eliot's great poem:

*O may I join the choir invisible  
Of those immortal dead who  
live again  
In minds made better by their  
presence; live  
In pulses stirred to generosity,  
In deeds of daring rectitude, in  
sorrow  
For miserable aims that end  
with self,  
In thoughts sublime that pierce  
the night like stars,  
And with their mild persistence  
urge man's search  
To waster aims.*

☆☆☆

## The Ballad of Art Young

You've been around  
and you're still around,  
Art Young:  
Serving the world  
with the perfect grace  
of a man in love  
with the human race,  
You're still around,  
Art Young.

And you'll be around  
in the underground,  
Art Young:  
That underground movement,  
the crowded earth,  
will laugh with your heart  
and your lasting mirth:  
You'll be the sound,  
Art Young.

And when roots are shooting  
with all you started,  
Art Young,  
Or everyone answers  
to all you've done  
with your hand in the soil  
and your head in the sun,  
We'll rise from the dead,  
Art Young.

And if someone should ask  
how old you are  
or young, Art Young,  
We'll point to the grass  
that is swinging high  
and join with the stars  
that are singing low  
And run with the free world everywhere—  
And you, Art Young,  
you'll be there!

ALFRED KREYMBORG.



## Daniel Fitzpatrick

You ask me for personal anecdotes about Art Young. Unfortunately our friendship was a long distance one, mostly conducted by telepathy and understanding. His cartoons, books, and Christmas cards made me feel closer to him than many whom I see regularly.

Once I had the good luck to find him in his diggings in New York, down around Eighth Street, I think it was, and without an elevator in sight one could easily imagine being in the office of a midwest country editor. There was a cozy disorder about the place just as there was about the way he wore his clothes, but the disorder only emphasized the kindly fatherliness of the man, made one feel his time was too important to waste on "things" when humanity needed his attention.

First time I met Art Young was in 1916 during the Democratic convention in St. Louis. Young, John Reed, Heywood Brown, Clive Weed, and Jo Davidson were having a drink together at the Jefferson Bar, quite a collection of big shots for a cub to run into. Our later meetings might be brief and years apart, but the kindly and lovable Art Young always seemed near-by and I expect to continue feeling that way about him.

## William Cropper

For seventy-seven years Art Young was alive to everything that went on around him. He was a great artist with a generous heart full of feeling and understanding. He suffered with the struggles of the downtrodden, and sided with them in their plights. When an injustice had been committed, he flashed his sharp pen and brush against the tyrants and fascists. His art, like himself, had a keen wit that penetrated deeply.

Wherever and whenever Art Young's name is mentioned, people, without exception, express a love for the man and his work. He was truly a people's artist.

A short time ago in Bethel, Conn., where Art hoped to preserve a small house as the Art Young Museum, Glintenkamp and I visited him in his little shack, to help him select cartoons for his first one-man exhibition, to be held in the ACA Gallery. We were most amazed to find that among other things Art had saved his sketches and original cartoons dating from the Haymarket trials in Chicago. Among many of his originals and reproductions Art cherished those on which he was indicted when the *Masses* was on trial, the cartoons against child labor, the whole series of cartoons on the Soviet Union and his comments on its heroic development.

I once asked him if he ever felt lousy about any cartoon he had done, and he

told us of one he had been asked to draw for the old *Life*, when it was a humorous weekly. The editor had asked for a double-page spread, on which he was to draw a comic figure of a Jewish Broadway producer controlling the gay White Way. Art finished the drawing and received a hundred-dollar check which he needed very badly. But he was somehow not very happy about the idea. At that time, Art recalled, we had no political awareness, no organizations that fought anti-Semitism. So he went to the editor, returned the check and asked for his cartoon back. He walked down the street tearing it up, and with every step he said he felt happy, although hungry.

To most of us artists, Art Young was more than a friend; more than a fellow-artist who for so many years had worked with us, with whom we had exchanged confidences. We all had a special respect for Art Young. He carried with dignity our convictions, and in trying times, when some writers of the old *Masses* and *Liberator* went sour one way or another, Art Young stood fast, and the artists were with him. The works of Art Young will live, and the principles and spirit that Art Young stood for will remain an outstanding inspiration, an everlasting monument to a great man and a great artist.

## Charles Chaplin

"Don't you remember me?" said a bright and vigorous gray-haired man standing in the wings backstage at Carnegie Hall. It was about a year ago at a meeting for a second front, and I had just finished my speech and come from

the stage into the wings. A crowd was milling about us, so I was somewhat bewildered. "Art Young," he said quickly. Involuntarily I threw my arms about him—a natural response, I think, of anyone who knew him. Art—whom I hadn't seen since 1921. As we were being pushed and buffeted, he paid me a few hurried compliments about the speech. But before I could thank him, I was propelled by the crowd through the stage door and on out into a waiting taxi—the inevitable fate of all visiting firemen—a terrific hurry and bustle to get away in order to go no place and do nothing, which was exactly my program.

In the taxi I felt a little chagrined. Too bad I hadn't a chance to ask Art along. We could have had an interesting evening talking about the good old days when Art's immortal humor flourished in the *Masses* with the rest of that brilliant, happy coterie of young poets and writers—days when Boardman Robinson, Max Eastman, Carl Sandburg, Claude McKay, and Art Gould gather of an evening at the house of Dudley Field Malone and play charades—and what performances they were! Charades that were merely an excuse for us to show our acting ability, and to invent little plays—and some of them were quite good, considering they were made up on the spur of the moment.

On one of these occasions I met Art for the first time. I remember it quite vividly. He topped the evening off with his impersonations of some of Washington's Senators and Congressmen making speeches—using all their hackneyed phrases. His by-play of chewing tobacco during the speech and looking in vain for a spittoon, then being forced to swallow the tobacco,



*The Profitear: "I'm as good a friend of labor as the next man—but there's no denying the fact that working men do spend their money foolishly."*

# Views on Browder's Speech

By A. B. Magill

THE press reaction to the new Communist proposals for the postwar period presented by Earl Browder has been more favorable than to any previous statement of Communist policy. Since most of the press is under conservative control, this in itself is indirect confirmation of one of Mr. Browder's major postulates: that the program of the Teheran conference can be the basis for a broad nationwide coalition of "all classes and groups, with the working people as the main base, from the big bourgeoisie to the Communists."

In characterizing the attitude of the press I necessarily exclude such defeatist, reactionary publications as the *Hearst*, *McCormick-Patterson* and *Scrapps-Howard* chains, the *New Leader*, organ of the right-wing clique in the American Labor Party, the socialist *Call*, as well as the sewer sagacities of Westbrook Pegler. Since all of these are opposed to the Teheran program, opposed to total victory and total peace, their attacks and tirades directed at the Communist proposals are entirely consistent and require no discussion. And the old hee-haw of *Time* magazine was about what one would expect from the slick boys who process the thoughts of Henry Luce and try to make his imperialist American Century look just a little bit like the democratic promise of Teheran.

Turning to the responsible sector of the press, the honors for intelligent consideration of the Communist Party's proposals go to three women: Dorothy Thompson, Anne O'Hare McCormick of the *New York Times*, and Freda Kirchwey of the *Nation*. But before discussing them, let me say something about two newspapers that I think fall considerably below what one ought to expect of them: The *New York Herald Tribune* and *PM*. The *Herald Tribune's* jeering editorial, with its cracks about "the pipe line to Moscow" being severed and the Communist Party "dying of sheer inanition" (was it a couple of Republicans named Davis and Macchione who were elected to the New York City Council?) is a bit of journalistic lowdown that denigrates no one but the nation's leading pro-Wilkie paper. A partial antidote to this editorial is provided on the same page of the same issue in an article by Paul Wohl. Though it deals largely with the Communist Parties in other lands and contains errors of fact and interpretation, it does imply that the time is just when serious conservatives could afford to treat frivolously the Communist movement of any country.

Max Lerner's editorial in *PM* of Janu-

ary 13 is a curious document. I pass over the Olympian tone which is of course not altogether out of character. Mr. Lerner chides those writers on Communist policy "who find ridicule a good substitute for analysis," but he does not himself offer us either humor or analysis. His fragmentary comments on the Communist proposals reveal obliquely that he has no real disagreement with them. In fact, it may be said that Mr. Lerner's inability to find anything wrong with the new Communist program is the chief virtue of his article. But of course he cannot permit the suspicion that he actually sees eye to eye with those Reds. And so he ascends from the earth to the heavens, from the Communist program to the moral character of the Communist Party. Invoking the doctrine of original sin, he asks: "What difference does it make what program the Communists propose—however mild or however revolutionary—if honest American progressives cannot trust what lies behind the program? . . . And what good does it do if they call themselves an educational association, when it is no longer clear what they want to educate for, or what right they have to be educators?"

First, one ought to ask, who are these progressives in whose name Mr. Lerner speaks? Can any of them by chance have strayed among the more than 100,000 Brooklynites and Manhattanites who voted for the Communists, Caechione and Davis, in the recent election? Can any of them be found among the three hundred distinguished Americans, including Yehudi Menuhin, Albert Einstein, Samuel Hopkins Adams, Arturo Toscanini, Lillian Hellman, Elizabeth Sprague Coolidge, Rabbi Israel H. Levinthal, and Cornelia Bryce Pinchot, who did not fear to associate themselves with the Communist Earl Browder in paying tribute to the heroic anti-fascism of another Communist, George Dimitrov, even on pain of being excommunicated from Mr. Lerner's select circle of "progressives"?

Secondly, just what are Mr. Lerner's credentials which entitle him to pass judgment on the political morality of others? He seems to have most discriminating taste in such matters. I don't recall that his moral gorge has ever publicly risen at the nauseating antics of the anti-Soviet, anti-Teheran Dubinsky crowd in the ALP, or at the only slightly less nauseating flirtation of *PM* with both sides in a struggle involving basic moral issues. I do recall, however, that Mr. Lerner's moral nerve center, which reacts so violently at the mere whisper of the word Communist, was

strangely anesthetized some months ago when he became one of the sponsors and founders—in company with such eminent characters as William Randolph Hearst and Herbert Hoover—of the Emergency Committee to Rescue the Jews of Europe, an organization which has been denounced by the responsible leaders of American Jewry. One who aspires to wear the shoes of a moral Hercules should make certain that his feet are not size five.

It seems to me that the political party that back in the Hooverville days pioneered in awakening America's conscience to the plight of the unemployed, that organized the fight which saved the Scottsboro boys that nurtured social responsibility on the part of our writers and artists, that worked ceaselessly for collaboration with the Soviet Union and for collective security long before it was fashionable to do so, that did not weep over "little Finland," that directly or indirectly helped educate millions—including Max Lerner—that such a party has nothing to learn about moral virtue even from so pure a spirit as Mr. Lerner.

IN A different vein are the comments of Miss Thompson, Mrs. McCormick and Miss Kirchwey. All three writers treat the Communist proposals as an important and constructive political development. All three find in Mr. Browder's speech much that illuminates the problems of the peace.

Miss Thompson (to a lesser extent Miss Kirchwey, too) shows a genuine grasp of the leading ideas of Mr. Browder's speech. She sees in it evidence that "the Soviet Union wants, above all other considerations whatsoever, peace and order in the postwar world. The Soviet Union does not want civil wars between right and left breaking out all over Europe—was that certainly, in Mr. Browder's candid statements, would lead to a third world war." She finds that "the Soviet Union is convinced that any attempt radically to change the private enterprise system in the United States or any measure that would contribute to its breakdown would result only in violent counter-reaction of a fascist and anti-Soviet nature." And Miss Thompson concludes that Mr. Browder's speech "reveals that neither Roosevelt, Churchill, nor Stalin dominated the Teheran conference and dictated terms. Teheran really reached an agreement. . . ."

Mrs. McCormick, in her column in the *Times* of January 15, writes that the withdrawal of the American Communists "as a party from the coming campaign shows a desire not to muddy the political waters in (Continued on page 30)

in the habit of going away without telling him. Then I'd get a letter like the one he wrote me on August 3, 1941: "Dear Gilbert: I don't think it quite fair for you to drop out—with no word of your whereabouts. I'm struggling with my problems and feel so hopelessly alone. Kent goes on—everything goes on and the confusion yells at me—from telephones, newspapers, and from a hundred other directions. Oh for my old serenity! What a good helpful friend you have been to me—and I'm always in danger of not appreciating it—in the whirl of my problems—but I really do. Thanking you—your friend, Art."

It got so I had to arrange to spend three months at my own work and then three months with Art, but the inspiration of being around him, studying his work, sorting and cataloguing his drawings and writings, absorbing his philosophy, was fully worth neglecting even my own creative work in order to live as close to him as it was humanly possible.

I am, I trust, pardonably proud of all his many letters and cards. These almost invariably carried his whimsical sketches. If it was summertime, it was a tree and birds in the wind. If it was autumn, a few leaves blew across the lower corner. Once in the spring came a small portrait of Art with a single flower growing out of the top of his bald head. You could never predict his humor. And it could be tragic in tone, too, like the time a card came bearing nothing more than the hand of a drowning victim reaching up for help. The message was unmistakable, and brought me hurrying back east. Once when I was broke, I hitch-hiked. Happily I always found it possible to get enough money from a wealthy family in Terre Haute to support myself when I was with Art. This family also paid him \$750 for two of his drawings, and bought over a hundred dollars worth of his books which they distributed to their friends. They always bought directly from Art Young, giving him as much of the profit as possible. The royalties from all Art Young's books were a most negligible sum. Once a publisher's treatment of him brought on an attack of high blood pressure and sent him to a hospital. I happen to know that Art never felt secure economically. He lived on the verge of a constant unrest. Somehow, though, he seemed to accept the fact that since he was the kind of artist he was, it was to be expected. Hence, the famous closing chapter of his book, *On My Way*.

Art was always turning over to me bits of epigrammatic writing and small manuscripts through which he said he hoped to put himself on record. I believe, in his later years, Art actually thought of himself in the capacity of a philosopher. The past year he read a lot of the writings of Ben Franklin, Montaigne, and Marcus Aurelius. He seriously considered setting forth his own

thoughts in some similar fashion. I always urged him on when he would speak of writing, feeling that it was important for him to keep writing. He took a great interest in a proposed book of my own about himself—something that could present Art Young in his place as a truly incomparable American and world figure. And he wrote: "I am pleased that you think you ought to formulate your ideas about my part in the art scheme of this America and my trend as related to the wide world."

## Elizabeth Gurley Flynn

"SOMETIMES I'm lonely, but I am never discouraged," Art said to my sister Katherine, her daughter Frances, and me, when we were together at what was to be his last supper. He died a few hours later. In retrospect, it seemed as if he unconsciously spoke his own epitaph, not in a somber or foreboding spirit but in his naturally philosophical and calm manner. "I figure I should be able to live another twenty years," he continued, "and I know that in that time I will see socialism spread through the world." Our conversation was desultory—now serious, now gay, but with an undercurrent of the great changes taking place in the world, of which he was so keenly aware.

Art was tired from the task of sending out over 1,500 New Year's cards, to which he had added in red ink, after the four freedoms, "Also Teheran." He signed them all; on many he added personal greetings and he mailed them before he went to rest that night, at different boxes and post offices so that he wouldn't load down the postal employees. He must have been very weary.

He spoke considerably on longevity that night, of George Bernard Shaw and Mother Bloor and of our mother. He and my sister told stories, as usual. Kathie told him of a woman who came to her defense booth, a woman whose husband had walked out fifteen years ago to buy cigarettes and never returned. She confessed that she occasionally wondered what had happened to him. Art countered with a story of an enterprising reporter who went to the British Museum where Lenin used to go regularly to study. He described him to the musty old attendant who finally said, "Oh, I remember—a short, bald stocky man with a beard!" The reporter said eagerly, "Yes—yes," but the attendant continued, "I wonder what ever happened to him?" Art chuckled at how close to history the old recluse was and didn't know it.

Our family's acquaintance with Art Young goes back over a quarter of a century. He was especially fond of my beautiful Irish mother and we treasure particularly among his books the one he dedi-

**DON'T FORGET**  
The  
**ARROWHEAD**  
for your  
Winter Vacation

Indoor Entertainment  
Outdoor Sports

Rates:  
\$33.00 Weekly  
Elizaville, N. Y.  
Tel. 602

*Overwehead*

**HOTEL ROYALE**  
FORREST AVE. AND 4TH STREET  
LAKEWOOD, N. J.  
Beautiful Rooms with Bath

Dancing—Ping-Pong—Entertainment—Thrifty Rates  
Make Reservations for Lincoln's Birthday Weekend  
SONIA GERBAUM, Prop. Tel. Lakewood 013

Delightful  
Dinner **OAKWOOD** New Windsor  
New York

This Newburgh 477. Only 53 miles from NYC.  
**STATE ON OUR PRIVATE LAKE**  
Enjoy all seasonal sports at this Charming  
Colonial Estate. Unexcelled food. Wood-  
burning fireplaces. Limited accommodations.

**INVITATION TO RELAX**  
Enjoy the beauty of Plum Point, Garganon County,  
with fishing, fireplace,  
children's food—and fun.  
Make Reservations

**PLUM POINT**  
"Year-Round"  
New Windsor, N.Y. Vacation Resort  
Tel. Newburgh 4270

**UNITY for VICTORY**



"Minorities are vital to victory."—F. D. Roosevelt

### ART YOUNG SAID:

"Our common destiny—hand in hand—no prejudice, no discrimination because of race, color or creed. This stamp, by Gilbert Wilson carries the message and should go far and wide."

**\$1.00 FOR 50 POSTER STAMPS**  
In Full Color

Special rates to organizations  
or for fund raising

Wilson-Chaplayne, 14 Cooper Sq., N.Y.C. 3




**HOTEL ALLABEN**  
 THE HOUSE OF WINTER ACTIVITY  
 501 MONMOUTH AVE. LAKEWOOD, N. J.  
 MODERATE RATES  
 JACK SCHWARTZ  
 PHONE LAKEWOOD 000 00 0000

**CHERRY ORCHARD**  
 Box 227 Croton-on-Hudson Phone Croton 5181  
 Formerly an exclusive private estate overlooking the Hudson  
 NOW READY FOR A LIMITED NUMBER OF GUESTS  
 Wholesome Food Quiet - Rest

MAKE YOUR RESERVATION NOW  
 With Deposit for  
 LINCOLN AND WASHINGTON'S  
 HOLIDAYS!  
**Camp Beacon Hotel**  
 IDEAL FOR YOUR WINTER WARTIME  
 VACATION  
 Ice Skating on Private Lake  
 Music—Games—Recreation Room  
 The Best Food—Weekend Entertainment  
 RATES: \$35.00 WEEKLY; \$4.00 DAILY  
 Micky Horvitz, Manager  
 Frequent trains from Grand Central to Beacon, then cable to Camp.  
**CAMP BEACON**  
 BEACON, N.Y. Phone BEACON 51

**MAMANASCO LAKE LODGE**  
 Ridgefield, Conn. Phone 820  
 A luxurious country estate converted into a haven for rest and recreation. Excellent Fall and Winter Sports facilities, skating, tennis, bicycling, riding, ping-pong, etc. Municipal recording, dancing, games, etc. Open fireplace. Famous cuisine.  
 Only Fifty Miles from New York

**FOR VICTORY**  
  
**BUY UNITED STATES WAR BONDS AND STAMPS**

ated "To Mother Flynn from Father Young," in which he drew a little sketch of himself writing it.

He was a consistent and courageous admirer of the Soviet Union and the Red Army and described himself to me more than once as "A non-party Bolshevik." He had an extraordinary capacity to remain friends with people far removed from his social ideas—if they were honest in their views. But he would never sell his talents for what he disbelieved in, no matter how great his personal sacrifices. His friendship with Brisbane was on this basis. My son Fred went to see Art when he returned from Brisbane's funeral. "Maybe some people won't understand why I went," he said in a troubled manner. But Fred assured him everybody would understand, and said, "Well, maybe you'll get a chance to go to Hearst's funeral some day!" Art brightened at the thought and laid aside his worries.

Art Young was gentle in manner, kindly and reassuring. But he was a great fighter against injustice, poverty, inequalities, and against fascism in all its forms. He was never downhearted about the progress of the world. He spoke to us rather regretfully that night about having to sell his little place in Connecticut where he had always planned to have a museum for his pictures and which he had started to build, I believe, or at least had designed. "I got a little money to live a little longer," he said. He said once to his friend Marguerite Tucker: "If I was in the Soviet Union I would be a people's artist and would not need to worry about money."

I know that funds were raised by friends, but to Art, as to any of us, it was not the same as it would be if guaranteed by a people's government. My concept of a proper and fitting permanent memorial for Art Young would be to keep his pictures together, as a united whole, to be housed in an appropriate place where all his friends and admirers, thousands of trade unionists and others, could refresh their spirit at the fountain of his genius and where he would live on in his work with all future generations. This was his dream. This is why he kept his pictures together and hated to part with even one. All of us who loved and admired Art in life should unite now to accomplish this—his great personal desire. He did not know he was speaking his last words to us, nor did we, but what he said then was in the spirit of all his conversations and his life. He was, as he felt and knew, in all modesty, a people's artist. His works belong to the people.

### Sherwood Anderson

IT took your going up there to see Art Young and happening to mention me to make me realize what a fool I am. I never thought he'd like to hear from me.

God! To think that a man like Art Young should be pleased by anything I have done. Why, we should all stand in humble reverence of the great simple soul he is—that lifelong work he's done, and the example he has been. I could wish I had more of what he has, for in the final solution, that is the answer—to take it laughing as Art Young has. That is the way to keep our faith, our sanity—as people.—From a letter written to Gilbert Wilson by Sherwood Anderson before his death.

### Adolf Dehn

OCASIONALLY Art Young would come up to my studio and it was a great pleasure to have him get going on old times. Once he was talking about his early newspaper days and told me this little story: How as a young man, at the offices of a great periodical he found himself standing where everyone must stand from time to time, this time next to the unapproachable editor. The august gentleman looked over at him and said, "Well, young man, we're all peers here!" I then told Art my very first memory of him was at the *Masses* trial in 1918. How at the noon hour recess I, a callow art student, was startled and delighted to find myself standing next to the great man, Art Young, under the same circumstances that he had found himself with the editor, and that the first words that the great cartoonist said to me were, "Well, young man, we're all peers here!"

We used to meet quite often at the Co-op cafeteria on Irving Place and after a few diatribes on the evils of nicotine while enjoying a forbidden black cigar, he would let his memory wander back over the years—how he tried to conform and become a regular artist in Paris under the academicians and how it didn't work—how life plays strange tricks on us and many of our most cherished schemes get whittled down by the system.

He asked, "Did you ever hear about my horse and buggy?" Art always loved the soft clumpy sound of horses' hooves clapping leisurely along toward evening. After the automobile arrived, displacing old Ned, and Art was living on his farm up in Bethel, Conn., he thought, wouldn't it be wonderful to have a horse and buggy, then he could ride about in the evening, and smell the trees and flowers and the horse and call on a friend or two and the immediate cares of the day would vanish.

But a horse is an expensive proposition and when Art started figuring on the care that it would require and the cost of oats too, he decided maybe he should start looking first for the carriage. Once he had the carriage the horse would be sure to follow. As sure as the day the night. So Art combed the city of New York for a likely vehicle and finally unearthed a dandy—a fine

black, shiny Victoria. This he purchased and promptly invited his friends to come and view his prize, which was to be, along with the horse, the comfort of his declining years. Now there remained the business of getting it up to Bethel—and, then the horse. He would wait for warm weather and in the meantime store the carriage. He put it in a storage house in Brooklyn.

And there it remained. For several years. For Art Young was a very busy man and with the affairs and needs and pressures of the day the dream of horse and buggy got lost in the shuffle. Not entirely, though, for occasionally, toward evening, he would descend to the subway, ride to Brooklyn, go to the warehouse, and stand next to his carriage.

Eventually Art, tiring of the endless bills from the warehouse, took the carriage out, hired a truck, hitched the buggy on, and together with a friend rode in his carriage to Bethel. That was the only ride he ever had in his carriage. But Art said it was a fine trip and I don't doubt that he heard the horse's hooves.

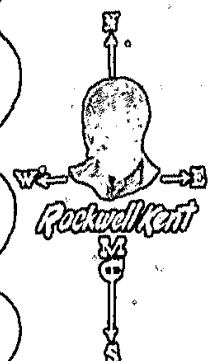
Often we got around to our old home town—his in Wisconsin, mine in Minnesota. It was a game—matching equivalent characters, which we invariably found. He would imitate the manner and speech of old Shylock Smith, the richest man in town, who gave one tenth of his unearned increment to the Lord. We dragged out all the characters—the hypocrites, the misers, the stuffed shirts, the gossips, the pool-hall bums, the town drunk, the biggest bore, the worst wit, right down to the town whore, and little Nellie, the milliner's assistant, chaste as new-fallen snow until she was besmirched by that fancy traveling man from the Twin Cities. Art's home-spun satires on the old home town were sharp and mildly Rabelsian at times, but came out of a great sentiment and a compassion tempered by his understanding that we all are victims of our economic environment.

### Cortiss Lamont

MY FIRST acquaintance with Art Young came through correspondence in the late fall of 1937 when my wife and I wrote him asking his permission to send out as a Christmas card his well-known drawing, "Reward for information leading to the apprehension of Jesus Christe Wanted—for Sedition, Criminal Anarchy, Vagrancy, and Conspiring to Overthrow the Established Government." Art thought this was a fine idea and requested two hundred cards for his own use. We had the drawing printed up nicely and sent it out to a lot of our friends. The reactions, incidentally, were of an extreme character, either favorable or unfavorable, depending on the politics of the recipient.

**IBIG**  
FOR YOU  
**IBIG**  
event

ENTERTAINMENT... and... BALL



**HAZEL SCOTT**  
*of Cafe Society*

**JIMMY SAVO**  
*of Cafe Society*

**PEARL PRIMUS**  
*of Cafe Society*

**ARLENE CARMEN**  
*of Alvin's*

**JANE DUDLEY**  
*of Alvin's*

**MAX POLLIKOFF**  
*of Alvin's*

**DAINOVA & MARINE**  
*of Alvin's*

Z

CHILDREN'S CAMP

WO-CHI-CA

BUNGALOW FUND

LINCOLN STEFFENS

LODGE 500 IWO

Saturday  
**FEB. 5**

WEBSTER HALL  
119 EAST 11 STREET

TICKETS \$1 ON SALE  
WORKERS' BRANCH  
50 E. 13 ST.

GAY CARS

SALOON ORCHESTRA

5th BIG WEEK  
Authentic—Uncontested—Terrific

**"RAVAGED EARTH"**

Also—BY ACTUAL POPULAR REQUEST  
A NATION DANCES

Cont. from 9 a.m. — Midnight show every Sat.

**Stanley Thea.** 7th Ave. bet. 41-43 Sts.  
Tel. Wisconsin 7-0883

ALEXANDER DOVZHENKO'S TRIUMPH  
"SHORS"

ALSO  
The Legendary Hero of "Janosik"


Extra "THE SILENT VALLEY" (LIDICE)  
Special Block Tickets at Reduced Price. GR 5-675

**IRVING PLACE** IRVING PLACE  
AT 14th STREET

**Russian Skazka**

- Superlative Russian and American Cuisine
- Soviet-American Recordings

DINNER, 75c  
Late Snacks, Beer & Wine  
13 Barrow Street  
1st to Christopher Street  
Incl. Subway to W. 4th Street



**WORKERS BOOK SHOP**

50 EAST 13 TH ST. NY

**VLADIMIR LENIN**  
A Political Biography  
\$1.90

**THE RED ARMY**  
By Prof. L. Mintz  
\$1.25

50 E. 13th St. NYC.

★

for the

**1944 VICTORY**

**EXPANSION**

**FUND**

★

To: The Editors, NEW MASSES,  
104 East 9th St., New York 3, N. Y.

I enclose \$\_\_\_\_\_ as my initial contribution.  
In addition, I want to pledge \$\_\_\_\_\_ so that NM can  
again fully cover its planned budget. Please indicate fulfillment  
dates of your pledge.

(Date) \_\_\_\_\_

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ P.O. Unit No. \_\_\_\_\_ State \_\_\_\_\_

# NEW MASSES

## CLASSIFIED ADVERTISEMENTS

50c a line. Payable in advance. Min. charge \$1.50  
Approx. 7 words to a line. Deadline Fri., 4 p.m.

### ROOM IN APARTMENT

A ROOM in a nicely furnished East Side Apt. \$11.00 a month—or \$10.00 if you wish to advance on a three basis. Box 1838, New Masses.

### INSURANCE

PAUL OROSHIE—Insurance of every kind—whatever your needs—FREQUENT SAVINGS, 10 West 42nd St., New York 18, N. Y. Tel. Pennsylvania 6-3183.

### GYMNASIUM

WOMEN—Reduce—Keep Fit. Open daily 11:00 P.M. Individual Exercise—Massage—Bicycles—Steam Cabinet, etc. Complete trial visit \$2.00. Special Saturday exercise course \$12 monthly. Special Saturday corrective exercise courses for children. GOODWINE GYMNASIUM, 1457 Broadway (43 St.), Wisconsin 7-1180.

### MANUSCRIPT TYING

ARMY WIFE seeks home work. Experienced manuscript typist, proof reader. Box 1838, New Masses.

### SALARIED JOBS

The New Masses has a few jobs out of town for people who have initiative and are up on world affairs. Steady salary building our circulation in Buffalo, Baltimore, Chicago, Detroit, N. Y., and the Bronx. This is not a canvassing job. Apply in writing Box 1840, New Masses.

JANUARY 27, 1944

at 8:30 P.M.

MANHATTAN CENTER

West 84th Street

☆☆☆

NEW MASSES  
TRIBUTE TO  
ART YOUNG

Dean  
of American Cartoonists

☆☆☆

Prominent Speakers from  
the Art and Literary World

☆

A PROGRAM OF DANCE AND MUSIC

☆

TICKETS 50 CENTS

☆

Box Office Opens at 7 P.M.

JOIN THE MARCH OF DIMES  
FIGHT INFANTILE PARALYSIS  
JANUARY 14-31

Soon after that I met Art Young and we quickly became good friends. We saw each other occasionally and wrote each other about our respective books. We discussed especially the Soviet Union. Of course Art was always a strong backer of Soviet socialism, a point that most of the press comments on him have neglected to make.

I would say that perhaps the unique trait about Art Young as a person was that he combined clarity and firmness on the big social and economic issues of his time with tolerance and friendliness toward individuals even when they radically disagreed with him. Deep down inside of himself he always remembered, it seems to me, that we are all fellow-citizens of the same world, striving human beings under the same sky, hemmed-in passengers on the same dynamite-laden ship. I wish there were more Art Youngs around.

*Space and time limitations prevented our using many contributions on Art Young. They will appear in subsequent issues—The Editors.*

## Browder's Report

(Continued from page 22)

the United States." She considers this proof that "the Soviet Union is working for close cooperation with the United States," and describes it as "an abandonment of the class struggle in the interests of political stability in the American tradition of two parties and free enterprise."

Miss Kirchwey points out (*Nation*, January 22) that "the pivotal point" of Mr. Browder's speech was Teheran. "It is to further the aims announced at that historic meeting that the Communist Party is now divesting itself of its name and its character and its principles. Indeed, Browder's whole position is founded on the premise that, just as victory in the war necessitated an intimate union of forces among the great allied powers, so a 'coalition peace' is the only alternative to the spreading of civil wars over vast areas, culminating . . . in a new world war between nations."

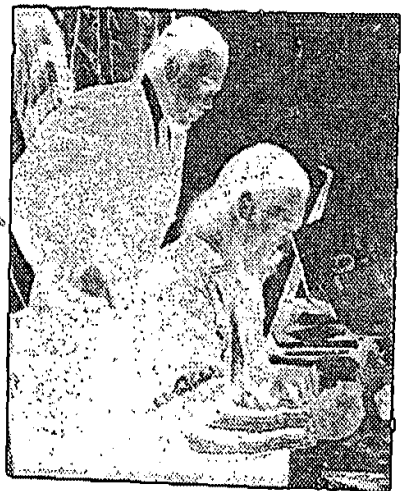
It is evident that the interpretations of all three writers leave something to be desired in the matter of precision (the Communist Party, for example, is not divesting itself of its principles). Yet their generally positive approach is unmistakable. All three, however, suffer from an all too prevalent type of political astigmatism: they look at the Communist Party, and see nothing but the Soviet Union. In the words of Miss Thompson, "Mr. Stalin, not Mr. Browder, was speaking." This is, of course, a high compliment to Mr. Browder, since it not only makes him the spokesman for one of the world's great statesmen, but it attributes to him the clairvoyant ability to read Stalin's mind across the vast spaces that separate them. In fact, Miss Thompson herself

senses a certain weakness in the link she projects between Stalin and Browder and tries to strengthen it by saying that "Communist leaders have become extremely intelligent in interpreting what the Soviet Union's intentions and desires may be."

It is good that Miss Thompson has become aware of the intelligence of Communist leaders—an intelligence not limited to interpreting Soviet policy—but what does this intelligence consist of? She writes that Browder, pinch-hitting for Stalin, "was speaking about the Teheran conference, and this is the first real light we have had on what happened there." Now what are these remarkable revelations that Mr. Browder has made about the Teheran conference? "There is but one way to understand the Declaration of Teheran," he said. "That is to take it at its face value." Miss Thompson was one of those who did not take the Teheran Declaration at face value. She wrote one column saying that it meant nothing, and two days later another column saying that it meant everything under the sun. Mr. Browder makes an analysis based on taking the Teheran agreement at face value, and at once Miss Thompson exclaims: "How true!" It reminds one of the King whose embarrassing costume, or lack of it, remained a state secret until a small boy thought of using his eyes.

But at once Miss Thompson concludes that it is all so simple, it must be complicated. No representative of an American political organization could have discerned that when Roosevelt, Stalin, and Churchill said so and so, they really meant it; it must be Stalin telling us that. Such is the perversity of prejudice!

Mrs. McCormick also works herself into a snare of illogic. She writes that "the end of the American party gives notice to the United States that Russia desires to remove the last suspicion of interference in the internal affairs of this country." In other words, Russia proves that she has no wish to interfere in the internal affairs of



Aubrey Pankey, Negro baritone, is seen with Paul Robeson, one of NEW MASSES' contributing editors. Mr. Pankey will sing in Carnegie Hall Jan. 31, under the auspices of the National Negro Congress.

this country by—interfering in order to dictate the dissolution of the American Communist Party! One wonders too what will be Mrs. McCormick's reaction when she wakes up one of these days to discover that the Communist Party is gone, but the Communist organization isn't.

Miss Kirchwey likewise explains the new Communist proposals solely in terms of Russia's needs: "Russia's two chief problems after the war will be the restoration of its shattered industrial plants and security against new wars. The first problem can be met by long-term commercial agreements with the western nations, particularly the United States. The second problem can be met by the creation of a sound working system of collective security." She also mentions another consideration in the Russian mind: fear that the end of Democratic control would bring imperialist and anti-Soviet reactionaries to power.

As one reads Mrs. Kirchwey's, Mrs. Thompson's and Mrs. McCormick's exposition of what the Russians want and don't want in the postwar world, one is struck by the resemblance to what Americans want and don't want. Don't Americans want "security against new wars"? Don't they want commercial agreements with other countries and a sound system of collective security? Don't the majority of Americans want to keep the extreme reactionaries out of power and prevent the adoption of an imperialistic and anti-Soviet policy that will lead to World War III? And isn't it just barely possible that Mr. Browder's proposals, which are so sound that they evoke the admiration of so good an American as Dorothy Thompson, are designed to meet the needs of America?

Of course, even the strained and fallacious explanations of these three writers serve the useful purpose of demonstrating what the Communists have maintained for years and what Teheran has impressively proved: that there is no real conflict of interests between the world's two leading powers, the United States and the USSR. Yet the continued dissemination of the idea that the American Communist organization is a creature of Moscow injures our country in two ways: by cultivating suspicion of Russia, and by obscuring the real merits of the proposals and activities of the American Communists.

Miss Thompson, Mrs. McCormick, and Miss Kirchwey, despite the doctrinaire prejudice that warps their vision, have made a start at a serious discussion of the new Communist program. When the full text of Earl Browder's report to the national committee is published in pamphlet form, with its richness of argument and its bold driving to the core of our country's problems, I hope that they and others, whatever their social and political views, will read it and comment on it in the spirit of constructive Americanism in which it has been written.



**Among the 75 Courses:**

History of the American People  
The Science of Society  
Political Economy  
History of Political Thought  
Psychology of Personality  
What is Philosophy?  
How to Listen to Music  
Religion and Society  
Acting Workshop  
Painting and Drawing for Amateurs  
Workshop in Creative Writing  
Russian Language  
Beauty and Fashion Clinic

For complete catalogue write or phone →

**ANNOUNCING**

The  
**Jefferson School**  
OF SOCIAL SCIENCE

REGISTRATION OPENS...FEBRUARY 1  
CLASSES BEGIN.....FEBRUARY 14

A new adult school for people from 17 to 70  
Built to the pattern of the future  
Evening classes taught by noted scholars, writers, lecturers  
At low fees

The Jefferson School of Social Science  
575 SIXTH AVENUE • NEW YORK 11, N. Y. • GRAMERCY 7-4036

NEW MASSES announces its

**ANNUAL MID-WINTER WEEKEND**

**Four Full Days**

Lots of snow and sparkling mountain weather;  
skiing, skating, sledding, tobogganing, hiking.

Open fireplaces, music, library.

Forum discussions by political and literary authorities.

Square dances.

SATURDAY NIGHT PROGRAM

Feb. 19 - Feb. 22 incl. (Washington's Birthday)

\$27.50 for four days . . . \$21.00 for three days

\$7.50 per day

**ARROWHEAD LODGE**

Ellenville, N. Y.

There will be a limited number of reservations so get yours in early.  
Call GR. 3-5146 for information or write New Masses, 104 E. 9th St.





Pin-up picture for the man who "can't afford"  
to buy an extra War Bond!

You've heard people say "I can't afford to buy an extra War Bond." Perhaps you've said it yourself... without realizing what a ridiculous thing it is to say to men who are dying.

Yet it is ridiculous, when you think about it. Because today, with national income at an all-time record high... with people making more money than ever before... with less and less of

things to spend money for... practically every one of us has extra dollars in his pocket.

The very least that you can do is to buy an extra \$100 War Bond... above and beyond the Bonds you are now buying or had planned to buy.

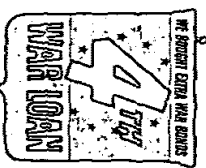
In fact, if you take stock of your resources, and check your expenditures, you will probably find that you can

buy an extra \$200... or \$300... or even \$500 worth of War Bonds.

Sounds like more than you "can afford?" Well, young soldiers can't afford to die either... yet they do it when called upon. So is it too much to ask of us that we invest more of our money in War Bonds... the best investment in the world today? Is that too much to ask?

Let's all BACK THE ATTACK!

Spas Contributed by New Mexico



This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council.

U. S. DEPARTMENT OF JUSTICE  
IMMIGRATION AND NATURALIZATION SERVICE  
WASHINGTON 25, D. C.  
OFFICIAL BUSINESS

ENVELOPE THIRTEEN

PHOTOSTATIC COPIES OF

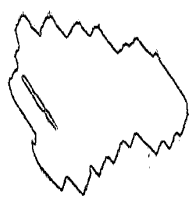
"NEW MASSES", issue of 2/1/44

(Transmitted with CO memo of 12/10/52)

CHARLES SPENCER CHAPLIN, 1600-41933; A5 653 092

Same, transmitted with DDNY rpt 3/13/53 (Secret file)

District Director  
Immigration and Naturalization Service  
458 South Spring Street  
Los Angeles 13, California



FEBRUARY 1  
1944

# NEW MASSES

15¢  
In Canada  
20¢

## ART YOUNG



## HIS LIFE AND TIMES

Rockwell Kent, Charles Chaplin, Daniel Fitzpatrick, Robert Minor, John A. Kingsbury, Boris Eilimov,  
Gilbert Wilson, Adolf Dehn, William Young, Corliss Lamont, William Gropper, Elizabeth Gurley Flynn,  
Alfred Kreyborg, Virginia Gardner.

## As Would a Pupil . . .

You can call this a typical letter from a typical NEW MASSES reader. That's why NM lives on, come hell or high water. For this man and thousands like him dig down in their pockets each year to see to it that their indispensable magazine comes through. This citizen of Kent, O., has sent his contribution in already to our annual drive for \$40,000. Have you?

January 18, 1944.

DEAR EDITOR:

I am writing this letter in the same spirit of thanks and gratefulness as would a pupil, already grown up and out of school, write his beloved teacher—as Morgan Evans might write to Miss Moffat of Evelyn Williams' "The Corn Is Green." NEW MASSES has been my greatest teacher, and, though I haven't—not by a long shot—left its classroom, I think I have already seen and learned the great lesson it has to teach: DEMOCRACY; better still: DEMOCRACY IN ACTION. Thus this letter of thanks.

But this letter is not so much concerned with an exposition of my feelings for having been given countless moments of joy and deep social sensibility throughout a year's reading of NEW MASSES, as it is concerned with my recounting what I saw and what I got out of the NEW MASSES' New Year's Eve Costume Ball which I had the great fortune to attend for the first time not three weeks ago.

Out here in Kent, Ohio, one would hardly know of the kind of democracy you people advocate. Sure, there is democracy here: there is freedom of speech, freedom of religion, freedom of the press, and the freedom of enterprise of the NAM stripe (the Jack and Heinz plant is only twenty miles away). The Negro here is, as you well know, the victim of cordon sanitaire strategy. Even in the University he is still recognized as the son of Ham and not of Tom Jefferson. All right. So I read NEW MASSES, and I find out otherwise. I find you people doing everything possible to champion the cause of the Negro, the Bolivian tin worker, the Jew, the men of Tito . . . on paper. All sound Marxist and Leninist philosophy. Good. But, I also speculated, there always is a great lag between words and action. Sure, I remembered what Daniel Prentiss said about the picture "Sahara." This picture he would label Democracy in action. Yes, but Prentiss still deals in words, and so does NEW MASSES, and what do they both do to translate these lofty ideals into real action? Thus went my reasoning.

I took my foolish mind with me to New York this Christmas and gave it a thorough laundering New Year's Eve. There I saw for the first time what I had always wanted to see: words jumping right out of the pages of NEW MASSES, and literally dancing with each other to the music of Don Wilson and/or the Havana Troubadors. Tears came to my eyes—tears of happiness, tears that could in part make up for those copiously shed by Russian mothers, Chinese fathers, Indian brothers and Spanish sisters. Yes, I assured myself as I looked on through the welter of tears, the NEW MASSES meant every word they've been saying. Yes, this was democracy in action. I've never seen such camaraderie. Yet I can expect it every time from now on, those times when I can revisit the place of my first glimpse into a real kind of democracy.

Now I am back in Kent and I am reassured. No more speculations. Just to settle down to a lifetime of reading the most important magazine—I suppose you'd call it a periodical—in America.

Thanks again.

Respectfully yours,

Nathan Halpert

(See page 29)

Two weeks' notice is required for change of address. Notification sent to NEW MASSES rather than to the post office will give the best result. Published weekly by THE NEW MASSES, INC., 104 East Ninth Street, New York 8, N. Y. Copyright 1943, THE NEW MASSES, INC. Reg. U. S. Patent Office, Washington Office, 945 Pennsylvania Ave. N.W. Drawings and text may not be reprinted without permission. Entered as second-class matter, June 23, 1916, at the Post Office at New York, N. Y., under the act of March 3, 1879. Single copies 15 cents. Subscriptions \$5.00 a year in U. S. and Colonias and Mexico, 6.00 months (\$1.75); three months \$1.50; foreign \$8.00 a year six months \$4.25; three months \$3.25. In Canada \$8.00 a year; \$4.50 for six months. U. S. money; single copies in Canada 20¢ Canadian money. Subscribers are notified that no change in address can be effected in less than two weeks. NEW MASSES welcomes the work of new writers and artists. Manuscripts and drawings must be accompanied by stamped, addressed envelope. NEW MASSES does not pay for contributions.





By Jose Clemente Orozco

## The Man Who'll Never Die

By the Editors

**T**HIS issue is dedicated to the memory of our colleague, Art Young.

We loved him dearly. He was kind and wise and utterly fearless. His life spanned the most trying decades in American life and from the storehouse of his experience he fashioned a political philosophy which placed him in the forefront of all progressive mankind. Art was never a summer soldier. He fought for the trade unionists when they were but a ragged army in the battle for democracy. Art gave battle when many of his former friends stood aside and let the darkness of reaction descend and envelop the causes in which he believed. His pencil was his rifle and from it came a searing fire against the enemies of decency and freedom. And when the fighting was grimmest, Art was always there, smiling as if to say, "I have been through a good deal of warfare and the fighting is always easier if each grenade is charged with a little humor." Art loved to laugh. It was the laughter of a man supremely confident in the strength and intelligence of the people.

Yes, he was a great people's artist.

He worked with us intimately, for he loved *New Masses*, whose predecessor, the *Masses*, he had founded along with others in 1911. And when there are those who malign Art by saying that he was not interested in *New Masses*, that he despised the causes it championed, they lie and they know it. Listen to Art speak in his magnificent autobiography, *Art Young: His Life And Times*, about the magazine on whose editorial board he served until the day he died: "Establishment of the enterprise gave me a sense of fresh hope. The pages of *New Masses* display vitality that was electric in its effects upon me, and undoubtedly upon other creative workers. Welcoming this magazine and expressing delight that the infant

seemed so lusty, William Allen White, editor of the *Emporia Gazette* in Kansas, gave it only six months to live. But it has survived all the fears of friends and hopes of enemies that it might die an early death. . . . I have found satisfaction in numerous pictorial contributions to the *New Masses*—necessarily less often in recent times—and it is good to know that this dependable vehicle of social protest exists." Turn also to the words (page 11 of this issue) Art spoke at a celebration in honor of a leading American Communist and one of his dearest friends, Ella Reeve Bloor. There it is as clear as one of Art's sketches what he thought of the liars and the traitors who called themselves Socialists. His fury against them was endless for they debased the great traditions of the country's working people.

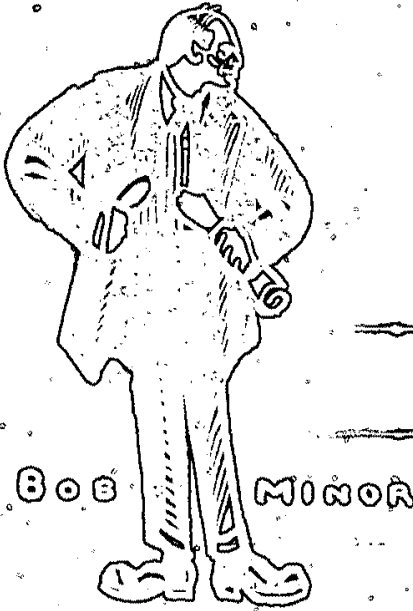
Art loved as fiercely as he hated.

When he died it came as a shock to us and to our readers. Tens of thousands of us will miss him. We will miss his finely fashioned barbs at hypocrisy, at the virulent men who march up and down so many newspaper columns. We will miss his mature sense of people; his unflinching interest in *New Masses'* welfare. We will miss above all the encouragement and strength he gave to those enterprises which nurtured the best in American life and sought to elevate the nation's cultural achievements to ever higher levels.

This issue tells something of the man's greatness. But to perpetuate his memory, *New Masses*, with the collaboration of its readers, is establishing an Art Young Memorial Award to be given annually to any work in the field of culture which best represents the meaning of Art Young's life, his exuberant democratic spirit. We hope that the award will be eagerly sought by America's young men and women, for it is in them that Art constantly placed the greatest confidence in shaping a peaceful and productive future.

# Teacher and Warrior

By Robert Minor



Portrait by Art Young  
from "The Best of Art Young."

Two generations of Americans grew up under some degree of the influence of Art Young:

The first generation of his pupils learned from him to see how individual persons look; and by the way he drew them, you knew how they felt, and what they had done, and what they would do. Millions of boys and girls and young men and women in all the big and little cities and towns, and in the country stores, and housewives on lonely farms in the horse-and-buggy days, looked at his pictures and had thoughts and feelings that they wouldn't have had so clear in their heads if there had been no Art Young.

The second generation of Art Young's pupils began to learn from him what he, in turn, had learned from the people. For, after about the end of the 1880's and beginning of the 90's he began to learn, and to teach, how *all mankind* looks, how millions look to each other and how they acted and what they were going to do in the then far away future. It was after the great labor struggles of the 1880's and 1890's that Art first knew that there are a present and a future, and that the future will become the present.

In a few months I will be sixty years old, and I was ten years old when I first became conscious of Art Young's pictures and began to wonder over them as interpreting the ways of life that I had not understood. Even then, nearly half a century ago, Art Young's drawing had already been appearing for several years in what we called the "comic papers."

It was in Steve Butler's barber shop in San Antonio, Tex., my native town, that I first remember seeing these drawings by Art. They were published in *Judge*, or

*Puck*, or *Life*, I don't know which. Steve Butler was heavyweight champion prize-fighter of the world, as my ten-year-old recollection has it, although on second thought I think he was perhaps only a middleweight or even a lightweight champion; and now, looking back at it, I think he was only champion of the county. He ran a barber shop next door to Biediger's saloon, as a way of making a living between his championship matches; prize-fighting didn't pay as well in Texas as barbering in those days. And to my recollection the stories that Steve told to the assembled boys about his heroic adventures in the ring are strangely interwoven with the memories of the beautiful pictures of Art Young on the home-made center table in the barber shop. There were other artists whom I vaguely remember—one who signed his pictures "Zim," another who signed "Sullivan," and several others I can't remember, whose pictures appeared sooner or later in the same magazines. But always they were just "the others"; Art Young was the name under the pictures that always set me to wanting to know more and more and more about people and why they did the way they did and how they thought.

Most of all it was the farmers that Art Young drew in those days, as I remember it now, that drove me, no later than the age of ten, to try to make sketches of everyone I saw—and especially of the more picturesque types of people. The strange thing is that they never inspired me to copy the pictures themselves. Rather they drove me to life, to try to make pictures of *people* rather than to make pictures of pictures.

Art Young's drawings were always "old-fashioned," and nothing could make him change from the plain pen-and-ink of a style that stemmed from the wood-cut of the earlier day. He became the most successful of all.

But Art Young did not remain, and could not remain one who worked for what an artist was supposed to work in those days—money and a prosperous home and good clothes and fine food and the praise of the rulers of society. When I came to know him many years later he used to tell me how he was deeply affected by the events of the 1880's and 1890's when he, as a successful newspaper illustrator, came in contact with the great social movements, and especially the great labor disputes from 1886 on through the '90's.

I first met the grand old man when I

came to New York in 1912—thirty-two years ago.

He used to tell of Arthur Brisbane's efforts to "sign him up" for a long term of years. It would have meant prosperity. But Art, the very best of his craft, was never prosperous, never "got along." In those days the Hearst press was considered the extreme left, the press that fought the rich on behalf of the poor. He made some pictures for those papers, of a high quality of social vision, but he always refused to bind himself with a contract of employment, feeling, as he told me, that it would mean his own personal destruction as a man.

Art Young became a heavy-slugging partisan in the class struggle. His political thinking was of a direct and instinctive kind—in fact, he was so elementally partisan as to resemble his old-fashioned, simple drawing. But the profundity of his feeling, his fierce and utterly devoted belligerency for the cause represented by the labor movement and all that it implied, kept him on the right side. In the first world war he took his stand definitely on the side of Debs and Ruthenberg and the younger fighters against imperialism. He attached himself to the old *Masses* magazine, and he remained with it through all its changes of name and vagaries of fortune. We must here be quite sure that we understand that not all of the traditions of the *Masses* are beautiful to contemplate. There was within it a refuse that had to be sifted out. Not only the Art Youngs of magnificent memory were associated with it, but also the Max Eastmans, whose writings are the opposite, as, for example, a piece in the despicable *Reader's Digest* which served as the greatest help for those enemies of democracy who are trying now to destroy the Teheran coalition by the vilest slanders against the greatest friend America and world democracy have, Soviet Russia.

We like to tell the story of Art Young's going to sleep while being tried for opposition to the imperialist war "way back" in 1918. But it would be the greatest mistake if we were to stop Art Young's life in 1918 as so many would like to have us do. Even over his ashes we have heard it said that Art Young was a combination of Puck, St. Francis Assisi, and Bayard le Chevalier. It is implied that after he went to sleep at his trial in 1918 Art Young remained asleep and ceased to have a life. How we despise the pusillanimity of those who distort like that! The truth is other-

wise. Bayard? Maybe. Art Young was a man of war.

When the Russian Revolution of November 1917 broke upon the world, it affected and shaped Art Young's life. He was fifty-one years old at that time. The change that it wrought in him he expressed as he expressed everything else that was in him—in pictures. He became more determined than ever in his political opinions, his social outlook, his understanding that the future was going to become real.

When I came East from California in 1918, aspiring to go to Soviet Russia as correspondent for the *Liberator*, Art came to me in a mood of such ferocity, such belligerent partisanship in behalf of the new socialist state, that I was astonished.

Yes, Art Young was a man of war. All who say he wasn't are liars. To speak of his protest "against war" in 1917 and 1918, and then to say no more, leaving the impression that he was a pacifist (even though "pacifist" was a term sometimes used loosely in the old days) is a craven manner of insulting the grand old man.

Particularly I must note his attitude during the war that we are now engaged in—and definitely the war that became a peo-

ple's war of national liberation in June 1941. Art Young used to come to talk to me in the greatest excitement about the war. His voice, now grown somewhat less lion-like than his heart, would rise in angry protest against the traducers of what he had come to consider the cause upon which the cause of all humankind depended—that of the victory of the Soviet Union. That was during the half year before the United States was drawn in as a belligerent by the attack at Pearl Harbor. His wisps of white hair, and his figure grown frail, quivering with excitement, reminded me of childhood scenes when I used to hear arguments between the old Civil War veterans of the Grand Army of the Republic, fighting over again the battles from Bull Run to Appomattox.

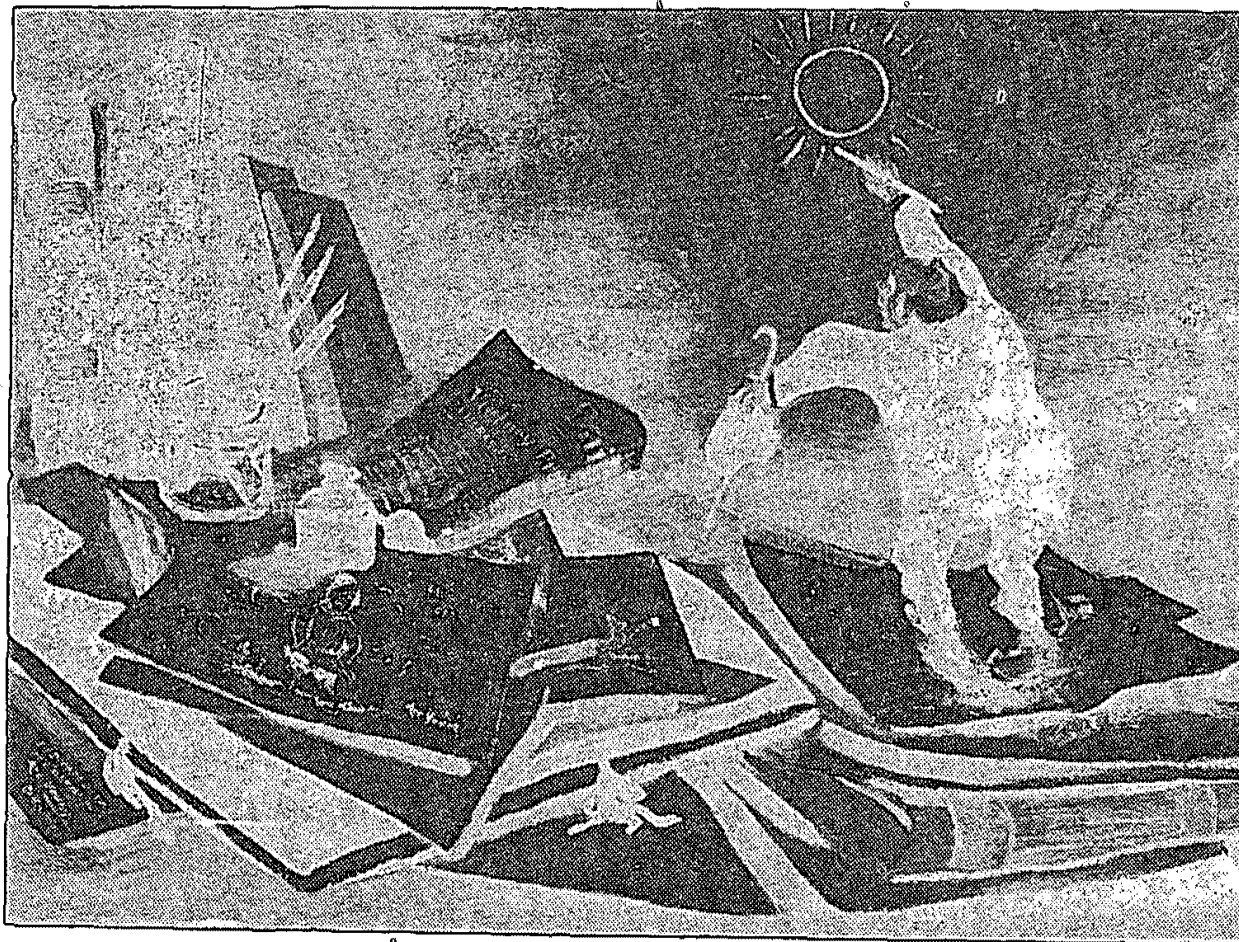
After the Atlantic Charter, Art Young took on new life and poured into the ears of all who would listen his certainty as to just how the victory would be won. And always the Red Army would, he was dead sure, do what armies had never done before. Art was an American patriot in the best sense, never a chauvinist. He believed in the people of the land of Lincoln but he believed also in the people of the moun-

tains of Yugoslavia and Scotland, and of the Siberian steppes and the Kiang-Ho valley. When Teheran came, he lived in a seventh heaven of delight. He had prepared in advance his now famous New Year's card of greetings for 1944. After it was printed, the treaty was signed. Art Young had to correct his New Year's card and so he wrote across it in green ink, in as many copies as he could still change, the words, "And now Teheran!" Art was always bad at spelling, which he once told me was an "unreasonable science," and in the card he sent to me and my wife he spelled it *Teheran*.

But Art understood Teheran. Art was the great people's man who had the capacity to believe that which is proven by the mind's work upon the facts. He had no superstition. He had no blind faith, he followed no magic and believed no fables. But Art Young knew that the human mind does dream ahead along the path of action that is yet to come, and that its dreams are worthwhile and can be made to come true.

Such was the great and good Art Young.

He drew for us his dream, and it will come true.



Painting by William Groffler dedicated to the memory of Art Young. At the AGA Gallery February 7 to 27.

# Artist of the Common Man

By Rockwell Kent

"**T**ono-Buway," by H. G. Wells, is the story of the building of a great fortune on the magic power of a name. The product that the name was applied to was an afterthought. One day, happening to have called at an advertising agency, I was asked to attend a conference that was in progress and give my reaction to several names that were being considered for a new, low-cost cigarette that was about to be launched on the market. I gave my reactions and then, innocently enough, asked what sort of a cigarette it was going to be. My recollection is that everyone laughed. At any rate, they told me that that was immaterial and would be considered later. We have often been told by young people on the threshold of life, "I am going to be a writer—or a public speaker—or an artist," only to discover on questioning that they hadn't even thought of what they were going to paint, or speak, or write about.

I don't know what Art Young had in mind for himself when, in his teens, he left Monroe, Wisconsin, and went to study art in Chicago and New York; but when, aged twenty-three, he found himself at last in Paris and, as he records it, in the presence of the work of Dore, Daumier, Steinlen, and Millet whispered to himself, "I am going to be recognized as an artist—and nothing can stop me," he had already worked as a cartoonist on the Chicago dailies; he had already used his pen for saying things. The very masters to whose work he was drawn on his arrival in Paris are significant evidence that "The Way" which Art Young was all his life to follow had already been determined. We know the intention that was to lie behind every line that Art Young was ever to draw in his long life. It is by the light of intention that the work of artists is to be appraised.

**A**RT YOUNG, like the masters to whom he was drawn by natural affinity was, throughout his life, to use his pen as most of us throughout our lives use speech; and to us the elements of his art—line and composition—as we use words and sentences. They were to be to him a natural medium for the expression of his thought. The direction of that thought would be determined by what, because of their commonness to people in general, are termed human qualities: by his absorption as a man in the lives and characters of people, and by his love of living beings and of the living world that is around us. His compass was his heart. It guided him along a road so straight and true that, pausing occasionally, taking off his hat and wiping

the sweat from his forehead, he was able to look backwards over a trail so unobscured by turns or wanderings afield that the whole course of his past lay revealed; and looking forward he could see, beyond the far horizon of the long, straight road that he was to follow, the rising sun that was to him the symbol of the brotherhood and peace that mankind would some day achieve.

It was on foot that Art Young traveled, and he was able to observe the world as he advanced. He was deeply moved by the landscape of the countryside. Yet, even in his love of nature, he betrayed his greater love for man. He sought for

*... looks in the running brooks,  
Sermons in stones and good in  
everything.*

And in trees he found not only tongues but a semblance to living beings as the storm of life had warped and twisted them. He loved mankind. He met the rich and felt no envy; and in the poor he felt a comradeship, for he was one of them. And as his understanding ripened, resentment stirred in him at what both poverty and wealth could do to man. Offended by that desecration he came to a clear and final understanding of its social source. He accepted human nature as it is and, loving it, he came to hate the system that debauched it—this was the only hate he knew.

Art Young's work is a record, a diary one might say, of his long and leisurely progress through the world—America—that he loved. His drawings are vivid recreation of his world's people, rich and poor; and, through them, an indictment of the system that was the basic cause of their unhappiness.

Back in the days when good hand-writing was a virtue and legibility was its aim, our copy books prescribed the style. Yet the hand-writing expert informs us that no man, no matter how closely he may try to copy the form of another's writing or disguise his own, can conceal his identity. Art Young grew up at a time when the limitations of the processes of reproduction put a premium on the medium of pen and ink and the precise definition of line and form to which the medium lent itself. The great cartoonists of that day were Tenniel in England, and Thomas Nast in America. It would be less fair to say that he was influenced by these men, and by Nast in particular, than to recognize that he was himself a product of the same influences that stamp their work as of a pe-

riod. The time we live in is our copy book; and yet, no matter how rigidly we may conform to its manners, we still remain ourselves. Our characters are to be read in all we do.

**T**HE true critical approach to the appreciation of an artist's work is not only, like the court expert in hand-writing, to identify its authorship, but, like skilled graphologists, to read in the work the artist's character and the quality of his mind and heart. In Art Young's preoccupation with form, in his obvious determination in everything that he drew—even in those drawings of his which depend on outline alone—we may read a character that views life naturally as a phenomenon of three dimensions and, being three-dimensional, as having bulk and weight. The trees he drew have substance. We can walk around them, slap their trunks, or sit between their roots as these stretch out and grip the earth. His human beings stand, sit, walk; you feel their heft; they are of flesh and blood. And of that flesh and blood their spirits are an attribute. Even in the most fantastic works of his imagination, through which he showed a kinship with Dore, he is as much a realist as in his drawings of his home town folk and congressmen. It has been said of William Blake that, whereas many artists have *imagined* the heavenly angels, Blake had *seen* them and held speech with them. Art Young, like Dante, toured through Hell. The realism of his record of that journey proves it. Yet somehow, despite the clear understanding that his drawings reveal of the evil living that had brought men there, and his observation of what monsters greed, injustice, crime, had made of them, one is not moved to hate. Did Art Young feel that there, but by the grace of God, might be himself?

One feels in all that Art Young drew his love of man; and as this love precluded hatefulness, it likewise forbade him to a large degree its corollary, pity. His poorest of the poor have dignity.

The clarity of line that distinguishes Art Young's work, its frequent hardness and the almost invariable achievement of great simplicity are clear evidence of a mind intolerant of confusion of thought and determined, even at the occasional sacrifice of artistic graces and subtleties, to make his utterance understood.

**A** GENERATION whose artistic circles could foster a school of art termed "Impressionism," that rejected the story and the moral as inappropriate to art, that put a premium on the "sketch," that re-

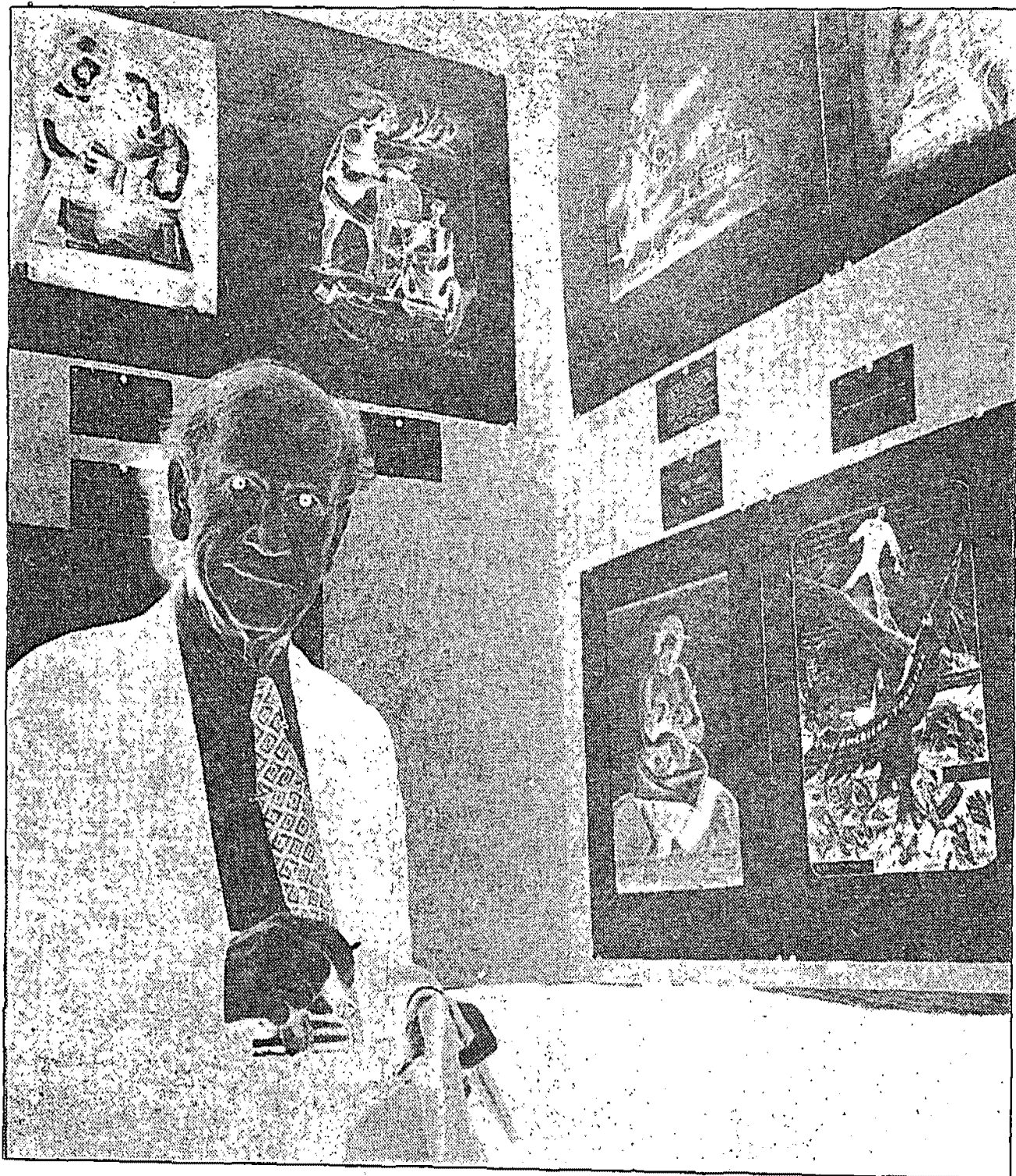


verted mentally to the dark ages of astrology and alchemy in its quest of the absolute through pure abstraction, that would fall for the obscure pseudo-Freudian symbolism of surrealism, may put slight value on the political and social cartoons and the purposeful work in general of Art Young. He has recorded his own impatience with much of the art that, for fleeting periods, was current in his life. One day, after he had made a faithful tour of the Fifth Avenue and Fifty-Seventh Street galleries, he wrote in his diary, "There are not many artists who mix brains with their paint. They paint a picture and call it 'A Man

Standing' or a 'Woman Paring Apples,' and I say, 'What of it?' That it is well painted is not enough for me, nor is a still life of a pallid lemon leaning against a banana enough, however beautiful the technique. The idea or subject matter of most paintings is banal. Lead me out into the mystery of larger thoughts. Few artists there are who can take the commonplace and glorify it with thought-compelling and poetic significance."

Art Young, all his life, took as his model "the commonplace" of America—the characters of his home town and the country, the poor and the rich of our cities, the men

and women in public life, our legislators and, not infrequently, himself. If epitomizing the significant traits in human character, and presenting forces of good and evil in vivid, not-to-be-forgotten images may be termed glorifying them, and we would term it that, we may say of Art Young that he did glorify life with thought-compelling and poetic significance. And it is quite possible that long after the precious Fine Art of today has been forgotten, the work of Art Young will still survive as an authentic and moving record for posterity of the strange period in which he lived.



*Art Young at a recent exhibition which included some of his work.*

# As Main Street Saw Him

By Virginia Gardner

**T**O ART Young's acquaintances—and he probably had more among noted writers, artists, and radicals than any one person since the turn of the century—many of the townsfolk in Bethel and Danbury, Conn., were as familiar, through his tales, as the pine tree and the birch tree in Art's front yard at Bethel. The feeling of the townsfolk for Art, however, their way of regarding him, was something which never was set down in black and white.

After his death, then, New Masses undertook to get a record of Art Young as he was seen through the eyes of the obscure folk in these twin villages in the New England hills where he spent ten years of his life after he achieved his reputation as a famed cartoonist and a fighter for a better world.

From what they said, some dozen or so of the plain people Art Young saw almost daily for long periods, and what they left unsaid, and what was supplied by Art's close artist friend, Gilbert Wilson, who visited him for months on end, there emerges a picture of the folk artist, Art Young. It is a picture which reveals his close dependence on these people, the kind of people he knew in Monroe, Wts., so little different from the common man he would know in any other American small town.

We see Art Young as eavesdropper, not because he wanted to be but because he couldn't help it. He needed it—not just for copy, in a superficial way, but because he had to have it, this close contact with the matter-of-fact daily life of the town, this identity with the homely, but to him exciting problems of people.

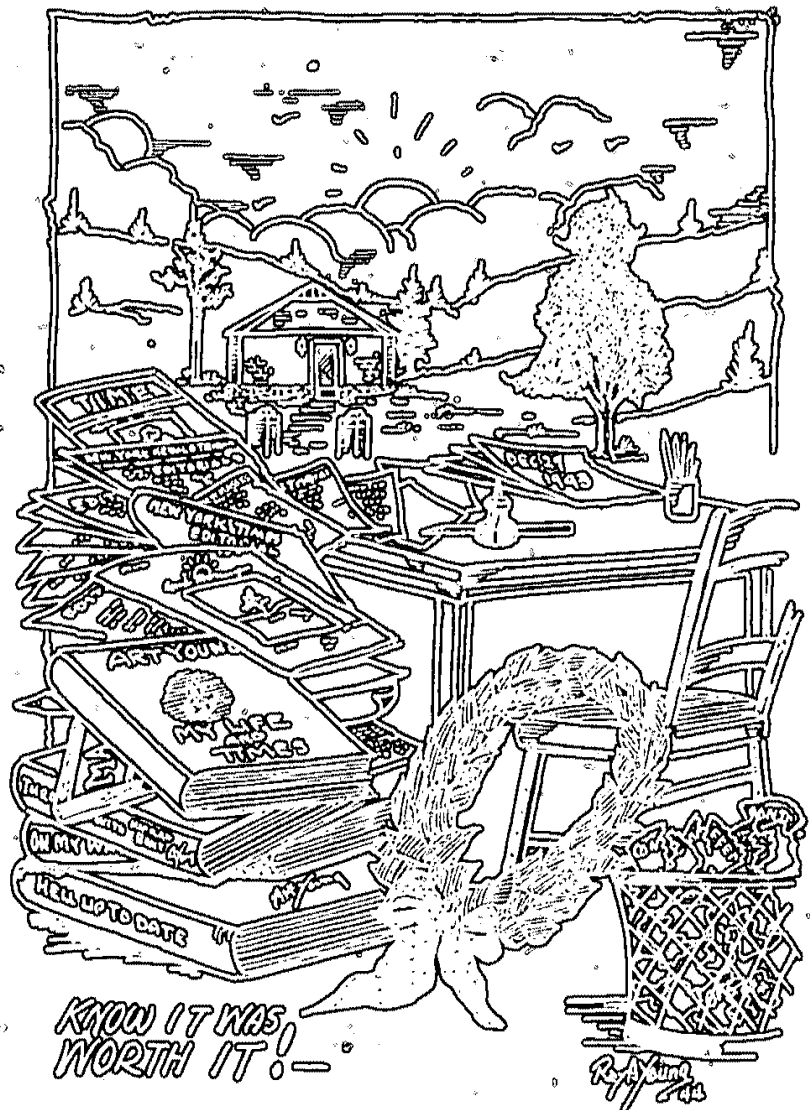
To his friends in these connecting villages he rarely talked of his life outside. He seemed to want to slip into their life, to get replenished by their friendly, almost noncommittal acceptance of him, their casual discussion, their funny stories and their humdrum talk of their own and each other's troubles and frailties.

When he'd been away from his small-town life for a time he'd miss it. He'd tire of the stimulus of meetings to address, dinners to attend—although he liked recognition, too—and go sit in Stuyvesant Park with Wilson. "What was the end of that story that woman was telling about her troubles with her landlord?" he asked one night or their way home. "I couldn't catch that at the end. Did you?" He felt bad about listening in, Wilson explained. But the fact was that, whether through sly means or otherwise, he got from people what he needed, without their ever knowing it.

So, in Bethel, we see Art Young stopping in at the post office to get his mail and speak to his friend the postmaster, Frank Hurgin. "In the last few years he's been away, he went right on using Bethel as his home address," said Hurgin proudly. "We have a rule that after a year, we don't forgo mail. Not that I believe in extending special privileges, you understand—but every year I told the clerk just to extend Art Young's time another year." His mail was something prodigious. In the years when he had to count the pennies, his chief extravagance was buying penny postcards. Strangers would write challenging what he once called his "socialist-Communist" views, at the same time beseeching him for an autograph, and he would reply, Wilson

said. Mail came to Bethel for him also from such luminaries as George Bernard Shaw, H. G. Wells, and the Dean of Canterbury, from President Manuel Quezon of the Philippines, from the artist Jose Clemente Orozco in Mexico, from writers and artists the world over.

Bethel has one main street, which rapidly becomes a country road, and a few little side streets. Near the post office is the Bethel Bank. It isn't every day that the handsome, silver-haired cashier, Howard Judd, with the tailoring of Wall Street, is interviewed by someone from New Masses. Obviously he was bothered about the undeniable fact that here was a radical and yet someone who was as familiar as



His Bethel "museum," drawn for "New Masses" by Ray Young, business man of Monroe, Wts., and his favorite nephew.

an old shoe, who seemed like a regular American and even like a Yankee, something which Cashier Judd set apart from the rest of America with as arbitrary a line of demarcation as he applied to radicals.

Fixing me with a stern look, he said, "Art Young came into Yankee-land and was accepted. Do you know what that means?" This was the stronghold of conservatism, he went on, yet "Art was one of us." Then he made the only explanation he could make, ignoring the whole reality of Art's life: "He didn't live his ideas, Art Young didn't. He was a radical, but he didn't live like it." He nodded a crisp good-by. "That's a banker for you," grinned the fellow citizen who had introduced us, when we were out of earshot.

The main road in Bethel goes past the village blacksmith shop, still functioning under the anvil of a big Irishman named Haughey. Across from it is the red cider mill, and it was from here that the boys in the hose house, as the volunteer firemen's station is called, obtained a rare by-product one night during the prohibition period—cider brandy. The tale of the wonderful cider brandy, served in honor of Art at a shindig in the hose house where he was made Bethel's ambassador plenipotentiary to New York City, was told by Morris Britto, Bethel's chief of police, and is celebrated in an illustrated inscription the ambassador wrote for him in one of his books.

Britto, one of the few friends who merited originally drawn photographs from Art Young, likes to think of Art as, wearing an old bathrobe, a lantern swinging in his hand, and chewing his dead cigar, he strode down the road to meet Britto when he knew the town historian, as Art called him, was on his way to make a social call.

Art often sought out Britto. During the years when frequently large parties of artists, writers, and celebrities would descend on Art, Britto attended the parties in the gray-shingled farmhouse which was Art's until he had to sell it. Neighbors of Art's tell about his delight over the police chief's hardy humor. Art liked people, and particularly, people in the rough, lusty souls who could make him laugh. Britto was one of these, and Art would sit by the hour listening to his tales. For Art, the big policeman betrayed a surprising tenderness. He was reluctant to let us take his books to reproduce Art's drawings. He sat in the front room of Art's young neighbors, Jean and Walter Rose, hugging the books against his knees. Would we insure them? "I wouldn't part with them for any amount of money," he said, over and over. "A hundred percent!" he called Art. "I can't believe he's dead," he said. "I didn't think Art would ever die."

It was amazing to see how Art was the thread that bound together so many persons in Bethel and Danbury—waitresses and bankers, policemen and farmers and

*For Jean and Walter*



*Dedication from "Art Young's Inferno," presented to Jean and Walter Rose.*

barbers. They had had nodding acquaintance before, but Art drew them together. They would do anything for Art: And Art never minded imposing on them. He was at once selfless and self-effacing, and yet as unashamedly selfish as a child. Once he dropped in at midnight at the Roses', preceded by a delegation to announce his coming, and ten days later he was still there. During that time he had meals at special hours, and special menus. He arose before light to stride about barefoot in the dew, the subject of a caricature he drew in one of his inscriptions they so rightly prize, and slept through luncheon. It didn't matter. It was Art. You forgave Art anything.

Art in a bathrobe with the Secaratic lantern in hand, or Art in nightshirt parading about in the morning dew: each friend has some picture of Art he treasures most. With Al Schlimmer it is Art pushing a baby-buggy, cigar clamped in teeth. Schlimmer is a tough-fibered little man with sandy hair who owns the farm just back of Art's old place. The farms merge at the rise of a hill and an outcropping of stone which formed a natural shelter for Art's frequent sun-baths. It is just beyond the few surviving trees in Art's apple orchard, where he had hoped his ashes could be scattered. Al was born in the nearby hills and was a boy when Art Young came to Bethel. And while Art aged slowly, shrinking some in girth every year but otherwise changing little, Al, who used to work for him about the place, grew up, married, had a baby every year and now is a grandfather. Art used to call his neighbor's farm "Schlim-

*sure this day of  
our Lord June 18  
1944 - when there's  
too much heaven  
in the air to think  
of hell.*

*Your friend  
Art Young*

merville" because of the vast number of little tow-heads about the place. "I can just see him grabbin' the baby-buggy away from the missus and pushing it down the road himself," says Al, who now augments his elastic farm income, always stretched to breaking to feed the many Schlimmer mouths, with wages of a war worker.

You go back in the direction you came to get to Danbury—back past Art's place, through the town of Bethel. It runs into Danbury, set among low-lying hills where Art used to saunter, more and more slowly in his late years. At one end of Main Street is the Empress Theater. Wilson told how Art used to go up to the boxoffice and say, "Is it sad or is there shooting in it?" If by mistake he did get a sad one, he wept unreservedly.

The first person we met when we got off the bus was the salesman, Tom Neary. Neary is one of those ageless persons Art Young seemed to gravitate toward—a man with a flashing eye and radiant smile. We went across the street and sat over coffee in the Green Hotel Cafeteria, where Art used to eat dinner every night. "Art was just like one of our own townspeople to us," said Neary. "We took him for granted. I used to pass the time of day with Art every day. Every evening after supper he'd come down Chapel Hill from his rooming house, and walk down this side of the street and up the other side. I'd always be standing out in front of the electric light company store where I work, and Art would drop by. He would be stopped by someone every few feet. He liked that. We sure.



To Morris Britto: —

Director of Traffic, Village Police  
Capt. Defender of The Public Weal,  
Commissioner of Historic Relics,  
and a human being.



From "That Bethel  
feller who was all  
drawin' pictures"  
Sometimes called  
"Bethel Ambassador  
to New York City."

Art Young

Dedication in style of the "Best of Art Young," given to  
Morris Britto, policeman of Bethel, Conn.

will miss him. He was one of the people,  
you might say."

We talked to the chef who used to save  
delicacies for Art, a little man who spoke  
of him affectionately in broken English,  
Tony Brunk. Etna Barrett, the cashier who  
knew Art for six years, proudly produced  
an autograph book bearing his name and an  
inscription about spring and Etna, a few  
flowers dropping their petals by her name.  
The barber shop of Sam Mellilo, a special  
friend of Art's, was closed.

One of Art's warmest admirers, Leroy  
Jackson, music store proprietor, who owned  
the house where Art occupied a corner  
room for seven years, told about his hurt  
when Art left town without telling him  
goodby. Next time they met, however, in  
the Green Hotel, they flung their arms  
around each other. Jackson was consoled.  
"Art got a big kick out of not being treated  
as a celebrity," said Jackson. "Someone had  
told him garlic was good for the heart, and  
he began munching a clove of garlic at  
lunch—a glass of milk and a roll, which he  
ate in Cutbill's bakery. One day he dropped  
in the store to tell me delightedly that Cut-  
bill had ejected him because of the garlic  
fumes. He had a sly way of enjoying the  
humor of a situation like that, instead of  
finding it an affront to his dignity."

ART YOUNG was at once a merry and  
reserved person to these townsfolk.  
"Everybody else used to stand around here  
saying how to run the government, but  
Art, he just listened," said Edward C.  
Moyer, at the cigar store where Art used  
to buy the cigars he chewed so persistently  
after high blood pressure kept him from  
smoking.

In a room over the cigar store we found  
Nellie. Nellie Herberg, a little woman with

snapping dark eyes and a smile bright as the  
sunlight which streamed in upon her shiny  
linoleum floors, is now a war worker in a  
machine shop. During most of the fourteen  
years she knew Art Young she was a wait-  
ress in the Green Hotel taproom.

When Art would enter the cafeteria for  
his supper, one of the girls would go in  
the taproom and tell Nellie he was there. "I'd  
leave the taproom and run in and say, 'I  
got a hot one for you, toots, right off the  
press.' Then I'd tell him one—and it was  
always funny and smutty. While he was

still laughing, I'd run away. On his way  
out, hat at an angle, I can just see him,  
he'd stop in the taproom and say, 'What  
was that one, Nellie? I want to remember  
it, to take back to the city.'"

But if most people in Danbury knew  
only the merry side of Art Young, Nellie—  
less than half his age—was the exception.  
He talked to her—of his family, of Sacco  
and Vanzetti, of Eugene Debs, of the  
Masses trial. Twice he climbed the stairs to  
see her when she was lying with a broken  
back after a fall with a tray. She was  
strapped to a board on the floor and he  
looked down and said, "Nellie, you look aw-  
ful funny." Then handed her some flowers.  
She got out a big scrapbook with a page  
full of Art's New Year's cards, to show  
he never forgot her.

"Yes, he enjoyed my society a lot," said  
Nellie. "I'd say to him, 'Art, you're a  
famous artist and all that,' and I kidded  
him: 'Why don't you ever let me come up  
and see your etchings?' One time I was in  
New York and called him at the Hotel  
Albany. I said, 'What you doin' tonight,  
babe?' And he roared back, 'No one would  
call me that but Nellie. By God, I miss you,  
Nellie.' Oh," she ended, slipping into the  
present tense, as so many people do when  
talking of Art Young, "I just love him to  
death."

It was characteristic of Nellie that she  
didn't mention her own troubles. For years  
before his death she had supported a tuber-  
cular husband. And though Nellie's earthy  
humor always brought a laugh from Art  
Young, he was all too aware of the struggle  
behind her sparkle. It was Nellie's real story  
—Art Young's kind of story.

## Our Comrade-In-Arms

By Boris Eshinov  
Famous Soviet Cartoonist

Moscow via press wire.

ART YOUNG's drawings are published in the principal Army paper, *Red Star*,  
the satirical magazine *Grosovika*, *Ogonyok* magazine and others. He be-  
longed to those artists to whom working means fighting for justice, and in  
our time one cannot fight for justice without being an active anti-fascist.  
Art Young was our friend and comrade-in-arms because his efforts were  
directed against Nazism. His biting cartoons appeal to the masses. His hard-  
hitting style is effective not only in his country but far beyond it. His works,  
impressive for their clear-cut statement of political themes and simplicity of  
form, can be achieved only by an experienced master.

I have on my table one Art Young drawing dealing with the heroic  
struggle of the Red Army against Hitler's Germany. Hitler is shown in it.  
This is one of those social caricatures depicting the loathsome character of  
the Nazi regime with great impressiveness. Drawings such as this expose the  
rotteness of Hitler's "New Order" and the monstrosity of Nazi crimes.  
Thus, a fervent anti-Nazi takes part in the great battle waged by freedom-  
loving nations against evil forces.

The artistic intelligentsia has lost one of its outstanding members. But  
Art Young's work will live on and call upon his young colleagues to take an  
active part in the struggle against Hitler's Germany for the happiness of  
mankind.



# "A Life Worth Living"

By Art Young



Ella Reeve Bloor

*Art Young had a gifted tongue as well. The following is a speech he made at the eightieth birthday celebration of his life-long friend, "Mother" Ella Reeve Bloor.—The Editors.*

I USED to hear of a certain woman in our town who was always ready with a positive answer to any question put to her. Once she was asked if she believed in infant baptism. She replied: "I certainly do. I have even seen it done." So, if any one asks you if you believe that life (with all its frustrations and sorrows) is worth living, you can think of Ella Reeve Bloor and say, "Surely, I've seen it done."

Ella Bloor can hark back to the days when we were members of the Socialist Party. A party that began to disintegrate about twenty years ago . . . till today it is—well, I don't like to be facetious about it, but an old comrade put it this way; he said it's "something to sweep up." In those early days, however, we learned the fundamental principle of our faith: "The social ownership of the means of production and distribution." We talked, we wrote, we cartooned for that principle.

Came the revolution in Russia, when the people of that country, under the leadership of the immortal Lenin, started to put that theory into practice. To many of us comrades of that time, it made no difference . . . if the Russians called it socialism, or called it Communism, which is another word for community or common ownership. All we asked and hoped for was that they could keep going in the direction of their goal. It was a theory taken from the high realm of discussion and put to work. The hardships they encountered from the start, to build up a backward industrial country . . . attacks by ruthless invaders . . . betrayals among their officials, would have discouraged a less determined people. But they kept on socializing railroads, power plants, hospitals, medicine, farms, education . . . everything. And all this time our American Socialist Party found nothing to praise. Their policy was one of smug indifference or attempts at ridicule of this first effort (on such a tremendous scale) to establish what they had once proclaimed as the state of the future, the industrial commonwealth, or social ownership of the means of production and distribution.

Of course, the business-as-usual press, and even the liberal magazines and newspapers, gave the cynical critics the right of way (and often paid good money) for their sniping at Soviet Russia. One writer, supposed then to be a liberal, wrote a book (I think it was seven years after the revolution) called *Red Smoke* to prove that there were no resources worth developing in all Russia. He had figured it out that the whole socialist set-up within the borders of the USSR was sure to be a failure. Thus wrote one Isaac Don Levine, who had been there—

and so had others of his journalistic kind—looking for pay dirt to sell to American editors who wanted unfavorable reports about the new experiment in social economics over one-sixth of the earth's surface.

But today, their sophistry, their lying, their ridicule, and their statistics, have been found out. Truth is on the wing. So here we are, old timers and a later generation, who have survived the air raids of the radio commentators, the poison-pen writers, and the politico-misleaders. So here we are, with our flag of faith still flying collective security of nations, and freedom from want for all humanity. But we all know that the killing of Hitlerism is the vital duty of this period in our journey toward the better day.

MOTHER BLOOR is at her best at eighty years of age . . . and in spite of everything, with the same staunch devotion to a cause that won her mind and heart at an early age.

When I was a boy, I used to know some retired farmers living in our Wisconsin town. If they could sell their farms when they felt themselves too old to carry on, they would buy a house in town and thereafter sit on the porch and watch the world go by. Our village wag said: "A retired farmer comes to town to die, and then forgets what he came for." Ralph Waldo Emerson, when in his seventy-third year, said: "I'm getting old—time to take in sail." Yes, the philosophers have had much to do with the conception of old age as a time for retirement and tranquility. I'm not opposed to the idea. God knows, most workers . . . men and women . . . of brain or brawn (or both) . . . should have the right to slow up—and the right to economic security, and comfort, when the physical machine which has been put through long years of arduous work begins to creak.

Our own Mother Bloor is at her best now that she is eighty years old, and her devotion to an ideal has helped her to get that way. This devotion we all recognize as the courage to lose her own life, if need be, that it may be gained for others . . . the people.

I have no doubt that by the turn of the next century science will have discovered the way of real longevity for all of us. Not just the three score and ten as an average limit, but a hundred, or more. And the social environment will have been created which will make all of these years worth living . . . for everybody. Then our dreaming and our ideals will function without the cruel restraints we and our forebears have endured through the centuries. Then, what we now call old age will be a misnomer. We will all be youngsters at eighty . . . like Ella Reeve Bloor.

# Looking Back on a Long.

WE know we cannot begin to reconstruct the great gift of Art Young in these few pages devoted to his life work. We can only dip into the rich treasury of his art and afford our readers some of his drawings which reflect high points in his life. This is, of necessity, an all-too-sketchy array of his works; we must refer our readers to the original sources for a fuller satisfaction: to *Art Young, His Life and Times*, to *The Best of Art Young*, to his *Life* books, and to *Trees at Night*. Unfortunately, too, we could not, in the brief time we had to assemble this issue, supply our readers with those innumerable little sketches he did on innumerable postcards and letters to his host of friends. But his many friends remember and cherish them.

However, running through all his works like the motif of a symphony, is his pre-occupation with the wrongs of the world and his love for mankind. We do not believe there was much of Puck in his art, contrary to some beliefs: if he laughed he laughed, as the old Negro said, to keep from crying. As you will see, in this sampling of his life-work, Art did hate: he hated wrong, and poverty, and those who seek to maintain an eternal perspective of wrong and poverty. He grappled with the issues of his day with the skill of the splendid artist and journalist that he was. Art was constantly changing, changing as the world changed. The talented lad who, on an assignment from his editor, worked as a hostile artist at the trial of the Haymarket Martyrs in 1886, came to see that they were the wronged, not the wrong-doers. He arrived at the point in his life where he agreed with Lincoln Steffens: "I have seen the future, and it works." You will find a drawing on that theme on page 14. Three weeks ago, in illustrating Samuel Sillen's piece on Art at the time of his death, we printed Art's last political drawing: its inscription—"The Four Freedoms, Yes. And Teheran." That was his evolution. And his final comment on the world he loved so well.

THE EDITORS.



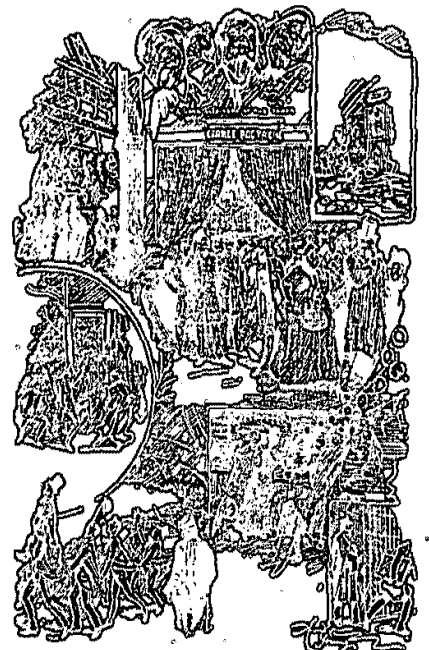
*The beginning—self portrait.*



*Arrival in New York, 1888*



*My first published cartoon (1884)*



*End of the Paris exposition, 1889.*



*Scene in father's store—around 1886.*

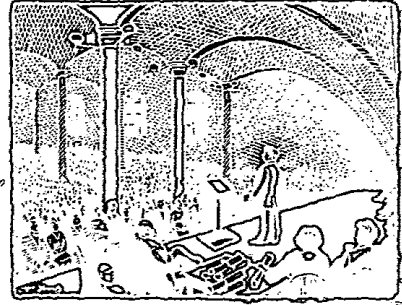
# Hard Road



The Haymarket prisoners in jail.



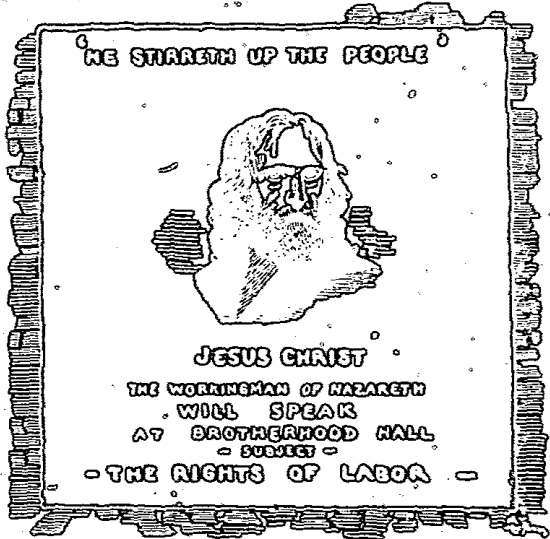
Art Young starts "Good Morning" on a dostring.



Graduation night at Cooper Union, 1906.



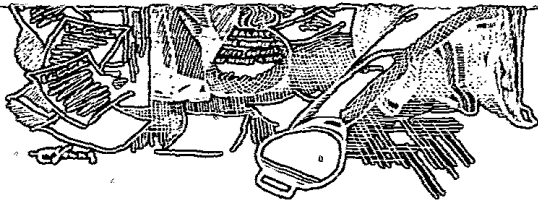
Taft's "Eyes front!" His supporters face temptation on the eve of vital Republican conventions.



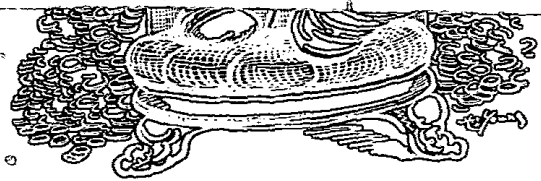
"He strath up the people." The Masses, 1913

NM February 1, 1944

13



Hearst and Brisbane.



Asiccon.

14

14

February 1, 1944 NM

NM February 1, 1944

15

16

February 1, 1944 - NM



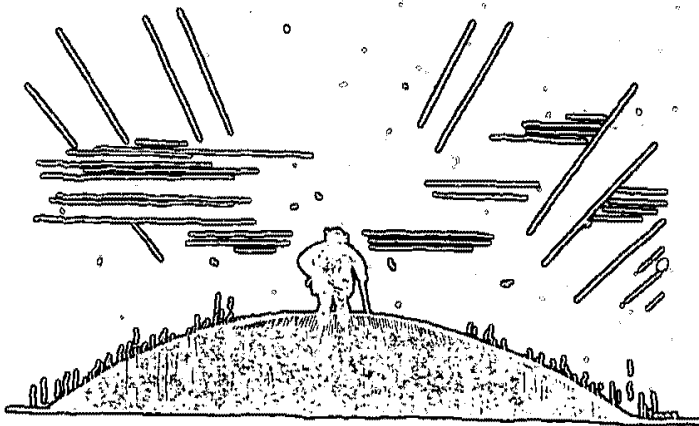
From "Art Young's Inferno."



Boiling man.



1942 New Year's card.

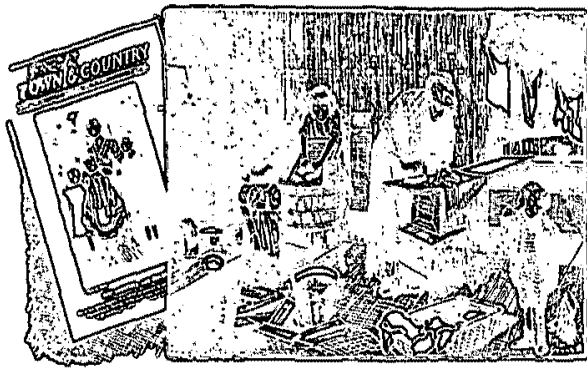


Final illustration from "Art Young's Inferno."



Out with the old, in with the new  
 My best wishes - Christmas cheer  
 and a happy New Year -  
 with every blessing for 1943. Art Young

1943 New Year's card.



American mothers.

Fuchs, 1909



Steffens reports on his visit to Russia.

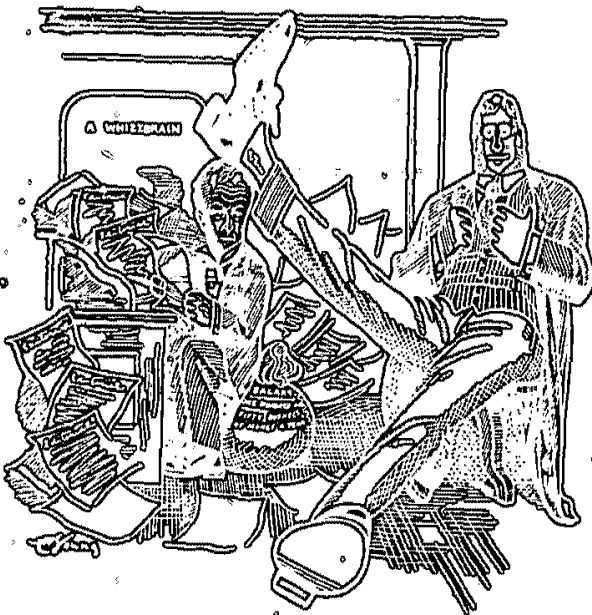
New Masses



The editorial "we."



Child labor employer: "You see, it keeps them out of mischief!"



Hearst and Brisbane.



A success.

Life

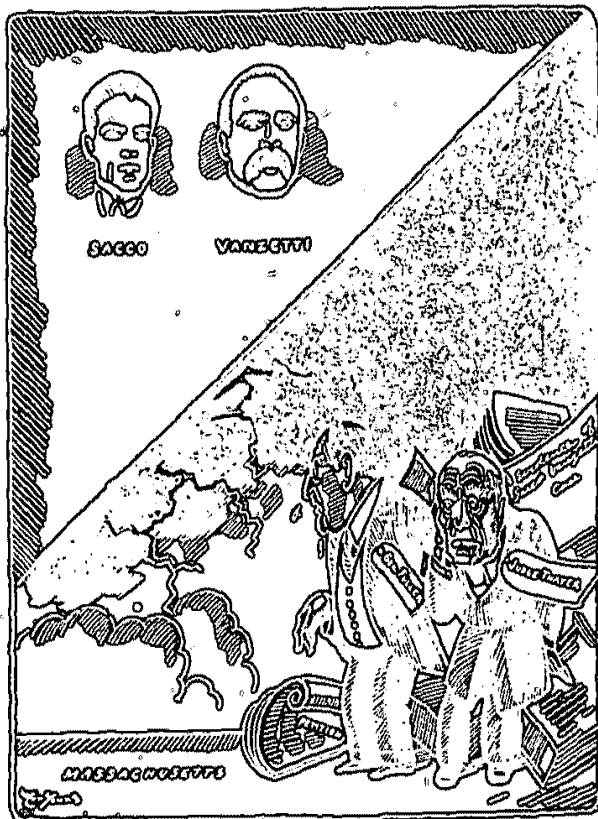




"What's he been doing?"  
 "Overthrowing the government."



The trap.



Governor Fuller: "Cheer up, Judge, it will soon be over!"  
 New Mexico



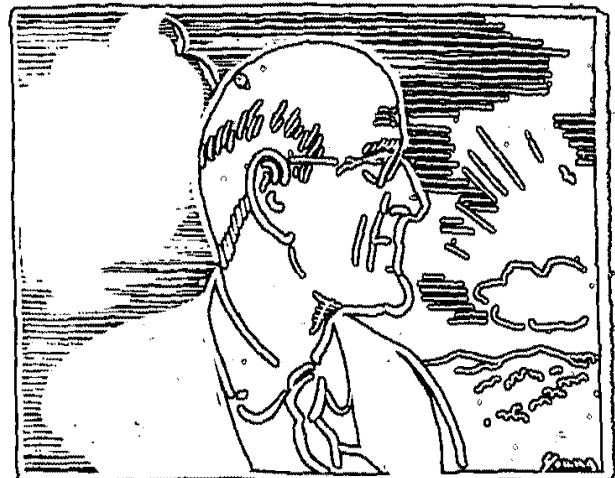
Soviet Russia's fifth birthday.

BORN MAR. 1917  
 OCCURRED:  
 STARVED:  
 ASSAULTED  
 BY ARCHBISHOP  
 IN ALASKA  
 INJURED BY  
 TRANSPORTATION  
 -NEED BROKEN.  
 INJURED BY  
 AND FAMINE -  
 BUT UNCONQUERED



"YOUNG AGES MUST HAVE UNBOUNDED  
 FREEDOM IN DIRECT SUNLIGHT AND  
 PURE AIR FOR HEALTHY NORMAL GROWTH.  
 THEY MUST BE INDUCED TO RUN AND  
 PLAY AT LARGE RANGE"  
 From a Bulletin of the Dept. of Agriculture

Pigs and children.



Eugene V. Debs



Just plain Willie Jones



As he seems to his teacher



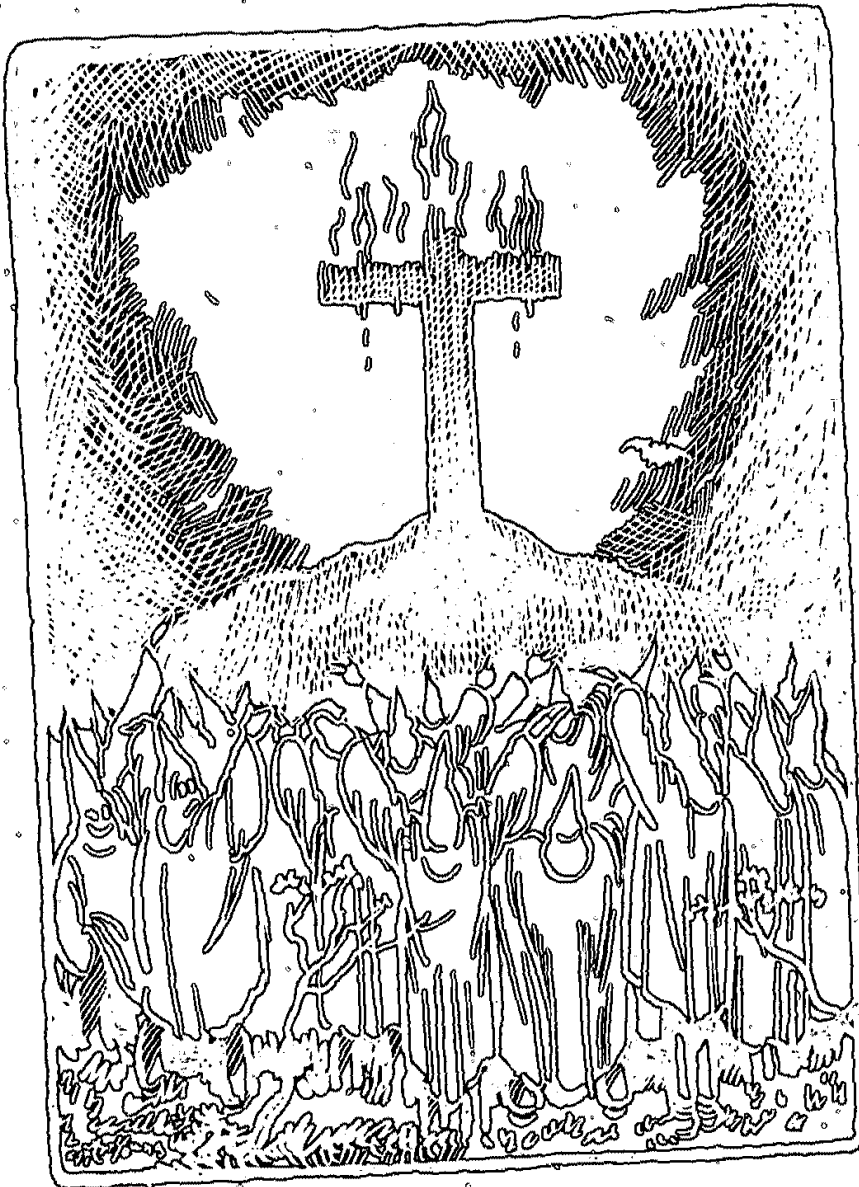
To the cook



To the cat



To his mother



The southern cross



Yours truly



Hoodood

Hooover: "You stop following me, d'hear! Here I am all dressed up for a second term and you spoil everything!"



By Hugo Collier

**T**HE country this January 30 turns with more than its customary warmth and affection to greet the President of the United States, the Commander-in-Chief of all our armed forces, on his sixty-second birthday. In the past year the President's leadership has achieved a new dimension—the gigantic dimension of Teheran. Franklin D. Roosevelt has met the test of history: he has led our country out of the quicksands of isolation and irrational prejudice to the solid ground of the great comradeship with the Soviet Union, Britain, and China, that guarantees victory in the war and makes possible the building of a democratic peace lasting for many generations. Today he is not only America's leader, but a world leader to whom millions in

all countries look with hope and confidence.

The past year has seen our troops assume the offensive in North Africa, Europe, and the Pacific. They have helped overthrow the oldest of the fascist dictatorships, and now stand poised with their British brothers for the mighty assault from the west that, together with the giant blow from the east, will overwhelm the bastion of Nazism and free Europe's agonized millions. In the spirit of Teheran the President in his recent message to Congress summoned the people at home to keep the faith with those who are about to go on that high venture of liberation from which many will not return. He has given us a program and a vision. It is for us, the people, to assure their fulfillment. It is for us to assure that

the venomous little men who hold Hitler in their hearts, or are blinded by greed or petty ambition, do not succeed in weakening America's will and deflecting it from the course the President has charted.

On January 30 the men and women at the frontlines will give thanks that Franklin D. Roosevelt and no lesser man is their supreme commander as zero hour approaches. Millions of Americans in factories, offices and on farms will think with love of their friend in the White House. And they will join not only in wishing him the happiest of birthdays, but in the wish already expressed by many labor unions and by the Democratic National Committee that he continue to lead our country in war and in peace.



# NM SPOTLIGHT

## Road to Rome



We don't need a special cable from inside Italy to tell us how the people of that tortured land felt when they heard that the Allies had landed south of Rome. Most evidently they had long been awaiting word that the inch-by-inch advance up the peninsula had been speeded; Lt. Gen. Mark Clark's Fifth Army brought those tidings. Any step toward all-out military action is accompanied by the inevitable concomitant of all-out political support from the people. Listen to the anti-Axis Free Milan Radio: "Romans, inhabitants of Latium, take up arms," it broadcast. The powerful underground organization welcomed the landing as "the moment that you, all true Italians, have been awaiting." It urged every patriotic Italian to strike at the Germans through ever-increased sabotage and armed resistance. The people were exhorted to leave their jobs and join the Allied troops. Railroadmen were asked to abandon their trains and sabotage the Nazis in every conceivable manner.

At this writing the Nazis have been unable to muster any show of impressive strength to combat the invaders. Powerful British and American forces are pounding inland at a number of points south of Rome. The bridgehead is widening and Rome itself is reported under immediate threat. The northernmost point of the landing appears to be sixteen miles south of Rome. The Eternal City, though not decisive, militarily, will doubtless prove a tremendous political prize; it will be cause for a great deal of furious thinking in all Axis-occupied territory. Many observers, furthermore, see the landing as a diversion for the Big Show across the Channel. In any event, it is a step long awaited and long needed.

## Relief for Leningrad

The world—for a variety of reasons—welcomes word that the Nazis are being shoved back from the environs of Leningrad. Too long have we been horrified by the stories of the continual day-and-night shellings that took the life of Leningrad—people in their homes and pupils at their desks. Now, it appears, at least, that horror is over.

Let us examine the Leningrad offensive



in its full context the Germans, back in June and July of '41, were pushing the so-called "Baltic March." Eight days after the start of the war, they were on the Riga-Dvinsk-Minsk line, 150 miles inside the Soviet Union—but barely across the Prut on their right flank. By August 1 they were roughly on the Narva-Smolensk line, 350 miles inside the USSR, while on their right they were only on the Korosten-Odessa line. In September they reached the outskirts of Leningrad. It is clear, therefore, that the Nazis originally planned to take Leningrad as a first major objective, the seizure of which was to be followed by a wheeling movement from Leningrad to Moscow. This was to be accompanied by a frontal attack upon Moscow. But Leningrad held. The heroic defense of that city forced the Nazis henceforth to a makeshift and improvised strategy. It was way back then, in September, when Leningrad held that the Soviet center struck back on the distant approaches to Moscow (the battles of Yantsevo and Lelnya) and that the seeds of the future German shift from offensive to defensive strategy were sown.

This defensive strategy is now in full swing, but is rapidly playing out. The Baltic march has gone in reverse. Leningrad has finally been freed of the blockade and the Leningrad-Mga-Khirdy-Kashin-Moscow line is open. One can imagine the frantic scurrying in Helsingfors at this moment; we can expect to hear some plaintive voices in Washington again pleading poor little Finland's "tragic" case.

## The La Paz Clique

The new camilla in control of Bolivia has made big noises about the United Nations, the war against Hitler, its pretensions of friendship with the Soviet Union, its independence from the Bolivian tin barons, its heartfelt desire to represent only the common working people. For all that, its link with the Ramirez fascists of Argentina and through them with the German Nazis has been so plain that recognition has been withheld by those very governments who only six months before had so hastily accredited their representatives to the Argentine junta. Authoritative reports have now reached the world from Montevideo, the seat of the Inter-American Defense Committee which is charged with investigating the coup, proving that officials of the



new Bolivian regime had met with high Argentine officials and fascists from Uruguay in the Buenos Aires home of Count von Luxburg, former German minister to Argentina. On the face of it, and the deeper you go into it, the Paz Estenssoro-Villareal group is pro-fascist.

Much confusion remains in labor and other liberal and progressive circles as to the nature of the Bolivian regime. The widespread hatred of the former Bolivian rulers, under General Peneza, largely because of the infamous massacre of the Catavi tin miners a year ago, has made many feel that any change would be for the better. Distrust, or at the very least, hesitation over accepting the State Department's leadership in such matters, has made it difficult for the Secretary of State to gain wide popular support for non-recognition. Perhaps the main factor which has prevented US labor from forming a clear picture of Bolivian affairs has been its lack of effective contact with its brother trade unionists in Latin America. Lombardo Toledano's clear statement, on behalf of the entire CTAL, in opposition to the Bolivian coup has been practically unnoticed north of the Rio Grande. The words of another Latin American labor leader, Bernardo Ibanez of Chile, uttered merely as an individual and asking support for the La Paz clique, have on the other hand gained considerable attention. What is desperately needed in this situation and in the numerous similar ones that arise in hemisphere relationships is the closest possible unity and contacts among all branches of the labor movement.

## Stop the Smear

Positive action is urgently required to save and to strengthen the Fair Employment Practices Committee and the principle of non-discrimination for which it stands. It is at present being violently attacked by the anti-war, anti-labor elements within Congress. The Smith committee has been holding prejudiced hearings for the deliberate purpose of smearing the FEPC and thereby striking a blow at the President, at national unity, and at the war effort. Carefully selected workers have been called to the witness stand to testify that they would go on strike if Negroes were permitted to work with them on a basis of equality. So intent is the Smith committee upon its mission of destruction that it failed to appear on the



floor of the House when the clerk was delivering the President's annual message. Instead it was studiously drawing statements from the representatives of an unaffiliated union of Philadelphia transit employees to the effect that they would quit work if discrimination were eliminated. Unfortunately the ill-disguised (facetious intentions of the Howard Smiths find conscious or unconscious support from the policy of defiance to the FEPC adopted by the railroad industry, by some West Coast nabobs of the AFL, by a company union in Baltimore, and by such reactionaries as Comptroller General Lindsay Warren, whose attitude toward the war can be no more than lukewarm.

The situation calls for more than mere support of the FEPC in its present form. It calls for something more positive than a mere counter-offensive against the Howard Smiths. The tremendous win-the-war camp in this country must unite in giving permanence and authority to the agency charged with administering fair employment practices. Such permanence and authority are provided in H.R. 1732, introduced by Congressman Marantonis. A

drive is now under way to secure signatures to Petition No. 18 designed to discharge this bill from the reactionary House Judiciary Committee. This is the same committee which last year attempted to block the anti-pull tax bill, H.R. 7, and the discharge procedure is the same as that successfully adopted last year.

The elimination of discrimination in federal employment is an essential part of our win-the-war program. On it there can be no compromise. It is therefore the duty of all patriotic organizations and individuals to see that their Congressman sign Discharge Petition No. 18. No attempt to confuse the issue by the introduction of rival bills or by any other device which the opposition may try, should be permitted to distract us from the single task of securing the discharge of H.R. 1732 and its subsequent passage.

### Congress: Tag of War

THE legislative week in Congress has been mixed, but all in all there is good reason to feel encouraged. The impact of President Roosevelt's message to the re-

convening Congress has made itself felt. With the rising activity from organized labor, church groups, veterans' organizations, fraternal and community bodies, the prospect of forcing Congress to fight the war is vastly improved.

The Senate Finance Committee was convinced to eliminate from the new tax bill most of the provisions which would have emasculated the law providing for the renegotiation of war contracts. Continuation of this law, which makes it possible to curtail war war profits, was point two in the President's five-point program. This phase of the tax bill was further improved on the Senate floor. The present need is to use the same kind of pressure that saved renegotiation to win an equitable tax bill, which, in the President's words, "will tax all unreasonable profits, both individual and corporate." The \$2,275,600,000 measure passed by the Senate is far from adequate.

By a one-vote margin a coalition of Republicans and southern poll-taxers in the Senate Building and Currency Committee turned down the administration's subsidy program and threatened to defeat the cost-of-living proposals outlined by the President as essential to a win-the-war economy. The defeatists ganged up with the greedy franchise die-hards to prevent stabilization of food costs. It is imperative to bring every conceivable pressure on Congress without delay, and particularly on the Senate, to force approval of adequate subsidies without which inflation is inevitable.

At the last moment, the Senate Privileges and Elections Committee approved a compromise bill providing federal ballots for service men and women. The race is on to pass the new Lucas bill in the Senate before the House Republicans and poll-taxers can bludgeon through the Rankin bill, which will deprive the overwhelming majority of those in uniform of their suffrage privileges in 1944. But even if the House, by exercising gag rule, does approve the Rankin bill, the fight for the soldiers' vote will not be over. Popular protest at the attempt to rob the soldiers and sailors of the franchise has been so great that a reluctant Senate reconsidered its former action. Continued efforts can defeat even the Rankin-Republican alliance. Yet there is no time to waste in pushing the heat on Congress.

### Fish et al. "Woo" Labor

THE more complicated is the question of national service legislation. Many administration supporters made the mistake (quickly exploited by the defeatists) of viewing the fifth point of the President's message as though it could be isolated from the other points. In asking for national service legislation to prevent strikes and to assure fullest mobilization for the war effort—two aims heartily endorsed by labor—the President went out of his way to stress that

## Free Germany Committee

THE first few issues of the newspaper issued by the Free German Committee in Moscow recently arrived in this country. They make fascinating reading and provide a good survey of the Committee's activities as well as those of the affiliated Union of German Officers from the defeated Sixth Army at Stalingrad.

British Wehnert, a leading official of the Committee and a well-known post, in one of the issues tells of propaganda work at Stalingrad where he spoke over a Soviet radio to von Paulus' encircled troops. Now many more members of the Committee are engaged in such activities. German troops are bombarded with leaflets telling them about the Committee's aims and warning them to surrender. Every German soldier captured by the Red Army is informed that he is entitled to write the Free German Committee for information and advice. Many of these captured caucled with them both the leaflets and the Committee's manifestos.

Willi Bredel, a member of the Committee and a distinguished anti-Nazi writer who fought Franco in Spain as a member of the Thaelmann Battalion, has been broadcasting to German troops and to the German homeland. He tells his listeners about

the Committee and its politics. What he says on the radio bears re-echoing. "This time the men who have brought about this war will not escape punishment. The Nazi leaders must not escape the just judgment of the people. The seducers will be punished mercilessly, but the seduced have nothing to fear if they separate themselves in time from the criminals. They may yet make good what has happened in the past by fighting against the rotten Nazi leadership and by participating in the struggle for a free, independent, and human Germany."

At one of the early meetings of the Committee a former prisoner in one of Hitler's concentration camps sat at the side of Lieutenant Frankendorf, a former leader of Storm Troop A of Berlin. Hitler's old foe and a recent convert were united in their common sorrow over Germany and in their determination to lift their country out of the ruins into which it was thrown. As Willi Bredel put it: "The Hitler follower of today need not fear the downfall of the Hitler regime tomorrow—provided he does not oppose the anti-fascist popular forces but joins the fighters for a free Germany against Hitler and his government of gangsters."



In characterizing the attitude of the press I necessarily exclude such defeatist, reactionary publications as the *Harsh*, *McCormick-Patterson* and *Stamps-Howe* and chains, the *New Leader*, organ of the right-wing clique in the American Labor Party, the socialist *Call*, as well as the sever exponents of Westbrook Pegler. Since all of these are opposed to the Tehran program, opposed to total victory and total peace, their caucleds and threats directed at the Communist proposals are entirely consistent and require no discussion. And the head line-how of *Time* magazine was about what one would expect from the die-hard boys who possess the thoughts of Henry Luce and try to make his imperialist American Century look just a little bit like the democratic promises of Tehran.

Turning to the responsible sector of the press, the honors for intelligent consideration of the Communist Party's proposals go to three women: Dorothy Thompson, Anne O'Hare McCormick of the *New York Times*, and Prada Kishewy of the *Nation*. But before discussing them, let me say something about two newspapers that I don't feel considerably below what one ought to expect of them: *The New York Herald Tribune* and *Pitt*. The *Herald Tribune's* leading editorial, with its cracks about "the pipe line to Moscow" being severed and the Communist Party "lying of sheer transition" (was it a couple of Republicans named Davis and Caedhene who were elected to the New York City Council?) is a bit of journalistic downing that denigrates no one but the nation's leading pro-Willie paper. A partial antidote to this editorial is provided on the same page of the same issue in an article by Paul Wohl. Though it deals largely with the Communist Parties in other lands and contains errors of fact and interpretation, it does imply that the time is past when serious conservatives could afford to treat frivolously the Communist movement of any country.

Max Lerner's editorial in *Pitt* of Janu-

every defeatist in and out of Congress has up his sleeve. What the atmosphere is charged of such poison it will affect our nerves and senses. We should be grateful that *Bredel* sharpened our wits and put us on the alert to avoid any traps which Berlin has set.

he actually sees eye to eye with these Reds. And so he ascends from the earth to the heavens, from the Communist program to the moral character of the Communist Party, involving the doctrine of original sin, he asks: "What difference does it make what program the Communists propose—however mild or however revolutionary—if honest American progressives cannot trust what lies behind the program? And what good does it do if they call themselves an educational association, when it is no longer clear what they want to educate for, or what right they have to be educators?"

First, one ought to ask, who are these progressives in whose name Mr. Lerner speaks? Can any of them by chance have strayed among the more than 100,000 Brooklynites and Manhattanites who voted for the Communists, Caedhene and Davis, in the recent election? Can any of them be found among the three hundred distinguished Americans, including Yehudi Menuhin, Albert Einstein, Samuel Hopkins Adams, Arturo Toscanini, Lillian Hellman, Elizabeth Sprague Coolidge, Rabbi Israel H. LeVinhel, and Geraldine Baye Finkhof, who did not fear to associate themselves with the Communist Ethel Browder in paying tribute to the heroic anti-fascism of another Communist, George Dimitroff, even on pain of being excommunicated from Mr. Lerner's select circle of "progressives"?

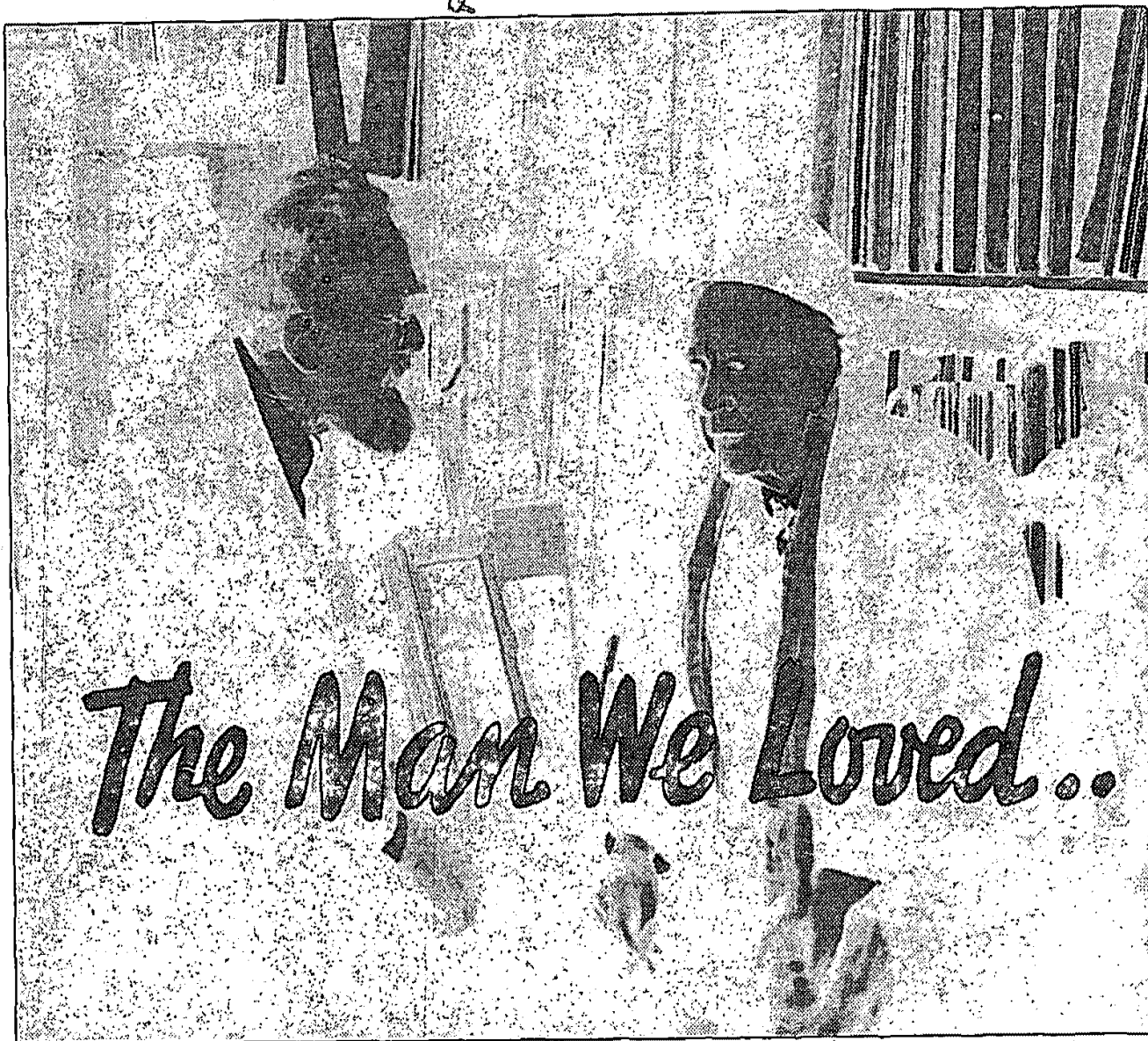
Secondly, just what are Mr. Lerner's credentials which entitle him to pass judgment on the political morality of others? He seems to have most discriminating taste in such matters. I don't recall that his moral gorge has ever publicly risen at the nauseating antics of the anti-Soviet, anti-Tehran Dubinsky crowd in the ALP, or at the only slightly less nauseating situation of *Pitt* with both sides in a struggle involving basic moral issues. I do recall, however, that Mr. Lerner's moral nerve center, which reacts so violently at the mere whisper of the word Communist, was

plight of the unemployed, that organized the fight which saved the Scotsboro boys, that assumed social responsibility on the part of our writers and artists, that worked ceaselessly for collaboration with the Soviet Union and for collective security long before it was fashionable to do so, that did not weep over "Little Finland" that directly or indirectly helped educate millions—including Max Lerner—that such a party has nothing to learn about moral values even from so pure a spirit as Mr. Lerner.

In a different vein are the comments of Miss Thompson, Mrs. McCormick and Mrs. Kishewy. All three writers treat the Communist proposals as an important and constructive political development. All three find in Mr. Browder's speech much that illuminates the problems of the peace.

Miss Thompson (to a lesser extent Mrs. Kishewy, too) shows a genuine grasp of the leading ideas of Mr. Browder's speech. She sees in it evidence that "the Soviet Union wants, above all other considerations whatsoever, peace and order in the postwar world. The Soviet Union does not want civil war between right and left breathing out all over Europe—was that certainly, in Mr. Browder's candid statements, would lead to a third world war." She finds that "the Soviet Union is convinced that any attempt radically to change the private enterprise system in the United States or any measure that would contribute to its breakdown would result only in violent counter-reaction of a fascist and anti-Soviet nature." And Miss Thompson concludes that Mr. Browder's speech "reveals that neither Roosevelt, Churchill, nor Stalin dominated the Tehran conference and dictated terms. Tehran really reached an agreement. . . ."

Mrs. McCormick, in her column in the *Times* of January 15, writes that the withdrawal of the American Communists "as a party from the coming campaign shows a desire not to muddy the political waters in (Continued on page 20)



# The Man We Loved..

John A. Kingsbury

Art Young belonged to the increasing coterie of Abot Ben Adhem. When, awakening from his brief dream of peace, Art discovers the angel writing in his book of gold, one can hear him say: "Write me as one that loves his fellow man."

My earliest memory of Art Young, like my last, is of one "that watched to ease the burden of the world." About forty years ago we met through Brillouet Ker, one of my oldest and most intimate boyhood friends from the West, who, as Art says in *His Life and Times*, is remembered for his powerful social satire. From 1906 to Ker's death in 1918 we met from time to time to talk of the West, to discuss plans for a better world and to consider how each of us could play an effective part in bringing the plan to pass. We were definitely interested in socialism; but in those early days none of us were party

members, though Ker was pushing us in that direction, and Art seems to have gone all the way in by 1910. As for me, I became a reformer—God save the mark—but Art was always understanding and tolerant.

The last five years of Art's life were the period of our most frequent contact and most intimate friendship. Learning of his illness and nervous exhaustion from the pressure of completing *His Life and Times*, Mrs. Kingsbury and I sent him a cordial invitation to come to our home in the Catskill Mountains for a good rest. To this he replied characteristically: "Sometime after the thirtieth (November 1939) damned if I don't believe I'll accept your kind invitation. We have so much in common, our direction and hopes so much akin—that it will be a pleasure to sit by your fire at night even if we don't talk much—and dear Mabel—I know I will

be in good company. . . . At this season with my book out I get a good deal of mail—and may be a little irritable at times over it, but otherwise my nerves are pretty good at seventy-three after having descended into hell a few times. The Birchmans here are fine—but the countryside and you call to me. So—until later word about it, my best to both—Art."

Three days later (November 25) Art wrote: "My book out—good reviews—and health good, at least compared to two months ago . . . but I need a good Samaritan to come along and rescue me—and I hope it is you. . . . Would it be possible for you to come after me and my bag and baggage soon?"

The next day at our home in the mountains, he was, in his words, "snug as a bug in a rug." We protected him as much as possible even from fan mail. However, he had to see his publisher once and autograph a stack of books, which set him back for a day or so.

One morning when Mrs. Kingsbury



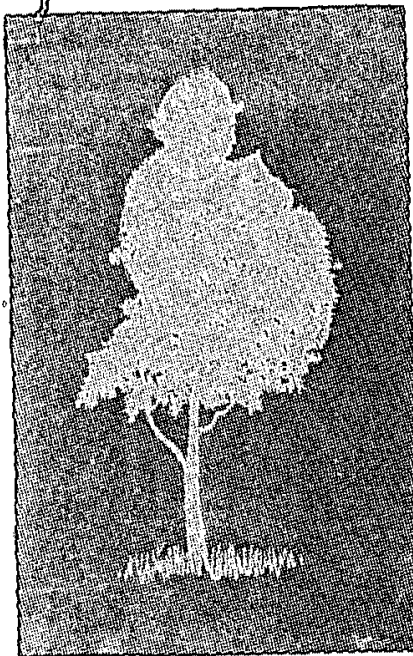
took him his coffee, he pulled his head out of the pillow, in which it was buried more in Hades than in sleep. Unable suddenly to turn on his usual gait, but forcing a wan smile he said: "Mabel, sometimes life looks pretty black in the morning before you've had your coffee—sort of hard to face."

But after his coffee and a good breakfast he was soon out with our little cabin, his cane and his big cigar, inhaling the fresh mountain air. How he did enjoy it—and the quiet. He loved to listen to nothing but nature's teaching.

After dinner, the big cigar and a crackling fire would set him off. He was full of memories of Middle West types. While he was doing his *Life* he drew "a lot of memory sketches—personalities—that some day may go into still another book." These remarkable drawings he brought with him. He would bring his personalities to life before the fireside. He would become animated by the vividness of his own imagination. Picking up a book, he would take me by the arm saying, "Now Abner, we'll sing hymn 140—'Bringing in the Sheaves.'" So we would all sing, Mrs. Kingsbury, a former organist in the Methodist Church, accompanying us on the piano. At the end of a stanza, out of the corner of his mouth, Art would say, "Abner, your voice ain't so good tonight. . . . Now let's try 'Barkah Land.'" At the end of this song he would close the book, look at me with feigned pity and say: "Abner, your voice ain't what it used to be—nor it ever was!"

When he returned to New York and took up his abode on Gramercy Park I seldom went to the city without having a good visit with him. Indeed, Art often tipped the scales to the side of acceptance when I was considering New York engagements. He and Mrs. Kingsbury and I would dine together in the haunts of O. Henry—Percy's Tavern, or across the way in the big window of the friendly Balkan restaurant in which O. Henry worked and watched the world go by—or perchance, we'd dine in Chinatown at the Port Arthur.

Sometimes when I would drop in on him at his apartment I would find him talking to young men. One occasion I remember vividly is the time I met Gilbert Wilson there. I called Mrs. Kingsbury on the phone to tell her where I was, saying, "I am here with old Socrates. He's corrupting the youth again." This greatly amused Art and evidently made an impression on Gilbert Wilson, for sometime afterwards he wrote: "I liked your reference to Art Young as Socrates subverting the youth. Years ago I used to escape into a thought region, putting myself back into Athens, imagining myself as Phaedrus with Socrates, lying on the bank of a stream in Indiana under a sycamore tree, so that the



"The Author"

dialogue became almost real. Strangely, when you spoke to your wife over the phone that evening mentioning Art Young as Socrates I saw—as I never had previously—an interesting, modern, and very real parallel to those past days in Greece. I saw I needed no longer to escape. Here was reality—two older men and two younger conversing—not at all unlike those earlier and enviable days." Later he sent me the sketch on this theme for a mural with the likenesses of Art and myself.

I enjoyed taking Art to the Players Club but I couldn't often persuade him to go because he wasn't a member, and somehow it put a bit of a strain on him. But he greatly enjoyed it when he did, for it often turned into a spontaneous reception by old friends. Once about midnight we dropped into the Players grill and sat down with Percy MacKaye. We were chatting over a glass of beer. The only others in the grill were sitting at the table opposite in a gay group, among them, FPA, Frank Sullivan, and Norman Anthony, who soon came over to our table and, with a feigned whisper in my ear said: "Is this the famous Art Young with you? Well, I want to kiss the hem of his garment." This he proceeded to do, greatly to Art's amusement. That act consolidated the two tables immediately, and that evening started a movement to make Art an honorary member of the club. Shortly thereafter he sent me a card saying, "Percy MacKaye was in to see me and said there was talk at the Players of making me an honorary member—sounding me out. They have quite an honorable role at that: Tom Nast, Steffens, Kingsbury et al., so—thinking it over." But somehow it hadn't come off yet when he sank into his deep dream of peace.

I admired Art most for his unalloyed love of his fellow man; for his unflinching courage in fighting the good fight; for his boundless faith in a better world here on earth. In his annual greetings to his friends he was always facing the rising sun. In his heart were the singing words of George Elker's great poem:

O may I join the choir invisible  
Of those immortal dead who  
live again  
In minds made better by their  
presence: live  
In pulses stirred to generosity,  
In deeds of daring rectitude, in  
scorn  
For unachievable aims that end  
with self,  
In thoughts sublime that pierce  
the night like stars,  
And with their mild persistence  
urge man's search  
To waster issues.

☆☆☆

## The Ballad of Art Young

You've been around  
and you're still around,  
Art Young:  
Serving the world  
with the perfect grace  
of a man in love  
with the human race,  
You're still around,  
Art Young.

And you'll be around  
in the underground,  
Art Young:  
That underground movement,  
the crowded earth,  
will laugh with your heart  
and your lasting mirth:  
You'll be the sound,  
Art Young.

And when roots are shooting  
with all you started,  
Art Young,  
Or everyone answers  
to all you've done  
with your hand in the toil  
and your head in the sun,  
We'll rise from the dead,  
Art Young.

And if someone should ask  
how old you are  
or young, Art Young,  
We'll point to the grass  
that is swinging high  
and join with the stars  
that are singing low  
And run with the free world everywhere—  
And you, Art Young,  
you'll be there!

ALFRED KREYMBORG.

national service legislation was only one part of his broader program, and further, that such legislation was contingent on the enactment of the other four points: adequate taxation, limitations on profits through renegotiation of war contracts, control of food prices, and economic stabilization. The defeatists have made their position clear: the Wheelers and Peglers are against national service legislation. Unfortunately, some labor leaders have been beguiled into discussing the fifth point as if it existed in a vacuum.

It must be understood that a genuine service law does not mean the badly conceived Austin-Wadsworth bill, with its anti-labor jokers. Rather, a national service act designed to achieve uninterrupted production and total mobilization must be so framed as to protect labor's fundamental rights and preserve work standards established by the unions. Labor has nothing to fear from a correctly conceived service bill. The unions must, however, beware of the blandishments of labor's worst enemies—Vandenburg, Reynolds, Wheeler, Fish, and Styles Bridges,—who suddenly moan for labor's "liberties." Their maudlin grief has an only too obvious purpose: to drive a wedge between labor and the President, and to defeat the five-point program, including an equitable national service bill, in order at a later date to slip through drastic anti-union legislation of the type advocated by Rep. Howard Smith of Virginia.

Secretary of War Stimson did not bolster national unity when he appeared before the Senate Military Affairs Committee and declared that national service legislation need not be contingent on the rest of the President's program. His endorsement of the Austin-Wadsworth bill and his action in charging labor with "lack of responsibility" were certainly not in harmony with Mr. Roosevelt's approach. For its part, labor is justified in scrutinizing all legislative proposals before backing any service bill. More initiative on its part, however, rather than flat opposition, would help the passage of the proper kind of service measure as an integral part of the President's larger program. The action of the conference of 2,000 officials, shop stewards, and community council representatives of the Greater New York CIO Council in endorsing the five-point program, while opposing any national service legislation patterned after the Austin-Wadsworth bill, should help clarify this problem.



## Pravda's Warning

EVERY commentator with a grain of sense has admitted that *Pravda* is not an irresponsible newspaper. Yet the same commentators were quick to condemn *Pravda* for irresponsibility in publishing an item about attempted peace negotiations. *Pravda*, according to them, is both responsible and irresponsible; it is both sane and insane. Well, which is it? It cannot be both; it must be one or the other. And every fact at our command leads to the conclusion that so important an organ of public opinion in the Soviet community will not print a rumor unless there is a little fire behind the smoke.

Is it unlikely that Hitler will make, as he has in the past, every attempt to conduct secret and private negotiations? Of course he will, for it is only through such maneuvers that he will be able to achieve what is unachievable by arms. He knows that from a military standpoint he has lost the war; that is as certain as the sun rising tomorrow. On what, therefore, can he place his hope to safeguard the future of his political heirs and assigns? It is his old weapon of splitting the Allies by creating among them internal crises, by undermining British and American morale at a moment when the highest morale is essential to complete the final phase of the European war. Is our country so firmly united behind the President's policies that the enemy has no means of driving a wedge into it? One need only glance at the Hearst, McCormick, and Scripps-Howard newspapers for the clearest answer. One need only read a week's issues of the *Congressional Record* for an equally clear answer. One need only recall the existence of the "Peace Now" movement under the leadership of the Socialist, George Hartmann, for further confirmation of the fact that Hitler has friends here to pave the way for a separate peace. One need only read the reports of the German radio to see how the statements issued by reactionary Polish-Americans are being used by Berlin's broadcasters to whip up fury and hatred against the White House. It was only a few days ago on January 16 that William Shirer, writing in the *New York Herald Tribune*, reported that the "Nazis are fishing in the troubled waters of our Polish population. Berlin reminded our Poles and Americans of Polish descent that 'in some states the Poles actually hold the balance of power in a close or crucial election.' Fred Kaltenbach, the Iowa traitor, carried the ball for the Nazis on this particular play, analyzing the Polish vote and wondering—in his most innocent fashion—if the Moscow and Teheran conferences will have certain unfortunate repercussions for Roosevelt if he should choose to run again in the Polish sections of Milwaukee and other cities with a sizable Polish vote."

Hitler is not asleep. And what we can learn from the *Pravda* item is to keep on the alert for situations, as Walter Lippmann observed, "which, without our intending it and in spite of our being loyally resolved against it, would in fact rupture the common Anglo-Soviet-American front in dealing with Germany." Those who missed the point about the *Pravda* story are living in a world of fantasy, in which after Teheran nothing remains to be done except to sit and wait for the cheerful announcement that the Allied armies are marching on *Unter den Linden*.

The Germans will try by one maneuver or another to undo Teheran. It is the worst political defeat they have ever suffered. They will attempt to move the clock back by exploiting issues which have as yet not been solved to conform with the pattern designed when the President, Stalin, and Churchill met. These issues are many. They do not in any way vitiate the Teheran decisions. Their existence simply means that there is much to be done in scuttling them quickly so that Hitler cannot rifle them to his profit. Above all what we witness now under Nazi inspiration is the effort of defeatism to postpone fulfillment of military decisions; to cry that there need be no casualties if Washington and London will only come to some understanding with Berlin. That is the plan which every tin-horn Hitler in the country, every defeatist in and out of Congress has up his sleeve. Until the atmosphere is cleared of such poison it will affect our nerves and senses. We should be grateful that *Pravda* sharpened our wits and put us on the alert to avoid any traps which Berlin has set.

# Views on Browder's Speech

By A. B. Magil

THE press reaction to the new Communist proposals for the postwar period presented by Earl Browder has been more favorable than to any previous statement of Communist policy. Since most of the press is under conservative control, this in itself is indirect confirmation of one of Mr. Browder's major postulates: that the program of the Teheran conference can be the basis for a broad nationwide coalition of "all classes and groups, with the working people as the main base, from the big bourgeoisie to the Communists."

In characterizing the attitude of the press I necessarily exclude such defeatist, reactionary publications as the Hearst, McCormick-Patterson and Scripps-Howard chains, the *New Leader*, organ of the right-wing clique in the American Labor Party, the socialist *Call*, as well as the sewer sagacities of Westbrook Pegler. Since all of these are opposed to the Teheran program, opposed to total victory and total peace, their catcalls and tirades directed at the Communist proposals are entirely consistent and require no discussion. And the loud hee-haw of *Time* magazine was about what one would expect from the slick boys who process the thoughts of Henry Luce and try to make his imperialist American Century look just a little bit like the democratic promise of Teheran.

Turning to the responsible sector of the press, the honors for intelligent consideration of the Communist Party's proposals go to three women: Dorothy Thompson, Anne O'Hare McCormick of the *New York Times*, and Freda Kirchway of the *Nation*. But before discussing them, let me say something about two newspapers that I think fell considerably below what one ought to expect of them: The *New York Herald Tribune* and *PM*. The *Herald Tribune's* jeering editorial, with its cracks about "the pipe line to Moscow" being severed and the Communist Party "dying of sheer inanition" (was it a couple of Republicans named Davis and Caccione who were elected to the New York City Council?) is a bit of journalistic clowning that denigrates no one but the nation's leading pro-Willkie paper. A partial antidote to this editorial is provided on the same page of the same issue in an article by Paul Wohl. Though it deals largely with the Communist Parties in other lands and contains errors of fact and interpretation, it does imply that the time is past when serious conservatives could afford to treat frivolously the Communist movement of any country.

Max Lerner's editorial in *PM* of Janu-

ary 13 is a curious document. I pass over the Olympian tone which is of course not altogether out of character. Mr. Lerner chides those writers on Communist policy "who find it futile a good substitute for analysis," but he does not himself offer us either humor or analysis. His fragmentary comments on the Communist proposals reveal obliquely that he has no real disagreement with them. In fact, it may be said that Mr. Lerner's inability to find anything wrong with the new Communist program is the chief virtue of his article. But of course he cannot permit the suspicion that he actually sees eye to eye with those Reds. And so he ascends from the earth to the heavens, from the Communist program to the moral character of the Communist Party. Invoking the doctrine of original sin, he asks: "What difference does it make what program the Communists propose—however mild or however revolutionary—if honest American progressives cannot trust what lies behind the program? . . . And what good does it do if they call themselves an educational association, when it is no longer clear what they want to educate for, or what right they have to be educators?"

First, one ought to ask, who are these progressives in whose name Mr. Lerner speaks? Can any of them by chance have strayed among the more than 100,000 Brooklynites and Manhattanites who voted for the Communists, Caccione and Davis, in the recent election? Can any of them be found among the three hundred distinguished Americans, including Yehudi Menuhin, Albert Einstein, Samuel Hopkins Adams, Arturo Toscanini, Lillian Hellman, Elizabeth Sprague Coolidge, Rabbi Israel H. Levinthal, and Conelia Bryce Pinchot, who did not fear to associate themselves with the Communist Earl Browder in paying tribute to the heroic anti-fascism of another Communist, George Dimitrov, even on pain of being excommunicated from Mr. Lerner's select circle of "progressives"?

Secondly, just what are Mr. Lerner's credentials which entitle him to pass judgment on the political morality of others? He seems to have most discriminating taste in such matters. I don't recall that his moral gorge has ever publicly risen at the nauseating antics of the anti-Soviet, anti-Teheran Dubinsky crowd in the ALP, or at the only slightly less nauseating flirtation of *PM* with both sides in a struggle involving basic moral issues. I do recall, however, that Mr. Lerner's moral nerve center, which reacts so violently at the mere whisper of the word Communist, was

strangely anesthetized some months ago when he became one of the sponsors and founders—in company with such eminent characters as William Randolph Hearst and Herbert Hoover—of the Emergency Committee to Rescue the Jews of Europe, an organization which has been denounced by the responsible leaders of American Jewry. One who aspires to wear the shoes of a moral Hercules should make certain that his feet are not size five.

It seems to me that the political party that back in the Hooverville days pioneered in awakening America's conscience to the plight of the unemployed, that organized the fight which saved the Scottsboro boys, that nurtured social responsibility on the part of our writers and artists, that worked ceaselessly for collaboration with the Soviet Union and for collective security long before it was fashionable to do so, that did not weep over "little Finland," that directly or indirectly helped educate millions—including Max Lerner—that such a party has nothing to learn about moral virtue even from so pure a spirit as Mr. Lerner.

IN A different vein are the comments of Miss Thompson, Mrs. McCormick and Miss Kirchway. All three writers treat the Communist proposals as an important and constructive political development. All three find in Mr. Browder's speech much that illuminates the problems of the peace.

Miss Thompson (to a lesser extent Miss Kirchway, too) shows a genuine grasp of the leading ideas of Mr. Browder's speech. She sees in it evidence that "the Soviet Union wants, above all other considerations whatsoever, peace and order in the postwar world. The Soviet Union does not want civil wars between right and left breaking out all over Europe—wars that certainly, in Mr. Browder's candid statements, would lead to a third world war." She finds that "the Soviet Union is convinced that any attempt radically to change the private enterprise system in the United States or any measure that would contribute to its breakdown would result only in violent counter-reaction of a fascist and anti-Soviet nature." And Miss Thompson concludes that Mr. Browder's speech "reveals that neither Roosevelt, Churchill, nor Stalin dominated the Teheran conference and dictated terms. Teheran really reached an agreement. . . ."

Mrs. McCormick, in her column in the *Times* of January 15, writes that the withdrawal of the American Communists "as a party from the coming campaign shows a desire not to muddy the political waters in (Continued on page 30)

## Daniel Fitzpatrick

You ask me for personal anecdotes about Art Young. Unfortunately our friendship was a long distance one, mostly conducted by telepathy and understanding. His cartoons, books, and Christmas cards made me feel closer to him than many whom I see regularly.

Once I had the good luck to find him in his digs in New York, down around Eighth Street, I think it was, and without an elevator in sight one could easily imagine being in the office of a midwest country editor. There was a cozy disorder about the place just as there was about the way he wore his clothes, but the disorder only emphasized the kindly fatherliness of the man, made one feel his time was too important to waste on "things" when humanity needed his attention.

First time I met Art Young was in 1916 during the Democratic convention in St. Louis. Young, John Reed, Heywood Brown, Clive Weed, and Jo Davidson were having a drink together at the Jefferson Bar, quite a collection of big shots for a cub to run into. Our later meetings might be brief and years apart, but the kindly and lovable Art Young always seemed near-by and I expect to continue feeling that way about him.

## William Gropper

For seventy-seven years Art Young was alive to everything that went on around him. He was a great artist with a generous heart full of feeling and understanding. He suffered with the struggles of the downtrodden, and sided with them in their plights. When an injustice had been committed, he flashed his sharp pen and brush against the tyrants and fascists. His art, like himself, had a keen wit that penetrated deeply.

Wherever and whenever Art Young's name is mentioned, people, without exception, express a love for the man and his work. He was truly a people's artist.

A short time ago in Bethel, Conn., where Art hoped to preserve a small house as the Art Young Museum, Glintenkamp and I visited him in his little shack, to help him select cartoons for his first one-man exhibition, to be held in the ACA Gallery. We were most amazed to find that among other things Art had saved his sketches and original cartoons dating from the Haymarket trials in Chicago. Among many of his originals and reproductions Art cherished those on which he was indicted when the *Masses* was on trial, the cartoons against child labor, the whole series of cartoons on the Soviet Union and his comments on its heroic development.

I once asked him if he ever felt lousy about any cartoon he had done, and he

told us of one he had been asked to draw for the old *Life*, when it was a humorous weekly. The editor had asked for a double-page spread, on which he was to draw a comic figure of a Jewish Broadway producer controlling the gay White Way. Art finished the drawing and received a hundred-dollar check which he needed very badly. But he was somehow not very happy about the idea. At that time, Art recalled, we had no political awareness, no organizations that fought anti-Semitism. So he went to the editor, returned the check and asked for his cartoon back. He walked down the street tearing it up, and with every rip he said he felt happy, although hungry.

To most of us artists, Art Young was more than a friend; more than a fellow-artist who for so many years had worked with us, with whom we had exchanged confidences. We all had a special respect for Art Young. He carried with dignity our convictions, and in trying times, when some writers of the old *Masses* and *Liberator* went sour one way or another, Art Young stood fast, and the artists were with him. The works of Art Young will live, and the principles and spirit that Art Young stood for will remain an outstanding inspiration, an everlasting monument to a great man and a great artist.

## Charles Chaplin

"Don't you remember me?" said a bright and vigorous gray-haired man standing in the wings backstage at Carnegie Hall. It was about a year ago at a meeting for a second front, and I had just finished my speech and come from

the stage into the wings. A crowd was milling about us, so I was somewhat bewildered. "Art Young," he said quickly. Involuntarily I threw my arms about him—a natural response, I think, of anyone who knew him. Art—whom I hadn't seen since 1921. As we were being pushed and buffeted, he paid me a few hurried compliments about the speech. But before I could thank him, I was propelled by the crowd through the stage door and on out into a waiting taxi—the inevitable fate of all visiting firemen—a terrific hurry and bustle to get away in order to go no place and do nothing, which was exactly my program.

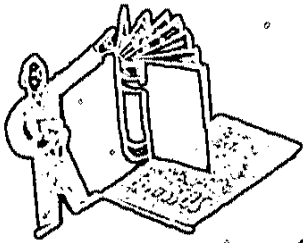
In the taxi I felt a little chagrined. Too bad I hadn't a chance to ask Art along. We could have had an interesting evening talking about the good old days when Art's immortal humor flourished in the *Masses* with the rest of that brilliant, happy coterie of young poets and writers—days when Boardman Robinson, Max Eastman, Carl Sandburg, Claude McKay, and Art would gather of an evening at the house of Dudley Field Malone and play charades—and what performances they were! Charades that were merely an excuse for us to show our acting ability, and to invent little plays—and some of them were quite good, considering they were made up on the spur of the moment.

On one of these occasions I met Art for the first time. I remember it quite vividly. He topped the evening off with his impersonations of some of Washington's Senators and Congressmen making speeches—using all their hackneyed phrases. His by-play of chewing tobacco during the speech and looking in vain for a spittoon, then being forced to swallow the tobacco,



The Profiteers "I'm as good a friend of labor as the next man—but there's no denying the fact that working men do spend their money foolishly."





# one year of NEW MASSES

(Reduction made from subscription rate (Regularly \$5 a year), not back list price.)

plus

## Life & Times of Art Young

An Autobiography

LIST PRICE \$3.50

Combination Offer \$6.75

	List Price	Combination Price
UNDER COVER .....	\$3.50	\$7.00
by Roy Carlson		
NO QUARTER .....	2.75	6.75
by Konstantin Simonov		
TWENTY BEST FILM PLAYS .....	3.50	7.00
by Gessner & Nichols		
THE SEVENTH CROSS .....	1.00	6.50
by Anna Sagers		
THE OUTSIDE LEAF .....	2.00	6.50
by Dan Field		
WILD-RIVER .....	2.50	6.75
by Anna Louise Strong		
ALBUM OF EIGHT DRAWINGS.....	3.00	7.50
by Gropius		
SIEGE OF LENINGRAD .....	2.50	6.50
by Skomerovsky & Moritz		
POPULIST MOVEMENT IN USA....	.35	6.00
by Anna Rochester		
SECRET OF SOVIET STRENGTH....	.35	6.00
by Hewlett Johnson		
THE DARK STAIN .....	2.75	6.75
by Ben Appel		
PROBLEM OF INDIA .....	1.50	6.00
by R. Palme Dutt		
FALL OF PARIS .....	3.00	7.00
by Ilya Ehrenburg		
MY NATIVE LAND .....	2.75	7.50
by Louis Adams		
THE BALTIC RIDDLE .....	3.00	7.00
by Gregory Malkin		
SOCIALISM & ETHICS .....	2.00	6.00
by Howard Schram		
DEMOCRATIC SPIRIT .....	2.75	6.00
by Bernard Smith		
HARRIET TUBMAN .....	3.25	7.50
by Earl Conrad		
MAXIM GORKY .....	3.00	7.00
by Arthur U. Pope		

NEW MASSES, 104 East 7th St., New York 2, N. Y.

Gentlemen:  
I wish to take advantage of your combination offer.

Enclosed find \$.....

The book I desire is.....  
Please send it to:

Name.....

Address.....

City.....

State.....

Add 5¢ for Canadian Postage.

2-4-41

was a pantie. Although his speeches were unentertained, they were brilliantly characteristic of the rhetoric and philosophy of whomever he imitated. These imitations revealed his creative genius—his keen perception of the artifices of oratorical technique and his gift for illuminating what was human and at the same time ridiculous in the conduct of man.

A few days after the meeting at Carnegie Hall, I had the pleasure of an evening with him. Several other friends were there, and we talked of "the good old days." Art was in very fine form. In referring to a mutual friend, someone remarked, "Ah, he's not the man he used to be." Art, in his quiet humorous way, replied, "He never was." When the evening broke up, I drove him home. During the ride we both became somewhat wistful. However, he soon dispelled the mood. "Life is a nuisance to captivate me at my age when I should be thinking of other things," he said whimsically. "Your point of view must have changed," I said, reminding him of one of his famous cartoons of several years ago—a courtroom scene in which he was snoring, with the caption, "Art Young on trial for his life."

In talking of the world today he said, "I'm afraid I won't live long enough to go through the chaos. It's a pity... nevertheless, there's a wonderment and a beauty in walking through the fog." I dropped him off at his house and that was the last I saw of him.

It is remarkable when I think of the regard and deep affection I hold for Art Young, for in all my life I met him only three times; and that I have created such a feeling on such a brief acquaintance is, I believe, a tribute to his work and to the charm of his personality.

## William Young

ONE of my most vivid recollections of my brother is the enthusiasm he exhibited at the time of the founding of the *Masses*. It seemed to him the most important happening in his life. And that enthusiasm for his magazine, now *New Masses*, never left him to his dying day. I have reason to believe from talks we have had recently that at the time of his death he felt that most of the important things that he had hoped for, had been accomplished, or with the turn of events in the world, would soon happen.

## Gilbert Wilson

ART YOUNG and I were rather like Walt Whitman and Horace Traubel during the last years. I am very proud to say Art came to depend on me almost exclusively for the various little helps and chores of keeping his work going

—to answer letters—to select drawings and send them off to exhibitions—maybe to make a decision on some matter like lending his support to some one of the many, many organizations that were always seeking the endorsement of his venerable name—or maybe it was just to keep him company through the night when he'd have one of his "spells" and couldn't sleep.

He and I had a standing agreement that he should always call me whenever he woke up at night with nervous indigestion, to which he was subject—when his heart, he said, "would beat so hard it would shake the bed," and he'd be depressed and apprehensive and couldn't get back to sleep. At such times he'd get what he called "dark purple thoughts" and lie there and relive his life, thinking about all his unhappy years, plus the condition of world affairs, and it would torment him being alone. He would want someone to talk to. So I always urged him never to hesitate calling me. My phone would ring about two or three o'clock in the morning and Art's quavery voice would apologize for waking me. He never had to ask, but I would assure him I'd come right away. I'd go to his apartment, the door would be ajar—and Art would be snoring peacefully. So I'd stretch out in a big chair in the living room. The next morning, Art would say, very surprised, "Why, Gilbert, did I call you last night?" Then he would be apology itself. I never minded going to stay with him. It seemed just his knowing that someone was on his way to see him was all he needed to relax so that he could get back to sleep.

My very first visit was to make some sketches of Art Young. I was at the time gathering material on the life of Gene Debs for a mural in my home town of Terre Haute, Indiana, and learning that Art Young and John Reed had interviewed Debs at Terre Haute just after the last war, I wanted to depict that famous event of three famous world figures in my home town. I expected my visit with Art Young that day to last a couple of hours. Instead it lasted almost uninterruptedly for seven years. And the friendship that grew up was always getting in the way of my own work as a mural painter.

My home town refused to let me paint the Debs mural, so I accepted a position as an artist in residence at Antioch College in Ohio. (This was about the time I first met Art Young.) I had been with him three months when I got letters and finally a telegram from Antioch: "When are you coming here to start your work?" I took it to Art. Art got a pantsy, helpless look and expressed his wonder about how he'd manage all the details of his many letters, appointments, books to be inscribed and sent off, pictures to be gotten to exhibitions, etc., and it made me feel very much like a "heel." This happened regularly at our periods of separation, so that I just got



in the habit of going away without telling him. Then I'd get a letter like the one he wrote me on August 5, 1941: "Dear Gilbert: I don't think it quite fair for you to drop out—with no word of your whereabouts. I'm struggling with my problems and feel so hopelessly alone. Kent goes on—everything goes on and the confusion yells at me—from telephones, newspapers, and from a hundred other directions. Oh for my old seventy! What a good helpful friend you have been to me—and I'm always in danger of not appreciating it—in the whirl of my problems—but I really do. Thanking you—your friend, Art."

It got so I had to arrange to spend three months at my own work and then three months with Art, but the inspiration of being around him, studying his work, sorting and cataloguing his drawings and writings, absorbing his philosophy, was fully worth neglecting even my own creative work in order to live as close to him as it was humanly possible.

I am, I trust, pardonably proud of all his many letters and cards. These almost invariably carried his whimsical sketches. If it was summertime, it was a tree and birds in the wind. If it was autumn, a few leaves blew across the lower corner. Once in the spring came a small portrait of Art with a single flower growing out of the top of his bald head. You could never predict his humor. And it could be tragic in tone, too, like the time a card came bearing nothing more than the hand of a drowning victim reaching up for help. The message was unmistakable, and brought me hurrying back east. Once when I was broke, I hitch-hiked. Happily I always found it possible to get enough money from a wealthy family in Terre Haute to support myself when I was with Art. This family also paid him \$750 for two of his drawings, and bought over a hundred dollars worth of his books which they distributed to their friends. They always bought directly from Art Young, giving him as much of the profit as possible. The royalties from all Art Young's books were a most negligible sum. Once a publisher's treatment of him brought on an attack of high blood pressure and sent him to a hospital. I happen to know that Art never felt secure economically. He lived on the verge of a constant unrest. Somehow, though, he seemed to accept the fact that since he was the kind of artist he was, it was to be expected. Hence, the famous closing chapter of his book, *On My Way*.

Art was always turning over to me bits of epigrammatic writing and small manuscripts through which he said he hoped to put himself on record. I believe, in his later years, Art actually thought of himself in the capacity of a philosopher. The past year he read a lot of the writings of Ben Franklin, Montaigne, and Marcus Aurelius. He seriously considered setting forth his own

thoughts in some similar fashion. I always urged him on when he would speak of writing, feeling that it was important for him to keep writing. He took a great interest in a proposed book of my own about himself—something that could present Art Young in his place as a truly incomparable American and world figure. And he wrote: "I am pleased that you think you ought to formulate your ideas about my part in the art scheme of this America and my trend as related to the wide world."

## Elizabeth Gurley Flynn

"SOMETIMES I'm lonely, but I am never discouraged," Art said to my sister Katherine, her daughter Frances, and me, when we were together at what was to be his last supper. He died a few hours later. In retrospect, it seemed as if he unconsciously spoke his own epitaph, not in a somber or foreboding spirit but in his naturally philosophical and calm manner. "I figure I should be able to live another twenty years," he continued, "and I know that in that time I will see socialism spread through the world." Our conversation was desultory—now serious, now gay, but with an undercurrent of the great changes taking place in the world, of which he was so keenly aware.

Art was tired from the task of sending out over 1,500 New Year's cards, to which he had added in red ink, after the four freedoms, "Also Teheran." He signed them all; on many he added personal greetings and he mailed them before he went to rest that night, at different boxes and post offices so that he wouldn't load down the postal employees. He must have been very weary.

He spoke considerably on longevity that night, of George Bernard Shaw and Mother Bloor and of our mother. He and my sister told stories, as usual. Kathie told him of a woman who came to her defense booth, a woman whose husband had walked out fifteen years ago to buy cigarettes and never returned. She confessed that she occasionally wondered what had happened to him. Art countered with a story of an enterprising reporter who went to the British Museum where Lenin used to go regularly to study. He described him to the musty old attendant who finally said, "Oh, I remember—a short, bald stocky man with a beard!" The reporter said eagerly, "Yes—yes," but the attendant continued, "I wonder what ever happened to him?" Art chuckled at how close to history the old recluse was and didn't know it.

Our family's acquaintance with Art Young goes back over a quarter of a century. He was especially fond of my beautiful Irish mother and we treasure particularly among his books the one he dedi-

**DO NOT FORGET**  
The  
**ARROWHEAD**  
for your  
Winter Vacation

Indoor Entertainment  
Outdoor Sports

Rates  
\$38.50 Weekly  
Milanville, N. Y.  
Tel. 602

*Arrowhead*

**HOTEL ROYALE**  
FORREST AVE. AND 4TH STREET  
LAKEWOOD, N. J.

Beautiful Rooms with Bath

Bicycling—Ping-Pong—Entertainment—Thrifty Rates  
Make Reservations for Lincoln's Birthday Weekend  
SONIA GELBAUM, Prop. Tel: Lakewood 1143

Delightful  
Different


**OAKWOOD** New Windsor  
New York

Tel: Newburgh 477. Only 53 miles from N.Y.C.

**SKATE ON OUR PRIVATE LAKE**


Enjoy all seasonal sports at this charming Colonial Estate. Unexcelled food, wood-burning fireplaces. Limited accommodations.

**INVITATION TO RELAX**  
Enjoy the serenity of Plum Point, Gorgeous country—  
with Coaring fireplace,  
delicious food—and fun.  
Only 45 miles from New York.  
MAKE RESERVATIONS



**PLUM POINT**  
New Windsor, N.Y.  
Tel: Newburgh 477

**UNITY for VICTORY**



MINORITIES ARE VITAL TO VICTORY—20/1007/217

"Minorities are vital to victory."—F. D. Roosevelt

**ART YOUNG SAID:**

"Our common destiny—hand in hand—  
no prejudice, no discrimination because  
of race, color or creed. This stamp by  
Gilbert Wilson carries the message and  
should go far and wide."

**\$1.00 FOR 50 POSTER STAMPS**  
In Full Color

Special rates to organizations  
or for fund raising

Wilson-Chaplayne, 14 Cooper Sq., N.Y.C. 3



black, shiny Victoria. This he purchased and promptly invited his friends to come and view his prize, which was to be, along with the horse, the comfort of his declining years. Now there remained the business of getting it up to Bethel—and then the horse. He would wait for warm weather and in the meantime store the carriage. He put it in a storage house in Brooklyn.

And there it remained. For several years. For Art Young was a very busy man and with the affairs and needs and pressures of the day the dream of horse and buggy got lost in the shuffle. Not entirely, though, for occasionally, toward evening, he would descend to the subway, ride to Brooklyn, go to the warehouse, and stand next to his carriage.

Eventually Art, tired of the endless bills from the warehouse, took the carriage out, hired a truck, hitched the buggy on, and together with a friend rode in his carriage to Bethel. That was the only ride he ever had in his carriage. But Art said it was a fine trip and I don't doubt that he heard the horse's hooves.

Often we got around to our old home towns—his in Wisconsin, mine in Minnesota. It was a game—matching equivalent characters, which we invariably found. He would imitate the manner and speech of old Shylock Smith, the richest man in town, who gave one tenth of his unearned increment to the Lord. We dragged out all the characters—the hypocrites, the misers, the stuffed shirts, the gossips, the pool-hall bums, the town drunk, the biggest bore, the worst wit, right down to the town whore, and little Nellie, the milliner's assistant, chaste as new-fallen snow until she was besmirched by that fancy traveling man from the Twin Cities. Art's home-spun satires on the old home town were sharp and mildly Rabelaisian at times, but came out of a great sentiment and a compassion tempered by his understanding that we all are victims of our economic environment.

### Corliss Lamont

MY FIRST acquaintance with Art Young came through correspondence in the late fall of 1937 when my wife and I wrote him asking his permission to send out as a Christmas card his well-known drawing, "Reward for information leading to the apprehension of Jesus Christ: Wanted—for Sedition, Criminal Anarchy, Vagrancy, and Conspiring to Overthrow the Established Government." Art thought this was a fine idea and requested two hundred cards for his own use. We had the drawing printed up nicely and sent it out to a lot of our friends. The reactions, incidentally, were of an extreme character, either favorable or unfavorable, depending on the politics of the recipient.

**BIG NAMES FOR YOUR BIG event**

**HAZEL SCOTT**  
*of Cabaret*

**JIMMY SAVO**  
*of Cabaret*

**PEARL PRIMUS**  
*of Cabaret*

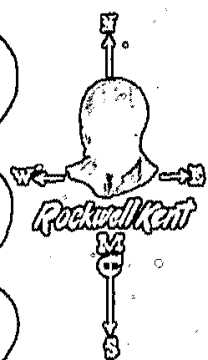
**ARLENE CARMEN**  
*of Merry Widow*

**JANE DUDLEY**  
*of the Yellow Dancer*

**MAX POLLIKOFF**  
*American Violinist*

**DAINOVA & MARINE**  
*Isipian Quartet*

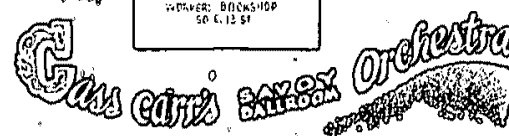
ENTERTAINMENT... AND... BALL



*Saturday*  
**FEB. 5**

**WEBSTER HALL**  
119 EAST 11 STREET

TICKETS \$1 ON SALE  
WORKER BOOKSHOP  
50 E. 12 ST.



5th BIG WEEK  
Authentic—Uncensored—Terrific

**"RAVAGED EARTH"**

Also—BY ACTUAL POPULAR REQUEST  
**A NATION DANCES**

Cont. from 9 a.m. — Midnight show every Sat.

**Stanley Thea.** 7th Ave. bet. 41-43 Sts.  
Tel. Wisconsin 7-8888

ALEXANDER DOVZHENKO'S TRIUMPH  
**"SHORS"**

ALSO  
The Legendary Hero of  
Circus **"Janosik"**

Extra "THE SILENT VALLEY" (INDICE)



Benefit Block Tickets at Reduced Price. CR 5-478

**IRVING PLACE** (IRVING PLACE AT 14th STREET)

**Russian Skazka**

- Superlative Russian and American Cuisine
- Excellent American Recreations

DINNER, 25c  
Late Supper, 25c, Beer & Wine  
17 Henry Street  
1st Fl. (at Christopher Street)  
Incl. Subway to W. 4th Street

**VLADIMIR LENIN**  
A Political Biography  
\$1.00

**THE RED ARMY**  
By Prof. L. Mintz  
\$1.25

50 EAST 13 TH ST. NY. 50 E. 13th St., NY26.

★

for the

**1944 VICTORY**

**EXPANSION**

**FUND**

★

To: The Editors, NEW MASSES,  
104 East 9th St., New York 3, N. Y.

I enclose \$\_\_\_\_\_ as my initial contribution.  
In addition, I want to pledge \$\_\_\_\_\_ so that NM can  
again fully cover its planned budget. Please indicate fulfillment  
dates of your pledge.

(Date) \_\_\_\_\_

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ P.O. Unit No. \_\_\_\_\_ State \_\_\_\_\_

# NEW MASSES

## CLASSIFIED ADVERTISEMENTS

50c a line. Payable in advance. Min. charge—\$1.50  
Approx. 7 words to a line. Deadline Fri., 4 p.m.

### ROOM IN APARTMENT

A ROOM in a nicely furnished East Side Apt. (\$20.00 a month)—or (\$30.00 if you wish to arrange on a share basis. Box 1934, New Masses.

### INSURANCE

PAUL OROBIE—Insurance of every kind—whatever your needs—FREQUENT SAVINGS, 10 West 40th St., New York 18, N. Y. Tel. Pennsylvania 6-3743.

### GYMNASIUM

WOMEN—Reduce—Keep Fit. Open daily 10:00 P.M. Individual Exercise—Massage—Blends—Steam—Chest-nuts, etc. Complete (10) with 12th. Special budget exercise course \$12 monthly. Special Saturday corrective exercise course for children. GOODWIN'S GYMNASIUM, 167 Broadway (12 St.), Wisconsin 7-1110.

### MANUSCRIPT TYING

ARMY WIFE does home work. Experienced manuscript typist, proof reader. Box 1934, New Masses.

### SALARIED JOBS

The New Masses has a few jobs out of town for people who have initiative, and are up on world affairs. Steady salary building our circulation in Buffalo, Baltimore, Chicago, Detroit, N. Y., and the Bronx. This is not a canvassing job. Apply in writing Box 1934, New Masses.

Soon after that I met Art Young and we quickly became good friends. We saw each other occasionally and wrote each other about our respective books. We discussed especially the Soviet Union. Of course Art was always a strong backer of Soviet socialism, a point that most of the press comments on him have neglected to make.

I would say that perhaps the unique trait about Art Young as a person was that he combined clarity and firmness on the big social and economic issues of his time with tolerance and friendliness toward individuals even when they radically disagreed with him. Deep down inside of himself he always remembered, it seems to me, that we are all fellow-citizens of the same world, striving human beings under the same sky, hemmed-in passengers on the same dynamite-laden ship. I wish there were more Art Youngs around.

*Space and time limitations prevented our using many contributions on Art Young. They will appear in subsequent issues.—The Editors.*

senses a certain weakness in the link she projects between Stalin and Browder and tries to strengthen it by saying that "Communist leaders have become extremely intelligent in interpreting what the Soviet Union's intentions and desires may be."

It is good that Miss Thompson has become aware of the intelligence of Communist leaders—an intelligence not limited to interpreting Soviet policy—but what does this intelligence consist of? She writes that Browder, pinch-hitting for Stalin, "was speaking about the Teheran conference, and this is the first real light we have had on what happened there." Now what are these remarkable revelations that Mr. Browder has made about the Teheran conference? "There is but one way to understand the Declaration of Teheran," he said. "That is to take it at its face value." Miss Thompson was one of those who did not take the Teheran Declaration at face value. She wrote one column saying that it meant nothing, and two days later another column saying that it meant everything under the sun. Mr. Browder makes an analysis based on taking the Teheran agreement at face value, and at once Miss Thompson exclaims: "How true!" It reminds one of the king whose embarrassing costume, or lack of it, remained a state secret until a small boy thought of using his eyes.

## Browder's Report

(Continued from page 22)

the United States." She considers this proof that "the Soviet Union is working for close cooperation with the United States," and describes it as "an abandonment of the class struggle in the interests of political stability in the American tradition of two parties and free enterprise."

Miss Kirchway points out (*Nation*, January 22) that "the pivotal point" of Mr. Browder's speech was Teheran. "It is to further the aims announced at that historic meeting that the Communist Party is now divesting itself of its name and its character and its principles. Indeed, Browder's whole position is founded on the premise that, just as victory in the war necessitated an intimate union of forces among the great allied powers, so a 'condition peace' is the only alternative to 'the spreading of civil wars over vast areas, culminating . . . in a new world war between nations.'"

It is evident that the interpretations of all three writers leave something to be desired in the matter of precision (the Communist Party, for example, is not divesting itself of its principles). Yet their generally positive approach is unmistakable. All three, however, suffer from an all too prevalent type of political astigmatism: they look at the Communist Party, and see nothing but the Soviet Union. In the words of Miss Thompson, "Mr. Stalin, not Mr. Browder, was speaking." This is, of course, a high compliment to Mr. Browder, since it not only makes him the spokesman for one of the world's great statesmen, but it attributes to him the clairvoyant ability to read Stalin's mind across the vast spaces that separate them. In fact, Miss Thompson herself

But at once Miss Thompson concludes that it is all so simple, it must be complicated. No representative of an American political organization could have discerned that when Roosevelt, Stalin, and Churchill said so and so, they really meant it; it must be Stalin telling us that. Such is the perversity of prejudice!

Mrs. McCormick also works herself into a snare of illogic. She writes that "the end of the American party gives notice to the United States that Russia desires to remove the last suspicion of interference in the internal affairs of this country." In other words, Russia proves that she has no wish to interfere in the internal affairs of



Ansbrey Pankey, Negro baritone, is seen with Paul Robeson, one of NEW MASSES' contributing editors. Mr. Pankey will sing in Carnegie Hall Jan. 31, under the auspices of the National Negro Congress.

**JANUARY 27, 1944**  
at 8:30 P.M.

**MANHATTAN CENTER**  
West 24th Street

☆☆☆

**NEW MASSES**  
**TRIBUTE TO**  
**ART YOUNG**

Dean  
of American Carbonists

☆☆☆

*Prominent Speakers from  
the Art and Literary World*

★

A PROGRAM OF DANCE AND MUSIC

★

TICKETS 50 CENTS

★

Box Office Opens at 7 P.M.

**JOIN THE MARCH OF DIMES**  
**FIGHT INFANTILE PARALYSIS**  
JANUARY 14-31



this country by—interfering in order to dictate the dissolution of the American Communist Party! One wonders too what will be Mrs. McCormick's reaction when she wakes up one of these days to discover that the Communist Party is gone, but the Communist organization isn't.

Miss Kirehwey likewise explains the new Communist proposals solely in terms of Russia's needs: "Russia's two chief problems after the war will be the restoration of its shattered industrial plants and security against new wars. The first problem can be met by long-term commercial agreements with the western nations, particularly the United States. The second problem can be met by the creation of a sound working system of collective security." She also mentions another consideration in the Russian minds: fear that the end of Democratic control would bring imperialist and anti-Soviet reactionaries to power.

As one reads Miss Kirehwey's, Miss Thompson's and Mrs. McCormick's exposition of what the Russians want and don't want in the postwar world, one is struck by the resemblance to what Americans want and don't want. Don't Americans want "security against new wars"? Don't they want commercial agreements with other countries and a sound system of collective security? Don't the majority of Americans want to keep the extreme reactionaries out of power and prevent the adoption of an imperialist and anti-Soviet policy that will lead to World War III? And isn't it just barely possible that Mr. Browder's proposals, which are so sound that they evoke the admiration of so good an American as Dorothy Thompson, are designed to meet the needs of America?

Of course, even the strained and fallacious explanations of these three writers serve the useful purpose of demonstrating what the Communists have maintained for years and what Teheran has impressively proved: that there is no real conflict of interests between the world's two leading powers, the United States and the USSR. Yet the continued dissemination of the idea that the American Communist organization is a creature of Moscow injures our country in two ways: by cultivating suspicion of Russia, and by obscuring the real merits of the proposals and activities of the American Communists.

Miss Thompson, Mrs. McCormick, and Miss Kirehwey, despite the doctrinaire prejudice that warps their vision, have made a start at a serious discussion of the new Communist program. When the full text of Earl Browder's report to the national committee is published in pamphlet form, with its richness of argument and its bold driving to the core of our country's problems, I hope that they and others, whatever their social and political views, will read it and comment on it in the spirit of constructive Americanism in which it has been written.



**Among the 75 Courses:**

History of the American People  
The Science of Society  
Political Economy  
History of Political Thought  
Psychology of Personality  
What is Philosophy?  
How to Listen to Music  
Religion and Society  
Acting Workshop  
Painting and Drawing for Amateurs  
Workshop in Creative Writing  
Russian Language  
Beauty and Fashion Clinic

For complete catalogue write or phone →

**ANNOUNCING**

The  
**Jefferson School**  
OF SOCIAL SCIENCE

REGISTRATION OPENS....FEBRUARY 1  
CLASSES BEGIN.....FEBRUARY 14

A new adult school for people from 17 to 70  
Built to the pattern of the future  
Evening classes taught by noted scholars, writers, lecturers  
At low fees

The Jefferson School of Social Science  
575 SIXTH AVENUE • NEW YORK 11, N. Y. • GRAMERCY 7-4086

**NEW MASSES announces its**

**ANNUAL MID-WINTER WEEKEND**

**Four Full Days**

Lots of snow and sparkling mountain weather;  
skiing, skating, sledding, tobogganing, hiking.

Open fireplaces, music, library.

Forum discussions by political and literary authorities.

Square dances.

**SATURDAY NIGHT PROGRAM**

**Feb. 19 - Feb. 22 incl. (Washington's Birthday)**

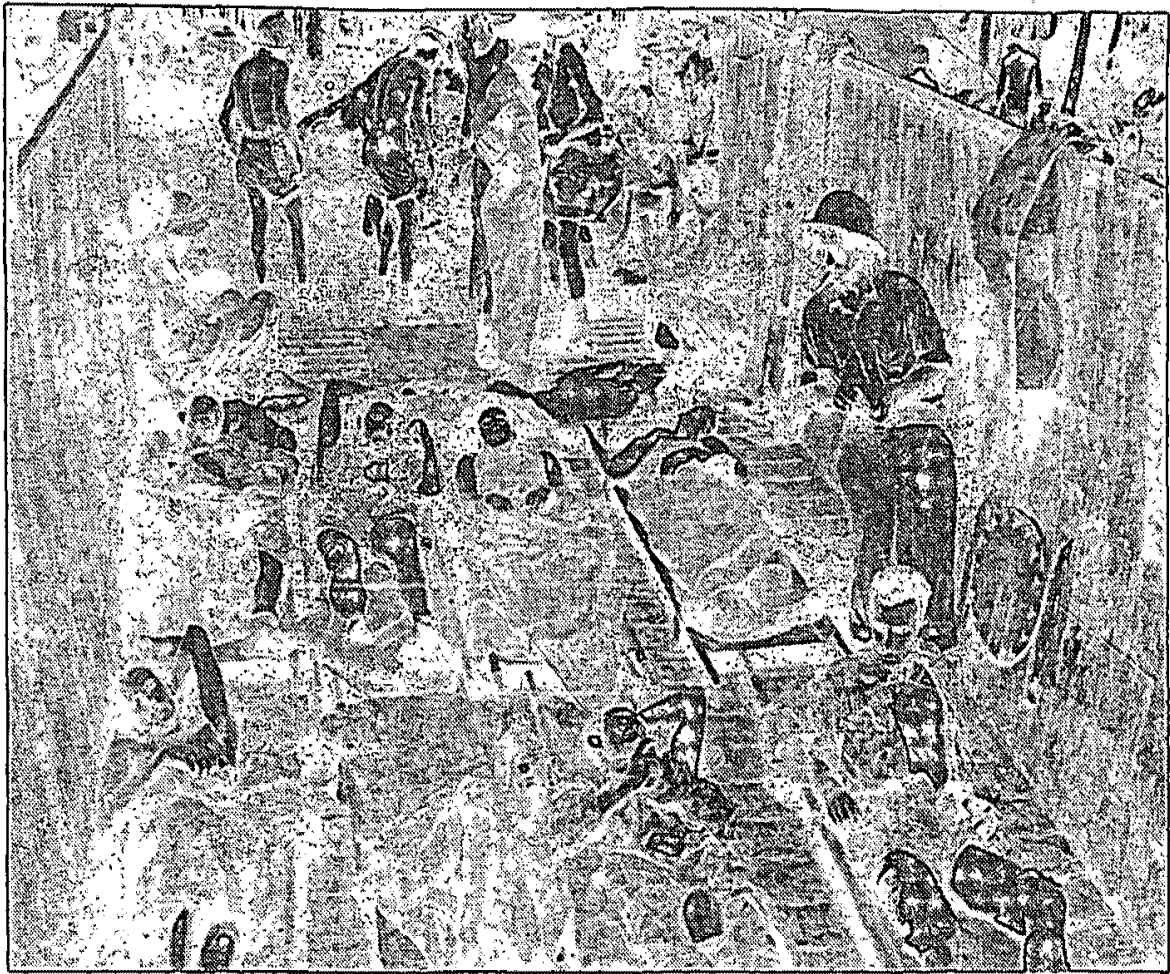
**\$27.50 for four days . . . \$21.00 for three days**

**\$7.50 per day**

**ARROWHEAD LODGE**

**Ellenville, N. Y.**

There will be a limited number of reservations so get yours in early.  
Call GR. 3-5146 for information or write New Masses, 104 E. 9th St.



## Pin-up picture for the man who "can't afford" to buy an extra War Bond!

**Y**ou've heard people say: "I can't afford to buy an extra War Bond." Perhaps you've said it yourself... without realizing what a ridiculous thing it is to say to men who are dying.

Yet it is ridiculous, when you think about it. Because today, with national income at an all-time record high... with people making more money than ever before... with less and less of

things to spend money for... practically every one of us has extra dollars in his pocket.

The very *least* that you can do is to buy an extra \$100 War Bond... above and beyond the Bonds you are now buying or had planned to buy.

In fact, if you take stock of your resources, and check your expenditures, you will probably find that you can

buy an extra \$200... or \$300... or even \$500 worth of War Bonds.

Sounds like more than you "can afford?" Well, young soldiers can't afford to die, either... yet they do it when called upon. So is it too much to ask of us that we invest more of our money in War Bonds... the best investment in the world today? Is that too much to ask?

# Let's all BACK THE ATTACK!



*Space Contributed by New Masses*

*This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council*

## Daniel Fitzpatrick

You ask me for personal anecdotes about Art Young. Unfortunately our friendship was a long distance one, mostly conducted by telepathy and understanding. His cartoons, books, and Christmas cards made me feel closer to him than many whom I see regularly.

Once I had the good luck to find him in his diggings in New York, down around Eighth Street, I think it was, and without an elevated in sight one could easily imagine being in the office of a midwest country editor. There was a cozy disorder about the place just as there was about the way he wore his clothes, but the disorder only emphasized the kindly fatherliness of the man, made one feel his time was too important to waste on "things" when humanity needed his attention.

First time I met Art Young was in 1916 during the Democratic convention in St. Louis. Young, John Reed, Heywood Brown, Olive Weed, and Jo Davidson were having a drink together at the Jefferson Bar, quite a collection of big shots for a cub to run into. Our later meetings might be brief and years apart, but the kindly and lovable Art Young always seemed near-by and I expect to continue feeling that way about him.

## William Cropper

For seventy-seven years Art Young was faithful to everything that went on around him. He was a great artist with a generous heart full of feeling and understanding. He suffered with the struggles of the downtrodden, and sided with them in their plights. When an injustice had been committed, he flashed his sharp pen and brush against the tyrants and fascists. His art, like himself, had a keen wit that penetrated deeply.

Wherever and whenever Art Young's name is mentioned, people, without exception, express a love for the man and his work. He was truly a people's artist.

A short time ago in Bethel, Conn., where Art hoped to preserve a small house as the Art Young Museum, Glintenkamp and I visited him in his little shack, to help him select cartoons for his first one-man exhibition, to be held in the ACA Gallery. We were most amazed to find that among other things Art had saved his sketches and original cartoons dating from the Haymarket trials in Chicago. Among many of his originals and reproductions Art cherished those on which he was indicted when the *Masses* was on trial, the cartoons against child labor, the whole series of cartoons on the Soviet Union and his comments on its heroic development.

I once asked him if he ever felt lousy about any cartoon he had done, and he

told us of one he had been asked to draw for the old *Life*, when it was a humorous weekly. The editor had asked for a double-page spread, on which he was to draw a comic figure of a Jewish Broadway producer controlling the gay White Way. Art finished the drawing and received a hundred-dollar check which he needed very badly. But he was somehow not very happy about the idea. At that time, Art recalled, we had no political awareness, no organizations that fought anti-Semitism. So he went to the editor, returned the check and asked for his cartoon back. He walked down the street tearing it up, and with every rip he said he felt happy, although hungry.

To most of us artists, Art Young was more than a friend; more than a fellow-artist who for so many years had worked with us, with whom we had exchanged confidences. We all had a special respect for Art Young. He carried with dignity our convictions, and in trying times, when some writers of the old *Masses* and *Liberator* went sour one way or another, Art Young stood fast, and the artists were with him. His works of Art Young will live, and the principles and spirit that Art Young stood for will remain an outstanding inspiration, an everlasting monument to a great man and a great artist.

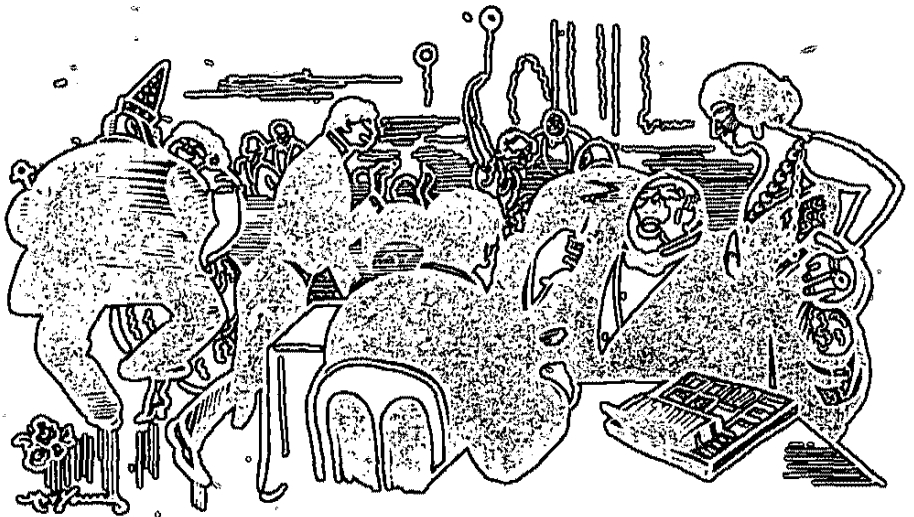
## Charles Chaplin

"Don't you remember me?" said a bright and vigorous gray-haired man standing in the wings backstage at Carnegie Hall. It was about a year ago at a meeting for a second front, and I had just finished my speech and come from

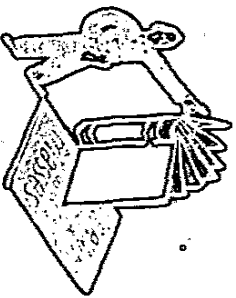
the stage into the wings. A crowd was milling about us, so I was somewhat bewildered. "Art Young," he said quickly. Involuntarily I threw my arms about him—a natural response, I think, of anyone who knew him. Art—whom I hadn't seen since 1921. As we were being pushed and buffeted, he paid me a few hurried compliments about the speech. But before I could thank him, I was propelled by the crowd through the stage door and on out into a waiting taxi—the inevitable fate of all visiting firemen—a terrific hurry and bustle to get away in order to go no place and do nothing, which was exactly my program.

In the taxi I felt a little chagrined. Too bad I hadn't a chance to ask Art along. We could have had an interesting evening talking about the good old days when Art's immortal humor flourished in the *Masses* with the rest of that brilliant, happy coterie of young poets and writers—days when Boardman Robinson, Max Eastman, Carl Sandburg, Claude McKay, and Art would gather of an evening at the house of Dudley Field Malone and play charades—and what performances they were! Charades that were merely an excuse for us to show our acting ability, and to invent little plays—and some of them were quite good, considering they were made up on the spur of the moment.

On one of these occasions I met Art for the first time. I remember it quite vividly. He topped the evening off with his impersonations of some of Washington's Senators and Congressmen making speeches—using all their hackneyed phrases. His hy-play of chewing tobacco during the speech and looking in vain for a spittoon, then being forced to swallow the tobacco,



*The Profiteers: "I'm as good a friend of labor as the next man—but there's no denying the fact that working men do spend their money foolishly."*



one year of  
**NEW MASSES.**  
*plus*

(Reduction made from subscription rate [Regularly \$5 a year, not book list price].)

**Life & Times of Art Young**  
An Autobiography • \$2.00  
U.S. PRICE  
Commemorative Offer \$6.75

UNDER COVER .....	172	Combs
by Ray Gordon .....	\$3.50	Wilson
NO QUARTER .....	275	27.00
by Konstantin Simonov .....		
TWENTY BEST FILM PLAYS .....	3.50	2.00
by Gennep & Nichols .....		
THE SEVENTH CROSS .....	1.00	5.50
by Anna Seidel .....		
THE OUTSIDE LEAF .....	3.00	6.50
by Ben Field .....		
WILD RIVER .....	2.50	6.75
by Anna Leide Strong .....		
ALBUM OF EIGHT DRAWINGS .....	6.00	7.50
by George .....		
SIEGE OF LENINGRAD .....	2.50	4.50
by Stenography & World .....		
POPULIST MOVEMENT IN USA .....	.35	6.00
by Anna Rochester .....		
SECRET OF SOVIET STRENGTH .....	.35	6.00
by Herbert Johnson .....		
THE DARK STAIN .....	3.75	6.75
by Ben Appel .....		
PROBLEM OF INDIA .....	1.50	4.00
by R. Palma Ota .....		
FALL OF PARIS .....	2.00	7.00
by Ugo Ebronding .....		
MY NATIVE LAND .....	3.75	7.50
by Louis Adams .....		
THE BATING RIDDLE .....	3.00	7.00
by Gregory Mathis .....		
SOCIALISM & ETHICS .....	2.00	6.00
by Howard Seltman .....		
DEMOCRATIC SPIRIT .....	3.75	6.00
by Ernest Smith .....		
HARRIET TUBMAN .....	2.25	7.50
by Earl Conrad .....		
MAXIM GORKY .....	2.00	7.00
by Arthur U. Pevs .....		
NEW MASSES, 1931 Ed. 7th Ed., New York & N. Y. .....		

Send me the advantages of your commemorative edition  
Enclosed find \$ .....  
The book I desire is .....  
Name and Address .....  
Name .....  
Address .....  
City .....  
State ..... Add it for commemorative ..... 64-14

was a pain. Although his speeches were unemphatic, they were brilliantly characterized by the rhetoric and philosophy of whomsoever he imitated. These imitations revealed his creative genius—his keen perception of the attitudes of oratorical techniques and his gift for illuminating what was human and at the same time ridiculous in the conduct of man.

A few days after the meeting at Carnegie Hall, I had the pleasure of an evening with him. Several other friends were there, and we talked of "the good old days," Art was in very fine form. In referring to a mutual friend, someone remarked, "Ah, let's not the man he used to be." Art, in his quiet humorous way, replied, "He never was." When the evening broke up, I drove him home. During the ride we had become somewhat restless. However, he soon dispelled the mood. "Life is a nuisance to explicate me at my age when I should be thinking of other things," he said whimsically, "Your pain of view must have changed," I said, reminding him of one of his famous sentences of several years ago—"a courtroom scene in which he was snoring, with the caption, 'Art Young on trial for his life.'"

In talking of the world today he said, "I'm afraid I won't live long enough to go through the chaos. It's a pity . . . nevertheless, there's a wonderment and a beauty in walking through the fog." I dropped him off at his house and that was the last I saw of him.

It is remarkable when I think of the regard and deep affection I hold for Art Young, for in all my life I met him only three times and that I have created such a feeling on such a brief acquaintance. If, I believe, a tribute to his work and to the charm of his personality.

### Wilhelm Young

One of my most vivid recollections of my brother is the enthusiasm he exhibited at the time of the founding of the *Masses*. It seemed to him the most important happening in his life. And that enthusiasm for his magazine, now *New Masses*, never left him to his dying day. I have reason to believe from talks we have had recently that at the time of his death he felt that most of the important things that he had hoped for, had been accomplished, or with the turn of events in the world, would soon happen.

### Gilbert Wilson

Art Young and I were rather like **A** and Wilbur Whitman and Horace Trans- but during the last years, I am very proud to say Art came to depend on me almost exclusively for the various little helps and chores of keeping his work going

—to answer letters—to select drawings and send them off to exhibitors—maybe to make a decision on some matter like lending his support to some one of the many many organizations that were always naming the endorsement of his venerable name—or maybe it was just to keep him company through the night when he'd have one of his "spells" and couldn't sleep.

He and I had a standing agreement that he should always call me whenever he woke up at night with nervous indignation, to which he was subject—when his heart, he said, "would beat so hard it would shake the bed," and he'd be depressed and apprehensive and couldn't get back to sleep. At such times he'd get what he called "dark purple thoughts" and he there and relieve his life, thinking about all his unhappy years, plus the confusion of world affairs, and it would comfort him being alone. He would want someone to talk to. So I always urged him never to hesitate calling me. My phone would ring about two or three o'clock in the morning and Art's quavery voice would apologize for waking me. He never had to ask, but I would assure him I'd come right away. I'd go to his apartment, the door would be ajar—and Art would be snoring peacefully. So I'd stretch out in a big chair in the living room. The next morning, Art would say, very surprised, "Why, Gilbert, did I call you last night?" Then he would be apologetic itself. I never minded going to stay with him. It seemed just his knowing that someone was on his way to see him was all he needed to relax so that he could get back to sleep.

My very first visit was to make some sketches of Art Young. It was at the time gathering material on the life of Gene Debs for a mural in my home town of Terre Haute, Indiana, and learning that Art Young and John Reed had interviewed Debs at Terre Haute just after the last war, I wanted to depict that famous event of three famous world figures in my home town. I expected my visit with Art Young that day to last a couple of hours. Instead it lasted almost unintermittently for seven years. And the friendship that grew up was always getting in the way of my own work as a mural painter.

My home town refused to let me paint the Debs mural, so I accepted a position as an artist in residence at Antioch College in Ohio. (This was about the time I first met Art Young.) I had been with him three months when I got letters and finally a telegram from Antioch: "When are you coming here to start your work?" I took it to Art. Art got a paintbox, helpless look and expressed his wonder about how he'd manage all the details of his many letters, appointments, books to be inscribed and sent off, pictures to be gotten to exhibitions, etc., and it made me feel very much like a "head." This happened regularly at our periods of separation, so that I just got



## Daniel Fitzpatrick

You ask me for personal anecdotes about Art Young. Unfortunately our friendship was a long distance one, mostly conducted by telepathy and understanding. His cartoons, books, and Christmas cards made me feel closer to him than many whom I see regularly.

Once I had the good luck to find him in his diggings in New York, down around Eighth Street, I think it was, and without an elevated in sight one could easily imagine being in the office of a midwest country editor. There was a cozy disorder about the place just as there was about the way he wore his clothes, but the disorder only emphasized the kindly fatherliness of the man, made one feel his time was too important to waste on "things" when humanity needed his attention.

First time I met Art Young was in 1916 during the Democratic convention in St. Louis. Young, John Reed, Heywood Brown, Clive Weed, and Jo Davidson were having a drink together at the Jefferson Bar, quite a collection of big shots for a cub to run into. Our later meetings might be brief and years apart, but the kindly and lovable Art Young always seemed near-by and I expect to continue being that way about him.

## William Cropper

For seventy-seven years Art Young was alive to everything that went on around him. He was a great artist with a generous heart full of feeling and understanding. He suffered with the struggles of the downtrodden, and sided with them in their plights. When an injustice had been committed, he flashed his sharp pen and brush against the tyrants and fascists. His art, like himself, had a keen wit that penetrated deeply.

Wherever and whenever Art Young's name is mentioned, people, without exception, express a love for the man and his work. He was truly a people's artist.

A short time ago in Bethel, Conn., where Art hoped to preserve a small house as the Art Young Museum, Glinkenkamp and I visited him in his hide shack, to help him select cartoons for his first one-man exhibition, to be held in the ACA Gallery. We were most amazed to find that among other things Art had saved his sketches and original cartoons dating from the Haymarket trials in Chicago. Among many of his originals and reproductions Art cherished those on which he was indicated when the *Masses* was on trial, the cartoons against child labor, the whole series of cartoons on the Soviet Union and his comments on its heroic development.

I once asked him if he ever felt lousy about any cartoon he had done, and he

told us of one he had been asked to draw for the old *Life*, when it was a humorous weekly. The editor had asked for a double-page spread, on which he was to draw a comic figure of a Jewish Broadway producer controlling the gay White Way. Art finished the drawing and received a hundred-dollar check which he needed very badly. But he was somehow not very happy about the idea. At that time, Art recalled, we had no political awareness, no organizations that fought anti-Semitism. So he went to the editor, returned the check and asked for his cartoon back. He walked down the street tearing it up, and with every rip he said he felt happy, although hungry.

To most of us artists, Art Young was more than a friend; more than a fellow-artist who for so many years had worked with us, with whom we had exchanged confidences. We all had a special respect for Art Young. He carried with dignity our convictions, and in trying times, when some writers of the old *Masses* and *Liberator* went sour one way or another, Art Young stood fast, and the artists were with him. The works of Art Young will live, and the principles and spirit that Art Young stood for will remain an outstanding inspiration, an everlasting monument to a great man and a great artist.

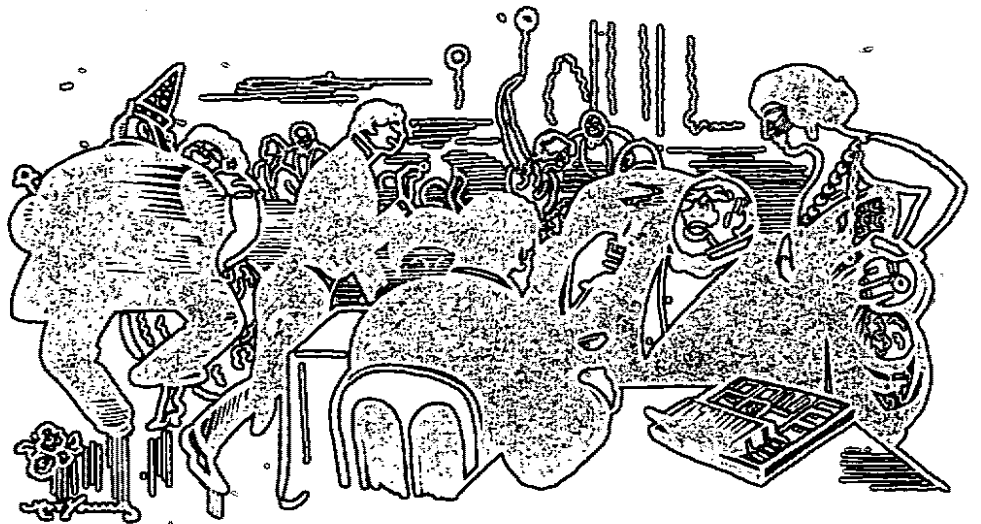
## Charles Chaplin

"Don't you remember me?" said a bright and vigorous gray-haired man standing in the wings backstage at Carnegie Hall. It was about a year ago at a meeting for a second front, and I had just finished my speech and come from

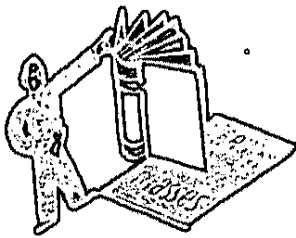
the stage into the wings. A crowd was milling about us, so I was somewhat bewildered. "Art Young," he said quickly. Involuntarily I threw my arms about him—a natural response, I think, of anyone who knew him. Art—whom I hadn't seen since 1921. As we were being pushed and buffeted, he paid me a few hurried compliments about the speech. But before I could thank him, I was propelled by the crowd through the stage door and on out into a waiting taxi—the inevitable fate of all visiting firemen—a terrific hurry and bustle to get away in order to go no place and do nothing, which was exactly my program.

In the taxi I felt a little chagrined. Too bad I hadn't a chance to ask Art along. We could have had an interesting evening talking about the good old days when Art's immortal humor flourished in the *Masses* with the rest of that brilliant, happy coterie of young poets and writers—days when Boardman Robinson, Max Eastman, Carl Sandburg, Claude McKay, and Art would gather of an evening at the house of Dudley Field Malone and play charades—and what performances they were! Charades that were merely an excuse for us to show our acting ability, and to invent little plays—and some of them were quite good, considering they were made up on the spur of the moment.

On one of these occasions I met Art for the first time. I remember it quite vividly. He topped the evening off with his impersonations of some of Washington's Senators and Congressmen making speeches—using all their hackneyed phrases. His by-play of chewing tobacco during the speech and looking in vain for a spittoon, then being forced to swallow the tobacco,



*The Profiteers: "I'm as good a friend of labor as the next man—but there's no denying the fact that working men do spend their money foolishly."*



# one year of NEW MASSES

(Reduction made from subscription rate (Regularly \$9 a year), not book list prices)

plus

**Life & Times of Art Young**  
An Autobiography  
LIST PRICE \$3.50  
Combination Offer \$6.75

	LIST PRICE	Combination PRICE
UNDER COVER .....	\$3.50	\$7.00
by Roy Carlson		
NO QUARTER .....	2.75	6.75
by Konstantin Simonov		
TWENTY BEST FILM PLAYS .....	3.50	7.00
by Gassner & Nichols		
THE SEVENTH CROSS .....	1.00	3.50
by Anna Seghers		
THE OUTSIDE LEAP .....	3.00	6.50
by Ben Field		
WILD RIVER .....	2.50	6.75
by Anna Louise Strong		
ALBUM OF EIGHT DRAWINGS.....	3.00	7.50
by Cropper		
SIEGE OF LENINGRAD .....	2.50	6.50
by Skomerovskiy & Moritz		
POPULIST MOVEMENT IN USA.....	.35	3.00
by Anna Reichstar		
SECRET OF SOVIET STRENGTH.....	.35	3.00
by Hawlett Johnson		
THE DARK STAIN .....	2.75	6.75
by Ben Appel		
PROBLEM OF INDIA .....	1.50	4.00
by R. Dalme Duff		
FALL OF PARIS .....	3.00	7.00
by Ilya Ehrenburg		
MY NATIVE LAND .....	3.75	7.50
by Louis Adamie		
THE BALTIC RIDDLE .....	3.00	7.00
by Gregory Meikim		
SOCIALISM & ETHICS .....	2.00	4.00
by Howard Selman		
DEMOCRATIC SPIRIT .....	3.75	8.00
by Bernard Smith		
HARRIET TUEMAN .....	3.25	7.50
by Earl Conrad		
MAXIM GORKY .....	3.00	7.00
by Arthur U. Pope		

NEW MASSES, 104 East 9th St., New York 2, N. Y.

Gentlemen:  
I wish to take advantage of your combination offer.

Enclosed find \$.....

The book I desire is.....  
Please send it to:

Name .....

Address .....

City .....

State .....

Add 11 for Canadian Postage.

3-1-44

was a pain. Although his speeches were caricatured, they were brilliantly characteristic of the rhetoric and philosophy of whomever he imitated. These imitations revealed his creative genius—his keen perception of the artifices of oratorical technique and his gift for illuminating what was human and at the same time ridiculous in the conduct of man.

A few days after the meeting at Carnegie Hall, I had the pleasure of an evening with him. Several other friends were there, and we talked of "the good old days." Art was in very fine form. In referring to a mutual friend, someone remarked, "Ah, he's not the man he used to be." Art, in his quiet humorous way, replied, "He never was." When the evening broke up, I drove him home. During the ride we both became somewhat wistful. However, he soon dispelled the mood. "Life is a nuisance to captivate me at my age when I should be thinking of other things," he said whimsically. "Your point of view must have changed," I said, reminding him of one of his famous cartoons of several years ago—a courtroom scene in which he was snoring, with the caption, "Art Young on trial for his life."

In talking of the world today he said, "I'm afraid I won't live long enough to go through the chaos. It's a pity... nevertheless, there's a wonderment and a beauty in walking through the fog." I dropped him off at his house and that was the last I saw of him.

It is remarkable when I think of the regard and deep affection I held for Art Young, for in all my life I met him only three times, and that I have created such a feeling on such a brief acquaintance is, I believe, a tribute to his work and to the charm of his personality.

## William Young

ONE of my most vivid recollections of my brother is the enthusiasm he exhibited at the time of the founding of the *Masse*. It seemed to him the most important happening in his life. And that enthusiasm for his magazine, now *New Masses*, never left him to his dying day. I have reason to believe from talks we have had recently that at the time of his death he felt that most of the important things that he had hoped for, had been accomplished, or with the turn of events in the world, would soon happen.

## Gilbert Wilson

ART YOUNG and I were rather like Walt Whitman and Horace Traubel during the last years. I am very proud to say Art came to depend on me almost exclusively for the various little helps and chores of keeping his work going

—to answer letters—to select drawings and send them off to exhibitions—maybe to make a decision on some matter like lending his support to some one of the many, many organizations that were always seeking the endorsement of his venerable name—or maybe it was just to keep him company through the night when he'd have one of his "spells" and couldn't sleep.

He and I had a standing agreement that he should always call me whenever he woke up at night with nervous indigestion, to which he was subject—when his heart, he said, "would beat so hard it would shake the bed," and he'd be depressed and apprehensive and couldn't get back to sleep. At such times he'd get what he called "dark purple thoughts" and lie there and relive his life, thinking about all his unhappy years, plus the condition of world affairs, and it would torment him being alone. He would want someone to talk to. So I always urged him never to hesitate calling me. My phone would ring about two or three o'clock in the morning and Art's quavery voice would apologize for waking me. He never had to ask, but I would assure him I'd come right away. I'd go to his apartment, the door would be ajar—and Art would be snoring peacefully. So I'd stretch out in a big chair in the living room. The next morning, Art would say, very suppressed, "Why, Gilbert, did I call you last night?" Then he would be apology itself. I never minded going to stay with him. It seemed just his knowing that someone was on his way to see him was all he needed to relax so that he could get back to sleep.

My very first visit was to make some sketches of Art Young. I was at the time gathering material on the life of Gene Debs for a mural in my home town of Terre Haute, Indiana, and learning that Art Young and John Reed had interviewed Debs at Terre Haute just after the last war, I wanted to depict that famous event of three famous world figures in my home town. I expected my visit with Art Young that day to last a couple of hours. Instead it lasted almost uninterruptedly for seven years. And the friendship that grew up was always getting in the way of my own work as a mural painter.

My home town refused to let me paint the Debs mural, so I accepted a position as an artist in residence at Antioch College in Ohio. (This was about the time I first met Art Young.) I had been with him three months when I got letters and finally a telegram from Antioch: "When are you coming here to start your work?" I took it to Art. Art got a panicky, helpless look and expressed his wonder about how he'd manage all the details of his many letters, appointments, books to be inscribed and sent off, pictures to be gotten to exhibitions, etc., and it made me feel very much like a "heal." This happened regularly at our periods of separation, so that I just got

ENVELOPE FOURTEEN

1. Photostatic copy of Page 7, DAILY WORKER 12/7/52, transmitted with DDNY report 1/2/53
2. Photographic copy of Page 5, PEOPLE'S WORLD 8/9/45 (Theodore Dreiser's application for CP membership)
3. Photocopy from THE REPORTER for 11/25/52 and 1/6/53 (transmitted with CO memo 1/13/53)
4. Photostatic copy of NEW MASSES for 11/10/42, transmitted with DDNY report 1/23/53.
5. Photostatic copy of article from NEW THEATER for Nov. 1935, transmitted with DDNY rpt ~~ix~~ 1/23/53.

CHARLES SPENCER CHAPLIN, 1600-41933; A5 653 092



# The Reporter



Daily Mirror

**CHEERS, BOOS  
GREET HST HERE**

*Right, Noise Cut Station Speech*

TIME

NATIONAL

POST

Newsweek

POST

New York  
Total U.S. Loss  
in Korean War

FACT

New York World-Telegram  
**ADLAI HIDING?**  
FOR STEVENSON FUND

Daily Mirror  
**SPARKMAN RUNS**  
ON KKK SLOGAN

Fights Greet Truman Here  
Reds Again Storm  
White Horse Hill

Daily Mirror

**NIXON WIRES  
SWAMP GOP**

DAILY  
LATEST CASUALTY

Robert S. ...





His revels now are ended? (see page 37)



# Chaplin: The Trouble With Being a Myth

ROBERT HATCH

WE ARE TOLD that Charles Chaplin worked on "Limelight" for more than three years. He wrote the story; composed the background music; invented the lyrics, tunes, and pantomime for four interpolated music-hall skits; originated the choreography for a ballet, and composed a concerto to go with it. He produced and directed the picture and appears on the screen for almost its entire length.

This display of energy and versatility is prodigious even in the man whom the late Bernard Shaw called the only genius in motion pictures. And what is the result? A movie of impressive dimensions and great technical skill that serves up a tidbit of pathos as though it were a feast of tragedy.

It is not good for a man to become a myth in his lifetime; particularly it is not good for an entertainer. He loses

touch with his audience; he forgets, because many have called him great, that no one has called him infallible; no voice can reach him but the voice of the cult. He sees that people still attend him and does not know that they are listening for old echoes. No comedian should become so eminent as to feel that humor no longer becomes him.

Do not assume from this that you would walk out on "Limelight." No one walks out on Chaplin. He is still the most commanding personality the screen has ever known, and his body is still an instrument of uncanny eloquence. But the power to communicate is not necessarily the power to say something. By what misfortune does it happen that the world's greatest showman now detains us against our will?

## Après Charlot le Deluge

The trouble goes all the way back to the tramp, Chaplin's miraculous clown. There were two sides to Charlie, as there are to most clowns. The first was a fantastic cock of the walk who kidded our sacred institutions and solemn paraphernalia with merciless acumen. He kept a slop bucket in a safe, and investigated a clock with a can opener. He slapped hankers on the back, and pinched a pretty cheek when he saw one. He had nothing but wit, grace, and agility with which to oppose the awful strength of custom and authority, but his weapons were a good deal more than sufficient.

The other Charlie was a beggar for sympathy and an apostle of pity. He pitied everything that stumbled or whimpered or wagged a tail; particularly, he pitied himself. There has never been a portrait of self-pity so vivid or so shocking as Charlie with a rose in his hand.

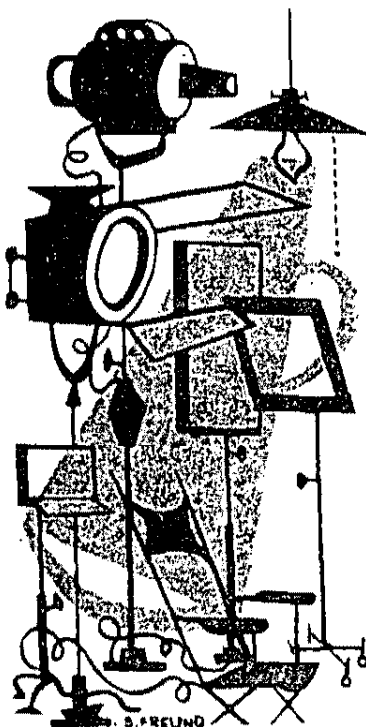
Impudence and pathos are the two



ingredients of all great clowning, and the art is in keeping a balance between them. As time went on, Charlie began to depend less on his bounce and more on sheer dampness to hold the crowd. We went to Chaplin's pictures to laugh at ourselves and found ourselves weeping for him. Perhaps, if you are an entertainer, it is more gratifying to produce tears than laughter. But the comedy in the tramp stemmed from a wicked insight into the foibles of society: the misery he evoked so well always sprang from the egotism of self-pity.

After a while, we became embarrassed by tears shed in such a poor cause. It was about then that Chaplin became interested in current affairs—Hitler and the immorality of war—and for quite a time we saw no more of Charlie.

IN A SENSE, he has come back again in "Limelight." At least, the pathetic half of him has come back. There is almost no satire in the picture; it is a deluge of sentimentality. The story, which you will remember from other Chaplin pictures, is the fable of the outcast and the waif. It is almost a classic daydream of self-pity. A failure yourself, you find some creature still more





helpless which you can love because it looks up to you and depends on you. You nurse it and feed it, and you are both very happy until one day it betrays you by becoming strong. It invites you to come out and play in the world, but you have tried that before, and you know what always happens. So you stay behind in the security of your weakness and pity yourself because the waif has forsaken you.

That is not, of course, the way Chaplin tells it. For him, the story is full of heroism, noble renunciation, and high tragedy. He throws himself into it as though he were bringing new understanding to the world, not noticing that it is only a trite little anecdote and that he has told it before anyhow.

It is really a private obsession of Chaplin's, but he presents it as if it were a universal situation.

### Talk in a Safe Room

On this occasion (the scene is London in 1914) Chaplin is Calvero, an aging and forgotten music-hall comedian. Coming home drunk one afternoon, he rescues Terry, a young ballet dancer who thinks herself paralyzed, from suicide.

He carries her to his room, tucks her into bed, and by solicitude and an astonishing flow of psycho-platitudes begins to teach her to walk again. Inside the room, everything is safe and childlike and pure. Terry can lie warm and drowsing while Calvero talks on and on about life and love and beauty, about the wonderful things that will happen by and by. Outside, the world is hard and coarse. Bills must be paid, the humiliation of begging must be endured (though one begs, of course, from an armless man who can also be pitied), and the landlady put the worst

interpretation on a pretty girl in an old man's bed.

After a time, however, the waif gets well. A ballet is written for her, and other people gather to love and admire her. In gratitude, she asks Calvero to marry her, but June must not wed with December. So he runs away to hide in the motley of a street musician and leaves her to the arms of the perfect lover he had predicted long ago in the safe room.

In earlier days, that is where Chaplin would have ended his tale—with a closing shot down a long road. This time he adds a postscript that comes to much the same thing. Calvero is found and brought back, a gala benefit is arranged for him by old friends, he is a triumphant success, and amid the applause his heart fails and he dies.

CHAPLIN spends two hours and twenty-one minutes on this pathetic little morality. He invests every resource of his magnificent craftsmanship to make it live. As a demonstration of sus-



tained concentration and virtuoso brilliance the picture is impressive. The most attractive thing about "Limelight" is the delight Chaplin still takes in his own technical skill.

Thus, to show what Calvero was like as the hero of the music halls, Chaplin interpolates into the story four complete variety acts—three solos and one duet with Buster Keaton. They are deliberately not very good because comedians like Calvero were not very talented, and their material was shabby even in 1914.

There is no reason except the exuberance of showmanship for displaying these antiques at such length. But one watches them in wonder because the impersonation is perfect to the last nuance of vulgarity, to the tiniest gesture and trick of timing that once coaxed applause from blasé Cockney crowds. In themselves, they are as commonplace as houseflies, but they have been caught in amber, and that makes the difference.

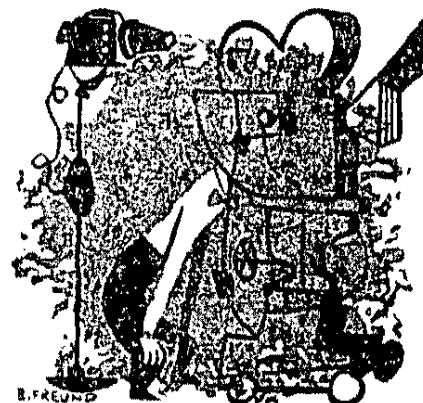
The ballet—inevitably, perhaps, it is "The Death of Columbine"—is a phenomenon of a different sort. Chaplin's skits are an uncanny feat of memory; his choreography is an uncanny feat of imitation. It looks like a dictionary definition of ballet: perfectly correct and entirely noncommittal. When Terry dances, she is played by Melissa Hayden; her partner is André Eglevsky. They are two of the most accomplished of contemporary dancers and, like good workmen hired for a job, they display their agilities with impersonal efficiency. They are not involved in what they are doing, but they satisfy.

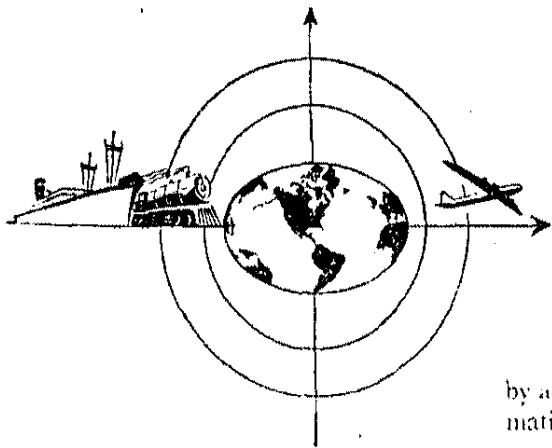
When Terry is not dancing, she is played by Claire Bloom. Miss Bloom has a lovely and responsive face. Like all Chaplin heroines, it is her business to look lovely and to respond. In the later scenes, she seems to have more authority, but that is after Miss Hayden has danced. It may be that Miss Bloom's Terry takes on character when you have seen what Miss Hayden's Terry can do. Neville, the young lover, is just that. Sydney Chaplin, who plays him, never aspires to be a young man in love.

### Last Monument?

It is just possible that Chaplin intends "Limelight" as his final picture. The nostalgic harking back to the first years of his career, the frank acknowledgment of age, the portrait of the actor as a forgotten man, and the full-dress performance of a favorite theme are all hints in that direction. But if "Limelight" is meant as Charles Chaplin's monument, it falls short of the occasion.

In any case, Chaplin built his monument years ago, and we are unlikely to accept another. It wears a derby hat and sports a bamboo cane.





## THE REPORTER'S NOTES

### Holiday Season

This is the season when most Americans celebrate a religious event whose date is known to everyone, for it is from the birth of Christ that the years of our times are counted. In perhaps no other country is what we call the holiday season marked by so nearly universal observance. Practically all Americans, churchgoers and non-churchgoers, baptized and unbaptized, know in their hearts what the spirit of Christmas is.

Perhaps this is the proper occasion to take notice of a fact which, in our opinion, it is high time we all acknowledged: There is a deep religious stirring in our country, a groping for some compelling principle and belief that may help us to guide our lives.

Perhaps the last campaign is evidence of this; perhaps that ordeal of inner conflicts and fears we all went through was something much more than the traditional rise in political temperature that accompanies a Presidential election. Perhaps the passions for one candidate or another were not just turned on by propaganda magicians. Perhaps they were there inside ourselves, just waiting to burst out. Many strange things happened during the campaign, and now, last but not least, there is the fact that so many Americans find it difficult to abandon their new-found concern with politics, and would like to do something but do not know what.

There was in this campaign the sudden rise to fame of Adlai Stevenson and the grip he established on the minds of millions. His careful avoidance of demagoguery aroused the loyalty of men and women to a pitch no master rabble-rouser could ever dream of. What he said was in the purest tradition of Emerson's idealism, tempered

by a humorous awareness of the pragmatic realities of our time. Over and over again he said that the nation as a whole is far superior to any one of its segments, and that no leadership is to be trusted unless it is guided by an exacting conscience. Yet all these plain principles, when transferred in an extraordinarily polished form from the pulpit to the arena, sounded to a large number of eager men and women like a true call to a crusade.

On the other side, the side that won, there was a stubborn will to believe, irrespective of what was seen or heard. There was a yearning for faith and for the visible incarnation of that faith. Of course, on both sides political opportunism and the professionals' gimmicks added fuel to the fires. But there was a genuine quality about these fires. In fact, they are still burning.

Let's add immediately that these fires, far from threatening a national conflagration, are evidence of something that must be considered a blessing—for no harm can come to a free community from a revival of faith among its citizens.

Of course, a religious revival offers many opportunities to false prophets. They have felt for quite some time that there was something stirring, and so far the going has been good. But the largest number of Americans know in their bones what the role of religion in our country is. For religion in America is based on tolerance, a faith to which all our sects minister and in which all decent citizens believe, regardless of sect.

**W**E CAN well afford a rebirth of religion in our country. If the recent campaign, as we are convinced, was an evidence of this, then everything we went through during those torrid weeks has been worthwhile. For a religious rebirth means that Americans who have a faith will find a way to understand each other and, when the inter-

ests of the nation demand it, to work together.

In the spirit of Christmas, as men who are equally concerned with religion and with America, we offer all our best wishes to the outgoing President, to the incoming President, to Adlai Stevenson—and to all our readers.

*Those among our readers who live on the Pacific coast will have to consider our Christmas wishes retroactive, for they will receive this issue of The Reporter well after December 25. This is the reason, incidentally, why our date of publication looks slightly absurd to Reporter addicts who live in New York City. But they must remember that this is a national magazine. In fact, only nineteen per cent of our circulation is in New York State.*

### New Light on 'Limelight'

Since we published the article by Robert Hatch on the last Chaplin movie, quite a few angry protests from friends and staff members have come to our ear. Hatch was unfair to Chaplin, we have been told, and "Limelight" is probably the last and certainly the greatest of all the Chaplin movies. Obviously, there was nothing for the Editor to do but take a look at the facts, which could hardly be called a punishment. But unfortunately it just so happened that he entered the movie house thinking he was a nonpartisan umpire and he emerged chock full of pro-Chaplin bias. Anyway, since the majority of critics and spectators seem to be quite antagonistic to "Limelight," here is his minority report:

To see "Limelight" is like sharing with Chaplin what for years, perhaps all his life, has laid heavily on his heart and mind. Some people are disturbed at being taken into anybody's intimacy. This may partly account for the ill-concealed irritation that marked the reviews of many a



critic. The underlying theme was: We know Chaplin; we consider him great, very great, indeed the greatest of all movie comedians. We are familiar with his message and consider it immortal. What more does he want now? What more has he got to say?

What Chaplin has to say in "Limelight" concerns the destiny of the comedian, the tragedy of the man who reaches glory by playing a role, but who depends entirely on the whim of the public if the glory he has won is to remain with him to the end of his life. The protagonist of "Limelight" is a clown who, for some reason, has lost the public's acclaim. With this movie Chaplin tries to prove that no matter what the public thinks, he is something more than a clown.

He does it, in our opinion, with extraordinary restraint, with a dignity that is always accompanied by tenderness and respect for his audience. He is in full command of his means—at almost any moment he could have the audience shaking with laughter or with sob. Of course we may be completely mistaken, and certainly we are in a minority, but seldom have we seen a work of art where charity and compassion ring so true, and with so little support from sentimentality.

At the same time "Limelight" is a simple, unsophisticated work of art; its themes are so elemental as to appear, to many, trivial: One of them, for instance, is the unrelenting, contagious will to live and to achieve of a man who has been buffeted by chance but never gives up. The end, of course, is as old as tragedy itself. The protagonist reconquers glory and dies. This is also the point where Chaplin lets himself go, and makes the audience first laugh and then cry as only he can.

For years, the critics and most of the people in the know have been telling Chaplin: "You are through, Charlie, you are through." Now he has produced a movie about a man who is through. The answer from most of the critics seems to be really angry: for, after all, now that he is so safely pigeon-holed into history, what business has this man got outliving himself?

**O**F COURSE, Chaplin's incomparable gifts as an artist have nothing to do with his private life or his opinions. His private life may not be exemplary, and his opinions not very different from

those of Henry Thoreau, an anarchist who, perhaps because he is safely dead, is considered a great American. But for all his oddities and peculiarities, this non-American, Chaplin, has raised to the level of eternal art the human stuff of which America is made.

For all we know, Mr. Herbert Brownell, our Attorney General-designate, is an intelligent, sensible man. We cannot believe that he will banish Charlie Chaplin from our country. Our major picture magazines have shown us Chaplin honored by the Queen of England, decorated by the President of the French Republic. Is Mr. Brownell going to put him on Ellis Island?

Chaplin might well land on the island wearing that derby and carrying that bamboo cane which, according to some of his critics, he should never have abandoned. There would be plenty of cameras to take pictures of Chaplin's final act. And certainly there is at least one man, Joseph Stalin, who would gladly give away a couple of assorted satellites to have that picture soon.

#### Forgotten Waterfront

The extraordinary legal immunity of lawbreakers on the New York waterfront is by now a familiar story. As far back as 1948, the public was treated to a catalogue of crimes on New York's seven-hundred-mile, billion-dollar waterfront—traffic in narcotics, smuggling, systematic pilferage, gambling, extortionary strikes, loan sharking, and kickbacks. Before 1948 there had been investigations, and the city is currently

undergoing another by the New York State Crime Commission. The chief contribution of this new group has been to provide documentation for the easily-inferred fact that prominent shipping firms have been obliged to give generous Christmas presents if they wanted to be sure their cargoes would be unloaded.

**B**UT THEN, there has always been a lot of talk about this state of affairs, and nothing much has been done about it. On November 20, 1951, Governor Dewey described the "racketeering, organized crime and restrictive practices which have increasingly over the past fifty years hamstringed the port of New York." Dewey's righteous indignation seems a trifle pale when we recall that this racketeering is taking place in the same city where the nation's leading racket-buster got his reputation and in a state where that racket-buster is now governor.

Because of the tenacity of organized crime, New York City needs all the official co-operation it can get. Mayor Impellitteri, for example, seems to take very little interest in the work of the State Crime Commission. In April, 1951, just before the State Crime Commission opened an investigation, Mayor Impellitteri arrived in Cuba for a two-week rest. Currently, while that same Crime Commission is looking into the waterfront, the Mayor is in Florida for a rest. Both the Mayor and the Governor have had a tendency to regard the situation on the waterfront as deplorable but remote.

#### CHRISTMAS, 1952

Tell us, what are we to lay  
At His feet this holy day?  
A burning hill, a bloody limb—  
Are these all we offer Him?

Shall we give the King of Men  
A flaming ball of hydrogen?  
A globe of pain, a web of rope,  
Imprisoning our mortal hope?

These are heavy gifts to lay  
At His feet this holy day:  
Better that we give the Child  
That in us still undefiled.—Sec

# "TOGETHER IN WAR AND IN PEACE"

Answers to six questions on Soviet-American relations.

*We are happy to publish, on this special occasion, the answers to a series of six questions concerning American-Soviet relations, which we asked three typical leaders in various fields whose names are known to millions in this country. Although we do not agree with all they say, we believe their desire to strengthen American-Soviet relations is representative of the overwhelming will of our people.*

**What measures would you suggest to assure maximum collaboration between the United States and the Soviet Union?**

**MR. CHAPLIN:** To assure maximum collaboration between America and Russia, I would make one suggestion, among others which might help, and that is that those British and American politicians and journalists who are anti-Communists refrain from anti-Communist propaganda, for at least the duration of the war; that they cease calling American liberals who wish to benefit the working classes American Communists for at least the duration of the war. As there is no difference between the principles of American and Russian Communism, an attack on American Communism confuses the mind of the American public and is a reflection on the Russian people, who are Communists and who are fighting and dying more than any other people for the American way of life.

**SEN. PEPPER:** That is essentially a technical problem, which has to be decided by the technical heads of the two governments. I favor everything possible being done to add strength to the heroic resistance of the Russians, because I believe the issue of the war depends upon the campaign in Russia. Surely there should be the most intimate collaboration between the civil and military heads of the two governments and there should be no possible doubt of our determination to give until it hurts to Russia. They deserve it. It is our own best defense.

**MR. POPE:** Continued effort to enlighten public opinion; specific identification of those forces and personalities in the government that are hostile or indifferent to Russia's interests and Russia's contribution.



Sen. Claude Pepper, member of Senate Foreign Relations Committee

**What in your opinion is the best immediate aid we can give Russia and what is the best immediate aid Russia can give us?**

**MR. CHAPLIN:** The best aid we can give Russia and at the same time give ourselves is to open a second front, now, while Russia is so desperately in need of it—and that we fulfill our obligations to her at all costs. To help her now would create in the minds of every Russian confidence in the integrity of her allies and would lay a moral foundation for the peace to come.

The best aid Russia can give us is to continue her fighting against the Nazis and continue to hold Stalingrad.

**SEN. PEPPER:** This, too, is a technical question which must be answered by the technical authorities. Air assistance, I would say, is the most effective immediate aid we can give Russia. The best aid they can give us is their continued gallant resistance.

**MR. POPE:** Increase allotment of supplies; more contribution to war relief; the opening of the kind of diversion on the Western Front that will distract German forces and put a new strain on the Germans' transportation system. . . . The best immediate aid Russia can give us is to continue to hold out and to be ready to cooperate in an offensive against Japan as soon as the Germans are thoroughly repelled.

**What do you think we can learn from Russia in our war against the Axis?**

**SEN. PEPPER:** A great deal. Russia's unity and the fervor of her fight and the clear-headed view which is always indicated about the vital issues



Charles Chaplin

involved in this contest, the way she has thrown her whole heart and strength into the fight, are examples by which we can immeasurably profit.

**MR. POPE:** The wholehearted, enthusiastic, and knowing cooperation of the entire population; the necessity of absolute realism and the inestimable value of a common ideal that promises to all a more adequate life.

*What is your estimate of Soviet leadership?*

**MR. CHAPLIN:** The quality of Soviet leadership is demonstrated by their actions on the firing line, by the honesty and directness of Russia's great leader, Stalin.

**SEN. PEPPER:** Magnificent!

**MR. POPE:** Despite certain confusions and ineptness in the past, Soviet leadership is first class all the way down the line, revealing everywhere the qualities of realism and decisiveness of purpose which are the indispensables of leadership.

*What steps would you suggest to promote greater understanding between the American and Soviet peoples of each other's history, achievements and culture?*

**MR. CHAPLIN:** The promotion of greater understanding between the American and Soviet people is a difficult problem to solve, although it has been an easier problem since the war. Actions speak louder than words. But in my estimation, it should come from the heart because its tempo is universal. In making propaganda we should reach the mind through the heart. Love and compassion unites us all.

**SEN. PEPPER:** By breaking down the walls of



Arthur Upham Pope, chairman, Committee for National Morale

suspicion and distrust which divide us, and forming an earnest and honest desire to know and to respect each other and to be real friends.

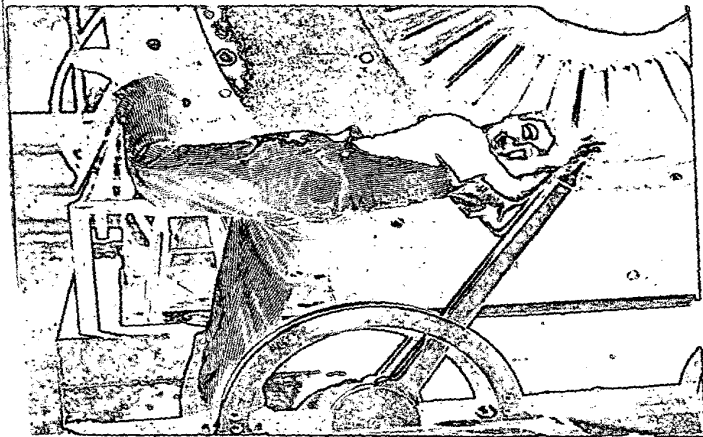
**MR. POPE:** More study of the history, accomplishments, and character of both, utilizing all the instruments available for public adult education.

*How do you view the question of postwar collaboration between the United States and Russia?*

**MR. CHAPLIN:** Postwar collaboration will be as great a task as winning the war. But if we prepare along the lines of the Four Freedoms, with an honesty and a determination to make them a fact for all the peoples of the earth, then we will have won the peace as well as the war.

**SEN. PEPPER:** No two nations will have a larger opportunity and a greater responsibility to determine the character of the postwar world than Russia and the United States. The two great nations must stand together in peace as they have in war, if the fruits of the costly victory we shall eventually gain are not to be squandered. I hope that we shall establish during the war such intimacy of contact, such confidence, respect, and affection among our peoples, that we will already, by the time the peace comes, be partners so closely yoked that our pulling together in the period of reconstruction will be a matter of course.

**MR. POPE:** They are mutually complementary; there is no essential conflict between them; but America must make comparable effort and sacrifice to carry equal weight in the councils of the nations after the war. Neither cash, potential resources, nor self-esteem are sufficient qualifications for leadership in the postwar world. It is a role that has to be earned.



# Charlie Chaplin in "Modern Times"

BY JOHN R. CHAPLIN

With Charlie Chaplin's new picture, *Modern Times*, virtually completed, the question of what it is actually going to be assumes vital interest, not only for the commercial movie-going public, but also for the thinking public the world over. Chaplin has shrouded his work in mystery, on the pretext of trying to keep the goss from being told before the film is shown. However, a number of Hollywood correspondents and newspapermen have published stories on what the film was to be.

The late Karl K. Kitchen pointed the fact that the film was to be called *The Masses*, and that it was a satire on modern industry. Chaplin countered by a denial that he had told anything about his film to Kitchen, and added that he was not a reformer, but that his film was intended "for entertainment only."

Stories printed in the London Daily Herald, and in the French magazines *Cine-Monde* and *Paris Vu*, further described the sets that Chaplin had built: the main ones are a huge factory, containing the modern industrial plant, and a tremendous prison. In both of these, as the stills of the picture already indicate, Chaplin is equally exacted, equally fast. The very nature of the stills which he had made disproves Chaplin's own earlier statement that his film is to have no social meaning.

The work of Chaplin always has had social significance, though perhaps never quite clearly expressed.

During the recent stay in Hollywood of the Soviet Film Commission, its members were invited by Chaplin to visit his studio, and view his work.

In a story in Pravda, Boris Shumatsky told of the Soviet film man's interview with Chaplin. Some portions of Shumatsky's article (particularly dealing with the plot

of the Chaplin picture) have been reprinted in this country. But it seems to us that only the article taken as a whole can give a full idea, not only of what the film will be, but also of Chaplin's attitude toward and understanding of social problems in general.

Here is Shumatsky's article:  
Is it necessary to tell how happy we Soviet film-men were, when, during our stay in Hollywood, we received an invitation to visit Charlie Chaplin?

The great actor received us cordially. "What do you think of the Hollywood climate?" he asked us with a mischievous smile, alluding directly to the Hays Organization which had done all it could to hamper the work of the Soviet Commission.

"In some spots it's pretty hot, and in some spots it's been icy," we answered in the same vein.

"Have you seen any new pictures, or have you seen all you want?"

"Let's be frank, Charlie," one of us said. "We're very simple people, just plain movie people all the way through, and we'd like to see your new film."

"Good, that's just what I was expecting," said Charlie, delighted.

He took us to a comfortably appointed projection-room. The lights went out, and Chaplin made a very funny speech, explaining to us that what we were going to see was fragments of his new film, which he had not quite finished, and was now in the process of cutting.

"I've been finding this job pretty tough," he said. "If you don't object, we'll discuss it after you've seen a few reels."

As you can well imagine, neither Charlie nor we were satisfied with just a few reels; we saw a great many, and were

very deeply impressed with the power that emanates from the great talent of this true master of the cinema.

Chaplin's film is called *Modern Times*. It is the boom-period, with the apologists of dying capitalism calling humanity's golden age. We see the director of a great factory in his office. Like a demigod, he rules the kingdom of the machines, where thousands of workers stand plunged to their jobs like convicts in chains.

Chaplin mocks capitalist rationalization excellently. The director does not have to wear himself out by superfluous gestures, or breathe the poisonous air of the factory-buildings, those immense tombs in which the slaves of capital lose all their strength. The director controls everything without having to leave his office. A screen allows him to see everything that goes on in the factory, and a loudspeaker brings him everything he wants to hear.

Among the workers in the factory is Charlie Chaplin. He stands at his job, day after day, year after year, doing only one thing: tightening screws always on the same mechanical parts.

Completely worn out, Chaplin finally quits his job for a second. He is so duffed that, with his wrench, he twists the foreman's nose, which he mistakes for a screw. The buttons on the skirt of a girl employee who stoops over to fix her stockings, also look like bolts to Charlie, and he tries to turn them. The girl runs away, and Charlie after her, through the whole factory. As he goes, he loosens screws here and there on all the machines he passes, and finally causes a short-circuit.

But suddenly Charlie hears a voice repeated by innumerable loud speakers, and oh screams on every side. He sees the picture of the di-

And he confesses "I can see now how the end of the film, as I outlined it to you, would detract from the rest of it."

We tried to show him that his films did not follow out their own logic, and that his pessimistic philosophy, which condemns his heroes in advance, had no foundation in fact.

When we left, Chaplin promised us that we would think the thing over seriously, and in the light of our discussion try to find an ending worthy of the rest of his story.

Thus ends Shumatsky's account of his interview with Chaplin. It is the most up-to-date first-hand account of Chaplin's film available at this time.

As for Chaplin himself, he refuses to say any statements whatever concerning *Modern Times*. He does not even intend to preview the film before its premiere in New York. He had hoped to bring it

SEE NOW! CLASSES IN CREATIVE DANCE

Women - 4 weeks. Dues \$1.00 per month. MENUS with a host of technique wanted for PERFORMING GROUP

ERS THEATRE Branc Cohen - Dir. 110 Street, N. Y. C. STY-9-1077

ROCKMORTON, INC.  
102 WEST THIRD STREET • NEW YORK CITY

BRUGGI SANDALS CATERING TO MEMBERS OF THE NEW DANCE LEAGUE On Sit or More Pairs.....10% Discount	152-54 West 4th St. New York City 73c	ELSA FINDLEY MODERN DANCE GOURMET 61 East 5th Street New York - Attn. 4-2920
---	---	--

TAMARA DAYKARHANOVA'S  
SCHOOL FOR THE STAGE

THE MOSCOW ART THEATRE method of acting, adapted to the needs of the American stage, available to young men and women seeking thorough training for the theatre.

TECHNIQUE OF ACTING, stage make-up, voice, body development, diction, dialect. Rehearsal Group for actors. Private and class lessons. Coaching for parts.

SPECIAL EVENING SESSION

ENROLL NOW

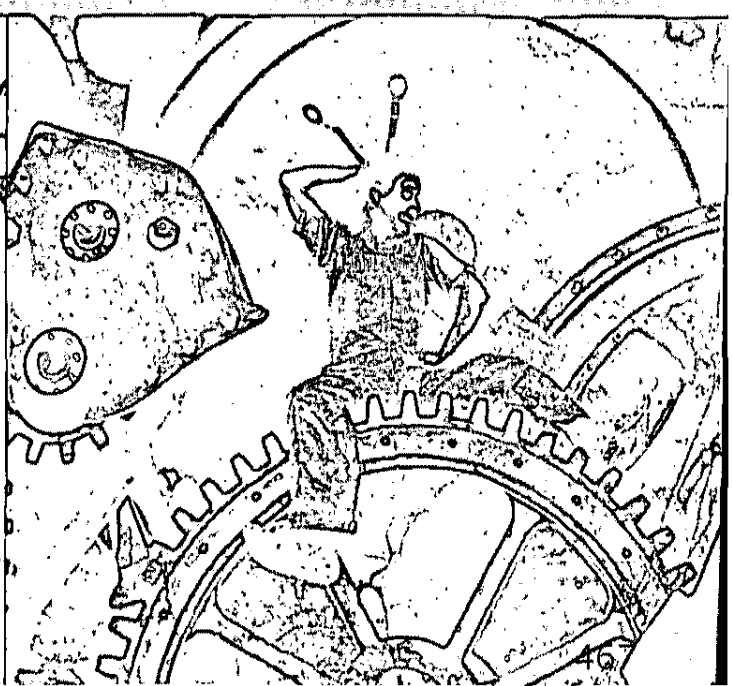
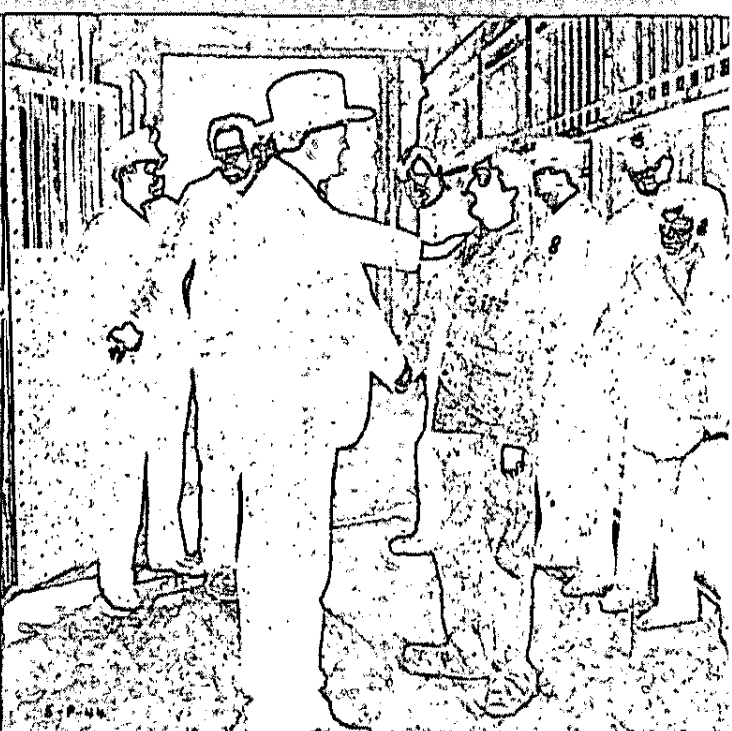
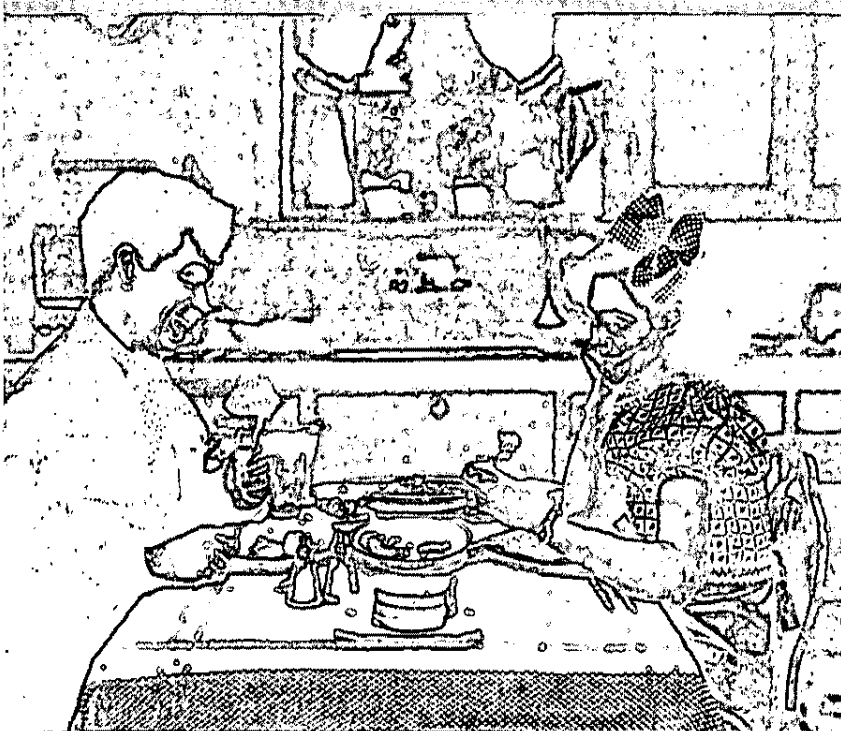
For further information  
Frances Delle, Managing Director,  
29 West 66th Street, New York, N.Y.  
Telephone GOLIATH 5-5331



The director is then seen examining a new machine, to be used for the automatic feeding of the workers, thus doing away with time out for lunch. It is decided to try the machine on Charlie. The machine grabs him by the throat and pours a portion of hashken into his mouth. Try as he may, Charlie can't get away from it. Then, the second course. But this time, the machine turns too soon and pours the food into Charlie's collar instead of his mouth. Charlie twists and jumps, for the food is scorching hot. It is decided to correct the defect of the machine. In doing the repairs, however, the mechanic leaves two screws on the plate. The machine pushes them, along with the food, right into Charlie's mouth. He shouts and wriggles, and tries to get away. There is talk of again repairing the machine, but the director decides that its upkeep would be too expensive. This is how Charlie lampoons rationalization, and his laughter

Once again, we see the machines speed-up, speed-up, speed-up. Chaplin can't see anything but screws any more; through the window, he sees a broken-down car with some boards on it; he jumps through the window and runs out to tighten the screws on it. He falls, pulling off the red warning flag on the track. As he runs to return it, a group of strikers happen by, running in the same direction, the police at their heels. Chaplin is arrested as the ring-leader, the red flag being taken for a signal for insurrection. Charlie goes to jail. The world of criminals is kinder to him than the regime of capitalist rationalization. . . . Paulette Goddard is a poor little street-wail. She has stolen a bunch of bananas, which she distributes to a group of children, as hungry as she. She is chased by the police. In prison, Charlie is seated at mess-table next to a dope-fiend who is being

his dope in the saltshaker. Charlie takes what he believes to be salt. A mutiny breaks out in the prison. Charlie, crazed by the drug, runs over to the mutineers and attacks them violently. For his valor, he is freed. But outside there is only depression and poverty. Charlie tries to go back to jail. Petty larceny is no longer enough for a conviction, because it is too frequent an offense. But Charlie meets Paulette, while the police chase her. He tries to help her, and they are both arrested. The heroine escapes from the patrol-wagon, Charlie after her. The police are on their trail. Paulette gets away, but Charlie is caught. He is delighted. However, the police recognize his innocence, and release him. At long last, Charlie gets a job as an elevator-boy. We could not see the end of the picture, which at that time had not yet been shot. (Continued on page 31)



# "TOGETHER IN WAR AND IN PEACE"

Answers to six questions on Soviet-American relations.

*We are happy to publish, on this special occasion, the answers to a series of six questions concerning American-Soviet relations, which we asked three typical leaders in various fields whose names are known to millions in this country. Although we do not agree with all they say, we believe their desire to strengthen American-Soviet relations is representative of the overwhelming will of our people.*

*What measures would you suggest to assure maximum collaboration between the United States and the Soviet Union?*

**MR. CHAPLIN:** To assure maximum collaboration between America and Russia, I would make one suggestion, among others which might help, and that is that those British and American politicians and journalists who are anti-Communists refrain from anti-Communist propaganda, for at least the duration of the war; that they cease calling American liberals who wish to benefit the working classes American Communists for at least the duration of the war. As there is no difference between the principles of American and Russian Communism, an attack on American Communism confuses the mind of the American public and is a reflection on the Russian people, who are Communists and who are fighting and dying more than any other people for the American way of life.

**SEN. PEPPER:** That is essentially a technical problem, which has to be decided by the technical heads of the two governments. I favor everything possible being done to add strength to the heroic resistance of the Russians, because I believe the issue of the war depends upon the campaign in Russia. Surely there should be the most intimate collaboration between the civil and military heads of the two governments and there should be no possible doubt of our determination to give until it hurts to Russia. They deserve it. It is our own best defense.

**MR. POPE:** Continued effort to enlighten public opinion; specific identification of those forces and personalities in the government that are hostile or indifferent to Russia's interests and Russia's contribution.



Sen. Claude Pepper, member of Senate Foreign Relations Committee

*What in your opinion is the best immediate aid we can give Russia and what is the best immediate aid Russia can give us?*

**MR. CHAPLIN:** The best aid we can give Russia and at the same time give ourselves is to open a second front, now, while Russia is so desperately in need of it—and that we fulfill our obligation to her at all costs. To help her now would create in the minds of every Russian confidence in the integrity of her allies and would lay a moral foundation for the peace to come.

The best aid Russia can give us is to continue her fighting against the Nazis and continue to hold Stalingrad.

**SEN. PEPPER:** This, too, is a technical question which must be answered by the technical authorities. Air assistance, I would say, is the most effective immediate aid we can give Russia. The best aid they can give us is their continued gallant resistance.

**MR. POPE:** Increase allotment of supplies; more contribution to war relief; the opening of the kind of diversion on the Western Front that will distract German forces and put a new strain on the Germans' transportation system. . . . The best immediate aid Russia can give us is to continue to hold out and to be ready to cooperate in an offensive against Japan as soon as the Germans are thoroughly repelled.

*What do you think we can learn from Russia in our war against the Axis?*

**SEN. PEPPER:** A great deal. Russia's unity and the fervor of her fight and the clear-headed view which is always indicated about the vital issues.



Charles Chaplin

involved in this contest, the way she has thrown her whole heart and strength into the fight, are examples by which we can immeasurably profit.

**MR. POPE:** The wholehearted, enthusiastic, and knowing cooperation of the entire population; the necessity of absolute realism and the inestimable value of a common ideal that promises to all a more adequate life.

*What is your estimate of Soviet leadership?*

**MR. CHAPLIN:** The quality of Soviet leadership is demonstrated by their actions on the firing line, by the honesty and directness of Russia's great leader, Stalin.

**SEN. PEPPER:** Magnificent!

**MR. POPE:** Despite certain confusions and ineptness in the past, Soviet leadership is first class all the way down the line, revealing everywhere the qualities of realism and decisiveness of purpose which are the indispensables of leadership.

*What steps would you suggest to promote greater understanding between the American and Soviet peoples of each other's history, achievements and culture?*

**MR. CHAPLIN:** The promotion of greater understanding between the American and Soviet people is a difficult problem to solve, although it has been an easier problem since the war. Actions speak louder than words. But in my estimation, it should come from the heart because its tempo is universal. In making propaganda we should reach the mind through the heart. Love and compassion unites us all.

**SEN. PEPPER:** By breaking down the walls of



Arthur Upham Pope, chairman, Committee for National Morale

suspicion and distrust which divide us, and forming an earnest and honest desire to know and to respect each other and to be real friends.

**MR. POPE:** More study of the history, accomplishments, and character of both, utilizing all the instruments available for public adult education.

*How do you view the question of postwar collaboration between the United States and Russia?*

**MR. CHAPLIN:** Postwar collaboration will be as great a task as winning the war. But if we prepare along the lines of the Four Freedoms, with an honesty and a determination to make them a fact for all the peoples of the earth, then we will have won the peace as well as the war.

**SEN. PEPPER:** No two nations will have a larger opportunity and a greater responsibility to determine the character of the postwar world than Russia and the United States. The two great nations must stand together in peace as they have in war, if the fruits of the costly victory we shall eventually gain are not to be squandered. I hope that we shall establish during the war such intimacy of contact, such confidence, respect, and affection among our peoples, that we will already, by the time the peace comes, be partners so closely yoked that our pulling together in the period of reconstruction will be a matter of course.

**MR. POPE:** They are mutually complementary; there is no essential conflict between them; but America must make comparable effort and sacrifice to carry equal weight in the councils of the nations after the war. Neither cash, potential resources, nor self-esteem are sufficient qualifications for leadership in the postwar world. It is a role that has to be earned.



# The Noose of Silence Around Paul Robeson

By MILTON HOWARD

WE DO NOT know Paul Robeson.

A strange statement, you say. But it is true. It is true even of those who love him, who have heard him in mass meetings, at the Garden in New York, or even at Peekskill.

We do not know that this towering, kingly man whose name means joy and hope in the heart of Africa, of China, India, or the vast lands that stretch from Vladivostok to the Elbe is a rare, rare artist in the great line of singers for whom the line between "real music" and "popular music" does not exist. We do not know, for example, that a BBC radio program has every single day for the past 10 years broadcast Robeson's superb recordings of Bing Crosby's hits, liting songs from the music halls, operetta, musical comedy, "songs of sentiment," as they call them in the trade. We do not know that Robeson, like a MacCormac or a Kreisler, or a Caruso of a Cigli or a Tauber, crosses with ease and at will the line between "Boris" and "Trees" or "Rockin' Chair," Mildred Bailey's hit song, or Duke Ellington's "Solitude." Not that there are no differences that anyone can see in the different levels and depths of a song. But to true art the difference is between falsehood and truth, not between "high" and "low" in music.

We have never been allowed to see the Robeson who could shake the hearts of the juke box listeners with a love song or a hymn or a western or a ballad because the managers were afraid to let loose this modern musical Moses among the common people of the land.

AND THEN they went further. When the name of Robeson began to be heard up and down the world in recent years as the giant who would not tolerate chains for the black and yellow people who make up the majority of the human race, they moved their engines of strangulation against him. They aimed their Passport Division at him so he could not leave the con-



PAUL ROBESON

finer of the "plantation" without a pass; they made America into a compound for him as they do for the Negro workers in South Africa, where only last week the Negro South Africans in Johannesburg shouted "Robeson!" as they defied the whips enforcing the Malan racism of "apartheid"—separateness. The State Department, the blacklist, the frightened concert hall owners, the Wall Street-controlled record companies, local patrioters—all put him on their list as Mister Number One.

So now we see Robeson, the singer whose voice should be soaring in the churches, ringing in the concert halls, throbbing in the juke boxes where the teen agers and the truck-drivers stopping for a cup of coffee gather in the towns along the highways, we see him

surrounded by that which is most perilous to a singer—organized silence.

The boycott of organized silence rims around Robeson's creative art like a noose. It is a boycott which robs America of its greatest national artist who should be singing Stephen Foster, John Brown's Body, When the Saints, The Streets of Laredo, no less than the great songs of the world. It robs the nation of its creative contact with the nation—within-a-nation, the Negro people's nation without whose culture our national culture would simply be unrecognizable, enfeebled, without pulse or blood.

So that when they rim organized silence around Robeson they are not merely trying to stifle that Niagara voice of his which frightens them so; they

are also stabbing at the musical art of the whole of America and of the Negro nation within it. It is as if the reactionaries would have succeeded in killing the effort of Liszt to bring the Hungarian music to the stages of Europe, or the music of Clinka and Mussorgsky to the concert halls of Russia, or the operatic impact of liberty-loving Verdi to Italy.

For though Robeson is a creator in song and not in composition, his influence is indispensable to the further development of musical art in the United States. For he embodies and creates in himself a new attitude toward musical art of all kinds which alone can fructify our national musical development. Without it, we are doomed to a false relation to our classical musical heritage, a relationship of static adoration not new advance. And with such a non-Robesonian academic attitude to art, we shall become imitators, sterile snobs, buyers of the classic heritage as if it were a museum piece imported for a Hearst, not the fountain-head of new art growing out of the classic as the oak grows out of the soil.

BEFORE I WROTE this, I listened to some of Robeson's tape-recorded singing that he and his son played for me and some friends.

I can tell you that when America hears Robeson sing—and it is we who shall have to make sure that America cracks the rim of organized silence they are fashioning around him to strangle him—the great church hymn "End of My Journey," it will weep as we wept unashamedly, all of us, Lloyd Brown, his wife Lilly, myself and the others. For Robeson sang this as few men in the world can sing today.

He sang it in the first place with a voice of which a Hartford newspaper music critic wrote "his voice is as great as it ever was. His resonance is tremendous, his diction and projection so perfect that a whisper can be heard in the back of the hall. His control is such that he can rise from the high-

est, clearest tones to thundering ones with no apparent effort." (Hartford Times, Nov. 17.)

But he did something more. He sang that hymn, with its tearing images of the cross and anguish, with the voice of the churches where the slave sloughed off his burden in tears or signalled the dangerous escape through the underground. He sang of sheer pain welling up like blood and of hearts-ease that followed.

And then he sang, on these new recordings, of "Witness," rocking the rhythm with that beat which the American Negro people have given to the world in music which not even one hundred years of commercialization and white supremacy control could hold down.

WE PLAYED THESE recordings because a fight is opening up to restore Paul Robeson into the great center stage of American culture, where he has belonged for so many years, and without which, as I have said, the nation is poorer.

This is why we should welcome with enthusiasm and with active support the appearance of a new recording company, Othello Recordings, which is dedicating itself to carrying Robeson's all-round artistry to the very center of our cultural life.

This is no small fight. It is a cultural battle of national and international meaning. Robeson's voice in the juke boxes, in the movies, TV and radio would instantly be a cleansing force halting the swift decay of our culture. They say that the artist falters when there is a gap between him and the people. They forget that the people falter, too, when their enemies drive a wedge between them and their artists.

The first album of 33 1/3 rpm and 78 rpm new recordings by Paul Robeson is now in production by the Othello Recording Company, 53 West 125 Street, New York 27. A special \$5 advance sale of the album, Robeson Sings, is now under way. It includes Wandering Witness, Curlew Headed Baby, Night, Chassidic Chant, and Four Rivers.

## NOTED CATHOLIC WRITER BACKS CHAPLIN AGAINST WITCH-HUNTERS

Graham Greene, noted British Catholic layman and novelist, has sent an open letter to Charles Chaplin expressing his support for the great artist's fight against the U.S. witchhunters, and calling upon Cardinal Spellman and the Catholics of America to "stand firmly against this campaign of uncharity."

In his letter, published in the London "New Statesman and Nation" Green said to Chaplin: "Your films have always been compassionate toward the weak and the underprivileged. They have always punctured the bully. To our pain and astonishment you paid the United States the highest compliment in your power by settling within her borders, and now we feel pain but not astonishment at the response—not from the American people in general, one is sure, but from those authorities who seem to take their orders from such men as McCarthy.

"When Russia was invaded you spoke out in her defense at a public meeting in San Francisco at the request of your President; it was not the occasion for saving clauses and double meanings, and your words were as plain as Churchill's and Roosevelt's. You even had the impudence, they say, to call your audience your comrades. That is their main ac-



CHAPLIN

cusation against you. I wonder what McCarthy was doing in those days?

"Remembering the days of Titus Oates and the terror in England, I would like to think that the Catholics of the United States, a powerful body, would give you their sympathy and support. Certainly one Catholic weekly in America is unlikely to be silent—I mean the Commonweal. But Cardinal Spellman?

And the Hierarchy? I cannot help remembering an American flag that leant against a pulpit in an American Catholic Church not far from your home, and I remember too that McCarthy is a Catholic. Have Catholics in the United States not yet suffered enough to stand firmly against this campaign of uncharity?

"When you welcomed me the other day in your home, I suggested that Charlie should make one more appearance on the screen. In this would-be story Charlie lies neglected and forgotten in a New York attic.

"Suddenly he is summoned from obscurity to answer for his past before the Un-American Activities Committee at Washington—for that dubious occasion in a boxing ring, on the ice-skating rink, for mistaking that Senator's bald head for a rice pudding, for all the hidden significance of the dance with the bread rolls. Solemnly the members of the committee watch Charlie's early pictures and take their damaging notes.

"You laughed the suggestion away, and indeed I had thought of no climax. The Attorney General of the United States has supplied that. For at the close of the hearing Charlie could surely admit to being in truth un-American and produce the pass-

port of another country, a country which, lying rather close to danger, is free from the ugly manifestations of fear.

"The other day a set of Hollywood figures, some of them rather outmoded (Mr. Louis B. Mayer and Mr. Adolf Menjou were among the names) set up a fund to support McCarthy's fight in Wisconsin—a form of Dane-

gled. "Now Hollywood uses English stories and English actors, and I would like to see my fellow-countrymen refusing to sell a story or to appear in a film sponsored

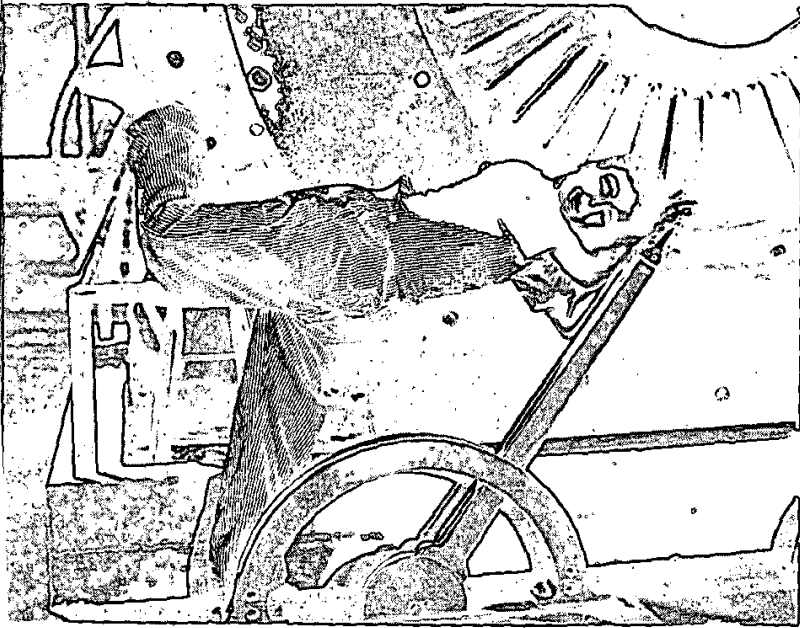
by any organization that includes these friends of the witch-hunter. Our action would be an expression of opinion only; it would not condemn them to the unemployment and slow starvation to which McCarthy has condemned some of their colleagues. They will say it is no business of ours. But the disgrace of any ally is our disgrace, and in attacking you the witch-hunters have emphasized that this is no national matter. Intolerance in any country wounds freedom throughout the world."

—GRAHAM GREENE.



A scene from the thrilling new documentary film of the 1951 Berlin Youth Festival now in its third week at the Stanley Theatre. It consists of the best folk songs and dances from more than 20 nations.





# Charlie Chaplin in "Modern Times"

BY JOHN R. CHAPLIN

With Charlie Chaplin's new picture, *Modern Times*, virtually completed, the question of what it is actually going to be assumes vital interest, not only for the commercial movie-press, but also for the thinking public the world over. Chaplin has shrouded his work in secrecy, on the pretext of trying to keep the gags from being told before the film is shown. However, a number of Hollywood correspondents and newspapermen have published stories on what the film was to be.

The late Karl K. Kitchen printed the fact that the film was to be called *The Masses*, and that it was a satire on modern industry. Chaplin countered by a denial that he had told anything about his film to Kitchen, and added that he was not a reformer, but that his film was intended "for entertainment only."

Stories printed in the London Daily Herald, and in the French magazines *Cine-Monde* and *Pour Vous*, further described the sets that Chaplin had built: the main ones are a huge factory, caricaturing the modern industrial plant, and a tremendous prison. In both of these, as the stills of the picture already indicate, Chaplin is equally crushed, equally lost. The very nature of the stills which he had made disproves Chaplin's own earlier statement that his film is to have no social meaning.

The work of Chaplin always has had social significance, though perhaps never quite clearly expressed.

During the recent stay in Hollywood of the Soviet Film Commission, its members were invited by Chaplin to visit his studio, and view his work.

In a story in Pravda, Boris Shumiatsky told of the Soviet film men's interview with Chaplin. Some portions of Shumiatsky's article (particularly dealing with the plot

of the Chaplin picture) have been reprinted in this country. But it seems to us that only the article taken as a whole can give a full idea, not only of what the film will be, but also of Chaplin's attitude toward and understanding of social problems in general.

Here is Shumiatsky's article:

Is it necessary to tell how happy we Soviet film-men were, when, during our stay in Hollywood, we received an invitation to visit Charlie Chaplin?

The great actor received us cordially.

"What do you think of the Hollywood climate?" he asked us with a mischievous smile, alluding directly to the Hays Organization which had done all it could to hamper the work of the Soviet Commission.

"In some spots it's pretty hot, and in some spots it's been icy," we answered in the same vein.

"Have you seen any new pictures, or have you seen all you want?"

"Let's be frank, Charlie," one of us said. "We're very simple people, just plain movie people all the way through, and we'd like to see your new film."

"Good, that's just what I was expecting," said Charlie, delighted.

He took us to a comfortably appointed projection-room. The lights went out, and Chaplin made a very funny speech, explaining to us that what we were going to see was fragments of his new film, which he had not quite finished, and was now in the process of cutting.

"I've been finding this job pretty tough," he said. "If you don't object, we'll discuss it after you've seen a few reels."

As you can well imagine, neither Charlie nor we were satisfied with just a few reels; we saw a great many, and were

very deeply impressed with the power that emanates from the great talent of this true master of the cinema.

Chaplin's film is called *Modern Times*. It is the boom-period, which the apologists of dying capitalism call humanity's golden age. We see the director of a great factory in his office. Like a demigod, he rules the kingdom of the machines, where thousands of workers stand pinned to their jobs like convicts in chains.

Chaplin mocks capitalist rationalization excellently. The director does not have to wear himself out by superfluous gestures, or breathe the poisonous air of the factory-buildings, those immense tombs in which the slaves of capital lose all their strength. The director controls everything without having to leave his office. A screen allows him to see everything that goes on in the factory, and a loudspeaker brings him everything he wants to hear.

Among the workers in the factory is Charlie Chaplin. He stands at his job, day after day, year after year, doing only one thing: tightening screws always on the same mechanical parts.

Completely worn out, Chaplin finally quits his job for a second. He is so dulleh that, with his wrench, he twists the foreman's nose, which he mistakes for a screw. The buttons on the skirt of a girl employee who stoops over to fix her stockings, also look like bolts to Charlie, and he tries to turn them. The girl runs away, and Charlie after her, through the whole factory. As he goes, he loosens screws here and there on all the machines he passes, and finally causes a short-circuit.

But suddenly Charlie hears a voice repeated by innumerable loud speakers, and on screens on every side. In he sees the picture of the di- tignantly

The director is then seen examining a new machine, to be used for the automatic feeding of the workers, thus doing away with time out for lunch. It is decided to try the machine on Charlie. The machine grabs him by the throat and pours a portion of bouillon into his mouth. Try as he may, Charlie can't get away from it. Then, the second course. But this time, the machine turns too soon and pours the food into Charlie's collar instead of his mouth. Charlie twists and jumps, for the food is scorching hot. It is decided to correct the defect of the machine. In doing the repairs, however, the mechanic leaves two screws on the plate. The machine pushes them, along with the food, right into Charlie's mouth. He shouts, and wriggles, and tries to get away. There is talk of again repairing the machine, but the director decides that its upkeep would be too expensive. This is how Charlie lampoons rationalization, and his laughter

sounds out like a sabbie and an accusation. Once again, we see the machines: speed-up, speed-up, speed-up. Chaplin can't see anything but screws any more; through the window, he sees a broken-down car with some boards on it; he jumps through the window and runs out to tighten the screws on it. He falls, pulling off the red warning flag on the truck.

As he runs to return it, a group of strikers happen by, running in the same direction, the police at their heels. Chaplin is arrested as the ring-leader, the red flag being taken for a signal for insurrection.

Charlie goes to jail. The world of criminals is kinder to him than the regime of capitalist rationalization.

Paulette Goddard is a poor little street-waif. She has stolen a bunch of bananas, which she distributes to a group of children, as hungry as she. She is chased by the police.

In prison, Charlie is seated at mable next to a dope-fiend who is being

watched by the guards. The cokey hides his dope in the saltshaker. Charlie takes what he believes to be salt.

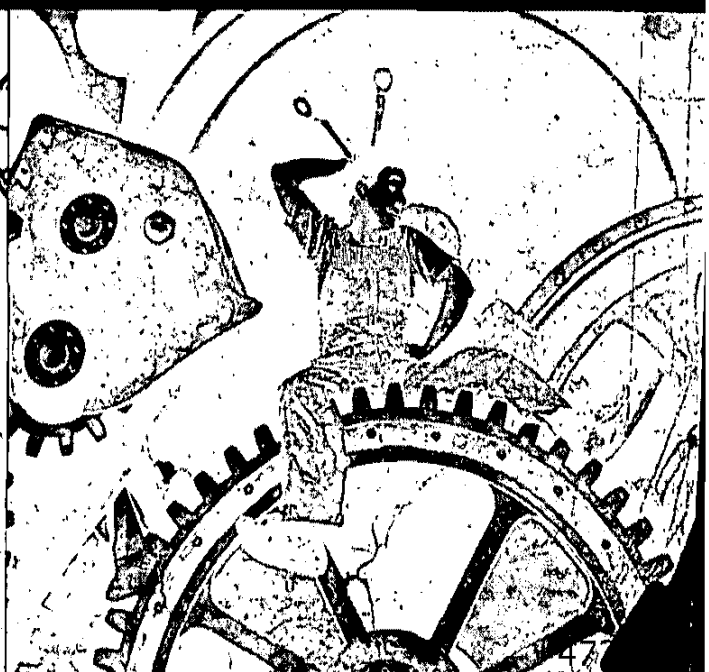
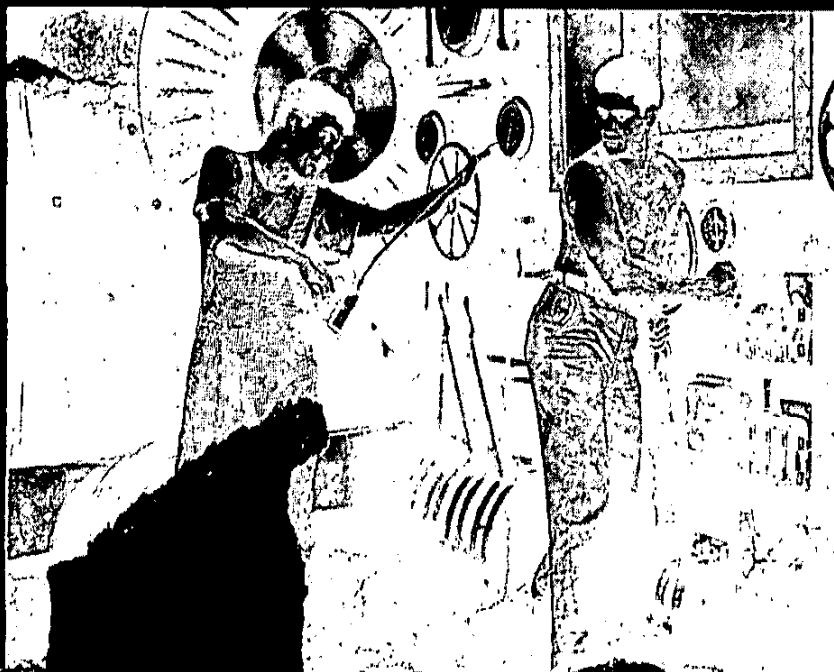
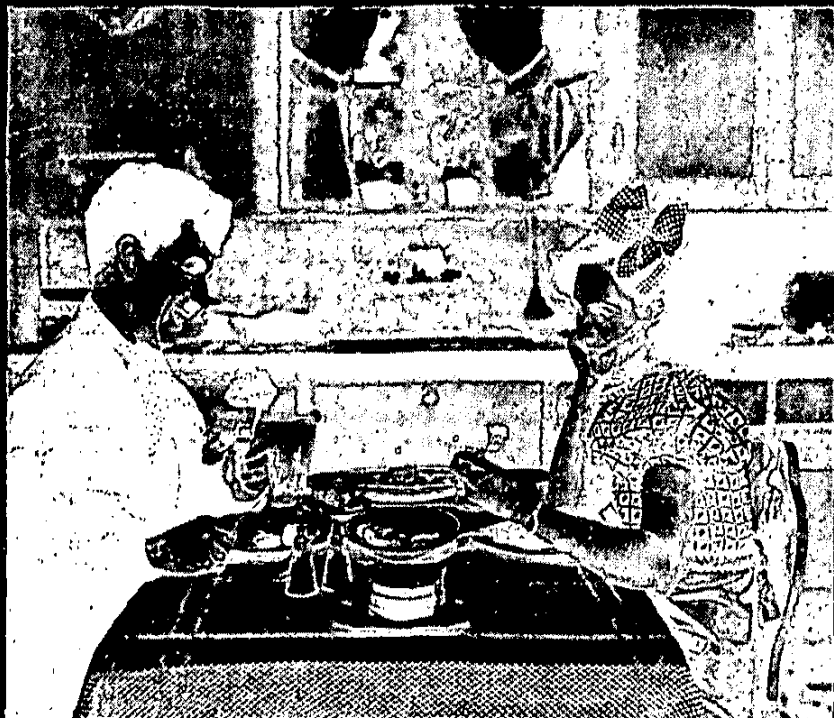
A mutiny breaks out in the prison, Charlie, crazed by the drug, runs over to the mutineers and attacks them violently. For his valor, he is freed.

But outside there is only depression and poverty. Charlie tries to go back to jail. Petty larceny is no longer enough for a conviction, because it is too frequent an offense. But Charlie meets Paulette, while the police chase her. He tries to help her, and they are both arrested.

The heroine escapes from the patrol-wagon, Charlie after her. The police are on their trail. Paulette gets away, but Charlie is caught. He is delighted. However, the police recognize his innocence, and release him. At long last, Charlie gets a job as an elevator-boy.

We could not see the end of the picture, which at that time had not yet been shot.

(Continued on page 31)



# Charlie Chaplin in "Modern Times"

(Continued from page 18)

Chaplin told us the rest of the plot. After further adventures, the two heroes see a group of men putting up a building.

"Let's open up a cocktail bar," Paulette says, "because that's all that makes money nowadays."

Charlie, in the bar, becomes head-dancer and entertainer, and Paulette is the cashier. Their romance is idyllic.

This is where we believe we see the weak point of Chaplin's work. His laughter is bitter and strong, but in the positive, constructive part of the film, Chaplin becomes weak: his story doesn't ring true.

A new war breaks out. Once again, the propaganda machine goes into action. The two principals go off to war. Then, they meet again. She has become a nurse and has renounced her poverty-stricken past. Charlie leaves her, goes off alone—the eternal failure, just like in his other films.

"I can't do a thing that's not in my nature," Chaplin tells us. "I am an individualist, and I can't advocate the primal importance of Society and of the State."

He said this with passion, and we felt this was the sore spot of this great creative genius.

We spoke to him at length, trying to prove to him that the intensity of his work, instead of building to a powerful finish, diminished into nothing at the end. He argued with us, refuting our contentions. But when we tried to get away from the film, and talk about more general subjects, he himself came back to it.

"Friends," he told us, "this little conversation that we had today is going to cost me several weeks of thought and of work."

And he confessed: "I can see now how the end of the film, as I outlined it to you, would detract from the rest of it."

We tried to show him that his ideas did not follow out their own logic, and that his pessimistic philosophy, which condemns his heroes in advance, had no foundation in fact.

When we left, Chaplin promised us that he would think the thing over seriously, and in the light of our discussion try to find an ending worthy of the rest of his picture.

Thus ends Shumiatsky's account of his interview with Chaplin. It is the most complete first-hand account of Chaplin's new film available at this time.

As for Chaplin himself, he refuses to make any statements whatever concerning *Modern Times*. He does not even intend to preview the film before its premiere in New York. He had hoped to bring it

to the public without having given any outsider the slightest inkling of what it was about.

Word in Hollywood has it that Chaplin was quite upset when Shumiatsky's article came over here, as he had expected that no one in this country would hear about his film from that source.

Since Shumiatsky saw Chaplin, there have been a great number of added scenes to the picture, and some have been cut out. Has Chaplin changed his ending, as he promised the Soviet film-men that he would? Or has he, as the reactionary Los Angeles Times suggests, cut out the scenes satirizing war, and the ones satirizing religion, which showed Paulette Goddard in a convent?

That Chaplin is one of the greatest creators the cinema has ever known, no one, I think, would deny. Nor would any of his friends or associates deny that Chaplin has, and always has had, vaguely liberal, progressive ideas.

It remains to be seen, now, whether Chaplin has been so conditioned by capitalist society that he is incapable of doing any truly constructive work of a sound, organized nature. Or whether he will be able to rise above Hollywood, above the Hays Organization, and all the restraining influences (which he, certainly, is the only one strong enough to buck), and turn his *Modern Times* into a truly forward-looking piece of work, with an ending based on the comprehension of the role of the working class, and the inevitable disappearance of bourgeois society.

*Modern Times*, when it brings us the answer to this, will tell us once and for all the true stature of Charlie Chaplin. A highly versatile clown? Or a truly great artist? For, certainly, if Shumiatsky and the Soviet Commission could not succeed in crystallizing Chaplin's vague working-class sympathies into something more concrete, more effective, into something real—then nothing ever will.

Charlie Chaplin, the film-public of the world waits breathlessly, for this chance at last, to know you as you really are. . . .

SCENERY  
CURTAINS  
LIGHTING  
RIGGING  
HARDWARE  
PAINTS  
COSTUMES

A comprehensive selection of materials, professionally designed and developed. Completely described and illustrated in our 64 page catalog, sent free to identified technicians, directors and instructors.

CLEON THROCKMORTON, INC.  
102 WEST THIRD STREET • NEW YORK CITY

BRUGGI 152-54 West 44th St.  
New York City  
SANDALS ..... 75c  
CATERING TO MEMBERS OF THE  
NEW DANCE LEAGUE  
On 5th or More Pairs.....10% Discount

ELSA FINDLEY  
MODERN DANCE  
EURYTHMICS  
61 East 38th Street  
New York—ASH. 4-2920

## TAMARA DAYKARHANOVA'S SCHOOL FOR THE STAGE

THE MOSCOW ART THEATRE method of acting, adapted to the needs of the American stage, available to young men and women seeking thorough training for the theatre.

TECHNIQUE OF ACTING, stage make-up, voice, body development, diction, dialects. Rehearsal Group for actors. Private and class lessons. Coaching for parts.

SPECIAL EVENING SESSION  
ENROLL NOW

For further information  
Frances Deitz, Managing Director  
29 West 56th Street, New York, N.Y.  
Telephone COLUMBUS 5-3334

REGISTER NOW! CLASSES IN  
CREATIVE DANCE  
Afternoons — Evenings Dues \$1.00 per month  
DANCERS with a basic technique wanted for  
PERFORMING GROUP

DANGERS THEATRE Branc Chorn - Dir.  
53 East 10 Street, N. Y. C. SU7-9-1077

# The Noose of Silence Around Paul Robeson

By MILTON HOWARD

WE DO NOT know Paul Robeson.

A strange statement, you say. But it is true. It is true even of those who love him, who have heard him in mass meetings, at the Garden in New York, or even at Peekskill.

We do not know that this towering, kingly man whose name means joy and hope in the heart of Africa, of China, India, or the vast lands that stretch from Vladivostok to the Elbe is a rare, rare artist in the great line of singers for whom the line between "real music" and "popular music" does not exist. We do not know, for example, that a BBC radio program has every single day for the past 10 years broadcast Robeson's superb recordings of Bing Crosby's hits, lilting songs from the music halls, operetta, musical comedy, "songs of sentiment," as they call them in the trade. We do not know that Robeson, like a MacCormac or a Kreisler, or a Caruso or a Gigli or a Tauber, crosses with ease and at will the line between "Boris" and "Trees" or "Rockin' Chair," Mildred Bailey's hit song, or Duke Ellington's "Solitude." Not that there are no differences that anyone can see in the different levels and depths of a song. But to true art the difference is between falsehood and truth, not between "high" and "low" in music.

We have never been allowed to see the Robeson who could shake the hearts of the juke box listeners with a love song or a hymn or a western or a ballad because the managers were afraid to let loose this modern musical Moses among the common people of the land.

AND THEN they went further. When the name of Robeson began to be heard up and down the world in recent years as the giant who would not tolerate chains for the black and yellow people who make up the majority of the human race, they moved their engines of strangulation against him. They aimed their Passport Division at him so he could not leave the con-



PAUL ROBESON

fines of the "plantation" without a pass; they made America into a compound for him as they do for the Negro workers in South Africa, where only last week the Negro South Africans in Johannesburg shouted "Robeson!" as they defied the whips enforcing the Malan racism of "apartheid"—separateness. The State Department, the blacklist, the frightened concert hall owners, the Wall Street-controlled record companies, local patrioters—all put him on their list as Mister Number One.

So now we see Robeson, the singer whose voice should be soaring in the churches, ringing in the concert halls, throbbing in the juke boxes where the teen agers and the truck-drivers stopping for a cup of coffee gather in the towns along the highways, we see him

surrounded by that which is most perilous to a singer—organized silence.

The boycott of organized silence rims around Robeson's creative art like a noose. It is a boycott which robs America of its greatest national artist who should be singing Stephen Foster, John Brown's Body, When the Saints, The Streets of Laredo, no less than the great songs of the world. It robs the nation of its creative contact with the nation—within-a-nation, the Negro people's nation without whose culture our national culture would simply be unrecognizable, enfeebled, without pulse or blood.

So that when they rim organized silence around Robeson they are not merely trying to stifle that Niagara voice of his which frightens them so; they

are also stabbing at the musical art of the whole of America and of the Negro nation within it. It is as if the reactionaries would have succeeded in killing the effort of Liszt to bring the Hungarian music to the stages of Europe, or the music of Clinka and Mussorgsky to the concert halls of Russia, or the operatic impact of liberty-loving Verdi to Italy.

For though Robeson is a creator in song and not in composition, his influence is indispensable to the further development of musical art in the United States. For he embodies and creates in himself a new attitude toward musical art of all kinds which alone can fructify our national musical development. Without it, we are doomed to a false relation to our classical musical heritage, a relationship of static adoration not new advance. And with such a non-Robsonian academic attitude to art, we shall become imitators, sterile snobs, buyers of the classic heritage as if it were a museum piece imported for a Hearst, not the fountainhead of new art growing out of the classic as the oak grows out of the soil.

BEFORE I WROTE this, I listened to some of Robeson's tape-recorded singing that he and his son played for me and some friends.

I can tell you that when America hears Robeson sing—and it is we who shall have to make sure that America cracks the rim of organized silence they are fashioning around him to strangle him—the great church hymn "End of My Journey," it will weep as we wept unashamedly, all of us, Lloyd Brown, his wife Lilly, myself and the others. For Robeson sang this as few men in the world can sing today.

He sang it in the first place with a voice of which a Hartford newspaper music critic wrote "his voice is as great as it ever was. His resonance is tremendous, his diction and projection so perfect that a whisper can be heard in the back of the hall. His control is such that he can rise from the high-

est, clearest tones to thundering ones with no apparent effort." (Hartford Times, Nov. 17.)

But he did something more. He sang that hymn, with its tearing images of the cross and anguish, with the voice of the churches where the slave sloughed off his burden in tears or signalled the dangerous escape through the underground. He sang of sheer pain welling up like blood and of hearts-ease that followed.

And then he sang, on these new recordings, of "Witness," rocking the rhythm with that beat which the American Negro people have given to the world in music which not even one hundred years of commercialization and white supremacy control could hold down.

WE PLAYED THESE recordings because a fight is opening up to restore Paul Robeson to the great center stage of American culture, where he has belonged for so many years, and without which, as I have said, the nation is poorer.

This is why we should welcome with enthusiasm and with active support the appearance of a new recording company, Othello Recordings, which is dedicating itself to carrying Robeson's all-round artistry to the very center of our cultural life.

This is no small fight. It is a cultural battle of national and international meaning. Robeson's voice in the juke boxes, in the movies, TV and radio would instantly be a cleansing force halting the swift decay of our culture. They say that the artist falters when there is a gap between him and the people. They forget that the people falter, too, when their enemies drive a wedge between them and their artists.

The first album of 33 1/3 rpm and 78 rpm new recordings by Paul Robeson is now in production by the Othello Recording Company, 53 West 125 Street, New York 27. A special \$5 advance sale of the album, Robeson Sings, is now under way. It includes Wandering Witness, Curley Headed Baby, Night, Chassidic Chant, and Four Rivers.

## NOTED CATHOLIC WRITER BACKS CHAPLIN AGAINST WITCH-HUNTERS

Graham Greene, noted British Catholic layman and novelist, has sent an open letter to Charles Chaplin expressing his support for the great artist's fight against the U.S. witchhunters, and calling upon Cardinal Spellman and the Catholics of America to "stand firmly against this campaign of uncharity."

In his letter, published in the London 'New Statesman and Nation' Green said to Chaplin: "Your films have always been compassionate toward the weak and the underprivileged. They have always punctured the bully. To our pain and astonishment you paid the United States the highest compliment in your power by settling within her borders, and now we feel pain but not astonishment at the response—not from the American people in general, one is sure, but from those authorities who seem to take their orders from such men as McCarthy."

"When Russia was invaded you spoke out in her defense at a public meeting in San Francisco at the request of your President; it was not the occasion for saving clauses and double meanings, and your words were as plain as Churchill's and Roosevelt's. You even had the impudence, they say, to call your audience your comrades. That is their main ac-



CHAPLIN

cusation against you. I wonder what McCarthy was doing in those days?

"Remembering the days of Titus Oates and the terror in England, I would like to think that the Catholics of the United States, a powerful body, would give you their sympathy and support. Certainly one Catholic weekly in America is unlikely to be silent—I mean the Commonwealth. But Cardinal Spellman?

And the Hierarchy? I cannot help remembering an American flag that leant against a pulpit in an American Catholic Church not far from your home, and I remember too that McCarthy is a Catholic. Have Catholics in the United States not yet suffered enough to stand firmly against this campaign of uncharity?

"When you welcomed me the other day in your home, I suggested that Charlie should make one more appearance on the screen. In this would-be story Charlie lies neglected and forgotten in a New York attic.

"Suddenly he is summoned from obscurity to answer for his past before the Un-American Activities Committee at Washington—for that dubious occasion in a boxing ring, on the ice-skating rink, for mistaking that Senator's bald head for a rice pudding, for all the hidden significance of the dance with the bread rolls. Solemnly the members of the committee watch Charlie's early pictures and take their damaging notes.

"You laughed the suggestion away, and indeed I had thought of no climax. The Attorney General of the United States has supplied that. For at the close of the hearing Charlie could surely admit to being in truth un-American and produce the pass-

port of another country, a country which, lying rather close to danger, is free from the ugly manifestations of fear.

"The other day a set of Hollywood figures, some of them rather outmoded (Mr. Louis B. Mayer and Mr. Adolf Menjou were among the names) set up a fund to support McCarthy's fight in Wisconsin—a form of Dane-geld.

"Now Hollywood uses English stories and English actors, and I would like to see my fellow-countrymen refusing to sell a story or to appear in a film sponsored

by any organization that includes these friends of the witch-hunter. Our action would be an expression of opinion only; it would not condemn them to the unemployment and slow starvation to which McCarthy has condemned some of their colleagues. They will say it is no business of ours. But the disgrace of any ally is our disgrace, and in attacking you the witch-hunters have emphasized that this is no national matter. Intolerance in any country wounds freedom throughout the world."

—GRAHAM GREENE.



A scene from the thrilling new documentary film of the 1951 Berlin Youth Festival now in its third week at the Stanley Theatre. It consists of the best folk songs and dances from more than 20 nations.



Dear Miss Lonelyhearts

By GLADYS OULSHAW ROOZE
Dear Miss Lonelyhearts:
I just had to write you again to express my gratitude for the kind and sympathetic way you helped and advised a puzzled little girl like me.

Thank you for the beautiful letter that had me and my dear friend in tears. I will always remember the kind and sympathetic way you helped and advised a puzzled little girl like me.

That's what I wrote to you... I'm sure you'll understand me. I'm sure you'll understand me.

DAILY WORLD Feature Page
About the author:
I'm a girl writing to you... I'm a girl writing to you.



I just had to write you again

Film dividends hit all-time high

By HERBERT STROEBER
The dividends of 1944-45 have been high, approximately 25 percent, which is higher than last year, and in fact the highest yet. And it's only 13 percent more.

Spanish vets in this man's army

By FR RALPH FRIEDMAN
I'd never seen a white man anybody else had a Spanish veteran in his outfit. I was a fellow who kind of admires the veterans.

Science Facts on frequency modulation

By KUGLER BONDY
(First of a Series)
The FM radio set is beginning to hold under the heat of production.

Theodore Dreiser joins Communist Party

As a statement to his deep faith in the common people and first of all the workers Theodore Dreiser, one of the outstanding novelists in the world, applied for membership in the newly reconstituted Communist Party and was admitted.



Dreiser

Communist all over the world here played a vital part in reducing the misery of the people that makes the world a hell.

French laborites touring America

WASHINGTON, Aug. 8.—The leading French laborites are now in the United States to discuss problems with officials of labor organizations here and coordinate with labor.

Charming

That's the name of the new play at the Lyric Theatre. It's a charming play about a young girl who falls in love with a young man.

Russian Ballet for Hollywood

LOS ANGELES (CN)—Russian ballet, as performed by some of the world's foremost artists, will be presented in Hollywood.

ZOYA GRAND

DAILY THEATER
SAN FRANCISCO
ROXIE
ORPHEUM
ESQUIRE THEATER
UNITED ARTISTS
OAKLAND
Y&D Theater

# Film dividends hit all-time high

**By GEORGE STODOLIN**  
 Film dividends for the first six months of 1945, which have been approximately \$14,000,000, which is higher than last year, and is far the highest yet. And it's only 18 months from the time that the Federal Reserve Bank issued a little note of \$100 and \$200, which is the highest ever issued by the F.R.B. which has been the highest ever issued by the F.R.B. which has been the highest ever issued by the F.R.B.

# Dear Miss Lonelyhearts

**By GLADYS GULDERS SCOTT**  
 Dear Miss Lonelyhearts: I just had to write you again, to express my gratitude for the kind and sympathetic way you helped and advised a puzzled girl to get the GI's.



I had had to write you again... I had had to write you again... I had had to write you again...

# Spanish vets in this man's army

**By PLO RALPH FRIEDMAN**  
 If every man in a white t-shirt and a Spanish uniform in his outfit, I ask each fellow what kind of soldier the veteran is. The answers run along the same lines and in the impression I get of the men of the International Brigade as the GI's see them:

The veterans are professional soldiers. They are hard, tough, competent, nervous and methodical. They are thoroughly efficient, well-disciplined, sure of themselves, at home in the field, and battle-wise. They pay no respect to the main tenets of the International Brigade as they are in command they set the pace rather than order. They do not talk much, they don't gush, they are quiet, and they are a democracy not to talk politics.

# Theodore Dreiser joins Communist Party

At a testament to his deep faith in the common people, and first of all, the workers, Theodore Dreiser, one of the outstanding novelists in the world, has joined the Communist Party and was admitted unanimously by the delegates to the convention held recently in New York City.



Addressing his letter of application for membership to William Z. Foster, Dreiser said: "I have known you for many years and I have seen you in the streets and in the homes of the workers. I have seen you in the streets and in the homes of the workers. I have seen you in the streets and in the homes of the workers."

# SCIENCE Facts on frequency modulation

**By EUGENE MONECY**  
 (Part of a Series)  
 The FM radio set is beginning to hold under the heat of summer. A lot of steam is being raised in the air by the heat of the sun. The heat of the sun is being raised in the air by the heat of the sun. The heat of the sun is being raised in the air by the heat of the sun.

# French laborites touring America

**WASHINGTON, Aug. 8.**—Three leading French labor officials are now in the United States on a tour of inspection. They are accompanied by a group of labor organizers here and with government officials connected with labor. They came to the United States to inspect the Overlook Branch of OWL and will make a six-week tour of the country.

## DAILY WORLD Feature Page

Dear Miss Lonelyhearts... I had had to write you again... I had had to write you again...

**About the author:**  
 A poem clipping by Mrs. Scott says: "Mrs. Gladys Gunders Scott, of Hartford, Connecticut, is the author of the story 'Dear Miss Lonelyhearts'..."

**CHANGE OVER**  
 "You see? This is Johnny all over, Miss Lonelyhearts, as far as it goes..."

**THEODORE DREISER**  
 Communists all over the world have played a vital part in the writing of the novel 'The American Tragedy'...

# Russian Ballet for Hollywood

**LOS ANGELES (CNS).**—Ruslan and Lyudmila, as performed by the Bolshoi Ballet, will be presented in Hollywood in a series of nine performances beginning Thursday night, August 18, at the Los Angeles Music Hall.

**SOYAZ**  
**GRAND**  
**DAILY THEATER**  
**SAN FRANCISCO**  
**ROXIE**  
**LOS ANGELES**  
**Eastland Theaters**  
**MERALTA**  
**YERN**  
**TERRACE**

DAILY WORLD Feature Page

Film dividends hit all-time high

By EUGENE BRECKENRIDGE
The dividends for the first six months of 1945...
The history of the film industry is fascinating...
Film dividends, clipping and...
When Lasker, who wrote the libretto for the Norman Corwin production...

Dear Miss Lonelyhearts

By GLADYS GUTENBERG SCOTT
Dear Miss Lonelyhearts:
I just had to write you again...
I express my gratitude for the kind and sympathetic way...

That which I wrote to you...
I'm right, Johnny says...
I'm right, Johnny says...
I'm right, Johnny says...



I just had to write you again...

Spanish vets in this man's army

By Mr. RALPH FRIEDMAN
I've been in a while I meet somebody who had a Spanish veteran in his outfit...
The veterans are professional soldiers...
When I first came into the army there was a sort of cynical feeling...

Theodore Dreiser Joins Communist Party

In a statement in his deep faith in the common people...
Theodore Dreiser, one of the outstanding novelists in the world...
Dreiser's letter to Foster follows:



DREISER

Hollywood, Calif., July 26, 1945
I am writing this letter to tell you of my desire to become a member of the American Communist organization...
I have long been a student of the Communist Party...

About the author:

A poem clipping by Mrs. Scott says:
Miss Gladys Guttenberg Scott, of Hartford, Connecticut...
I regret to state, Miss Lonelyhearts, that some of my neighbors are further of a course type...

SCIENCE Facts on frequency modulation

By EUGENE BRECKENRIDGE
The FM radio set is beginning to take under the heat of popular need...
The practical conclusions we may draw from these advances in radio, as they relate to FM, are as follows:
1.—Labor unions, progressive mass organizations and forward-looking community groups must intensify their efforts to establish the basis for local FM stations and submit applications for licenses in the next 90 days.

French laborites touring America

WASHINGTON, Aug. 9.—Three leading French labor officials are now in the United States to discuss problems with officials of labor organizations here and to submit applications for membership in the American Federation of Labor.



Charming... picture of the French laborites touring America...

Russian Ballet for Hollywood

LOS ANGELES (CNB)—Russian ballet, as performed by the world's foremost artists, will be presented in Hollywood in a series of nine performances beginning Thursday, August 10.

YOA

YOA... a new... a new... a new...
YOA... a new... a new... a new...
YOA... a new... a new... a new...

Advertisement for DAILY THEATER, SAN FRANCISCO, featuring ORPHEUM, EQUINE THEATER, UNITED ARTISTS, and T & D THEATER.





ENVELOPE FIFTEEN

1. Photostatic copies of pages from DAILY WORKER of 4/19/39 (transmitted with DDNY rpt 2/6/53)
2. Photostats transmitted with DDNY rpt 2/13/53; PW 4/15/47; DW 12/7/42, 1/1/53, 1/19/53, 1/30/53, 2/6/53; Worker 5/15/49, 2/1/53.
3. Photostats transmitted with DDNY rpt 3/13/53; NY Times 12/4/42; SOVIET RUSSIA TODAY for Dec. 42; PW of 4/20/47.

THIS IS A FACT SHEET CONTAINING PERTINENT  
MATERIAL ON THE COMMUNIST AFFILIATIONS AND  
ACTIVITIES OF CHARLES CHAPLIN

On September 20, 1952 Attorney General McGranery ordered Charles Chaplin barred from the U.S. until a hearing to determine his admissibility under U.S. laws is held. McGranery labeled Chaplin an "unsavory character" and accused the comedian of making statements "indicating a leering, smearing attitude toward the country whose gracious hospitality has enriched him."

There are only two possible grounds for refusing admittance to a resident alien: subversive political activities and/ or connections and moral turpitude.

\* \* \* \* \*

Charles Chaplin arrived in the U.S. from England in 1912.

The Red Russian revolution occurred in 1917.

"Chaplin has been a long friend of the Soviet Union since 1917."  
DAILY WORKER, 3-5-44.

"A year or so after 1917 Chaplin joined the ranks of artists and professionals who upheld the world-shaking Russian revolution."  
DAILY WORKER, 9-24-52.

In 1921 Charles Chaplin said: "Bolshevism is a new and challenging phase of life. I must be interested in it."

PRAVDA No. 7, January 12, 1924, page 5: "Charlie Chaplin is an old member of the Socialist Party of America. According to the latest information he has joined the American Communists . . . when we decide to build a 'factory of laughter' (of course, it will be a 'cinema factory'), the Presidium of the Comintern will have to consider the request of a group of Communist cinema workers: 'for the transfer of Comrade Charlie Chaplin from America to the RSFSR (Russian Socialist Federation of Soviet Republics) as a matter of Party discipline. . . .' However, he has been dying to come to us for a long time. . . ." NIKOLAI LENINOV.

"His (Chaplin's) first wife, Mildred Harris, complained after their divorce in 1920, that his socialistic theories had done much to wreck their marriage. 'He brought his radical friends to the house and I didn't like them. I wouldn't eat with them.

The trouble with Charlie's socialism was that he wanted to do the preaching and let me do the practicing. He talked a lot about how wrong it was to spend money on luxuries. That was why he wouldn't let me have a car. But he had a big machine himself. I had to take taxis and then he found fault with the bill." THE AMERICAN LEGION MAGAZINE, 12-52.

"William Z. Foster (present head of Communist Party, U.S.A.) was in Los Angeles shortly before the party convention at Bridgeman, Michigan (8-22-1922) and was a guest of honor at a reception given by Charles Chaplin. At this reception the great importance of motion pictures for the cause of the... communist revolution was openly discussed." REDS IN AMERICA, Page 150, published in 1924, written by R. M. Whitney.

"Chaplin's name was used by the (Red Front) American Committee for Relief of Russian Children early in 1922." REDS IN AMERICA, Page 152.

Charles Chaplin submitted the shooting script of his comedy MODERN TIMES to the Moscow Cinema Board for approval before making the film in Hollywood. DAILY WORKER, 1936.

"Diego Rivera told me Chaplin had given \$50,000. to the Communist cause." ESQUIRE MAGAZINE, June, 1937, article by Jim Tully, "King of Laughter," page 231.

Chaplin sent greetings to the USSR on the 20th anniversary of the Russian revolution. WESTERN WORKER, 11-11-37.

Headline: "RUSSIANS HONOR CHAPLIN ON BIRTHDAY". Dateline 4/17, Moscow. Soviet Russian newspapers stressed the social significance of Charles Chaplin's art in connection with the celebration of his 50th birthday. LOS ANGELES TIMES, 4-18-39.

Charles Chaplin spoke at Carnegie Hall in New York on October 16, 1942 under the auspices of the ARTISTS' FRONT TO WIN THE WAR. This organization was cited as a communist front by the House Un-American Activities Committee. Chaplin shouted "Thank God for Communism!" At this time the General Staff had announced that the Allies were not yet ready to open a Second Front in Normandy, but nevertheless Charles Chaplin said, "Stalin would not ask for it unless he thought it were possible." In this same speech Chaplin said to a cheering crowd: "They say Communism may spread all over the world and I say, 'So what?'" Quotes from DAILY WORKER, 10-25-42.

"At a Hollywood party given for a Soviet official, Mikhail Kalatozov, Chaplin urged the sending of an American delegation to Moscow to study not only films but politics as well." LOS ANGELES TIMES, 8-23-43.

Chaplin wrote a lengthy tribute in memory of Art Young, the Communist leader. NEW MASSES, 2-1-44.

In 1944 Charles Chaplin was a sponsor of the PEOPLE'S RADIO FOUNDATION, INC., which was declared subversive and communist by the Attorney General.

In 1944 Charles Chaplin was a sponsor of the NATIONAL COUNCIL OF AMERICAN SOVIET FRIENDSHIP. This was cited as the Communist Party's principal front by the House Un-American Activities Committee and declared subversive and communist by the Attorney General.

On May 5, 1946 Charles Chaplin attended a party for Russian officials aboard a Soviet tanker, Pier 44, Long Beach, Calif., just two months after Winston Churchill had warned the world against Soviet aggression in his speech at Fulton, Missouri. LOS ANGELES TIMES, 5-6-46.

Theodore Dreiser, the writer, was an avowed and open member of the Communist Party. John Howard Lawson eulogized him at the funeral at which Charles Chaplin served as a pall bearer and read a poem. "Dreiser's influence will be missed among all freedom-loving people." Chaplin's statement to DAILY WORKER, 1-14-36.

Chaplin protested contempt charges against Gerhardt Eisler, the representative of the Communist International attached to the Communist Party of the U.S.A. DAILY WORKER, 6-4-47.

Chaplin protested contempt charges against Leon Josephson, Communist Party functionary. DAILY WORKER, 6-8-47.

Chaplin contributed publicly \$500. to the Progressive Party at Gilmore Stadium rally in Los Angeles. NEWSWEEK, 6-9-47. (The Progressive Party is the open face of the Communist Party of the United States)

Chaplin sponsored a rally of the Joint Anti-Fascist Refugee Committee, Shrine Auditorium, HOLLYWOOD CITIZEN NEWS, 9-7-47. Cited Communist Front by House Un-American Activities Committee, 3-29-44. Cited as subversive and communist, Attorney General, 12-4-47.

Headline: "ROUMANIANS HONOR CHAPLIN, ROBESON". Dateline Bucharest, Oct. 18. "Charles Chaplin and Paul Robeson were elected to be honorary presidents of the Annual Congress of Artists, Writers, & Printing Workers which opened in this Roumanian capital today. . . ." LOS ANGELES TIMES, 10-19-47.

Former communist Howard Rushmore, one-time filmeditor of the DAILY WORKER, said under oath before the House Committee on Un-American Activities on October 22, 1947, about Charles

Chaplin and his relationship with the DAILY WORKER: "He was what we call . . . 'a sacred cow' . . . someone you always give favorable publicity to and a lot of it."

On November 21, 1947 Charles Chaplin cabled Pablo Picasso, the notorious Spanish communist, "Can you head Committee of French Artists to protest to American Embassy in Paris the outrageous deportation proceedings against Hans Eisler and simultaneously send me a copy of protest for use here! Greetings." DAILY WORKER, 11-22-47.

"I shall perhaps leave the U.S. I have made up my mind to declare war once and for all on Hollywood and its inhabitants." HOLLYWOOD REPORTER, 12-11-47.

Herbert Biberman, the well-known Communist leader, was photographed holding up a check for \$200. donated by Charles Chaplin at a meeting at the Embassy Auditorium in Los Angeles honoring the Red Dean of Canterbury. Charles Chaplin was a sponsor of this meeting. LOS ANGELES HERALD EXPRESS, 12-10-48.

In 1948, Hans Eisler had left the country after being labeled a "dangerous alien." Charles Chaplin stated that he was a friend of his and he was "very proud" of this. THE AMERICAN LEGION MAGAZINE, 12-52.

In March 1949 Charles Chaplin was a sponsor of the CULTURAL AND SCIENTIFIC CONGRESS FOR WORLD PEACE, held at the Waldorf-Astoria Hotel in New York City. This meeting was considered important enough by the Soviet Union for them to send highly-placed officials to the meeting. The meeting was branded as a Communist front by the Attorney General before it took place. HOUSE UN-AMERICAN ACTIVITIES COMMITTEE REPORTS.

Headline: "COMEDIAN CHAPLIN JOINS WITH PARIS PEACE GROUP." Dateline, Paris, 4-4-49. "Movie actor Charles Chaplin has joined with the communist-organized WORLD PEACE CONGRESS to be held here later this month, it was announced today." When asked for comment in regard to the above report, Chaplin said: "I am never suspicious of anybody who is working for world peace." LOS ANGELES TIMES, 4-5-49.

Frederick Joliot-Curie, the French communist and atomic scientist, headed the WORLD CONGRESS FOR PEACE. This is the same scientist who was removed from the French Atomic Laboratory for subversive activities. Frederick Joliot-Curie announced that Charles Chaplin did not appear. Neither did he explain his sponsorship of this conference which was attended by leading communists from all over the world. CALIFORNIA SENATE FACT-FINDING COMMITTEE REPORT.



In August, 1949 another phony peace conference was called, this time in Mexico City. It was known as the AMERICAN CONTINENTAL CONGRESS FOR WORLD PEACE. Again, in spite of warnings by the U.S. government, Chaplin sponsored this organization. CALIFORNIA SENATE FACT-FINDING COMMITTEE REPORT.

Sponsor, National Council of American Soviet Friendship. Cited as subversive and communist by the Attorney General, 12-4-47, 10-21-48. Name listed on letterhead of above organization, 10-26-49.

When communists John Howard Lawson and Dalton Trumbo, Hollywood screenwriters, appealed their cases to the Supreme Court, Charles Chaplin was among those who signed the amicus curiae brief, interceding for them. ADVERTISEMENT, HOLLYWOOD REPORTER, 10-28-49.

"Chaplin will speak at ceremonies honoring eight defendants of the 'Hollywood Ten' just before they board their plane at the Inglewood Airport." PEOPLES' WORLD, 6-14-50.

Headline: "MISS HEPBURN AND CHAPLIN GET RED BID." Dateline, Duesseldorf, July 29, 1950. Charlie Chaplin and Katherine Hepburn of the films have been invited to attend a Communist-sponsored peace demonstration in the Ruhr this September. The Dean of Canterbury and French atomic scientist Frederick Joliot-Curie also have been invited. LOS ANGELES TIMES, 7-30-50.

"I persist in the unswerving integrity of my personal opinions; no pressure can make me change them. For over thirty years I have lived in a goldfish bowl constantly dependant, submissive to publicity and all sorts of pressure. I hold on to whatever I believe in, in all sincerity, and will keep up my beliefs so long as I see no valid reason to change them." And as someone was asking him what were his actual beliefs, Chaplin replied: "I am an aider and abettor of peace." TOUS LES ARTS, Paris, 4-3-52. This magazine is a French "cultural" communist paper.

When asked why he had never become an American citizen, Chaplin said: "I am an internationalist. I do not believe in nationalism because that makes for war."

During World War I Charles Chaplin never returned to the land of his birth to offer his services or to help entertain the troops. As a result he was twice burned in effigy in the streets of London.

During World War II Charles Chaplin never entertained for the U.S.O., the Stage Door Canteen or the Hollywood Canteen. His sole contribution to the war effort, as far as is known, was a check for \$500. to the American Red Cross, after he had refused to broadcast an appeal for them.

But Chaplin did record a salute to the Red armies which closed with the words: "Russia, the future is yours."

Charles Chaplin has described himself as a "paying guest" of the U.S. but in 1932 the Treasury Department ruled that he had used subterfuge to avoid taxes and ordered him to pay a deficiency of \$1,174,000. for evasion.

"The American Legion's National Executive Committee today called upon all motion picture distributors to withhold Chaplin's movie 'Limelight', until the Department of Justice has ruled whether he can return from England." LOS ANGELES HERALD-EXPRESS, 10-13-52.

\* \* \* \* \*

This fact sheet has not concerned itself with Chaplin's personal life, his many marriages and highly-publicized romances, his trial under the Mann Act for which he was acquitted - although he was later compelled by law to support the child he swore under oath was not his.

We leave the matter of Chaplin's personal life, the question of whether he is guilty of moral turpitude, to others - and to the office of the Attorney General of the United States -- but we would be derelict in our duty did we not bring this partial record of Chaplin's pro-Communist activities and affiliations to the attention of the public.

CHARLES CHAPLIN (COMEDIAN)

CHARLES CHAPLIN was born in London, England, April 16, 1889. He was educated in the public schools of London.

Born of theatrical parents, CHAPLIN at the early age of seven became identified with the theater. His first appearance in a theatrical performance was as "Billy" with William Gillette, in Sherlock Holmes.

CHAPLIN came to the United States in 1910 -- with a vaudeville troop.

He made his screen "debut," in 1914, with Keystone Film Co; with the Essanay Co., 1915; the Mutual Film Corp., 1916.

His last pictures were: the "Great Dictator" (1940) and "Monsieur Verdoux" (1947).

The following is a partial listing of the Communist front affiliations and activities of CHARLES CHAPLIN:

In an advertisement in the New York Times (October 10, 1941), the Russian War Relief, Inc. -- 535 Fifth Avenue, New York City, solicited contributions "on behalf of the Russian people."

More than 300 "eminent Americans," signed this advertisement-appeal, "Charles Chaplin, Producer, Actor," being one of the "eminent."

The California Committee on Un-American Activities, Report, 1948, labelled the Russian War Relief, Inc. a Communist front: "it should be



understood that the Russian War Relief is, in every respect a satellite front of the Communist Party."

The Special Committee on Un-American Activities in its Report, 1944, stated: "A review of the background of this controlling group (Board of Directors) will reveal the fact that the organization is firmly in the hands of those who have a history of close cooperation with the Soviet Union, the Communist Party, or its satellite front organizations."

According to the Daily Worker (October 19, 1942, p.7), CHARLES CHAPLIN helped to launch the Artists' Front to Win the War at a mass meeting held at Carnegie Hall in New York City on October 16, 1942; -- he "came all the way from Hollywood together with Joan Barry to attend."

CHAPLIN was the "honorary chairman" of the meeting; he was listed as the "ninth event" on the program.

"Addressing his audience as 'comrades,' he called for an immediate second front. He praised President Roosevelt as 'the man who released Browder.' A few bouquets were thrown in the direction of Harry Bridges. He lauded the Communists as 'ordinary people like ourselves, who love beauty, who love life.' He concluded, 'They say communism may spread out all over the world. And I say -- so what!'"

The Artists' Front to Win the War was cited as a Communist front by both the Congressional Committee on Un-American Activities, Report, March 29, 1944 and the California Committee on Un-American Activities, Report, 1948.

Under the by-line of Louise Mitchell in the Daily Worker (October 16, 1942), CHARLES CHAPLIN, in a press interview at the Waldorf-Astoria on October 15 (this was the day before the Carnegie Hall meeting mentioned above), was reported to have stated that the "people want the Allies to strike now."

Quoting him directly (or at least purporting to quote him directly) CHAPLIN was reported to have said:

I speak for the little man in America, in Britain and in the Allied countries, when I plead for a second front.

I know little about politics. I am just going on the recommendations of Stalin and the magnificent Russian people. It is our obligation to open a second front, as we promised. I feel it my duty to speak out. I feel it my conscience to help the Allied cause. That is why I am in New York to plead a second front.

Calling himself a "citizen of the world," CHAPLIN continued:

If I have any notion what the public wants or a feeling of the pulse of the common people, I know they want a second front.

The invasion of Russia is just as much an invasion of America. I want to make the people conscious of the war, that it is a global war and we are all in this together. Only the Russians' magnificent stand has given us time.

Later on in the interview, after being "chided by certain reporters for putting his neck out on a political issue," he was quoted to have said:

I have a right to have my say in this matter. I always remember that first I am a rank and filer. . . . I am only repeating what the experts say. We need a second front.

Asked what he was going to say at the Carnegie Hall Artists' Front to Win the War meeting (October 16), he explained:

I have not prepared a speech. I never read a speech. I talk as the spirit moves me and I am answering my spirit for the common people after all . . . .

I am helping the war in the best way I know how. Just as the little girl in Childs is doing her job.

Asked by reporters whether he was a Communist (according to Louise Mitchell). "Chaplin's face lit up," and he said:

Because I speak for the little man, people say I am a Communist. I belong to no political party. But I say this -- thank God for Communism. Where would we be today if the magnificent Russian people and their Government hadn't held firm?

CHARLES CHAPLIN was listed by the Daily Worker (September 29, 1943) and Soviet Russia Today (December 1943, p. 42) as a sponsor of a three-day "Tenth Anniversary Congress commemorating Ten Years of Diplomatic Relations between the U.S.A. and the U.S.S.R.," November 6, 7, 8, 1943, New York City.

The Tenth Anniversary Congress was sponsored by the National Council of American-Soviet Friendship, Inc.

The National Council of American-Soviet Friendship, Inc. was cited as subversive and Communist by Attorney General Tom Clark, 1947 and 1948.

According to Letterheads (dated October 15, 1943 and 1948), CHARLES CHAPLIN was a sponsor of the National Council of American-Soviet Friendship, Inc. (See immediately above for Attorney General Tom Clark's citation of this organization).

The Daily Worker (July 1, 1946) listed CHARLES CHAPLIN, along with Rockwell Kent, William Cropper and Earl Robinson, as a sponsor of the People's Radio Foundation.

According to the "Testimony of Walter S. Steele Regarding Communist Activities in the United States," Hearings before the Committee on Un-American Activities, House of Representatives (July 21, 1947), "Charlie Chaplin" was a charter member of the People's Radio Foundation, Inc.

The People's Radio Foundation, Inc. was cited as subversive and Communist by Attorney General Tom Clark, 1947 and 1948.

State Senator Jack B. Tenney of California, it was reported in the Chicago-Sun (March 27, 1947), told the House Un-American Activities Committee on March 26, 1947 that a number of movie stars have permitted their names to be used as sponsors of various "Communist front groups."

"Charlie Chaplin and Robinson" (first name not given), he said, "attended a party given by a Soviet writer at San Pedro Harbor and in every way have given aid and comfort to Communist organizations."

According to the California Committee on Un-American Activities, Report, 1947, CHARLIE CHAPLIN and John Garfield were "Among the guests aboard a Russian tanker off of Long Beach at a party given for Konstantin Simonov, Soviet writer, (May, 1946)."

It was reported in the Daily Worker (June 4, 1947), that CHARLES CHAPLIN was one of the "prominent individuals" who protested to Attorney



General Tom Clark "against the unprecedented haste" in trying Eugene Dennis and Leon Josephson for contempt of the House Un-American Activities Committee.

"Appealing to Clark's sense of fair play, CHAPLIN urged him to postpone the trials 'in order that they may have proper time to prepare their case and in order to avoid undue prejudice against them at a time when red-baiting hysteria is so violent.'"

According to the Daily Worker (December 1, 1947), back in 1921, when CHARLES CHAPLIN announced he was taking a trip to Europe, he was besieged by the press, who asked him many questions, among which was:

"Mr. C.: 'Are you a Bolshevik?'

"Chaplin replied calmly: 'I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it.'

"The next day's headlines," the Daily Worker stated, "measured Chaplin as a 'self-confessed Bolshevik.' They said he was going to the Soviet Union to make films."

The New York Sun (May 17, 1948) reported that CHARLES CHAPLIN and his wife contributed \$1000 to the Wallace for President Campaign Fund.

Frank Fay, according to the Boston Post (November 24, 1948), speaking "before more than 300 members of the Massachusetts Knights of Columbus two days ago" (11-22-49), named CHARLIE CHAPLIN together with James Cagney,

Gregory Peck, Eddie Cantor, Melvin Douglas, Edward G. Robinson and  
Danny Kay as Communists.

According to the New York Times (March 24, 1949), CHARLES CHAPLIN's  
name was listed as a sponsor of the Scientific and Cultural Conference  
for World Peace arranged by the National Council of the Arts, Sciences  
and Professions and held in New York City on March 25, 26, and 27, 1949.

The National Council of the Arts, Sciences and Professions was  
cited as a Communist front by the Congressional Committee on Un-American  
Activities, Report, April 19, 1949.

The Scientific and Cultural Conference for World Peace was cited  
by the Congressional Committee on Un-American Activities, Report, April 19,  
1949, as a Communist front which "was actually a supermobilization of the  
inveterate wheelhorses and supporters of the Communist Party and its  
auxiliary organizations."

CHARLES CHAPLIN was listed by the Committee on Un-American Activities,  
U.S. House of Representatives, Report, April 1, 1951, as one of the  
Americans sponsoring the World Peace Congress held in Paris, April, 1949.

The Paris World Peace Congress was cited by the Congressional Com-  
mittee on Un-American Activities, Report, April 1, 1951, as a Communist  
front among the "peace" conferences which "have been organized under  
Communist initiative in various countries throughout the world as part  
of a Defense Pact."

It was reported in the New York Sun (May 13, 1949) that:

Senator Cain (R. Wash.) demanded today that Charlie Chaplin, screen actor, be deported, and accused him of coming 'perilously close to treason' against the United States.

In a statement submitted to a Senate Judiciary Committee, Cain said the incident took place a year ago when deportation proceedings were brought against Hans Eisler.

Cain said Chaplin sent Pablo Picasso of France a 'treasonable' message, as follows:

'Can you head committee of French artists to protest to the American embassy in Paris the outrageous deportation proceedings against Hans Eisler here, and simultaneously send me a copy of protest for use here? Greetings!'

Cain called Picasso a 'self-admitted French Communist.'

Cain went before the sub-committee in connection with the hearing the group is holding on legislation to close the immigration gates against alien subversives and to get rid of any already in the United States.

Chaplin, Cain told the sub-committee, 'has had numerous connections with Communist fronts and Communist-controlled organizations.'

On the Call to the American Continental Congress for Peace, Mexico City, Sept 5 - Sept. 10 (1949). "Charles Chaplin, actor," was listed as a "member of the continental committee," American Continental Congress for Peace.

The Daily Worker (August 14, 1949) listed Dr. W.E.B. DuBois, Jo Davidson, Charles Chaplin, Paul Robeson, O. John Rogge as the United States delegation to the Mexican Peace Congress.

The Congressional Committee on Un-American Activities, on the Communist "Peace" Offensive, Report, April 1, 1951, cited the American Continental Congress for Peace (September 5-10, 1949, in Mexico City) as "another phase in the Communist 'peace' campaign, aimed at consolidating anti-American forces throughout the Western Hemisphere."

In the Summary of Proceedings, National Labor Conference for Peace, Chicago, Ill. -- October 1 & 2, 1949, it is recorded:

Greetings were also received from a number of labor organizations in the United States, as well as from prominent individuals such as Charles Chaplin and others in the cultural, professional and religious fields.

The Congressional Committee on Un-American Activities, on the Communist "Peace" Offensive, Report, April 1, 1951, cited the National Labor Conference for Peace as having been organized with the aid of Communist-controlled unions and Communist labor figures with "the official stamp of the Communist Party" as evidenced by articles in the Daily Worker and the Daily Peoples' World."

CHARLES CHAPLIN's name was signed to the Brief of Alexander Meiklejohn, of Cultural Workers in Motion Pictures and Other Arts, and of Members of the Professions, as Amici Curiae. In the Supreme Court of the United States, October Term, 1949. No. 248: John Howard Lawson, Petitioner, vs. United



States of America, Respondent. No. 249: Dalton Trumbo, Petitioner, vs.

United States of America, Respondent.

There were 382 "cultural workers in motion pictures and other arts and members of the professions," who urged "the favorable consideration of this Court of the pending petitions for writs certiorari in the above entitled cases for the reasons hereinafter set forth." They charged among other things that the investigation of Hollywood Communism was an attempt to impose Censorship on the screen.

CHARLES CHAPLIN was designated by the California Committee on Un-American Activities, Report, 1949, as one of that Committee's severest critics. States the California Committee:

No group of men in California history has been subjected to the systematic, scientific, concentrated, vicious abuse and vituperation than has been heaped on the members -- past and present -- of the California Legislature's Committee on Un-American Activities, to all of which your committee is the direct lineal successor.

What has perplexed and annoyed us most is the difficult work we have performed under continuous abuse and attack by the Communist traitors and their apologists and fellow travelers.

Among the Committee's more notorious critics have been:

... Edward Rasky, ... Cedric Belfrage, ... Henrietta Buckmaster, ... Charles Chaplin, ... John Garfield, ... Lena Horne, ... Langston Hughes, John Howard Lawson, ... Gregory Peck, ....

# Legion Fails to Stop 'Limelight'; Film Wins Praise of Catholic Critic

By DAVID PLATT

Chalk up another victory of the public against McCarthyism. The American Legion brass used every trick in the deck but failed in its campaign to prevent New Yorkers from seeing Chaplin's "Limelight" at their neighborhood movie theatres following the end of its surprising 14-week run on Broadway.

On Wednesday the film opened in scores of houses owned by RKO, Skouras, J. & J. Randolph, Century and Interboro, and, according to reports, business is booming all over.

The theatre chains, conscious of the tremendous interest in "Limelight," refused to go along with Low's Inc. and Fox West Coast Theatres.

These two powerful groups knuckled under to the bigots and are bound to feel the effects of the surrender in the loss of customer good-will.

So far as we know only one theatre in the New York area cancelled its booking of the picture.

The manager of the Ritz Theatre (the name fits) yanked the film after receiving protests from American Legion members, the N. Y. Times reported.

The position taken by hate-monger Lewis Cough, National Commander of the Legion was that the Chaplin film should be withheld from the theatres until the question of the artist's alleged "disloyalty" was settled by the Justice Department.

But this is the same as burning the pamphlets and letters of the great founder of the Democratic Party, Thomas Jefferson, because he was once accused of being "disloyal" to the monarchist Federalist government of John Adams.

The commander's illegal and high-handed procedure was criticized as "oppressive and ill-advised" in an editorial in the N. Y. Herald Tribune which pointed out how "foolish" it was to "confuse the political man with his artistic creations."

It is one thing, said the Tribune, "to make rude remarks about movies you do not like. This is an American privilege. But to suppress them or to threaten a disturbance that spoils the enjoyment of others is not such a privilege, and it is not good sense." Agreed!

The promoters of efforts to



CHARLES CHAPLIN

ban "Limelight" were also attacked by Clifford Forster, Executive Secretary of the National Council on Freedom From Censorship.

"The American people," he said, "have the right to the fullest opportunity to read, see and hear, which are corollary to the rights of freedom of speech, press and assembly."

Forster said that his organization "cannot" of course oppose, as believers in freedom of speech, rights of individuals or organizations to object to the exhibition of Limelight. On the other hand, we do not think that the producer, distributor or exhibitor should succumb to the pressure and deny others their right to view the film." Agreed.

But more than that, Commander Cough's brazen attempt to stop "Limelight" should be viewed as part of the general drive to strip our culture of every decent quality, to force it to serve the men of force and violence.

The dignity of man is the central theme of Chaplin's new masterpiece and this clashes with the anti-human outlook of McCarthyism.

It is encouraging that more and more people are awakening to the great threat that the witchhunter is to our culture and our democratic way of life.

That the drive to reduce artistic creation to the gutter level is not going too well in our country is indicated by the publication of a remarkable article by J. L. Tallenay on Chaplin in the current issue of the U. S. Catholic journal "The Commonwealth."

Tallenay: Film editor of "La Vie Intellectuelle" (Intellectual Life), a review published by the French Dominicans.

"Limelight," he says, is a "major work of extraordinary richness and unprecedented originality. Its primary originality is precisely in the personal tone which Chaplin has adopted." Never before, he says, has the screen reached a "similar degree of intensity in the dialogue between the author and his audience."

But "Limelight" goes far beyond the domain of personal testimony. . . . Chaplin embarks on a veritable meditation on his calling, on men and on life."

Attempts of this sort, says Tallenay, are "hardly current now in movies; here again Chaplin is an innovator and his novel conception requires a construction quite at variance with most current scenarios, for which the essential element is suspense."

The author answers those critics who rapped "Limelight" for its unconventional form, pointing out that "it is as foolish to reproach Charlot (Chaplin) for not respecting the rules of cinematic art (if there are any) as it is to reproach Shakespeare for ignoring the rules of

classical tragedy." (Chaplin's "Great Dictator" was also rapped, it will be recalled, for its unconventional finish.)

The Catholic writer notes a resemblance between the art of Chaplin and Shakespeare "in the mixing of different types of theatre, an apparent negligence in dramatic construction, the meditations on man and his destiny."

In other words, Tallenay is extending his hand to Chaplin because his art, like Shakespeare's, is humanist in content and has nothing in common with Hollywood's abnormal concern with crime and death. He notes that there is not one unsympathetic character in "Limelight."

Terry, the young dancer, is the opposite of the ingrate which convention demands: she pushes her gratitude to the point of telling Calvero that she loves him. There is no persecution of the fallen artist which would have ascribed Calvero's misfortunes to jealousy or revenge."

Above all, the film does not end in despair and that is Chaplin's triumphant message, says Tallenay. Calvero "remains full of hope and of faith in man. This clown, who should have been on the verge of despair, restores life, health and courage to a little dancer whom he met by chance along the way. He smiles with a real dignity and without conviction when he has to sing in the cafes in order to live, and his final triumph on the stage gives the impression of an accomplishment rather than an act of social vengeance."

Americans of all shades of opinion will applaud this eloquent defense of Chaplin's life-affirming and humanist film in a leading Catholic journal, and be heartened by the defeat of the degraders of culture who tried to whip up a film burning.

It is time that all Americans of good will told theatre owners and radio and television stations that they will be supported to the hilt if they stand up in defense of the Constitution against the McCarthyite bigots.

## 'Devil in Boston' Show Tomorrow And Sunday

The Yiddish Theatre Ensemble will perform Lion Feuchtwanger's play "The Devil in Boston," about the Salem witchhunt, this Saturday night and Sunday matinee at the Barbizon Plaza.

The Saturday night performance will honor Paul Yuditch on his 65th birthday and 30th year as Labor editor of the Morning Freiheit.

## Detroit Presbytery Jimcrow Dented

DETROIT, Feb. 4 (FP).—Election of William H. Molbon, Negro pastor of St. John's Presbyterian church, as moderator of the Detroit Presbytery with its 80 churches, mostly white, is its first big step of that denomination away from the racial discrimination that has ruled it in its 124 years here.

Ten years ago Presbyterian pastors refused the use of their churches to Claude Williams, industrial chaplain of the presbytery and a white man, because many of his charges were Negro.

One of moderator Molbon's achievements has been a vacation project in which Negro children are invited to rural white homes and white children from the country are invited to spend some weeks in Negro homes in Detroit.

# on the scoreboard

by Lester Rodney

## Touching on Various Subjects . . .

THE THINGS THAT GO into a puzzling trade like Fain, the league-leading hitter and chief big name on the A's, for Robinson, the one long-hitting rbi man on the Chisox. . . . In addition to the contours of the two parks, which can't explain everything. . . .

Chisox manager Paul Richards is known in the trade as a "defensive" manager. It's his contention, and I've heard him expound it, that more games are won and lost by defense than by offense. (Leo Durocher leans that way too, where it is a choice between the two. He wants the speed, finesse, tight-knit character first, with all the hitting he can get on that fundamental structure. That's why he dismantled the slugger Polo Grounds team ever with Mize, Gordon, Walker Cooper, et al.—and won a pennant with his kind of team.)

Now take one little statistic from the fielding records—assists by first basemen. Robinson—89. Fain—150. The difference of 61 assists between first basemen is a most significant item. Much more than the first base fielding percentage, which is almost meaningless. It is an index of ground covering, of quickness in ranging off the base for a ground ball and getting the lead runner, as well as in making the 3-1 play to the pitcher covering.

Now when you get a felder like Fain and he is also a sharply consistent hitter and team pepper-pot, you have something that adds up to more than the rbi statistics. Richards now has the league's most sparkling infield with Fain, Fox, Carresquel and any of three likely third basemen. An air of defensive class, which you find on most pennant winners, has been added. On the offense to compensate for the lost rbi punch there are the little uncalculables, like the ability to hit and run, the fact that Fain is two years younger, the number of times he keeps a rally going where a longer hitter with a lower batting average, doesn't; going from 1st to 3rd on singles where the slower man rumbled from 1st to 2nd . . . etc.

Now on the Philadelphia angle, in addition to the stated reason of getting a big 1-2 punch with Zernial and Robinson: it should be recalled that Fain just last spring, in rejecting the typical Mack salary offer, said "if the Athletic management doesn't want to pay top line players what they're worth it should get out of business." This doesn't sit well with the A's owners.

These are some of the factors "behind the deal." . . .

EDUCATION DEPT: Elizabeth Bentley, prize informer, is going to teach in a college in Louisiana, the news item says. Wonder how the students, parents and alumni of this institution really feel about a stoolpigeon on the faculty?

Anyhow, here are some suggestions for the degrees to be issued under Prof. Bentley:

- BS—Bachelor of Stoolpigeon.
- MA—Munchhausen—Anamias.
- BA—Bank Account.
- Ph D—Philbrick Doctorate.
- DD—Just add a T to that, make it DDT, and spray liberally.

NEWS THAT THE Rocky Marciano-Joe Walcott return for the heavyweight championship will be held in Chicago is good news for New York fans and bad news for Chicago fans. That's the way television works. The fight is blacked out in and around Chicago and folks here can watch it for the price of suffering through the commercials—not too bad for a heavyweight fight. As for the actual spectators, well, there is a \$50 ringside top! Can't you see Chicago fans saying "Why didn't they have the fight in New York and let US see it!"

Last time a title fight was held in Philadelphia, blacked out there and TV'd in New York, there were more people coming from Philly to New York to see the fight than going down from New York to Philly to see it!

As to the fight itself, it is the feeling here that the Marciano who has reached his prime will be again too strong for the Walcott who has slid downhill. But let's let the two settle that themselves. From a glimpse at his steady Midwest campaigning over TV, the conviction remains here that Ezzard Charles is the best rounded heavyweight contender around.

IF THE KNICKERBOCKERS want Seton Hall's great Walter Dukes, they had better be prepared to get it up handsomely. The top collegiate center in the land is not kidding or being coy. He wants to be a lawyer. He may entertain an offer from one of the AAU teams in the West, with its steady salary for some years and its much less frantic schedule.

He also has a fair idea of what he would mean to the Knicks, both in terms of attendance and team improvement. Added to the current squad, the 6-11 speedster would vault the New Yorks clearly to the fore as the cream of the pro crop.

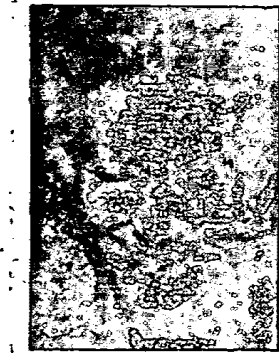
GEOGRAPHY AND HISTORY DEPT: Let's just suppose something. Suppose in 1865 the thoroughly defeated Confederate Armies, instead of surrendering at Appomatox, got to an island off the coast of Virginia. Now along comes the British Navy, puts itself between this American island and the American mainland and says the following:

We're going to give Gen. Lee guns and everything else he needs so he can raid the mainland, kill Union troops, burn down cities, raise all the hell he can. When he is good and ready, that is, when we have made him good and ready, he is going to see that he gets to the mainland to loot and kill and try to overturn your government. In the meanwhile, the United States had better not dare to try to come to this island and fool with Gen. Lee, or it will have the British Navy to contend with!

That's it. That's our foreign policy at Formosa. Are we proud of it? And this is a proud sovereign nation of 475,000,000 people we are dealing with, more than three times our population.

It is almost forgotten by now how even the docile majority in the UN didn't go along when Truman sent the fleet to grab this island in an act of outright hostility seldom matched in history short of war. (This was long before the Chinese were compelled to go into Korea to protect their borders from MacArthur.)

And while the current events teachers are mentioning Formosa and the Eisenhower move—if they do—they might mention the incidental fact that Formosa was part of China before we were even a nation.



KAREN MORLEY, screen star, who is featured in the dramatic reading of "Potiphar's House" a new 3-act play laid in the South, by Alan Max and Lester Cole, to be given tonight (Friday) at Yugoslav Hall 405 W. 41 St. at 8 p.m. Others in the cast include Beulah Richardson, Ellie Fine, Bill Robinson, Lloyd Cough, and Julian Mayfield. For tickets call Civil Rights Congress, OR 9-1657.

# Movie Highlights of 1952

By DAVID PLATT

In a year such as we have gone through it is hard to find ten Hollywood films that come under the title "best" or for that matter "good."

However, of the hundreds of constantly flowing films one might select the following, allowing for possible arbitrariness, as the ten leading Hollywood films: *Limelight*, *High Noon*, *Lydia Bailey*, *Five Fingers*, *African Queen*, *Pat and Mike*, *Carrie*, *Fourposter*, *O. Henry's Full House* and *Come Back Little Sheba*.

There's no question that *Limelight* was by far the best American film on a humanist level and that the Hollywood film cannot compare. No question that Hollywood has gone even more drastically downhill since the un-American started dictating the content of movies. With the exception of *Limelight* the above list cannot hold a candle to the enormously superior list of leading foreign films. However, with many qualifications, the films listed above do not fall in with the pro-war, anti-Communist and racist tripe pouring out of the film laboratories at an increasing rate of speed.

The ten best foreign films of the year might be said to be: *Peace Will Win* (Second World Peace Congress), *Grand Concert* (Soviet), *Two Cents Worth of Hope* (Italian), *New China* (Chinese People's Republic), *Forbidden Games* (French), *Fall of Berlin* (Soviet), *Man in White Suit* (British), *Young Chopin* (Polish), *Brave Don't Cry* (British), *Monsieur Fabre* (French).

Unfortunately, most of the foreign films (especially those from the USSR and the countries of People's Democracy) are kept from wide American audiences by the monopoly stranglehold on theaters. Here is involved not only the usual crowding out of foreign products, but the fear of the impact which films realistic in content and superb in form might have upon Americans who have dished out to them the unwholesome Hollywood fare.

The time has come for a struggle to be waged that the best of the foreign films should find distribution throughout the 16,000 movie houses in the U. S.

In the year just passed screenwriter Michael Wilson was an "Oscar" from the movie moguls for co-authoring the screenplay of *A Place in the Sun*, but not a single company in Hollywood would give him a job. Reason: Wilson refused to kneel in order to the Un-American Committee, declaring himself for peace. "Fighting for peace is the highest, most sacred duty that Americans have at this time," he said. . . . In contrast was the betrayal of all that's decent and democratic in our country by such men as Clifford Blankfort, Elia Kazan, Clifford Odets and Jose Ferrer. To protect their jobs and bankrolls they groveled before the witch-hunters.

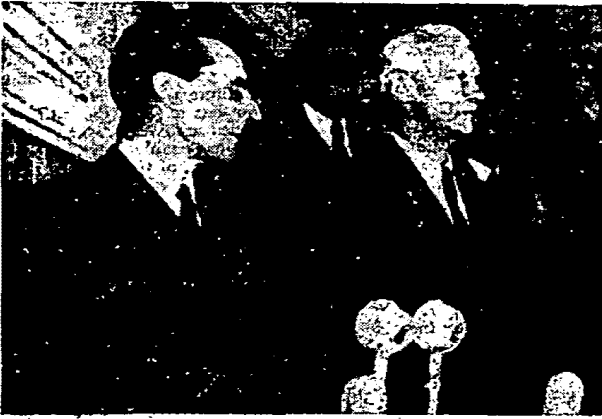
In the year just passed, there was in Hollywood an atmosphere reminiscent of the witch-hunting at UFA studios in Hitler Germany in 1934, said an article in *The Nation's* "Civil Liberties" issue. "As matters stand today, Hollywood is using half a dozen blacklists, as well as supplementary graylists based upon the vaguest sort of innuendo," the article said. "The assumption that a person is guilty until proved innocent has become standard operating procedure. A weedy growth of professional witch-hunting outfits has sprung up. Fingers are doing a brisk business, hourly supplying additional names. In an effort to protect themselves from the



WILLIAM McNAMARA



GENE EGAN



Prof. Frederic Joliot-Curie of France and Alexander Fedyev of the USSR in a scene from "Peace Will Win."

cruder forms of blackmail, the studios are hiring their own investigators. . . . The article suggested that the movie moguls welcomed the witch-hunts. It provided them with a means of cracking down economically on their employees in a period of declining movie markets.

What has been the effect of all this on the films being made, the Nation asked? A fair cross-section of the films now in the works is the answer: *Time Bomb*, *Tribute to a Bad Man*, *Apache Trail*, *Flat Top*, *Road to Bali*, *Pleasure Island*, *Something for the Birds*, *Springfield Rifle* and *Bela Lugosi Meets the Corilla Men* plus two others whose titles seem uncomfortably autobiographical: *Panic Stricken* and *Tonight We Sing* (direction and scenario by Kazan and Odets?)

In the year just passed James Thurber, author of *The Male Animal*, a play about academic freedom, charged that the Un-Americans were "killing American comedy and culture." "Who can write when everybody's scared?" he said. "The end of American comedy is in sight and the theater's gone to hell and you can thank a bunch of guys in Congress."

The anti-Negro film *Birth of a Nation* was stopped by irate citizens in Boston. . . . The Catholic weekly *Commonweal* called the anti-American film *My Son John* a "sickening spectacle" directed not so much against communists as against "intellectuals." "Find a thinker the film suggests and you've probably found a 'commie'," said the journal. . . . TV stations on West Coast were forced to drop racist anti-Japanese films. . . . The Soviet film *Potemkin*, directed by the late Sergie Eisenstein, was voted the



"best film in fifty years" by an international jury of film personalities in Brussels, Belgium. *Chaplin's Gold Rush* was runner-up. . . . The new invention *Cinerama* excited many in the past year. . . . William Marshall, Negro actor gave a superb performance in the superb film *Lydia Bailey* but Hollywood could find no further use for his services, so his option was cancelled. Marshall is now helping to organize a National Negro Theatre sponsored by the National Negro Labor Council. . . . Students at the university of Minnesota won a fight to see the documentary *New China* on the campus. The university authorities were for banning the film. There was an immediate cry of censorship from faculty members as well as students. The authorities yielded.

In the year just passed, segregation at Ford's Theatre in Baltimore was ended, clearing a six-year fight initiated by the NAACP and supported by many other Negro and white groups and individuals in that city. . . . America's leading dancers, including DeMille, Tamaris, Alvarez, Humphrey and Sokolow protested sending N. Y. City Ballet to Franco Spain. . . . N. Y. Council, Arts, Sciences and Professions sponsored an exciting series of "Prevues" featuring among others, artists blacklisted in Hollywood and Broadway because of their ideas. . . . The loss of Romulo Lachatanere, noted Cuban photographer and fighter for peace who died in a plane crash was mourned by many Americans.

Last but not least the past year saw friends of America's greatest national artist Paul Robeson answer the organized plot to keep his voice from being heard by the people by setting up the Othello Recording Co. which is dedicated to carrying Robeson's artistry to the very centers of our cultural life. . . . Attorney General McGranery's attempt to banish the great genius Charles Chaplin from our shores shocked the world in 1952 and compelled millions of Americans to do some hard thinking about the path our government is travelling.

# on the scoreboard

by lester rodney

## The Sullivan Award, Other Topics

LA SALLE of Philly still has the best college basketball team to appear in the Garden this year in spite of its first round knock-off by De Paul in the recently concluded Christmas tourney. (No teams go undefeated in modern scheduling.) The manner in which Gola, Grekin, Moore, Iehle and company walloped NYU with ease gave the tipoff that they are a good bet to come on and repeat last year's NIT triumph. Meanwhile, congratulations to Utah State which nipped Manhattan to take the eight-team tourney cup. An unspectacular, not-too-tall team of pluggers with boundless stamina and verve, they sure get the most out of what they got.

THE JAMES E. SULLIVAN Memorial Trophy which allegedly goes to the outstanding amateur performer of the year, has been awarded to Horace Ashenfelter. Ashenfelter won the 3,000 meter steeplechase at the Olympics. In a list of 10 nominees suggested and lauded by the Sullivan Committee, headed by—surprise!—Avery Brundage—his qualifications were listed as follows: "His manners on and off the track, whether in practice or competition, are impeccable. Unselfish in his attitude, he has been an inspiration to teenagers with whom he came in contact. He is an FBI agent assigned to the Newark office."

Nowhere in the list of 10 nominees by the Brundage committee could one find the name or feats of Harrison Dillard, who has been suggested year after year by the Northern Ohio AAU in vain.

Ashenfelter won an Olympic victory at Helsinki. But so did Dillard, in record time, and this was a second victory for Dillard in two successive Olympics, in different events, he having won the 100 meter dash at London in 1948 after being eliminated from his own event, the high hurdles, in the tryouts! Dillard also has a much longer background of outstanding athletic success than Ashenfelter. Outside the track he works for the Cleveland Indians and is well known in and around Cleveland as a REAL inspiration to youth, Negro and white.

Harrison Dillard is a Negro. No Negro has ever won the Sullivan Award since its inception in 1930. Isn't that something?

It is time to brand this thing for what it is, a jimcrow phony. It has nothing to do with the outstanding amateur athlete of the year. Any more than any FBI agent snooping around the homes of Americans who want peace has anything to do with decency and "inspiration."

IN CASE YOU missed it, Johnny O'Brien, the 5-9 phenom who plays for Seattle, broke all Boston Garden records the other night scoring 41 points as his team whipped Boston College 99-88. *Imagine*. Playing in the great position with towering defenders *and* scoring *and* dropping back on *him*, *Johnny* *has* *or* *possibly* *and* *triple* *earn* *every* *point* *with* *speed*, *dash*, *tenacity*, *imagination*, *courage* *and* *accuracy*. *And* *he* *goes* *into* *the* *telephone* *numbers* *every* *game!*

FLOYD PATTERSON, who won the Olympic 165 pound title at Helsinki and turned pro, has the stuff to eventually become a champion. The youngster from Brooklyn's Bedford-Stuyvesant area looks better every time out and may eventually grow into a heavyweight. . . . Louisiana State seems to have a good basketball team, having upset St. Louis in another of those tourneys. Notice that one of the stars, soph slash Don Bolcher, come from Indiana, which is to college basketball what Pennsylvania is to college football, exporter extraordinaire of playing talent. . . . From the wire service story of the North Carolina State-Holy Cross game at Raleigh: "Applebaum, a swarthy guard from New York City, threw in his winning shot," etc. The wire service in question ought to know better. . . . Dodger roster listing 42 players to report to Vero Beach camp is in. We will pore over it and have a couple of hot stove columns shortly for you unhappy baseball fans to whom football and basketball are a silly interruption to our national pastime.

THANKS, FOR MONEY still coming in to the fund drive, to the following:

Twenty-eight dollars from Fred Briehl, who writes: "Dear Les, this sum results from a small movie party we gave here to our guests. We wish to credit it to yourself and all the others on the staff of the Daily. The need of the Daily is recognized."

Also \$10 from a Worker reader "in appreciation of the fine job on the New York Post and the rotten Rosenberg series"; \$10 from "A Worker and Dodger Fan" toward a goal of \$40, this making \$30.

Ten dollars from Esther and Sam, who are thinking of John Williamson, imprisoned Communist leader. (and neighbour of this writer); another \$5 from Don and Ida, who previously sent \$10. They missed a few issues of their Daily subscription when they moved. "It made us feel how it would be to be without the paper completely so we are sending an additional \$5." This young Irish-American couple also asks if we could devote a little space to chess news, saying they know it isn't exactly sports, "but lacking a chess column it comes closest to sports in terms of linking people internationally in peaceful and instructive competition." We will try to keep up with the world of chess through periodic contributions from people who follow it.

Also thanks to "New York psychologist" for \$2, another \$1 from the group of high school students who already collected \$45 in their school; Dave, Pat and little Kim, \$2; and finally, \$10 from East Kings Highway with the note "Open letter to the French seamen expressed my thoughts perfectly. I, too, wanted to apologize to them for my government's inhospitality." M. C. Total acknowledged here: \$78. Previously acknowledged—\$2,669.43. Total sent to this column—\$2,747.43.

THANKS FOR THE holiday greetings, everyone, and a very happy New Year to you in a world at peace.

# The Shadow of His Prison Bars Falls Across Every Publisher

The following are excerpts from a pamphlet, *Publisher on Trial*, issued by the Committee to Defend Alexander Trachtenberg, who was convicted Jan. 21 on a trumped-up charge of violating the Smith Act. The piece by Angus Cameron was written by way of introduction to messages and statements of 17 well known writers. The piece by Albert Maltz was a message sent to a public meeting in defense of Trachtenberg held in New York last June. Copies of the pamphlet may be obtained from the committee, Room 634, 80 E. 11th St., New York.

## The Sacred Cows

By ANGUS CAMERON

(Former Editor-in-Chief, Little Brown & Co.)

THE book-burning prosecution of Alexander Trachtenberg and the many other similar attempts to suppress freedom of speech and freedom of the press by legislation, judicial process, and social intimidation represent in its most virulent form a new phase of the conflict between the two great contradictory traditions which have characterized American history.

These two traditions are not uniquely American; they exist in all societies where social and economic classes exist. The few of the ruling class versus the many of the ruled is the simple formula for description, whether the few be the slave-owners of ancient Rome, the feudal overlords of the Middle Ages, or the great financial and industrial classes of our own time.

Today, the few are relatively a very few indeed—a paltry few thousand who believe or pretend to believe that whatever seems to be devoted to the maximum profit of the great corporations they control is in the interest of the people.

AT HEART, the freedom of speech and the press today concern the right to question the senseless and unscientific products of their reactionary philosophy. Alexander Trachtenberg, along with many other men and women seeking to discover and expand the dialectical materialist method in history and social science, in politics and economics, questions profoundly their pragmatic philosophy of "thinking makes it so."

He believes that no amount of reiteration will make a lie correspond to the truth. He is being prosecuted for publishing books which dare to question the N.A.M.-Pentagon version of truth and which present a view diametrically opposed to pragmatism. He is the first intended legal victim of a Chamber of Commerce thought control which will surely be extended to an enforced planning of our entire cultural life. He is being persecuted for his philosophy, for his belief; not for his actions.

Americans must come to realize before it is too late that the freedom of speech and the freedom of the press which they take for granted are the right to express heresy to the current view whether that current view be the precept of a tyrannical 17th century theocracy in Massachusetts or against the precepts of a 20th century financial-military oligarchy in Washington, D. C., and New York City.

FREEDOM to express one's opinions has a special meaning in each period in history, because it represents the right to



ALEXANDER TRACHTENBERG

utter a particular heresy at a particular time. This freedom is only meaningful for the people when the greatest urge exists with the few to suppress it. When we first uttered our rights to these things we uttered them against a King and Parliament; when we defend these rights today we defend them against the historical successors of that old minority. But we must remember that we defend them not as empty precepts, not as pale copybook maxims divorced from the struggle of life, but in a particular way and fashion and for a particular reason in each period of our history.

The loyalty oath suppression of our times is not just designed to silence criticism; it is designed to cloak reality, to elevate the wishful thinking of the few to

the position of dignity which only the knowledge of truth in action by the many can occupy. We do not have freedom unless we are free to bring standards of reality to bear on the precepts of a particular society; we do not have freedom unless we have the right to criticize personalities on the basis of their principles as matters of practice which say that thinking makes it so. We do not have freedom unless we can criticize such personalities and utter heresies against their principles without fear of reprisal. Lastly we do not have freedom unless we have the opportunity, the practical opportunity, to express criticism and, if need be, utter political heresy.

THE PROSECUTION of men

like Alexander Trachtenberg is an attempt to remove one of the last opportunities to do this, for the overwhelming majority of the means of communication—the newspaper, the radio, the book publishing house, the theatre, the school, the church—are doing the bidding of the enemies of freedom, serving those who would blind us to the real world with a kaleidoscope of flashing colors of wishful thinking. We do not have freedom unless we are allowed the opportunity to show that the sacred cows of business and the military which now run this beloved country of ours are not sacred cows at all but an open and direct threat to the American people.

## Planned Fascism

BY ALBERT MALTZ

(Author, "The Cross and the Arrow," etc.)

THE TRIAL of Alexander Trachtenberg for the alleged "crime" of publishing Marxist works is so monstrous as almost to be incredible. A man on trial in the United States solely because he is a publisher of serious works, of works that circulate in millions of copies all over the world, of works that are in every library in the U. S.

What else is this trial but an act of planned and conscious fascism? It is designed to stifle free thought and to punish free thought. Is it to be believed that American publishers, who protested the burning of books in Nazi Germany, will keep silent at this so-called legal prosecution of a publisher and his books in our country?

IF ALEXANDER Trachtenberg is locked behind bars, then the shadow of these bars will fall on the shoulders of every publisher in the United States. In the past the publishers of Marxist works today, what other publishers will dare print tomorrow.

What a shameful period we live in! What indignities are being visited upon the American people in the name of anti-Communism! How sorrowful and contemptible is the silence of so many who know better!

# Current Films

**BWANA DEVIL:** First feature length three-dimensional film, viewed with specially prepared dark glasses. An Arch Oboler story about the construction of East Africa railroad in 1898. Chauvinistic treatment of Africans, Indians.

**WOMAN IN WHITE:** Surprisingly good Hollywood film about women's struggle to win recognition in medical profession. Weakness: An inference that the battle has been won.

**MIRACLE OF OUR LADY FATIMA:** Use of Catholic legend to attack historic democratic movements and further lie that communism menaces civilization and peace.

**PLYMOUTH ADVENTURE:** Magnificent sailing ship scenes in routine story of Pilgrims voyage in Mayflower. Outstanding is scene in which John Alden (Van Johnson) refuses to become an informer.

**UNDER THE RED SEA:** Fascinating documentary about underwater life in Red Sea. Spoiled somewhat by patronizing approach to people in area.

**THE BRAVE DON'T CRY:** Honest and moving British film about Scottish coal mine disaster and rescue.

**NIAGARA:** Standard murder melodrama shot against thrilling scenic background of Niagara Falls. Marilyn Monroe and Joseph Cotton. Filmed in technicolor.

**YOUNG AND THE DAMNED:** Strength of this Mexican film is a picture of the social conditions which cause poverty and juvenile delinquency. Its weaknesses are: Hopeless nature of theme, preoccupation with violence to the point where purpose is almost defeated, tendency to blame parents rather than economics of situation for children's plight.

## Behind the Attack on Chaplin's 'Limelight'

# He Won't Use His Art in Behalf of War

By DAVID PLATT  
THE AMERICAN LEGION brass is out to become recognized as the No. 1 witchhunting outfit in Hollywood.

Not long ago they ordered the movie companies to investigate some 300 actors, writers and directors with a liberal past and threatened to picket their films unless this was done.

To appease the Legion chiefs the movie moguls "invited" those on the list to denounce their belief in democracy and become informers, or face dismissal.

A few weeks ago a Legion Post on the West Coast picketed Jose Ferrer's new film 'Moulin Rouge' and would not let up until the Puerto Rican actor denounced the great artist Paul Robeson for accepting an international peace prize. Ferrer debased himself still further by saying he was opposed to the fight for Puerto Rican independence.

NOW LEGION chiefs are out

LONDON. — When Chaplin was informed of the Fox West Coast and Loew's ban against 'Limelight,' he said: 'Hollywood has succumbed to thought control and . . . high pressure groups which mean the end of the American motion picture industry.'

to "get" Charlie Chaplin's new masterpiece 'Limelight.'

They forced Loew's theatre chain and Fox West Coast Theatres to cancel bookings of the film on pain of being picketed.

The chains gave in without a murmur and were commended by national commander Lewis K. Cough, speaking at a luncheon meeting of legionnaires and members of the Kiwanis.

The commander and his henchmen have been gunning for Chaplin because he violated the Legion's five-point set of "standards" for movie artists.

For one thing, Chaplin refused to repudiate his humanist principles and would not make a public declaration of condemnation of the Soviet Union. Above all he refused to use his art in behalf of those who want war.

The witchhunters felt good when the Justice Department barred Chaplin's return to the U. S. pending a "loyalty" test. Now they are worried because 'Limelight' has hit its 13th record-breaking week at the Astor Theatre in New York.

THESE cultural illiterates want to prevent the rest of the country from enjoying Chaplin's great art.

They are frightened by this democratic art that's based on peace not war, life not death.

They think they can duplicate their success in stopping Chaplin's

previous film "Monsieur Verdoux."

In 1947 top men of the Catholic War Veterans pressured Loew's into cancelling bookings for "Monsieur Verdoux." Joe Vogel, general manager of this chain told reporters at the time that "Verdoux" was cancelled not because of the handful of protests from bigots, but because "Chaplin doesn't have the box office appeal he used to have. The public doesn't want him."

That argument won't stand up



CHARLIE CHAPLIN in "The Kid," one of his great roles.

today. Chaplin's 'Limelight' is the biggest attraction on Broadway today.

To appreciate this, one has but to contrast the long lines at the Astor Theatre with the row on row of empty seats of other first-class houses catering to the standardized Hollywood sex and crime.

IT COMPELS the question: How come the Legion's top officers are doing nothing about films that aid and abet juvenile delinquency, but are ganging up on the one film our country has produced in recent years that teaches respect for the individual, tolerance, fellowship, love of life.

The attack of the Legion brass on 'Limelight' was even too raw for Dick Williams, entertainment editor of the Los Angeles Mirror who is by no means friendly to the artist and the things he stands for.

Williams characterized the retreat of Charles P. Skouras, Fox West Coast chief, as "unfortunate and shortsighted."

Noting that he had rapped Chaplin in the past for some of his actions, Williams said:

"But this has nothing to do with Chaplin's new picture 'Limelight' which contains not the slightest red tinge. . . I hate to see any pressuring by one group knocking out a public showing. The public should make the decision. So say we all



# The Tragedy of a Workingclass Child in Moving Indian Novel

**COOLIE**, By Mulk Raj Anand. Liberty Press, A Liberty Book Club selection. New York. 316 pp. \$3.50.

By **ROBERT FRIEDMAN**

Munoo, the hero of the Indian novelist Mulk Raj Anand's novel "Coolie," belongs with such immortal children of literature as Victor Hugo's Gavroche and Mark Twain's Huckelberry Finn.

Like them, Munoo is part boy, part man; a child eager for fun and gazing with wonder upon the world, a man fending for himself, bruised and buffeted about, crushed by labors beyond the strength of his child's body, and moved by forces he does not comprehend.

One of the most endearing of all juvenile characters in modern literature, Munoo flashes like a comet across the pages of this novel. His is a short life, but a full and turbulent one. From the moment that we meet him, a very young boy tending his aunt's sheep in the village to his death from tuberculosis while a rickshaw boy a tragically few years later, we learn to love and admire this sunny-hearted youngster who courageously fights back against the bitter hardships of Indian workingclass life.

Writing with irony, wit, anger and tenderness, Mulk Raj Anand shows us, through the brief life of this youth, what it means to be an Indian worker, under the double yoke of the Indian upper class and the British imperialist.

Munoo, an orphan, is torn from his village home and taken by his uncle, a porter in a city bank to toil in the home of Babu Nathoo Ram, an official in the same bank who models himself on the smug arrogant British Sahibs.

Some of the novel's best writing is in the description of the rustic Munoo's ecstatic wonderment over such devices of civilization as the razor blade and the bathroom and his employers' frenzied rage when the bewildered child relieves himself at their front door and thereby lowers their social standing.

Exploited and abused, the boy runs away. In a primitive factory making pickles and jams to which he is taken by the kindly owner, Seth Prabh, Munoo learns the grinding life of the Indian worker, toiling from dawn to dusk. Indeed, his is an enviable lot, for, befriended by Prabh and his gentle wife, Munoo is permitted to sleep in his own bed in their home, while other workers must snatch respite in the factory itself.

When Prabh is bankrupted by the thievery of his partner, the harsh and greedy Ganpat, cruelly beaten by his creditors and the police, and hurled back into the ranks of the laborers from whence he sought to rise, Munoo tries to earn some money for the household by carrying heavy loads for merchants.

One of the most vivid sequences in this novel pictures the thrusting desperate laborers, forced to daily, desperate competition with their fellows in the marketplace for the chance to serve as beasts of burden for a few pennies.

The surging, complex life of the sub-continent is captured in the pages of this novel. And in Munoo we get a fully-realized human being. Warm-hearted, eager for love and comradeship, he learns nevertheless that not only from the rich but even from some of his own kind he must expect a cruelty and cal-

lousness born of the savage struggle for survival. One sequence describes the brief but savage Hindu-Muslim fight provoked by the bosses to smash an impending strike.

Taught from infancy an age-old creed of fatalism which fosters his belief that his inferior status is permanently fixed and pre-ordained, the young Indian begins to learn a little bit not only that struggle is possible but that there is a better goal for the oppressed than to climb over his fellows into the ranks of the oppressor.

"Coolie" is a story of earlier days in India, written when the progressive and trade union movements had not reached their present power. But there is a preview of things to come in the militant defiance of the British bosses by the mill-hand, Ratan, and in the Communist-led move for strike after right-wing union leaders seek to sell the workers out.

Munoo, before he coughs his

last, has learned something of the power of the rootless and the rootless workers of India when they unite in struggle.

An eloquent and moving novel, this book ends on a note of personal tragedy. How could it not, when life is agonizing and death sudden for millions like Munoo? And yet, nobody can read it without sensing the vitality and innate strength of the Indian common people. Nor is it possible to doubt that India, like China before it, must inevitably take the road to socialism as the only way out of the misery of the masses.

(One word about the novel's title, "Coolie." It was an incorrect choice. To western eyes, the term stands for what are presumed to be inferior beings, the laborers of China, India and the other countries of the east. In People's China, the use of the word "coolie" has been ended, thus attesting to the world's chauvinist-imperialist character.)

## THE BRITISH SCREEN IN 1952

Christopher Brunel is an executive board member of the Association of Cinematograph and Allied Technicians, a leading British film workers' union. He is writing this roundup of the British screen especially for the Daily Worker in a personal capacity.

By **CHRISTOPHER BRUNEL**

This correspondent wants to start a new vogue—that of NOT listing his choice of the Ten Best of 1952; besides, this year has been the year of Lighthouse, and no film shown on British screens can stand up to the brilliant optimism of Chaplin's picture. John Marshall, editor of the Conservative Evening News, summed up our attitude to Charlie the man when he said that he was welcomed by the great solid mass of sensible people—the snipers and smearers don't matter.

The young year 1952 saw two threats from the Conservative Government: first, to close down the world-famed Crown Film Unit, which for 22 years made films for Government departments on subjects as varied as horticulture, town planning, aviation, the drama, and which was the world's leading documentary unit; second, to bring in a new Act of Parliament that would impose onerous regulations and censorship to the growing number of specialized 16mm. shows put on by trade unions, film societies, political and religious bodies. This was foiled, and the new Cinematograph Act, 1952, bears witness to the struggle waged by such organizations.

But despite deputations, protest resolutions and letters to the papers, some 100 workers from the Beaconsfield, Bucks, studios of the Crown Film Unit joined the unemployed in March. That was only one of the many economic problems that have concerned film people in the past year.

Foremost were the Washington talks in September on the remittance of dollars to the U.S.A. from showing Hollywood films in Britain; these resulted in furthering the official policy of encouraging American producers to make more of their films in England. The encouragement is provided by the complex Eady scheme, which makes cinema-goers provide profits for those brave capitalists embarking on modern production programs.

Studio employes claimed that through speedup and casualization they have also made considerable contributions towards profits, while the employers and property own-

ers have tended towards extravagance. After protracted negotiations and token strikes by electricians and craftsmen, all but the very highly paid studio workers wrung an 11 shilling (\$1.54) a week raise from the employers.

These economic problems have preoccupied film workers and they have not yet played much part in trying to improve the content of their work. Though they are disturbed at the lowering of quality through ultra-cheap films being made for sponsored American TV, only a few have come into the fight for less violence and less war propaganda on the screen. But the general public in Britain has been quicker to respond; in February pressure from veterans in the British Legion forced Clydebank, Scotland, cinemas to take off Rommel—Desert Fox; Londoners welcomed the Italian Film Festival in June, where the outstanding picture was Miracle in Milan.

And, this year Soviet films have won their way back to British screens: Fall of Berlin broke a four-year record of London's New Gallery, as well as being shown widely outside the capital; in May 3,200 people attended the first three performances of the Soviet Film Festival in London; Big Top, the Soviet circus picture was booked by 1,800 cinemas (Britain has 4,500 movie theatres).

**MILESTONES OF 1952** . . . Britain made the first three-dimensional ballet film: The Black Swan . . . composer Ralph Vaughan Williams celebrated his 80th birthday . . . subject of the technicians' union's own production, directed by their president Anthony Asquith, centers round the English game of cricket . . . film magnate J. Arthur Rank told a law court he had never heard of Benjamin Gigli . . . though French Catholics welcomed L'Auberge Rouge, London County Council banned it because it featured comedian Fernando as a priest . . . Hendon New Classic cinema now controlled by progressive technicians' leader Ralph Bond . . . U.P.A.'s Mr. Magoo cartoons so popular at special two-week program at a London newsreel cinema that Magoo returned for a week before Christmas . . . National Council for Civil Liberties conference in November protested at revival of KKK Birth of a Nation . . . progressive filmmakers produced a 16mm. record of British Youth Peace Festival at Sheffield with climax in Kodachrome . . . Kodak factory workers at Harrow sent a delegate to the Vienna Peace Congress in December.

# on the scoreboard

by **lester rodney**

## Another Jim Thorpe?

**MILTON CAMPBELL**, the second most famous athlete of Plainfield, New Jersey, population 45,000 (Joe Black is number one as of now), will graduate from high school in June and reveals that he has already been approached by 100 colleges.

Up to last fall, Campbell was best known as the schoolboy track and field wonder who finished second to Bob Mathias in the Olympic decathlon, that gruelling all round test of strength and ability. (The 6 foot 3 inch Negro star made the Olympic tryouts in California only because a group of Plainfield people took up a collection for his fare. He was the youngest athlete from any nation competing at Helsinki.)

Maybe the fact that Mathias is a pretty good football player at Stanford gave Milton the idea. He had never played the game till last fall. Coach Abe Smith was gloomily surveying Plainfield's prospects at the first practice, wondering "if we would win a single game," when Campbell came out for a crack at the game. Plainfield wound up undefeated and the amazing youngster scored 140 points as the top player in the football-minded state of New Jersey.

Milt will play college football—and he is leaning toward the University of Indiana at the moment—but his main athletic dream is already directed toward winning the decathlon at Melbourne in 1958. His chances seem good: In all 10 decathlon events he is further along than Mathias was at his age.

To give you an idea of the kind of athlete young Campbell is, he now stands above the fabulous Jim Thorpe in decathlon performance. He has already surpassed Thorpe's mark in nine of the events, missing only in the 1,500 meters. His best marks surpass Mathias' best in three of the events, the 100 meters, 400 meters and 110 meters high hurdles, and he is even with Mathias in the high jump.

Mathias and Harrison Dillard have been especially helpful to him in improving his form, Campbell says. In a recent international meet in Jamaica, he beat Dillard, the Olympic high hurdles champ and world record holder, at the event. "I couldn't have done it if he hadn't helped me out," Campbell says.

In the current indoor track and field season, Campbell will concentrate on the high hurdles, the event he is best at. (There is no decathlon except in the Olympics.) He has already hit 14 seconds flat and sees the Olympic mark of 13.7 within reach. It must be something to see a 6.3, 200 pounder run so brilliantly in the high hurdles, an event which calls for the utmost grace, flawless form and timing as well as driving leg power.

Needless to say, Campbell looks forward above all to a world at peace in which he and all other young athletes can develop normally and once again face the athletes of all the world in the spirit of friendship and may the best team win.

## Overlooked Slugging Brooklynite

A **NEIGHBOR OF** Bill Antonello of Brooklyn writes to chide us for failing to mention that candidate for the Dodger outfield in our column on the 1953 roster. "You often mentioned how few players come from the same city as the team they play for," he writes. "Well, here is Antonello, a Brooklynite and a real slugger who I think is a much better prospect than some of those you mentioned, like Sharman, Mauro and Cimolo. Give him a little write-up, will you?"

We didn't mean to overlook any particular players, but didn't have space for all the rookies on the 42 player roster. A look at Antonello's batting record last year with Mobile in the Double A Southern Association shows the following: The 25-year-old, 5-11, 185-pound outfielder, who throws and bats right, had a .290 batting average with an exceptionally impressive runs batted in mark of 130 (in 153 games). The Brooklynite had 22 doubles, 12 triples, 26 home runs, scored 102 runs, walked 61 times and struck out 82 times.

The righthanded batting power in those figures may give Antonello a look-in if there is any trade involving Palko or Furillo or both, and in any case, seems to insure at least a promotion to Triple A and a careful eye for future varsity status. Don't know how he is afieid, but you don't grow 130 rbi men on trees.

## Journalism Dep't

**HERE IS THE WAY** Barry Gray, a New York Post "liberal," answers rants by Walter Winchell that he is communist. It is a pathetically instructive exhibition. More dramatically than anything else one can recall, it reveals at one quick look the inevitable windup for once decent people who answer redbaiting not by fighting, the redbaiters but by abjectly outdoing them. It is a performance which reminds one of nothing so much as the late Mike Quin's magnificent parable of the creature crawling naked along the ground painted like a harber pole and protruding a long tail to prove he couldn't possibly be a communist.

In his new column in the Post, Gray, once a reasonably outspoken defender of civil liberties, answers Winchell by proudly presenting the text of a speech a friend of his prepared to read to the American Legion. Here are excerpts from this speech by Barry Gray's friend about Barry Gray's anti-communism:

" . . . he had favored outlawing the Communist Party, supported the Feinberg Law, upheld the Smith Act, backed NATO, the Pacific Treaty Organization as favored by Gov. Dewey . . . attacked the Committee to Secure Justice for the Rosenbergs . . . agreed with the prosecution of Alger Hiss, that Harold (National Commander of the Amvets) was his good friend, that the Americanism Chairman of the Legion had been on his program. . . ."

Unbelievable? There it is, from the man's column. Some fighting credo for a New York Post liberal, eh?

What this Barry Gray is here whining about is that he is for Hitler, Mussolini and Franco's classic first step to fascism, the outlawing of a political party; he is for the firing of all school teachers in our city and state, no matter what their teaching records, who don't measure up to the pro-Christian Front standards of Timone—a law opposed editorially by the Times and Tribune; he is for a thought-control law which the CIO vigorously condemned; he is for the immediate death of two Jewish parents when Albert Einstein, the world's foremost physicist, doubts their guilt and urges clemency; he is for the "Americanism" Chairman of the Legion now successfully closing the Loews and Fox movie chains to the film masterpiece "Limelight."

And after all this, poor Barry Gray will have to discover that he is STILL a "red" to Joe McCarthy. Wag that tail, Barry.

**"Arts-to-Russia" Dinner:**

# Soviet Artists Honor Chaplin, Anti-Fascist

One thousand prominent figures in the art, stage, dance and literary world gathered to honor Charles Chaplin, symbol of the artist fighting to keep culture and the arts alive in a world of free peoples, at a dinner sponsored by the "Arts to Russia Week" committee of Russian War Relief, last Thursday night at the Hotel Pennsylvania.

Great artists from the Soviet Union joined in honoring the famous "little man." A cable from Moscow, signed by Dmitri Shostakovich, Sergei Eisenstein and Alexei Tolstoy among others lauded Chaplin "as a wonderful master of American films, whose pictures glorified love of mankind." They called for joint efforts of the creative workers of all branches of the arts to "hasten the hour of annihilation of Hitlerism and the establishment of a splendid international culture of the post-war world."

Ilya Ehrenburg, famous Soviet war correspondent and author, sent a cablegram to Chaplin lauding the actor for his stand against Nazism. "All your life on the screen you have defended the little man against the malevolent and soulless machine."

In his speech, Chaplin called for complete unity of every strata of our population as a necessary prerequisite for winning the war. Chaplin called on the American people to abandon all prejudices



Ilya Ehrenburg (at right), famous Soviet Union war correspondent, shown with a group of Red Army men at the front. The Soviet writer sent a cablegram to Charles Chaplin, at the "Arts to Russia Week" dinner. "We are glad that you, dear Chaplin, are with us," it said.

toward the political and economic ideas of our allies, since, he said, "our allies do not object to our own ideas and form of government." Samuel L. M. Barlow, composer, acted as toastmaster on a program which included speeches by Marcella Davenport, Dean Dixon, Benny Goodman, Margaret Webster and Allen Wardwell. William Morris, Jr. introduced a resolution which was sent to the Soviet Union expressing the ad-

miration and appreciation of the assembled guests for the heroic struggle being waged by the Red Army and the Russian people. The "Star Spangled Banner" and the "Internationale" were sung by Efim Vitka, noted Russian tenor, and Millard Lampell's playlet was presented. The dinner was a major function of "Thanks to Russia Month" which is under the chairmanship of Grover Whalen.

## From Ehrenburg to Chaplin With Love

Ilya Ehrenburg, famous Soviet Union war correspondent, sent the following cablegram to Charles Chaplin at the "Arts to Russia Week" dinner given in Chaplin's honor.

Dear Chaplin:

All your life on the screen you have defended the little man against the malevolent and soulless machine. We are glad to see you taking a stand against Nazism. It isn't humans who've fallen upon us but create-men, brutal, repulsive automatons. We defend against them our lives, our right to smile, our right to freedom and happiness.

We are glad that you, dear Chaplin, are with us.

We now enjoy happy days after a bad summer. We are smiting the Germans. Americans and Englishmen are smiting the Germans in Africa. Hitler still plays with the globe like a child's toy ball, but he hasn't much longer to play.

Tell your fellow countrymen, dear Chaplin, that Europe awaits them as, in a burning house, one would await friends with a fire ladder—as, suffocating in a coal mine, one would await friends with pickaxes. Soon, in the hands of the German buffoon, there will remain a mere shred instead of the globe and then we will again sigh and smile in the movies upon seeing the little man in love with the stars.

(Signed) ILYA EHRENBURG.

# Jewish Youths Seize British Consulate, Pray for Gruner

Some 50 to 75 Jews took over the British consulate here Friday for a memorial service for Dov Esh Gruner and three other Jews whom the British hanged in Palestine last week.

The group was unmoved by all the threats and pleadings of the British Empire's consul-general, Sir Francis Evans, and by the arrival of a score of policemen—who, in fact, seemed pretty embarrassed and apologetic.

**Stayed for One Hour And 25 Minutes**

The demonstrators, young men and women, stayed where they were, singing and praying, and left when they were good and ready, which was one hour and 25 minutes after they had first paraded into the consulate's 11th floor offices at 25 Broadway.

Besides the songs and the prayers there were speeches—calling the British "murderers" and saying that Gruner and his compatriots "lost their lives in the defense of Jewish liberty and humanity."

"We accuse the British," said one speaker, "of brutal murder not only of the four boys but of millions of other Jews, directly or indirectly."

Sir Francis asked the leader, David Krakow, to take the group out "otherwise I'll have to prefer

charges against you. We cannot have our work disrupted. We can't do anything about the Palestine situation."

The police were already on hand and Krakow asked his group if they wanted to leave before 12:30, scheduled expiration time of the demonstration, or to stay on until then and be arrested. They voted out that they'd stay.

Sir Francis went to his telephone to call the Consulate's attorney and Deputy Police Inspector James J. Fox summoned patrol wagons. In a few minutes four police cars had arrived and a crowd of some 5000 gathered on the street wondering what was up. The crowd was enlightened by Rabbi Pinchas Stolber of Brooklyn, whose son was among those taking part in the memorial services upstairs.

**Sing Songs Of Resistance**

The demonstration went on. The group sang songs of the Legion Zvai Lemait, Jewish resistance organization in Palestine, and also sang the Jewish national anthem, *Hatikvah*.

Finally, at 12:30, the demonstration ended with the singing of *The Star-Spangled Banner* and the group left.

The invasion of the Consulate was an affair of split-second timing.



The exclusive photo by Crosswell Bowen of PM, taken through a transom inside the British Consulate Friday, shows Sir Francis Evans (arrow center), British Consul General, talking with youthful Jewish demonstrators who were led by David Krakow (arrow right). Demonstrators stayed inside Consulate, at 25 Broadway, for over an hour.

The whole thing was arranged by members of the Betar, a worldwide Jewish youth organization. Some of its members are former GIs and some who took part in the demonstration are being trained to go to Palestine.

This is how the extraordinarily large group managed to get into the Consulate simultaneously, as described by one leader.

At 9:15 six members "cased" the Consulate and the entire building. Twenty groups had formed at different points in the Eighth Ave. subway station. Maps of the building—prepared by those in training for Palestine—were given to the

group leaders, with specific instructions about methods and exact times of reaching the Consulate.

The group leaders' watches were synchronized and at 10:30 they all entered the building. There are entrances on Broadway and on Morris St., and a total of 16 elevators. The demonstrators went up singly and got off at either the 9th, 11th, or 13th floors.

At 11:02 they assembled at the stairway fire exits. At 11:04 a group of six entered the Consulate and their leader, Krakow, told the American attendant at the door that they wanted Sir Francis to join in

memorial services for Dov Gruner and the three other Jewish patriots which the British murdered in Palestine.

The attendant said "You can't enter the Consulate for that," whereupon Krakow said "We'll hold the memorial services here anyway."

This was at 11:05, and at the second all the rest of the demonstrators trooped in and the memorial services began.

Later Krakow was asked why good he thought the demonstration had done.

"We feel we accomplished our mission," he said.

# Chaplin in Court to Answer Script 'Piracy' Charge

By **CHERRY MEINERS**

The little man with the stiff-legged walk t. back in a robe that's become almost as familiar with him of late as his famed portrayal of a black mustached tramp in baggy pants.

Charlie Chaplin was in court again Friday—this time Federal Court in New York—to answer charges that he "pirated" the plot of his movie *The Great Dictator* from Konrad Bercovici, a writer and long time friend of Chaplin's.

The white-haired actor slumped glumly in a green leather court chair as Bercovici, who is suing for \$5,000,000, testified that he showed Chaplin a five-page, hand-written outline of a movie on dictators at Chaplin's Pebble Beach, Cal. home in March, 1933.

**Bercovici Makes A Claim**

There had been a long discussion of dictators, Bercovici said, in which screen actor Melvyn Douglas also took part. Bercovici quoted Chaplin as saying:

"You can't just make fun of these people. They are doing things. Hitler made the trains run on time. Look at what the Versailles Treaty did to Germany."

At this Chaplin, who had been nervous and solemn in a black serge suit and white shirt, whispered to his lawyer, "Monday I was a Communist, today I'm a Fascist."

Later, Bercovici said, "Charlie swung more to my side. I told him he should make a picture to ridicule



Paulette Goddard . . . . . and Charles Chaplin Was this Great Dictator Scene "Pirated"?

dictators and show how terrible they are."

Bercovici, a partly, ruddy faced man with a gray walrus mustache, said he showed Chaplin his outline and discussed it with him for several hours. Chaplin, he said, was particularly pleased with a suggestion that he "ballot dance with a globe a la Pavlov" and demonstrated how he would do it.

**More Bercovici Testimony**

But a few days later, Bercovici testified, Chaplin said he could not make the picture "because the State Dept. says we cannot ridicule the heads of two states with which we are at peace."

Bercovici's lawyer, Louis Nizer, read the author's disputed outline:

"... introduce Charlie as a little tramp who doesn't know what has happened in this world. Maybe he has been sick . . . so that when the SS men come upon him for the first time he stands up to

them . . . They beat him up . . . he escapes. Gets an officer's coat somehow . . . his title for Hitler. They follow him . . . Charlie leads the SS troops to the border (of Austria). But once across the border Charlie thumbs his nose at them and tells them who he really is. And then launches into a diatribe against them."

The outline also describes scenes between Hitler and Mussolini and scenes involving Goering and Goebbels.

Bercovici testified he suggested that Paulette Goddard, who was then Chaplin's wife, supply the "love interest" in the role of a girl who befriends Chaplin.

Chaplin's present wife, the 22-year-old former Olga O'Neill, fingered green-tinted glasses, listened intently from a seat in the back of the court room as Bercovici testified.

The jury of nine men and three women hearing the damage suit

will see *The Great Dictator* when court resumes on Tuesday.

The picture, according to the *New York Times* review of Oct. 16, 1940, tells how "A little Jewish barber returns to his shop in the ghetto of an imaginary city after a prolonged lapse of perception due to an injury in the World War. [He] suffers bitter disillusionment when he naively attempts to resist. He is beaten and forced to flee to a neighboring country. But there he is mistaken for Hyndel (Hitler) and pushed upon a platform to make a conqueror's speech. He delivers instead a passionate appeal for human kindness and reason and brotherly love."

"He (Chaplin) reaches positively exalted heights in a plaintive dance which he does with a large balloon representing the globe."

Chaplin's lawyer, Louis Frohlich, denied in his opening address to the jury that the had been any agreement between Chaplin and Bercovici on the dictator script.

**Says Chaplin**

**Writes Own Scripts**

He said Chaplin had rejected two other scripts Bercovici had submitted to him and that he had discussed Hitler with Bercovici just "as was everyone in the United States at that time." He said Bercovici wasn't the first to get Chaplin make a picture on the German dictator.

"For 30 years," Frohlich said "Chaplin has been able to write his own scripts and produce his own pictures. He never had any write his scripts."

# Decision Reserved on Right Of Teachers to Jury Service

The question of whether New York City school teachers should or should not apply and serve as jurors remained unanswered over the weekend as the United States Circuit Court of Appeals Friday reserved decision on a complaint of Dr. Willie Melmoth Bomar.

Dr. Bomar says she was dismissed as a teacher in Girls' High School, Brooklyn, for "neglect of duty" because she served as a juror in Manhattan Federal Court from Mar. 7 to Apr. 4, 1939. She

said the question was really whether teachers should "forgo" privilege of American citizens in order to teach the fundamental of citizenship to school children.

The complaint filed by her principal and resulting in her dismissal stated:

"Since jury duty for women granted only on their application and since two weeks is the usual limit for such service, I feel that 19 days was an excessive amount of time to take from the classes."



# On Charlie Chaplin's 60th Birthday

By DAVID PETERS

**CHARLIE CHAPLIN** has reached his sixtieth birthday. Acknowledged all over the world as the foremost creative artist the cinema has ever produced, Chaplin's art has shown a steady development from the custard pie, knockabout comedies he made before world war one, to deep social satire. The first to use pantomime to create a new technique, a new screen language, Chaplin had a knack for doing wonderful things with the materials of every day life. Even his most primitive farces which were usually improvised on the spot, had the kind of poetry, humor, tenderness, satire that has long since gone out of American comedy. For example:

IN "WORK," Charlie manicures his nails with a saw and puts a lampshade on a small statue and makes it dance the hootchy-kootchy. In "The Vagabond," he milks a cow by maneuvering its tail up and down like a pump handle, waters trees drop by drop and draws a wooden sword against a group of tree stumps. In "Police," he opens a stove as though it was a safe. In "The Champion," Charlie's dog refuses to eat a frankfurter until he puts salt on it. In a "Night at the Show," Charlie scratches a match on a dancer's bare feet and later tries to get water from a telephone.

In "Carmen," Charlie fights a comic duel with his rival, brushing his clothes and scratching himself as he flashes his sword. Charlie turns the duel into a billiard game and wrestling match and finally swings on a rope made of onions hanging from the ceiling. In "The Modern" Charlie extracts coffee and cream from a Coe engine boiler. In "Easy Street," he pins a badge on a small guy with twelve kids. Then he kicks at them as if they were chickens.

In "Behind the Scena," he gives a shampoo to a bedside rug, combing and arranging its hair like a barber.

In "The Pawnshop," one of his most fascinating inventions, Charlie examines an alarm clock as if he were a doctor examining a client. He opens it with a can opener, pulls the insides out with dentist's pliers, kills the wriggling springs by squirting oil on them as if they were worms; then hands back the whole mess as worthless. In "Shoulder Arms," Charlie opens bottles and lights cigarettes by holding them in the line of fire. Later, in trying to tell a French girl that he's American, he hits himself with a brick and pantomimes stars and stripes.

THESE EXAMPLES of his early art can be multiplied indef-



CHARLES CHAPLIN

initely. But Chaplin was not satisfied with mere surface brilliances. He went deeper and deeper into the world he lived in. In "The Pilgrim" he not only gave a beautiful re-enactment of the Biblical story of David and Goliath with his hands, but he also tried to show that "spiritual good is more likely to be found in a convict than in those who make convicts what they are." In "The Immigrant" which appeared in the year of America's entry into the first imperialist war, Chaplin dared to show men and women going hungry in a land of plenty at a time when the bugles were blowing. In an unforgettable scene he showed the Statue of Liberty as an immigrant ship enters New York harbor, followed by a shot of the second class passengers being maltreated and herded like cattle. His "Modern Times" contained a bitter denunciation of the inhumanity of

the factory system. The magnificent "Great Dictator" was a ringing cry against fascism. His last film, "Monsieur Verdoux" was full of biting satirical criticism of the social system that produces depressions, wars and the debasement of man. These are among the greatest contributions of screen art to the treasury of human culture. "Verdoux" earned the hatred of American reactionaries. So has Chaplin's steady stand for peace and friendship with the Soviet Union.

BUT CHAPLIN has been attacked all his life for his defense of people's rights as opposed to property rights. Thirty-three years ago, in 1916, when his full-length film "Tillie's Punctured Romance" opened in Paris, French critic Jean Yvel wrote: "Chaplin's art, if we may call it so without profaning the word is more simian than human. Chaplin is not a comedian, he is a two-penny ha'penny jumping jack!" "Tillie's Punctured Romance," a people's film, is still around. Anybody know the whereabouts of Jean Yvel?

A couple of years later, in 1919, the film critic for Theatre Magazine, (N. Y.) wrote an article titled "Is The Chaplin Vogue Passing?" The author predicted that "in five years" Chaplin's popularity "would be a thing of remote antiquity." Echoing Yvel of Paris, he asserted: "The most case-hardened Chaplin fan can hardly deny that this popular slapstick comedian's appeal is extremely unintellectual and caters only to the lowest human instincts." Chaplin's "Sunnyside" one of his finest films, was in circulation at the time. And five years later, in 1924, when he was supposed to be dead artistically, Charlie was completing "The

Gold Rush," a great classic to day.

AFTER WORLD WAR I, the attacks on Chaplin took a sharper, more political tone. Chaplin made the "mistake" of being the first Hollywood artist of note to hail the Russian Revolution of 1917. The men of The Trust and their institutions and newspapers have been hounding him for that "mistake" ever since. In 1921 when the artist announced that he was taking a trip to Europe, he was besieged by reporters of the boss press:

"Mr. Chaplin, why are you going to Europe?" Chaplin: "Just for a vacation."

"Are you going to make pictures while you are there?" Chaplin: "No."

"What do you do with your old mustaches?" Chaplin: "Throw them away."

"What do you do with your old canes?" Chaplin: "Throw them away."

Finally, the reporters came to the point. "Mr. Chaplin are you a Bolshevik?"

Chaplin replied calmly: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it."

The next day's headlines smeared Charlie as a "self-confessed Communist." They said he was going to the Soviet Union to make films. They printed lies galore about him. They continued to lie about him throughout the Lita Grey divorce trial, accusing the actor of letting his children go hungry for lack of milk and beating his wife. They attacked "The Pilgrim" for its sharp social satire and "Modern Times" for its advanced ideas. And in 1942 one well-known critic of the arts blasted Charlie as a "half throwing custard pies in crude productions; a has-been." He said "those who called him immortal are mistaken. His stuff is just tricks and his vogue is a fad." (A fad after 28 years?) The author of this ravine attack on the screen's outstanding artist? Westbrook Pegler. His hatred toward Chaplin was understandable if unreasonable. He had just seen his anti-fascist film, "The Great Dictator." He was furious because Charlie had failed to jump Stalin with Hitler in the picture.

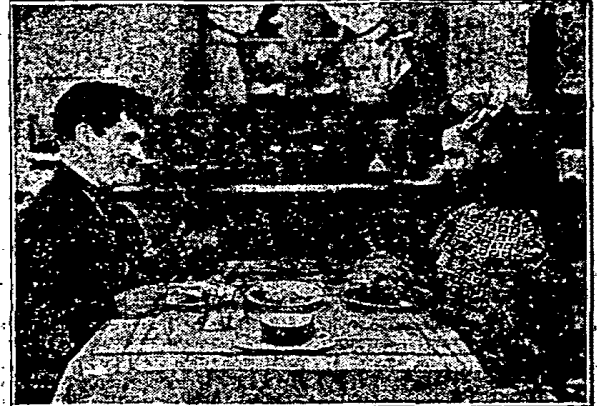
AND NOW the same reactionaries who were successful (temporarily, of course) in keep-



CHAPLIN as "Verdoux"

ing "Monsieur Verdoux" from being seen by the American people are again sniping at Chaplin for supporting the World Congress For Peace.

But though they may win a battle here, a battle there, in the long run you can place your bets on Charlie Chaplin. His films and the things he stands for are too deeply rooted in the hearts of the American people and the peoples of the world to be prohibited for long.



CHARLIE and Paulette Goddard in a scene from "Modern Times."

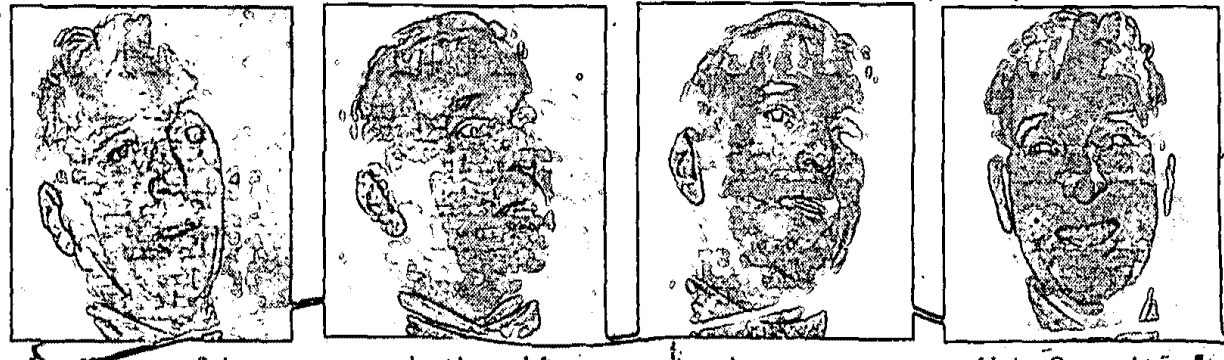


CHARLIE demonstrates his dance with the foot in a scene from "The Gold Rush."



# Chaplin: I'm No Politician

By **RON ENRI**  
He wasn't there yesterday, the City boy with the bowler hat and the mustache, the soulful eyes and the pathos, the bent cane and the pathetic shuffle—not that Charlie Chaplin. Instead it was **Charles Spencer Chaplin**, the movie magnate, a plump white-haired elderly gentleman (58, tomorrow) in a sea-colored suit, with a blue-striped shirt and a print necktie with little red dots.



Photos by John Albert, PM

If you step off the . . . curb with your left . . . foot, they accuse you . . . of being Communist . . .

dads, a little nervous at first in the crowded room at the Hotel Gotham where the press conference was held. Anybody would have lost his temper half a dozen times when some of the hard-boiled boys started asking Charlie why he didn't lead the life some of the papers think he should live, and threw some questions at him that were not so much questions as half speeches and half mud. But Charlie remained patient, firm, kind. He tried to be helpful.

### Questions, Questions, Questions

Why hadn't he done this and that during the war? Why hadn't he become an American citizen after living here 30 years? Why didn't he take an interest in the country's political life? Especially, since he earned so much money here? Was he a fellow traveler? Was he a Communist?

Charlie stood behind a table covered with green baize, beside a huge American flag, fingering his horn-rimmed glasses, twisting them with those fingers that executed the ballet of the rolls in *The Gold Rush*, and speaking in a soft, well-mannered voice.

"I'm not interested in politics . . . I have never voted in my life . . . I have never belonged to any political party . . . I am not a Communist . . . I am not touting for any idealism or schism."

Was he a sympathizer with Russia?

"What do you mean by that? During the war I believed Russia was holding the front—she did a considerable amount of fighting and dying to bring victory to the Allies. In that sense I am sympathetic."

### A Citizen Of the World . . .

Was he a fellow traveler? "It is difficult these days to define anything politically. If you step off the curb with your left foot they accuse you of being a Communist . . ."

He said he did not consider himself a citizen of any country, he felt that he was a citizen of the world. "But when you live in a country you assume all the responsibilities of the country," and he added he had done that here.

"You haven't," said one of his

interrogators, the representative of the *Journal of the Catholic War Veterans*.

"Those of us who fought and those of us who were on the beach-heads want to know why. I am speaking on behalf of all veterans, who feel as we do about that. Why haven't you voted? Why haven't you taken part in the political life here?"

Charlie replied: "That is a matter of personal opinion. Four-fifths of my family is American. Two of my sons were on the beach-heads. I am the one-fifth that isn't a citizen. I've done my share—whatever I've said is by no means derogatory to your Catholic CIs."

The interrogator said: "You've lived here, you've taken our money, you should have done more."

### One-Third of Income from U. S. A.

Charlie Chaplin later made the point that actually only 30 per cent of his income is earned in the U. S. —70 per cent is derived from the showing of his films abroad. He paid his taxes here, and lived his life accordingly to his own concepts. One concept, he explained, was the artistic expression of a feeling he had "for common people, the pity of the whole world—and that includes the people who don't agree with my views."

Asked what he had done for the war effort that wasn't advertised, Chaplin said he had made speeches, recordings that were used abroad, had worked for unity of the Allied cause which the Germans were trying to disrupt by their propaganda. He said he felt that was just as important as "trying to do a floor show—I am not very good at that."

### Send Oldsters To War

One way to fight wars, he said was: "Send all the men of 50 and over to war, keep the young people at home. I'm over 50 so I'm eligible."

Some of the questions had such an inquisition character that at this stage James Agee of *Time* (no Communist here!) asked a question that really was not so much a ques-

tion as a vote of sympathy from those members of the press who were a little shocked by the tone of the conference.

What did Charlie Chaplin think, Agee said, of a country where in the name of the our Freedoms an artist was asked to account for his

beliefs, his private life, his manner of handling his personal affairs, and was subjected to a pressure campaign on these matters that amounted to a form of public blackmail?

Chaplin cocked his head to one side. He said:

"Thank you very much."

# Urge Protests to Local RKO Managers to Show 'Limelight'

By DAVID PLATT

The National Council on Freedom From Censorship (an affiliate of the American Civil Liberties Union) has protested the cancellation of bookings of Chaplin's "Limelight" by the Fox West Coast Theatres and Loew's, Inc.

In its telegram to Nicholas N. Schenck, president of Loew's, Inc., and George Brower, manager of Fox West Coast Theatres, the Council said:

"While we support the right of Legion to object to presentation, the cancellation of exhibition violates rights of other persons who wish to view film. May we urge reconsideration of your withdrawal of film."

Meanwhile a new attempt to prevent the American people from enjoying this splendid humanist film was revealed in a letter sent to the American Legion by Howard Hughes, member of the board of RKO.

Hughes notified the Legion he would make a "concerted effort" to get RKO theatres to cancel their national bookings of "Limelight."

The multi-millionaire movie and planemaker told the Legion brass he had nothing to do with the theatre exhibition phase of RKO since he was head of the production unit only. Nevertheless, he said he would try to "persuade" the heads of the RKO theatre corporation to take the necessary legal steps to cancel all bookings of the Chaplin film.

This sort of thing, as "The Nation" (weekly) makes plain in an editorial in its current issue, is not censorship; it is political terrorism.

It is getting back at Chaplin with a vengeance because, unlike Jose Ferrer and others, he refused to knuckle under to the demand of the Legion chiefs that he publicly repudiate his humanist beliefs.

Chaplin's comment on all this was short and to the point. "Hollywood," he told London reporters, "has succumbed to thought control and the illegal methods of high-pressure groups, which means the end of the American motion-picture industry and its world influence. I am afraid Hollywood is going to need me long before I need Hollywood."

No honest person can disagree.

"Limelight is scheduled to open at a number of RKO theatres in the New York area next week. Now is the time to let your neighborhood RKO manager know where you stand."

## SAYS MASS PROTESTS CAN AFFECT TV PROGRAMS

Dear Dave Platt:

May I direct your attention to an item in your otherwise good story on 'George Kaufman, TV and the Tobacco Trust' in the Daily Worker of January 9.

You say: "CBS and other broadcasting companies receive thousands of letters from listeners protesting programs that give nightmares to children. They are studiously ignored" etc.

To leave it there one may draw the conclusion, what's the use of protesting, writing letters if those letters are ignored anyway?

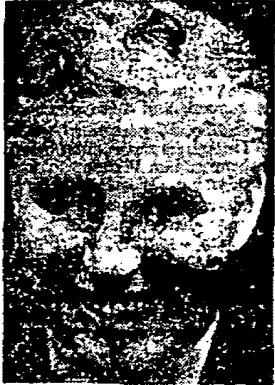
The sad fact is that a small but vocal and vicious minority let their voices be heard while thousands of progressive listeners seldom take the trouble to let the networks know their feelings and reactions to the Un-American programs and the ordinary insipid stuff offered on TV. Of course there are exceptions. Not enough.

Imagine how encouraging it would be if a few labor leaders, shop workers, family men, whose children get nightmares from such programs would raise these questions at local union meetings, shop meetings, etc. Explain the reasons. The vicious method of blacklisting. Get said union or shop to address a letter protesting the programs, going on record against buying their products unless blacklisting is stopped, programs improved. Believe me, Dave, those broadcasting stations would not dare ignore it.

A few delegations from P. T. A. groups would bring results.

If they continue with these programs it is because the people have not spoken. When they do and do it en-masse, the programs will change.

Best personal greetings,  
Bill Lawrence



CHARLES CHAPLIN

## Bette Davis Film 'Star' at Rivoli Heavy-Handed

"The Star," 20th Century Fox Film starring Bette Davis, which opened this week at the Rivoli, tells the story of a motion picture star who at the age of 42 finds herself eased out of stellar roles because of her age. Such a situation has been treated before in Hollywood films, as in "Sunset Boulevard," but never before has it gotten the heavy-handed treatment it receives in the present picture.

Repetition and verbosity dissipate whatever sympathy is generated by Bette Davis' talented acting.

There are some interesting sublines to this film however.

One short dialogue hints the actress is being eased out because she dared to attempt an independent picture.

Hollywood producers are portrayed as benevolent, wise fatherly teachers ruling over a happy film factory family.

If an actress gets into financial or emotional trouble as if at the age of 42 she is thrown on the scrap heap or into bit parts, it is entirely her own fault. She should have saved the hundreds of thousands of dollars lavishly handed to her, and not given it to near-do-well brothers-in-law or spend it on expensive perfume.

And above all, she must learn to control her "ego." She must accept with meek resignation and humble thanks the eternal law that a woman's destiny (particularly after 40) is the kitchen.

This is the sermon dinned into the ears of an audience stoltened up for this company - union propaganda by the portrayal of an actress who engages in childish tantrums at the first contact with a serious problem.

-BEN LEVINE.

## Bill Robinson Reads Rubin Play

For the second of the Jefferson School Friday night cultural programs, an interested audience came down to hear and discuss a reading of a new play by Bernard Rubin, author of "Candy Story."

These cultural programs, every Friday night present progressive artists and their work to an audience for appreciation, criticism, and mutual interchange of ideas.

The exciting play, heard by an audience for the first time, has a factory setting, and it includes such themes as the fight against speed-up, the peace campaign, the exposure of racism, and the attempt of the front office to recruit stoopigeous.

The audience listened with absorption, and then commented on many aspects of the play, its themes and the way they were handled, including criticisms which were then taken up and discussed by the author.

Along with the play itself, a notable event was the magnificent reading performance by the young actor Bill Robinson, who took eight different roles, and simply by gestures and inflections of his voice, created the illusion of a stage filled with living people.

At the third Jefferson School cultural program tonight (Friday) the brilliant young Negro painter, Edward Strickland, will appear with a group of his new works, and will also read a challenging paper on critical and social realism in art, both of the past and of the present day.

Sidney Finkelstein will be chairman.

# on the scoreboard

by lester rodney

## Knicks, BB Swaps, Journalism Dept's ...

**KNICKERBOCKER** CAME with Boston tomorrow night at the Armory probably represents a high point of basketball interest here this season. In spite of a series of injuries, losing Ernie Vandeweghe and then Max Zaslofsky, the Knicks have been playing magnificent ball, trouncing Syracuse on the upstate floor and beating the Royals at Rochester, two tremendous feats. Boston, with the inimitable Bob Cousy, is the most exciting visiting opposition. No one game is vital in the crazy overloaded pro schedule, but with one thing and another this game hits a nerve for court fans.

**RARELY HAS THERE** been such unanimous opinion on a trade helping both clubs as in the swapping by the Chicago White Sox and Philadelphia A's of first basemen Eddie Robinson and Ferris Fain. The reason for it lies largely in the contours of the ball parks involved, the home field where a player puts in 77 games; Robinson, a left handed pull hitter, figures to be more dangerous in Shibe Park where the right field fence is 331 feet from home plate than in Comiskey Park where it is 352 feet away. A lot of fly balls caught in those 21 feet difference will be extra base hits in Philly.

**Fain**, a sharp, line drive hitter, fits nicely into the Comiskey scheme of things. Much faster and more versatile than the ponderous Robinson, he will tighten up the Chisox infield and complete an air of inner class which is a big pennant factor. Even though Robinson supplied most of the long range hitting for the Sox, Fain's virtues figure in the long run to be more valuable given the field the Sox play in and the kind of ball they play.

An aftermath of this deal may be still another "both sides helped" swap. The Chisox, who have an exceptionally classy second line shortstop in Willie Miranda, may now throw in a little money with Al Carresquel in an attempt to get Larry Doby from Cleveland. Doby would give them the big punch in their outfield at no loss of fielding skill and with the only negative side being the difference between Carresquel's hitting and Miranda's, not too vital.

Cleveland could be tempted because a shortstop of Carresquel's caliber is exactly what they need most and they have a pretty rich outfield situation. They may figure on the fast-coming Harry Simpson adequately replacing Doby in center, with Dale Mitchell, rookie Dave Pope, (353 at Indianapolis), returned vet Bob Kennedy and Rosen would still give them the top 1-2 slugging combination in the league.

And wouldn't the Cleveland pitchers be delighted to see Mr. Carresquel's glove at shortstop.

**JOURNALISM DEPT:** John Foster Dulles' first speech as Secretary of State complained that the Soviet Union is "encircling" us. This hair raising assertion is one for Ted Tinsley. But first, let's let the editor of a big newspaper answer him. In last Sunday's magazine section of the New York Times, William R. Mathews, editor and publisher of the Tucson, Arizona, Star, says gingerly, "We do not appreciate, for example, the Russians' real suspicion and fear of us when they see us building a ring of bases stretching from Iceland, Britain, North Africa, Cyprus and Saudi Arabia (to the Philippines and Okinawa). We cannot see that we might feel the same way if the Russians had air bases in Iceland, North Africa, the Azores, Guam and Hawaii."

Mr. Mathews cites a few actual places, which Mr. Dulles did not bother to do. Of course, Mathews pulled the string a bit or he could have made it even more shocking, like "Suppose Russia was openly building bomber bases in northern Mexico, what would we think of that--well, we are openly building bomber bases in northern Turkey, adjacent to the Soviet Union." (How many average Americans do you think realize that amazing fact?)

But believe it or not, there were a couple of things in the Dulles speech even cruder than the "they're encircling us!" stuff. I'll just take two sentences from his text which cry out for the application of simple journalistic questions--who, what, where, when?

Said Dulles: "At the present time the Soviet Communists are carrying out a policy which they call encirclement."

Come again? When did anybody in the Soviet Union ever call their foreign policy "encirclement"? When the Secretary of State of the United States makes such a statement in a big formal address he should be able to back it up, shouldn't he?

Next. "They (the Soviets) said they don't want to start an open war against us until they have got such overwhelming power that the result would not be in doubt."

Wow! Now if our free press had even the standards of the journalism school classes at NYU and Columbia, there would be a "Whoa, Mr. Dulles. This is sensational! When did the Russians say that? Just a minute while I write this down..."

Of course no reporter for a big business paper raised that perfectly obvious question, nor will they. For they know as well as you that Mr. Dulles made up these absurd things out of his own head, that nobody in Russia speaks of a Soviet policy of "encirclement," or of starting a war. In fact, anybody in the country of socialism talking like that would wind up in jail. They have a law against warmongering. Seems like we could use one nicely too.

So this is the stature and the morality of the "free world's" case. Our Secretary of State must say totally and obviously false things invented out of hand because that's the best case for "Russian aggression" that can be made out. And the papers obediently leave these startling and obvious whoppers go unchallenged and unquestioned. Such is the state of journalism in the year 1953.

Well, you know what paper you want to introduce to your shopmates and neighbors, I hope!

**BEFORE DISMISSING** the journalism class for today, here is another real beaut. On page 2 of Tuesday's Hearst Journal-American was the headline "Reveal Flying Disc Pass At U. S. Jet Near Siberian Border."

This is truly wondrous. In the upside down, we-own-the-world Hearst view of things, it is nothing that a U. S. jet is near the Siberian border, 8,000 miles from the U. S. Oh no. The story is that those nasty Russians have the nerve to be throwing discs around! This is something like an indignant headline: "PROJECT X SPY ATTACKED BY RUSSIAN GHOSTS IN MOO-COW FACTORY."



Leopold Novak plays the part of a maladjusted youngster in "First Start," new Polish film about student glider pilots, opening tomorrow (Saturday) at the Stanley Theatre.

## Negro Liberation Published in East Germany

Harry Haywood's book "Negro Liberation" has just been published in East Germany in an edition of 10,000 copies. This follows a 30,000 edition published in the Soviet Union, 10,000 in Hungary and 10,000 in Poland.

The English edition is still available at the Workers Bookshop.



# Legion Fails to Stop 'Limelight'; Film Wins Praise of Catholic Critic

By DAVID PLATT

Chalk up another victory of the public against McCarthyism. The American Legion brass used every trick in the deck but failed in its campaign to prevent New Yorkers from seeing Chaplin's "Limelight" at their neighborhood movie theatres following the end of its surprising 14-week run on Broadway.

On Wednesday the film opened in scores of houses owned by RKO, Skouras, J. & J., Randolph, Century and Interboro, and, according to reports, business is booming all over.

The theatre chains, conscious of the tremendous interest in "Limelight," refused to go along with Loew's Inc. and Fox West Coast Theatres.

These two powerful groups knuckled under to the bigots and are bound to feel the effects of the surrender in the loss of customer good-will.

So far as we know only one theatre in the New York area cancelled its booking of the picture.

The manager of the Ritz Theatre (the name fits) yanked the film after receiving protests from American Legion members, the N. Y. Times reported.

The position taken by hate-monger Lewis Gough, National Commander of the Legion was that the Chaplin film should be withheld from the theatres until the question of the artist's alleged "disloyalty" was settled by the Justice Department.

But this is the same as burning the pamphlets and letters of the great founder of the Democratic Party, Thomas Jefferson, because he was once accused of being "disloyal" to the pro-monarchist Federalist government of John Adams.

The commander's illegal and high-handed procedure was criticized as "oppressive and ill-advised" in an editorial in the N. Y. Herald Tribune which pointed out how "frivolous" it was to "confuse the political man with his artistic creations."

It is one thing, said the Tribune, "to make rude remarks about movies you do not like. This is an American privilege. But to suppress them or to threaten a disturbance that spoils the enjoyment of others is not such a privilege, and it is not good sense." Agreed!

The promoters of efforts to



CHARLES CHAPLIN

ban "Limelight" were also attacked by Clifford Forster, Executive Secretary of the National Council on Freedom From Censorship.

"The American people," he said, "have the right to the fullest opportunity to read, see and hear, which are corollary to the rights of freedom of speech, press and assembly."

Forster said that his organization "cannot, of course oppose, as believers in freedom of speech, rights of individuals or organizations to object to the exhibition of Limelight. On the other hand, we do not think that the producer, distributor or exhibitor should succumb to the pressure and deny others their right to view the film." Agreed.

But more than that, Commander Gough's brazen attempt to stop "Limelight" should be viewed as part of the general drive to strip our culture of every decent quality, to force it to serve the men of force and violence.

The dignity of man is the central theme of Chaplin's new masterpiece and this clashes with the anti-human outlook of McCarthyism.

It is encouraging that more and more people are awakening to the great threat that the witchhunter is to our culture and our democratic way of life.

That the drive to reduce artistic creation to the gutter level is not going too well in our country is indicated by the publication of a remarkable article by J. L. Tallenay on Chaplin in the current issue of the U. S. Catholic journal "The Commonweal."

Tallenay is: Film editor of "La Vie Intellectuelle" (Intellectual Life), a review published by the French Dominicans.

"Limelight," he says, is a "major work of extraordinary richness and unprecedented originality. Its primary originality is precisely in the personal tone which Chaplin has adopted." Never before, he says, has the screen reached a "similar degree of intensity in the dialogue between the author and his audience."

But "Limelight" goes far beyond "the domain of personal testimony. . . . Chaplin embarks on a veritable meditation on his calling, on men and on life."

Attempts of this sort, says Tallenay, are "hardly current now in movies; here again Chaplin is an innovator and his novel conception requires a construction quite at variance with most current scenarios, for which the essential element is suspense."

The author answers those critics who rapped "Limelight" for its unconventional form, pointing out that "it is as foolish to reproach Charlot (Chaplin) for not respecting the rules of cinematic art (if there are any) as it is to reproach Shakespeare for ignoring the rules of

classical tragedy." (Chaplin's "Great Dictator" was also rapped, it will be recalled, for its unconventional finish.)

The Catholic writer notes a resemblance between the art of Chaplin and Shakespeare "in the mixing of different types of theatre, an apparent negligence in dramatic construction, the meditations on man and his destiny."

In other words, Tallenay is extending his hand to Chaplin because his art, like Shakespeare's, is humanist in content and has nothing in common with Hollywood's abnormal concern with crime and death. He notes that there is not one unsympathetic character in "Limelight."

"Terry, the young dancer, is the opposite of the ingrate which convention demands; she pushes her gratitude to the point of telling Calvero that she loves him. There is no persecution of the fallen artist which would have ascribed Calvero's misfortunes to jealousy or revenge."

Above all, the film does not end in despair and that is Chaplin's triumphant message, says Tallenay. Calvero "remains full of hope and of faith in man. This clown, who should have been on the verge of despair, restores life, health and courage to a little dancer whom he met by chance along the way. He smiles with a real dignity and without cynicism when he has to sing in the cafes in order to live, and his final triumph on the stage gives the impression of an accomplishment rather than an act of social vengeance."

Americans of all shades of opinion will applaud this eloquent defense of Chaplin's life-affirming and humanist film in a leading Catholic journal, and be heartened by the defeat of the degraders of culture who tried to whip up a film burning.

It is time that all Americans of good will told theatre owners and radio and television stations that they will be supported to the hilt if they stand up in defense of the Constitution against the McCarthyite bigots.

## 'Devil in Boston' Show Tomorrow And Sunday

The Yiddish Theatre Ensemble will perform Lion Feuchtwanger's play "The Devil in Boston," about the Salem witchhunt, this Saturday night and Sunday matinee at the Barbizon Plaza.

The Saturday night performance will honor Paul Yoditch on his 65th birthday and 30th year as Labor editor of the Morning Freiheit.

## Detroit Presbytery Jimcrow Dented

DETROIT, Feb. 4 (FP).—Election of William H. Molbon, Negro pastor of St. John's Presbyterian church, as moderator of the Detroit Presbytery with its 80 churches, mostly white, is the first big step of that denomination away from the racial discrimination that has ruled it in its 124 years here.

Ten years ago Presbytery pastors refused the use of their churches to Claude Williams, industrial chaplain of the presbytery, and a white man, because many of his charges were Negro.

One of moderator Molbon's achievements has been a vacation project in which Negro children are invited to rural white homes and white children from the country are invited to spend some weeks in Negro homes in Detroit.

# on the scoreboard

by Lester Rodney

## Touching on Various Subjects . . .

THE THINGS THAT go into a puzzling trade like Fain, the league-leading hitter and chief big name on the A's, for Robinson, the one long-hitting rbi man on the Chisox. . . . In addition to the contours of the two parks, which can't explain everything. . . .

Chisox manager Paul Richards is known in the trade as a "defensive" manager. It's his contention, and I've heard him expound it, that more games are won and lost by defense than by offense. (Leo Durocher leans that way too, where it is a choice between the two. He wants the speed, finesse, tight-knit character first, with all the hitting he can get on that fundamental structure. That's why he dismantled the sluggingest Polo Grounds team ever with Mize, Gordon, Walker Cooper, et al.—and won a pennant with his kind of team.)

Now take one little statistic from the fielding records—assists by first basemen. Robinson—89. Fain—150. The difference of 61 assists between first basemen is a most significant item. Much more than the first base fielding percentage, which is almost meaningless. It is an index of ground covering, of quickness in ranging off the base for a ground ball and getting the lead runner, as well as in making the 3-1 play to the pitcher covering.

Now when you get a helter like Fain and he is also a sharply consistent hitter and team pepper-pot, you have something that adds up to more than the rbi statistics. Richards now has the league's most sparkling infield with Fain, Fox, Carresquel and any of three likely third basemen. An air of defensive class, which you find on most pennant winners, has been added. On the offense to compensate for the lost rbi punch there are the little uncalculables, like the ability to hit and run, the fact that Fain is two years younger, the number of times he keeps a rally going where a longer hitter with a lower batting average, doesn't; going from 1st to 3rd on singles where the slower man rumbled from 1st to 2nd . . . etc.

Now on the Philadelphia angle, in addition to the stated reason of getting a big 1-2 punch with Zernial and Robinson: it should be recalled that Fain just last spring, in rejecting the typical Mock salary offer, said "if the Athletic management doesn't want to pay top line players what they're worth it should get out of business." This doesn't sit well with the A's owners.

These are some of the factors "behind the deal."

EDUCATION DEPT: Elizabeth Bentley, prize informer, is going to teach in a college in Louisiana, the news item says. Wonder how the students, parents and alumni of this institution really feel about a stoolpigeon on the faculty?

Anyhow, here are some suggestions for the degrees to be issued under Prof. Bentley:

- BS—Bachelor of Stoolpigeon.
- MA—Munchhausen—Ananias.
- BA—Bank Account.
- Pb D—Philbrick Doctorate.
- DD—Just add a T to that, make it DDT, and spray liberally.

NEWS THAT THE Rocky Marciano-Joe Walcott return for the heavyweight championship will be held in Chicago is good news for New York fans and bad news for Chicago fans. That's the way television works. The fight is blacked out in and around Chicago and folks here can watch it for the price of suffering through the commercials—not too bad for a heavyweight fight. As for the actual spectators, well, there is a 350 ringside top! Can't you see Chicago fans saying "Why didn't they have the fight in New York and let US see it!"

Last time a title fight was held in Philadelphia, blacked out there and TV'd in New York, there were more people coming from Philly to New York to see the fight than going down from New York to Philly to see it!

As to the fight itself, it is the feeling here that the Marciano who has reached his prime will be again too strong for the Walcott who has slid downhill. But let's let the two settle that themselves. From a glimpse at his steady Midwest campaigning over TV, the conviction remains here that Ezzard Charles is the best rounded heavyweight contender around.

IF THE KNICKERBOCKERS want Seton Hall's great Walter Dukes, they had better be prepared to get it up handsomely. The top collegiate center in the land is not kidding or being coy. He wants to be a lawyer. He may entertain an offer from one of the AAU teams in the West, with its steady salary for some years and its much less frantic schedule.

He also has a fair idea of what he would mean to the Knicks, both in terms of attendance and team improvement. Added to the current squad, the 6-11 speedster would vault the New Yorks clearly to the fore as the cream of the pro crop.

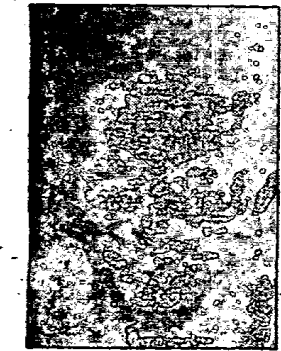
GEOGRAPHY AND HISTORY DEPT: Let's just suppose something. Suppose in 1865 the thoroughly defeated Confederate Armies, instead of surrendering at Appomattox, got to an island off the coast of Virginia. Now along comes the British Navy, puts itself between this American island and the American mainland and says the following:

"We're going to give Gen. Lee guns and everything else he needs so he can raid the mainland, kill Union troops, burn down cities, raise all the hell he can. When he is good and ready, that is, when we have made him good and ready, he is going to see that he gets to the mainland to loot and kill and try to overturn your government. In the meanwhile, the United States had better not dare to try to come to this island and fool with Gen. Lee, or it will have the British Navy to contend with!

That's it. That's our foreign policy at Formosa. Are we proud of it? And this is a proud sovereign nation of 475,000,000 people we are dealing with, more than three times our population.

It is almost forgotten by now how even the docile majority in the UN didn't go along when Truman sent the fleet to grab this island in an act of outright hostility seldom matched in history short of war. (This was long before the Chinese were compelled to go into Korea to protect their borders from MacArthur.)

And while the current events teachers are mentioning Formosa and the Eisenhower move—if they do—they might mention the incidental fact that Formosa was part of China before we were even a nation.



KAREN MORLEY, screen star, who is featured in the dramatic reading of "Potiphar's House" a new 3-act play laid to the South, by Alan Max and Lester Cole, to be given tonight (Friday) at Yugoslav Hall 405 W. 41 St. at 8 p.m. Others in the cast include Beulah Richardson, Ellie Pine, Bill Robinson, Lloyd Gough, and Julian Mayfield. For tickets call Civil Rights Congress, OR 9-1657.



# Jewish Youths Seize British Consulate, Pray for Gruner

Some 50 to 75 Jews took over the British consulate here Friday for a memorial service for Dov Beh Gruner and three other Jews whom the British hanged in Palestine last week.

The group was unmoved by all the threats and pleadings of the British Empire's consul-general, Sir Francis Evans, and by the arrival of a score of policemen—who, in fact, seemed pretty embarrassed and apologetic.

## Stayed for One Hour And 25 Minutes

The demonstrators, young men and women, stayed where they were, singing and praying, and left when they were good and ready, which was one hour and 25 minutes after they had first paraded into the consulate's 11th floor offices at 25 Broadway.

Besides the songs and the prayers there were speeches—calling the British "murderers" and saying that Gruner and his compatriots "lost their lives in the defense of Jewish liberty and humanity."

"We accuse the British," said one speaker, "of brutal murder not only of the four boys but of millions of other Jews, directly or indirectly." Sir Francis asked the leader, David Krakow, to take the group out "Otherwise I'll have to prefer

charges against you. We cannot have our work disrupted. We can't do anything about the Palestine situation."

The police were already on hand and Krakow asked his group if they wanted to leave before 12:30, scheduled expiration time of the demonstration, or to stay on until then and be arrested. They cried out that they'd stay.

Sir Francis went to his telephone to call the Consulate's attorney and Deputy Police Inspector James J. Fox summoned patrol wagons. In a few minutes four police cars had arrived and a crowd of some 5000 gathered on the street wondering what was up. The crowd was enlightened by Rabbi Phineas Stolber of Brooklyn, whose son was among those taking part in the memorial services upstairs.

## Sing Songs Of Resistance

The demonstration went on. The group sang songs of the Irgun Zvai Lemnit, Jewish resistance organization in Palestine, and also sang the Jewish national anthem, *Hatikvah*.

Finally, at 12:30, the demonstration ended with the singing of *The Star-Spangled Banner* and the group left.

The invasion of the Consulate was an affair of split-second timing.



The exclusive photo by Grosvenor Bowen of PM, taken through a transom inside the British Consulate Friday, shows Sir Francis Evans (arrow center), British Consul General, talking with youthful Jewish demonstrators who were led by David Krakow (arrow right). Demonstrators stayed inside Consulate, at 25 Broadway, for over an hour.

The whole thing was arranged by members of the Betar, a worldwide Jewish youth organization. Some of its members are former GIs and some who took part in the demonstration are being trained to go to Palestine.

This is how the extraordinarily large group managed to get into the Consulate simultaneously, as described by one leader:

At 9:15 six members "aced" the Consulate and the entire building. Twenty groups had formed at different posts in the Eighth Ave. subway station. Maps of the building—prepared by these in training for Palestine—were given to the

group leaders, with specific instructions about methods and exact times of reaching the Consulate.

The group leaders' watches were synchronized and at 10:30 they all entered the building. There are entrances on Broadway and on Morris St., and a total of 16 elevators. The demonstrators went up singly and got off at either the 9th, 11th, or 13th floors.

At 11:02 they assembled at the stairway fire exits. At 11:04 a group of six entered the Consulate and their leader, Krakow, told the American attendant at the door that they wanted Sir Francis to join "in

memorial services for Dov Gruner and the three other Jewish patriots which the British murdered in Palestine."

The attendant said "You can't see the Consul for that," whereupon Krakow said "We'll hold the memorial services here anyway."

This was at 11:05, and at that second all the rest of the demonstrators trooped in and the memorial service began.

Later Krakow was asked what good he thought the demonstration had done.

"We feel we accomplished our mission," he said.

# Chaplin in Court to Answer Script 'Piracy' Charge

By BERRY MOONSTEEN

The little man with the stiff-legged walk is back in a role that's become almost as familiar with him of late as his famed portrayal of a black mustached tramp in baggy pants.

Charlie Chaplin was in court again Friday—this time Federal Court in New York—to answer charges that he "pirated" the plot of his movie *The Great Dictator* from Konrad Bercovici, a writer and long time friend of Chaplin's.

The white-haired actor slumped glumly in a green leather court chair as Bercovici, who is suing for \$5,000,000, testified that he showed Chaplin a five-page, handwritten outline of a movie on dictators at Chaplin's Pebble Beach, Cal., home in March, 1935.

## Bercovici Makes A Claim

There had been a long discussion of dictators, Bercovici said, in which screen actor Melvyn Douglas also took part. Bercovici quoted Chaplin as saying:

"You can't just make fun of these people. They are doing things. Hitler made the trains run on time. Look at what the Versailles Treaty did to Germany."

At this Chaplin, who had been nervous and solemn in a black serge suit and white shirt, whispered to his lawyer, "Monday I was a Communist, today I'm a Fascist."

Later, Bercovici said, "Charlie swung more to my side. I told him he should make a picture to ridicule



Paulette Goddard . . . . . and Charles Chaplin Was this Great Dictator Scene "Pirated"?

dictators and show how terrible they are."

Bercovici, a portly, ruddy faced man with a gray walrus moustache, said he showed Chaplin his outline and discussed it with him for several hours. Chaplin, he said, was particularly pleased with a suggestion that he "ballet dance with a globe a la Pavlow" and demonstrated how he would do it.

## More Bercovici Testimony

But a few days later, Bercovici testified, Chaplin said he could not make the picture "because the State Dept. says we cannot ridicule the heads of two states with which we are at peace."

Bercovici's lawyer, Louis Nizer, read the author's disputed outline:

"... introduce Charlie as a little tramp who doesn't know what has happened in this world. Maybe he has been sick . . . so that when the SS men come upon him for the first time he stands up to

them. . . . They beat him up . . . he escapes. Gets an officer's coat somehow . . . he is taken for Hitler. They follow him. . . . Charlie leads the SS troops to the border (of Austria). But once across the border Charlie thumbs his nose at them and tells them who he really is. And then launches into a diatribe against them."

The outline also describes scenes between Hitler and Mussolini and scenes involving Goering and Goebbels.

Bercovici testified he suggested that Paulette Goddard, who was then Chaplin's wife, supply the "love interest" in the role of a girl who befriends Chaplin.

Chaplin's present wife, the 22-year-old former Olga O'Neill, fingered green-tinted glasses, listened intently from a seat in the back of the court room as Bercovici testified.

The jury of nine men and three women hearing the damage suit

will see *The Great Dictator* when court resumes on Tuesday.

The picture, according to the *New York Times* review of Oct. 16, 1940, tells how "A little Jewish barber returns to his shop in the ghetto of an imaginary city after a prolonged lapse of perception due to an injury in the World War. [He] suffers bitter disillusionment when he naively attempts to resist. He is beaten and forced to flee to a neighboring country. But there he is mistaken for Hyndel (Hitler) and pushed upon a platform to make a conqueror's speech. He delivers instead a passionate appeal for human kindness and reason and brotherly love."

"He (Chaplin) reaches positively exalted heights in a plaintive dance which he does with a large balloon representing the globe."

Chaplin's lawyer, Louis D. Frohlich, denied in his opening address to the jury that there had been any agreement between Chaplin and Bercovici on the dictator script.

## Says Chaplin Wrote Own Scripts

He said Chaplin had rejected two other scripts Bercovici had submitted to him and that the actor had discussed Hitler with Bercovici just "as was everyone in the United States at that time." He said Bercovici wasn't the first to suggest Chaplin make a picture on the German dictator.

"For 30 years," Frohlich said, "Chaplin has been able to write his own scripts and produce his own pictures. He never had anyone write his scripts."

# Decision Reserved on Right Of Teachers to Jury Service

The question of whether New York City school teachers should or should not apply and serve as jurors remained unanswered over the weekend as the United States Circuit Court of Appeals Friday reserved decision on a complaint of Dr. Willie Melmoth Bomar.

Dr. Bomar says she was dismissed as a teacher in Girls' High School, Brooklyn, for "neglect of duty" because she served as a juror in Manhattan Federal Court from Mar. 7 to Apr. 4, 1939. She

said the question was really whether teachers should "forego the privilege of American citizenship in order to teach the fundamentals of citizenship to school children."

The complaint filed by her principal and resulting in her dismissal stated:

"Since jury duty for women is granted only on their application and since two weeks is the usual limit for such service, I feel that 19 days was an excessive amount of time to take from the classes."

# On Charlie Chaplin's 60th Birthday

By DAVID PLATT

**CHARLIE CHAPLIN** has reached his sixtieth birthday. Acknowledged all over the world as the foremost creative artist the cinema has ever produced, Chaplin's art has shown a steady development from the custard pie, knockabout comedies he made before world war one, to deep social satire. The first to use pantomime to create a new technique, a new screen language, Chaplin had a knack for doing wonderful things with the materials of every day life. Even his most primitive farces which were usually improvised on the spot, had the kind of poetry, humor, tenderness, satire that has long since gone out of American comedy. For example:

In "WORK," Charlie manicures his nails with a saw and puts a lampshade on a small statue and makes it dance the hootchy-kootchy. In "The Vagabond," he milks a cow by maneuvering its tail up and down like a pump handle, waters trees drop by drop and draws a wooden sword against a group of tree stumps. In "Police," he opens a covey as though it was a safe. In "The Champion," Charlie's dog refuses to eat a frankfurter until he puts salt on it. In a "Night at the Show," Charlie scratches a match on a dancer's bare feet and later tries to get water from a telephone.

In "Carmen," Charlie fights a comic duel with his rival, brushing his clothes and scratching himself as he bathes his sword. Charlie turns the duel into a billiard game and wrestling match and finally sweeps on a rope made of onions hanging from the ceiling. In "The Immigrant" Charlie extracts coffee and cream from a tea engine boiler. In "Easy Street," he pins a hedge to a small guy with twelve kids. Then he uses them at them as if they were chickens.

In "Behind the Green Door" he gives a shampoo to a bedside rug, combing and arranging its hair like a barber.

In "The Pawnshop," one of his most fascinating inventions, Charlie examines an alarm clock as if he were a doctor examining a client. He opens it with a can opener, pulls the insides out with dentist's pliers, kills the wriggling springs by squirting oil on them as if they were worms; then hands back the whole mess as worthless. In "Shoulder Arms," Charlie opens bottles and lights cigarettes by holding them in the line of fire. Later, in trying to tell a French girl that he's American, he hits himself with a brick and pantomimes stars and stripes.

THESE EXAMPLES of his early art can be multiplied indefinitely.



CHARLIE CHAPLIN

But Chaplin was not satisfied with mere surface brilliance. He went deeper and deeper into the world he lived in. In "The Pilgrim" he not only gave a beautiful re-enactment of the Biblical story of David and Goliath with his hands, but he also tried to show that "spiritual good is more likely to be found in a convict than in those who make convicts what they are." In "The Immigrant" which appeared in the year of America's entry into the first imperialist war, Chaplin dared to show men and women going hungry in a land of plenty at a time when the bugles were blowing. In an unforgettable scene he showed the Statue of Liberty as an immigrant ship enters New York harbor, followed by a shot of the second class passengers being maltreated and herded like cattle. His "Modern Times" contained a bitter denunciation of the inhumanity of

the factory system. The magnificent "Great Dictator" was a ringing cry against fascism. His last film, "Monsieur Verdoux" was full of biting satirical criticism of the social system that produces depressions, wars and the debasement of man. These are among the greatest contributions of screen art to the treasury of human culture. "Verdoux" earned the hatred of American reactionaries. So has Chaplin's steady stand for peace and friendship with the Soviet Union.

BUT CHAPLIN has been attacked all his life for his defense of people's rights as opposed to property rights. Thirty-three years ago, in 1918, when his full-length film "Tillie's Punctured Romance" opened in Paris, French critic Jean Yvel wrote: "Chaplin's art, if we may call it so without profaning the word is more simian than human. Chaplin is not a comedian, he is a two-penny ha'penny jumping jack!" "Tillie's Punctured Romance," a people's film, is still around. Anybody know the whereabouts of Jean Yvel?

A couple of years later, in 1919, the film critic for Theatre Magazine, (N. Y.) wrote an article titled "Is The Chaplin Vogue Passing?" The author predicted that "in five years" Chaplin's popularity "would be a thing of remote antiquity." Echoing Yvel of Paris, he asserted: "The most case-hardened Chaplin fan can hardly deny that this popular slapstick comedian's appeal is extremely unintellectual and caters only to the lowest human instincts." Chaplin's "Sunnyside" one of his finest films, was in circulation at the time. And five years later, in 1924, when he was supposed to be dead artistically, Charlie was completing "The

"Gold Rush," a great classic today.

AFTER WORLD WAR I, the attacks on Chaplin took a sharper, more political tone. Chaplin made the "mistake" of being the first Hollywood artist of note to hail the Russian Revolution of 1917. The men of The Trust and their institutions and newspapers have been hounding him for that "mistake" ever since. In 1921 when the artist announced that he was taking a trip to Europe, he was besieged by reporters of the boss press.

"Mr. Chaplin, why are you going to Europe?" Chaplin: "Just for a vacation."

"Are you going to make pictures while you are there?" Chaplin: "No."

"What do you do with your old mustaches?" Chaplin: "Throw them away."

"What do you do with your old canes?" Chaplin: "Throw them away."

Finally, the reporters came to the point. "Mr. Chaplin are you a Bolshevik?"

Chaplin replied calmly: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it."

The next day's headlines smeared Charlie as a "self-confessed Communist." They said he was going to the Soviet Union to make films. They printed lies galore about him. They continued to lie about him throughout the Lita Grey divorce trial, accusing the actor of letting his children go hungry for lack of milk and beating his wife. They attacked "The Pilgrim" for its sharp social satire and "Modern Times" for its advanced ideas. And in 1942 one well-known critic of the arts blasted Charlie as a "hate throwing custard pies in crude productions, a has-been." He said "those who called him immortal are mistaken. His stuff is just tricks and his vogue is a fad." (A fad after 28 years?) The author of this ravishing attack on the screen's outstanding artist? Westbrook Pegler. His hatred toward Chaplin was understandable if unreasonable. He had just seen his anti-fascist film, "The Great Dictator." He was furious because Charlie had failed to lump Stalin with Hitler in the picture.

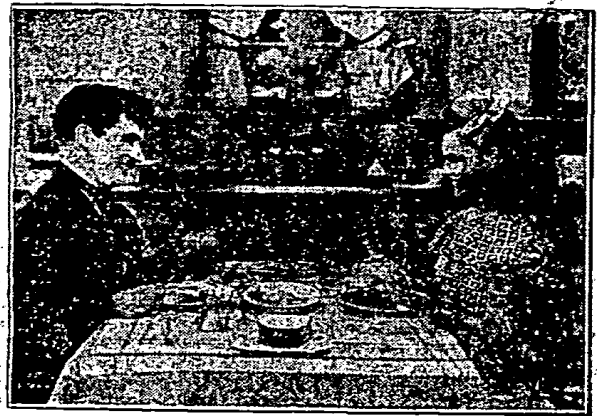
AND NOW the same reactionaries who were successful (temporarily, of course) in keep-



CHAPLIN as "Verdoux"

ing "Monsieur Verdoux" from being seen by the American people are again sniping at Chaplin for supporting the World Congress For Peace.

But though they may win a battle here, a battle there, in the long run you can place your bets on Charlie Chaplin. His films and the things he stands for are too deeply rooted in the hearts of the American people and the peoples of the world to be prohibited for long.



CHARLIE and Paulette Goddard in a scene from "Modern Times"



CHARLIE demonstrates his finesse with the foot in a scene from "The Gold Rush."

# CALLS TRANSPORT AT DANGER LEVEL

Eastman, at West Coast Parley, Again Asks Industry to Curb the Movement of Goods

**WAR TRAFFIC INCREASING**  
A. D. Roth, Also a Speaker, Says Competitive Wage Rises Promote Inflation

## BY LAWRENCE E. DAVIES

Secretary of the New York State Chamber of Commerce, Dec. 8—Describing domestic transportation as "dangerously close" to the margin of safety, Joseph B. Eastman, director of the Office of Defense Transportation, gave a new warning today to industries which had not cooperated in the program to eliminate "unnecessary cross-hauling or other excessive movement" of goods. He assured them that he was "serious" about it.

Addressing an all-California war conference sponsored by the State Chamber of Commerce, Mr. Eastman said that his office was seeking the aid of industrial divisions of the War Production Board because "arbitrary steps might be taken which would do harm in other directions which would more than offset the transportation gains."

He was confident, however, he asserted, "that much transportation can be saved in this way without any harm which is inconsistent with an all-out war economy."

Worker Shortage Emphasized  
"A few of the industries have already pointed the way," he went on. "We hope that many others will follow."

# HUGE PLANES SEEN NEAR PRODUCTION

Cirdler Says 400-Passenger Craft With 500-Mile Speed Has Been Designed

**MIGHT SERVE AS BOMBER**  
Full Quotas of Men, Materials Would Double Aircraft Output, Executive Holds

Production of airplanes that can transport 400 passengers in 500 miles an hour and make non-stop round trips to Europe as bombers was promised by Tom M. Cirdler, chairman of the board of the Consolidated Aircraft Corporation, in an address at the Chamber of Commerce of the State of New York, 60 Liberty Street.

Mr. Cirdler, who is also chairman of the board of Vultee Aircraft, Inc., and of the board of Republic Steel Corporation, declared that the engineers who designed the Consolidated B-24 Liberator, one of the largest planes in the world, have already drawn plans for the larger and mightier plane which he described.

"The same minds that conceived our B-24 Liberator bombers and the PEX flying boats have planned this greater airplane to the point where industry could begin production on it," he said, "and it could be used as a bomber or, in a modified version, as a cargo transport."

"As a cargo transport it could carry heavy loads of vital armament and military supplies to distant fighting fronts where sea lane traffic is too hazardous," he continued.

years of aviation in America, Mr. Cirdler pointed out that the aviation industry has accomplished miracles of production. "We are building more planes this year than in all the twenty years before the war. Thirty prime contractors operate in seventy different plants and are making seventy types of planes for war uses," he declared.

**Annual Volume Huge**  
"Since June, 1944, approximately \$500,000,000 has been appropriated for aircraft. The dollar volume of the aircraft industry is now running at an annual rate ten times that of the automobile business in 1940.

"Beyond a doubt, we now have air supremacy over Hitler. But today's total aviation output is hardly 60 per cent of our present potential capacity; our capacity if we had the materials and if we had the men."

He said that the bald fact is that practically no one has any understanding of what American industry could achieve in production if given the green light. "If the aviation industry had full quotas of men and materials it could practically double production. That is exactly what Mr. Nelson is asking for next year.

"This is just the result of mathematics. Once the design of your product has been reasonably standardized you can, if need be, practically double production each year through improvements in organizing the production line."

"What we have had is a haphazard method of distributing our vital materials. What we need is to organize the flow of materials and match them with actual requirements. We need to bring material inventories in line with current needs. That is what the new controlled-materials plan of the War Production Board is meant to accomplish. Priorities have become worse than useless. The new plan should be given a fair trial. In referring to the manpower problem Mr. Cirdler said the major

difficulty was not so much the loss of men through the draft, as by loss of workers through voluntary enlistment. He said that on the West Coast of those who joined the armed forces, only 15 per cent were draftees and 85 per cent represented voluntary enlistments.

**Louis Enlistment Halt**  
"In view of these facts," Mr. Cirdler said, "it is well that steps have been taken promptly by the government to stop voluntary enlistments of essential workers." He added that, speaking as a steel man and as an aircraft manufacturer, "any nation that has supremacy in the production of steel and aircraft, as we have, possesses a double guarantee of final victory."

A resolution urging adoption of a forty-eight-hour week was voted by the chamber. The resolution stated that retention of a forty-hour week with parity overtime "jeopardizes our war effort." The same resolution urged Congress to pass legislation that would centralize control of manpower in one agency. The chamber also adopted a resolution urging that the government coordinate into one agency the gathering of reports and information.

Frederick B. Hasler, President of the chamber, who presided, recommended that the special committee on industrial problems and relations of the organization consider and report upon the War Labor Relations Board hearing next Wednesday in Newark, N. J., on the strike of sanitation and water service employees in that city.

"The importance of this hearing lies in the fact that, regardless of the Labor Board's decision, the holding by a Federal agency of a hearing on a dispute which includes the right of government employees to strike against government will establish a precedent," he said.

Mail-Year Christmas Packages Cards and Letters Early

# CHAPLIN SCORES ANTI-REDS

Says Their Propaganda Must Be Ended if We Are to Win

All anti-Communist propaganda must be eliminated in the United States in order to win the war, Charles Chaplin, the actor, said last night in an address at a dinner of the "Arts to Russia Week" committee of the Russian War Relief in the Hotel Pennsylvania.

Mr. Chaplin urged about 700 persons who attended to abandon all prejudice against the political and economic ideals of Russia, "since our Allies do not object to our own ideals and form of government."

"Communism happens to be

what the Russians are fighting for and from the way they are fighting they must like it pretty well," he added. "I am not a Communist but I feel pretty pro-Communist."

Greetings were cabled to Mr. Chaplin from Moscow by Dmitri Shostakovich, the musician, Sergei Eisenstein, film director, and Alexei Tolstoy, the writer.

**Fire Razes Historic Tea House**  
WILMINGTON, Del., Dec. 8 (AP)—Mamart's Tea House, which has stood since pre-Revolutionary War days on the Wilmington-Philadelphia turnpike at the Delaware-Pennsylvania boundary line, was destroyed today by fire.

**Imagine!**  
Ready-to-Serve Cocktails Right out of your Refrigerator  
Add No Ice, Just Serve

**Peter Dinklage**  
COCKTAILS  
DRY MARTINI MANHATTAN  
SIDE CAR DAIQUIRI  
OLD FASHIONED

ONLY 179¢  
1.50  
11.45 PER CASE

AT YOUR NEIGHBORHOOD LIQUOR SHOP OR PHONE CIRCLE 61720  
POPPE-MORTON COMPANY, INC., ROCHESTER CENTER, NEW YORK



## Fascist Films Unpopular in South America

Attempts on the part of the Rome-Berlin axis to penetrate the Argentine motion picture markets with their fascist propaganda is meeting with slight success. The American Commercial Attache in Buenos Aires in a letter to the United States Department of Commerce stated that Germany and Italy were unable to compete with the American films, according to Variety.

Despite increased sales efforts on the part of both countries, only one picture was imported from Germany during the first two months of 1939 as compared with four in the corresponding period of 1938. So far, no Italian made films have been imported though one film made the grade during the early part of 1938. It is common talk among the local trade circles in Argentina that the people of that country are not likely to become German-Italian film customers.

The United States accounted for 35 of the 52 films released in Argentina during the same period, five short of last year's January-March record of 40 out of 52. At present there is slight danger of American films being supplanted by those of other countries.

## Dance Notes

Two young people, technically quite capable as dancers, spent last Sunday evening roving about the stage of the Guild Theatre in a maze of romantic escapisms, devotedly attempting to reconcile themselves and their audience to a picturesque, fantastic, platitudinous, title world. There they were, in fourteen numbers.

They were Miriam Winslow and Foster Fitz-Simons out of Boston, and their offerings ranged from plexes (rural and urban), through mystic medievalisms dealing with Archangels, boy crusaders, and macchonnas, to superficial and "stagey" Hindu and Egyptian interpretations, and caricatures of West Indian and American folk styles. Put them all together and they spell a sick imagination, a stagnant nostalgia.

These otherwise healthy young dancers need a mental and emotional change of scene. We would recommend the present, for there is plenty to dance about in the realistic setting of the present generation. M. D.

## 'I've Got the Tune' at New School Saturday

I've Got the Tune, Marc Blitzstein's one-act music play will receive its first Manhattan performance this season under New Theatre League auspices at the New School for Social Research, Saturday evening, April 22nd. The Flatbush Arts Theatre, affiliate of the New Theatre League will present the Blitzstein opus, along with two other productions by leading New York new theatres, including Flant in the Sun with the East Side players, and Rehearsal with the New York players.

## Charlie Chaplin Honored In USSR on 50th Birthday

### Soviet Press Pays Glowing Tribute to Genius of World Famous Film Artist

(By Cable to the Daily Worker)

MOSCOW, April 18.—Charlie Chaplin, beloved by millions of Soviet movie-goers, was acclaimed as a great and courageous artist in articles in the Soviet press on the occasion of his 50th birthday anniversary.

Typical of tributes to the American film genius is an article by L. Trauberg, co-author of the Soviet film series based on the life of the Bolshevik worker, Maxim.

"Chaplin's anniversary is being celebrated not only by Soviet film workers," writes Trauberg. "Throughout vast areas of USSR, even in remote districts which in the past hardly ever received a newspaper, and where now numerous cinema projectors make cinema art accessible to the masses of people, Chaplin, this actor in bowler hat, with cane and comical dilapidated clothes is known and loved. This is serious and intelligent love and popularity expressed by people who at price of terrific struggles have won the opportunity to enjoy the vividness of art and therefore cherish serious, intelligent art. Perhaps the Soviet theatregoer understands Chaplin in his own way. In Chaplin's films, especially in 'Modern Times' we see the thing which particularly inspires us and evokes admiration: we see the protest against capitalism expressed through the medium of real art.

"Chaplin's films amaze us by their courage—courage which is peculiar only to great artists. "We know," continues Trauberg, "that the life of the hero of 'Modern Times' (as probably the life of Chaplin) is not without conflict and doubt. "The insanity of capitalism has aroused the most sensible and humanitarian minded people of the bourgeois world. It is hard for them to believe that things have reached an impasse, but many are convinced that a way out must be found. On Chaplin's anniversary, it seems to us we know what path will be traversed by this actor who has already covered the great road from primitive comic films to quote 'Modern Times.' We know how closely Chaplin watches the cinematic achievements of the Soviet Union. We know of his meetings with Eisenstein, Alexandrov, Tisse and Ermier.

"On behalf of millions of Soviet movie fans we wish to convey to Charles Chaplin across the Atlantic our gratitude, love and confidence in his bright future. We know that time is working for us, for progressive mankind, and among the best artists of our time, a place of honor belongs to Chaplin."



Charlie Chaplin as he appeared in "Modern Times"

## Solotaroff's Canvases on View at ACA

Glowing color, a brooding mood and excellent design are the outstanding qualities in Mei Solotaroff's one-man exhibition now current at the ACA Gallery. The artist, well known as the stage designer for the Artful Group, has been growing steadily as a painter. His present show of twenty-five canvases has a large variety of themes which include "Moses' Children in the 20th Century," "Victims of Racial Persecution," "Exodus," "Village Wedding," "Two in the Woods," "Still Life," and "In a Zoo." . . . A strong, but interesting contrast to Solotaroff's work is the exhibition of paintings by Merand Guevara, at the Valentine Gallery.

John Sloan is exhibiting at the Kraushaar Galleries. . . . Paintings by Abbey are at the Upton Gallery, 249 West End Avenue. Her is an exhibition worth the trip to 72nd Street. Abbey has mixed his inclinations to folk art his scold comment of the large city, his flair for design and his good color sense and produced an exhibition of excellent quality. . . . A group of young artists are showing at the Montross Gallery. . . . Leonhart Zechlin is exhibiting in his first one-man show at the Contemporary Gallery. . . . "Two Portraits of New York" by Roberto Berdacio are being shown at the Delphic Gallery.

Eight large panels dealing with the WPA Art Projects will be installed in the WPA building at the World's Fair. A Register with the aid of associates has designed and painted those panels, which when in their place, will reflect credit on the artists and the WPA.

. . . Professor A. F. McMahon of New York University will talk on "Is A Work Of Art A Beauty Forever" on Friday evening, April 21st at the United American Artists headquarters, 142 West 48th Street. . . . "Sculpture in Our World Today" is the subject of a forum arranged by the American Artists Congress. It will be held at the New School for Social Research on Sunday evening. Among the speakers listed are Paulanship, Minna Harkavy, Isamu Noguchi, Louis Stebockin, and Cornelia Van A. Chapin.

Stedfast Rockwell Kent is the president of the United American Artists, the chairman of the Artists' Conference of the Americas and the best known artist in this country. Considered too radical, he was not permitted to speak before a Pittsburgh American League branch by the Carnegie Institute which awarded him one of the coveted art prizes.—O. M. P.



THE LOUDSPEAKER

## OTHER CELEBRATIONS

(Continued from page 14)

can Council on Soviet Relations for the occasion. A feature common to most of these meetings was the participation by representatives of other United Nations. As Sir Gerald Campbell formerly British Consul General at New York remarked at Bridgeport:

"China and Britain and the Soviet Union have all had the tragic experience of fighting virtually alone, but now at last the United Nations are beginning to fight as United Nations together."

Another feature common to all meetings was the wide support given. Trade unionists, churchmen, businessmen, educators, scientists, professional men, cooperated in making these many meetings possible, and joined together in their expressions of gratitude, admiration and good-will towards the Soviet Union. The wide character of support for American-Soviet friendship, can be illustrated by the membership of the Connecticut State Committee of the American Council on Soviet Relations, which includes Leigh Dannenberg, publisher of the *Bridgeport Herald*, Professor Walter Landauer

of the University of Connecticut, Harold V. Fairbairn, President of the A.F. of L. Central Trades Council, T. R. Malloy, President State CIO Council, Mrs. George Seldes, Congressman James Shanley, the Rev. Alonzo L. Wood.

Reports from meetings in Pittsburg, Albany and Syracuse have not been received up to time of going to press, and some important meetings have not yet been held, notably at Chicago, where on November 25th Charlie Chaplin is to be the principal speaker at a rally sponsored by 300 prominent Chicagoans including Prof. Samuel Harper, Marshall Field, E. L. Ryerson, Edward E. Brown, Dean Charles Gilkey, Paul Scott Mowter, Samuel Levin, Congressman Sabath, Bishop James A. Gray, and Mrs. Phillips Wyatt Moore.

Sergei Koussevitsky summed up the spirit which inspired these many meetings in the greeting he read at Boston, concluding with these words:

The greeting I am extending to the Soviet States on this eventful Anniversary year is one of profound emotion, of admiration, and of faith in the future triumph of Russia.

aspe State Industrial Union Council, Hanny Nelson, Secretary-Treasurer United Federal Workers of America, Ben Frobe, Secretary-Treasurer Michigan CIO Council.

The Railroad Brotherhoods were represented by A. F. Whitney, President Brotherhood of Railway Trainmen, T. C. Cahan, President Switchmen's Union, A. Johnston, Grand Chief Engineer, Brotherhood of Locomotive Engineers, and D. B. Robertson, President Locomotive Firemen and Engineers.

Among the leading churchmen sponsoring the Congress were Rt. Rev. Henry W. Hobson, Bishop Francis J. McConnell, Bishop Arthur W. Moulton, Bishop Malcolm E. Peabody, Rt. Rev. Henry St. George Tucker, Bishop W. J. Wells, Canon Anson Phelps Stokes, Rabbi Samuel H. Goldenson, Dr. Frederick May Eliot.

Other names of importance in many fields: G. C. Burlington, Rear Admiral Richard E. Byrd, Charles Chaplin, Jo Davidson, Ethel Ford, Albert Kahn, Helen Keller, Serge Koussevitsky, Frederic March, Raymond Massey, Owen D. Young, Edith Abbott, Mrs. Ogden Mills Reid, Mary McLeod Bethune, George Washington Carter, Rev. A. Clayton Powell, Jr., Earl B. Dickerson, Dr. Hugh Cabot, Dr. Arthur Compton, Albert Einstein, Dr. Robert A. Millikan, William Rose Bonet, Van Wyck Brooks, Paul Buck, Ernest Hemingway, William Elsey Leonard, Maurice Maeterlinck, Thomas Mann, Edgar Lee Masters, Edna St. Vincent Millay, Eugene O'Neill, Franz Werfel, Lin Yutang.

## SPONSORS OF THE CONGRESS

THE preliminary list of prominent people who sponsored the Congress of American Soviet Friendship was published in our previous issue. The list was headed by Secretary Hull and included Cabinet members, government officials and Senators, as well as leaders in every field of American life. Up until the actual convening of the Congress, according to its director, Miss Althea Barrows, endorsements continued to pour in.

In addition to Lord Halifax, the British Ambassador, the list includes Hon. Tso Ming Wei, Chinese Ambassador, Hon. W. Munkie D. Morgenthau, Norwegian Ambassador, Hon. J. Giechanowski, Polish Ambassador, Dr. A. London, Netherlands Ambassador, Hon. Constantin Follet, Yugoslavian Ambassador, Hon. V. S. Hurban, Czechoslovakian Ambassador and Laurence A. Steinhardt, U. S. Ambassador to Turkey.

In addition to Governor Lehman, Governors sponsoring the Congress included Governor Blood of New Hampshire, Governor Darden of Virginia, Governor Dixon of Alabama, Governor Edison of New Jersey, Governor Langille of Washington, Governor Osborn of Arizona, Governor Ellanstill of Massachusetts, Governor Schickel of Indiana, Governor Sewall of Maine, Governor Sprague of Oregon, Governor Van Wagener of Michigan. Mayor LeGuarda headed the list of mayors.

Over forty college and university presidents were among the endorsers, among them President C. A. Dykstra, University of Wisconsin, President Thomas S. Gates, University of Pennsylvania, President Robert C. Clohiser, Rutgers University, Dr. Henry Sloane Coffin, Union Theological Seminary, President Karl Taylor Compton, Massachusetts Institute of Technology, President Herbert John Davis, Smith College, President Edmund E. Day, Cornell, President Robert E. Doherty, Carnegie Institute, President John W. Nelson, Swarthmore, President J. C. Newcombe, University

of West Virginia, President Frederick Douglas Patterson of Tuskegee Institute, President Martin Edwards Park, Bryn Mawr, Dr. Alan Valentine, University of Rochester, Dr. Frank Aydello, Director of the Institute of Advanced Study, Princeton.

Over forty A.F. of L. and CIO officials and union heads were also among the sponsors. A.F. of L. leaders included William Green, President, George Meany, Secretary-Treasurer, Robert J. Watt, International Representative, Felix Knight, General President Railway Carman's Union, Lawrence P. Lindell, President Brotherhood of Painters, Decorators and Paperhangers, Harvey W. Brown, President International Association of Machinists, John P. Burke, President-Secretary Brotherhood of Pulp, Sulphite and Paper Mill Workers, Edward Flare, General President Hotel and Restaurant Workers, James Maloney, President Glass Bottle Blowers' Association, McFadden, President Building Service Employees Union, R. E. Van Horn, President International Glass Makers' Union, Frank E. Maral, President Michigan Federation of Labor, Edward D. Vandelaar, President California State Federation.

Among the CIO leaders sponsoring the Congress there were, in addition to Philip Murray, President, John Green, President Industrial Union of Marine and Shipbuilding Workers, Sidney Hillman, President of the Amalgamated Clothing Workers, Harry Bridges, President International Longshoremen and Warehousemen's Union, Joseph Curran, President of the National Maritime Union, S. H. Delampla, President United Rubber Workers of America, J. H. Jurich, President of the International Fishermen and Allied Workers, O. A. Knight, President Oil Workers, David J. McDonald, Secretary-Treasurer United Steel Workers, Reid Robinson, President Mine Mill and Smelter Workers, Edward T. Chaywitz, National Secretary Die Casting Workers, Leonard Lageman, Secretary-Treasurer Min-

## Genevieve Taggard's

stirring poems  
on Soviet themes

## FALCON

are now collected in a beautifully printed small book and available for only 10c per copy.

Can be sent as attractive and original Christmas greetings.

SOVIET RUSSIA TODAY takes pride in this beautiful book, many of whose poems first appeared in our columns. Copies of FALCON may be secured through our office.

## SOVIET RUSSIA TODAY

114 E. 32nd Street New York, N. Y.

## LANGUAGE - PHONOGRAPH COURSE - WANTED

Will buy used outfit from private party, preferably with Russian or Spanish records. Box 101, Soviet Russia Today, 114 E. 32 St., N. Y.

SOVIET RUSSIA TODAY



# Movie Highlights of 1952

By DAVID PLATT

In a year such as we have gone through it is hard to find ten Hollywood films that come under the title "best" or for that matter "good."

However, of the hundreds of constantly flowing films one might select the following, allowing for possible arbitrariness, as the ten leading Hollywood films: *Limelight*, *High Noon*, *Lydia Bailey*, *Five Fingers*, *African Queen*, *Pat and Mike*, *Carrie*, *Fourposter*, *O. Henry's Full House* and *Come Back Little Sheba*.

There's no question that *Limelight* was by far the best American film—a humanist level with which the Hollywood-type cannot compare. No question that Hollywood has gone even more drastically downhill since the un-American started dictating the content of movies. With the exception of *Limelight* the above list cannot hold a candle to the enormously superior list of leading foreign films. However, with many qualifications, the films listed above do not fall in with the pro-war, anti-Communist and racist tripe pouring out of the film laboratories at an increasing rate of speed.

The ten best foreign films of the year might be said to be: *Peace Will Win* (Second World Peace Congress), *Grand Concert* (Soviet), *Two Cents Worth of Hope* (Italian), *New China* (Chinese People's Republic), *Forbidden Games* (French), *Fall of Berlin* (Soviet), *Man in White Suit* (British), *Young Chopin* (Polish), *Brave Don't Cry* (British), *Monsieur Fabre* (French).

Unfortunately, most of the foreign films (especially those from the USSR and the countries of *People's Democracy*) are kept from wide American audiences by the monopoly stranglehold on Coartex. Here a involved not only the usual crowding out of foreign productions, but the fear of the impact which films realistic in content and superb in form might have upon Americans who have dished out to them the unwholesome Hollywood fare.

The time has come for a struggle to be waged that the best of the foreign films should find distribution throughout the 16,000 movie houses in the U. S.

In the year just passed screenwriter Michael Wilson won an "Oscar" from the movie moguls for co-authoring the screenplay of *A Place in the Sun*, but not a single company in Hollywood would give him a job. Reason: Wilson refused to knuckle under to the Un-American Committee, declaring himself for peace. "Fighting for peace is the highest, most sacred duty that Americans have at this time," he said. . . . In contrast was the betrayal of all that's decent and democratic in our country by such men as Michael Blankfort, Elia Kazan, Clifford Odets and Jose Ferrer. To protect their jobs and bankrolls they grovelled before the witch-hunters. . . .

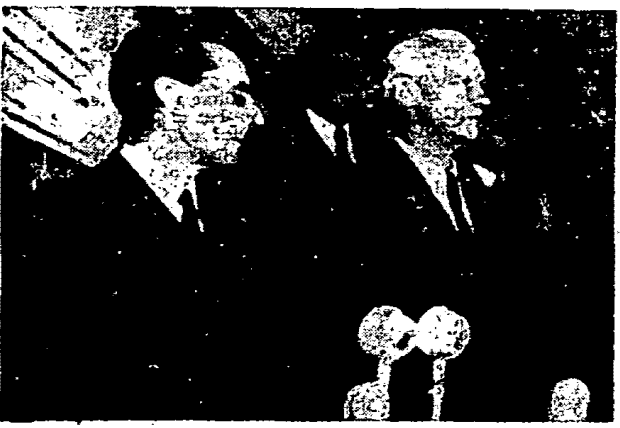
In the year just passed, there was in Hollywood an atmosphere reminiscent of the witch-hunting at UFA studios in Hitler Germany in 1934, said an article in *The Nation's* "Civil Liberties" issue. "As matters stand today, Hollywood is using half a dozen blacklists, as well as supplementary graylists based upon the vaguest sort of innuendo," the article said. "The assumption that a person is guilty until proved innocent has become standard operating procedure. A weedy growth of professional witchhunting outfits has sprung up. Fingermen are doing a brisk business, hourly supplying additional names. In an effort to protect themselves from the



WILLIAM MARSHALL



GEORGES LURÇAT



Prof. Frederic Joliot-Curie of France and Alexander Fadyeyev of the USSR in a scene from "Peace Will Win."

cruder forms of blackmail, the studios are hiring their own investigators. . . . The article suggested that the movie moguls should be cracked down economically on their expense to a period of declining movie sales.

What has been the effect of all this on the films being made, the *Nation* asked? A fair cross-section of the films now in the works in the answer: *Time Bomb*, *Trail*, *Flat Top*, *Road to Bali*, *Pleasure Island*, *Something for the Boys*, *Springfield Rifle* and *Bela Lugosi Meets the Cobra Girl*—plus two others whose titles seem uncomfortably autobiographical: *Panic Stricken* and *Tonight We Sing* (direction and scenario by Kazan and Odets?)

In the year just passed James Thurber, author of *The Male Animal*, a play about academic freedom, charged that the Un-Americans were "killing American comedy and culture." "Who can write when everybody's scared?" he said. "The end of American comedy is in sight and the theater's gone to hell and you can thank a bunch of guys in Congress."

The anti-Negro film *Birth of a Nation* was stopped by irate citizens in Boston. . . . The Catholic weekly *Commonweal* called the anti-American film *My Son John* a "sickening spectacle" directed not so much against communists as against "intellectuals." "Find a movie the film suggests and you've probably found a 'commie,'" said the journal. . . . TV stations on West Coast were forced to drop racist anti-Japanese films. . . . The Soviet film *Potemkin*, directed by the late Sergie Eisenstein, was voted the



"best film in fifty years" by an international jury of film personalities in Brussels, Belgium. *Chaplin's Gold Rush* was runner-up. . . . The new invention *Cinerama* excited many in the past year. . . . William Marshall, Negro actor gave a superb performance in the *Cinerama* film *Lydia Bailey* but Hollywood could find no further use for his services, so his option was cancelled. Marshall is now helping to organize a National Negro Theatre sponsored by the National Negro Labor Council. . . . Students at the university of Minnesota won a fight to see the documentary "New China" on the campus. The university authorities were for honoring the film. There was an immediate cry of censorship from faculty members as well as students. The authorities yielded.

In the year just passed, segregation at Ford's Theatre in Baltimore was ended, ending a six-year fight initiated by the NAACP and supported by many other Negro and white groups and individuals in that city. . . . America's leading dancers, including DeMille, Tamiris, Alvarez, Humphrey and Sokolow protested sending N. Y. City Ballet to Franco Spain. . . . N. Y. Council, Arts, Sciences and Professions sponsored an exciting series of "Previews" featuring among others, artists blacklisted in Hollywood and Broadway because of their ideas. . . . The loss of Romulo Lachatanere, noted Cuban photographer and fighter for peace who died in a plane crash was mourned by many Americans. . . .

Last but not least the past year saw friends of America's greatest national artist Paul Robeson answer the organized plot to keep his voice from being heard by the people by setting up the Othello Recording Co. which is dedicated to carrying Robeson's artistry to the very center of our cultural life. . . . Attorney General McGranery's attempt to banish the great genius Charles Chaplin from our shores shocked the world in 1952 and compelled millions of Americans to do some hard thinking about the path our government is travelling.

# on the scoreboard

by lester rodney

## The Sullivan Award, Other Topics

LA SALLE of Philly still has the best college basketball team to play in the Garden this year in spite of its first round knock-off by De Paul in the recently concluded Christmas tourney. (No teams go undefeated in modern scheduling.) The manner in which Gola, Crekin, Moore, Lehle and company walloped NYU with ease gave the tipoff that they are a good bet to come on and repeat last year's NIT triumph. Meanwhile, congratulations to Utah State which nipped Manhattan to take the eight-team tourney cup. An unspectacular, not-too-tall team of pluggers with boundless stamina and verve, they sure get the most out of what they got.

THE JAMES E. SULLIVAN Memorial Trophy which allegedly goes to the outstanding amateur performer of the year, has been awarded to Horace Ashenfelter. Ashenfelter won the 3,000 meter steeplechase at the Olympics. In a list of 10 nominees suggested and lauded by the Sullivan Committee, headed by—surprise!—Avery Brundage—his qualifications were listed as follows: "His manners on and off the track, whether in practice or competition, are impeccable. Unselfish in his attitude, he has been an inspiration to teenagers with whom he came in contact. He is an FBI agent assigned to the Newark office."

Nowhere in the list of 10 nominees by the Brundage committee could one find the name or feats of Harrison Dillard, who has been suggested year after year by the Northern Ohio AAU in vain.

Ashenfelter won an Olympic victory at Helsinki. But so did Dillard, in record time, and this was a second victory for Dillard in two successive Olympics, in different events, he having won the 100 meter dash at London in 1948 after being eliminated from his own event, the high hurdles, in the tryouts! Dillard also has a much longer background of outstanding athletic success than Ashenfelter. Outside the track he works for the Cleveland Indians and is well known in and around Cleveland as a REAL inspiration to youth, Negro and white.

Harrison Dillard is a Negro. No Negro has ever won the Sullivan Award since its inception in 1930. Isn't that something?

It is time to brand this thing for what it is, a jimerow phony. It has nothing to do with the outstanding amateur athlete of the year. Any more than any FBI agent snooping around the homes of Americans who want peace has anything to do with decency and "inspiration."

IN CASE YOU missed it, Johnny O'Brien, the 5-9 phenom who plays for Seattle, broke all Boston Garden records the other night scoring 41 points as his team whipped Cornell College 99-88. Imagine. Playing in the pivot position with towering defenders all around him and dropping back on him, Johnny has to doubly and triply earn every point with speed, dexterity, imagination, courage and accuracy. And he goes into the telephone numbers every game!

FLOYD PATTERSON, who won the Olympic 165 pound title at Helsinki and turned pro, has the stuff to eventually become a champion. The youngster from Brooklyn's Bedford-Stuyvesant area works better every time out and may eventually grow into a heavyweight. . . . Louisiana State seems to have a good basketball team, having upset St. Louis in another of those tourneys. Notice that one of the stars, soph flash Don Belcher, comes from Indiana, which is to college basketball what Pennsylvania is to college football, exporter extraordinary of playing talent. . . . From the wire service story of the North Carolina State-Holy Cross game of Raleigh: "Applebaum, a swarthy guard from New York City, threw in his winning shots," etc. The wire service in question ought to know better. . . . Dodger roster listing 42 players to report to Vero Beach camp is in. We will pore over it and have a couple of hot stove columns shortly for you unhappy baseball fans to abuse football and basketball are a silly interruption to our national pastime.

THANKS, FOR MONEY still coming in to the fund drive, to the following:

Twenty-eight dollars from Fred Briehl, who writes: "Dear Les, this sum results from a small movie party we gave here to our guests. We wish to credit it to yourself and all the others on the staff of the Daily. The need of the Daily is recognized."

Also \$10 from a Worker reader "in appreciation of the fine job on the New York Post and the rotten Rosenberg series"; \$10 from "A Worker and Dodger Fan" toward a goal of \$60, this making \$30.

Ten dollars from Esther and Sam, who are thinking of John Williamson, imprisoned Communist leader (and neighbor of this writer); another \$5 from Don and Ida, who previously sent \$10. They missed a few issues of their Daily subscription when they moved. "It made us feel how it would be to be without the paper completely so we are sending an additional \$5." This young fresh-American couple also asks if we could devote a little space to chess news, saying they know it isn't exactly sports, "but lacking a chess column it comes closest to sports in terms of linking people internationally in peaceful and instructive competition." We will try to keep up with the world of chess through periodic contributions from people who follow it.

Also thanks to "New York psychologist" for \$2, another \$1 from the group of high school students who already collected \$45 in their school; Dave, Pat and little Kim, \$2; and finally, \$10 from East Kings Highway with the note "Open letter to the French seamen expressed my thoughts perfectly. I, too, wanted so to apologize to them for my government's inhospitality. . . . M. G." Total acknowledged here: \$78. Previously acknowledged—\$2,669.43. Total sent to this column—\$2,747.43.

THANKS FOR THE holiday greetings, everyone, and a very happy New Year to you in a world at peace.

**"Arts-to-Russia" Dinner:**

# Soviet Artists Honor Chaplin, Anti-Fascist

One thousand prominent figures in the art, stage, dance and literary world gathered to honor Charles Chaplin, symbol of the artist fighting to keep culture and the arts alive in a world of free peoples, at a dinner sponsored by the "Arts to Russia Week" committee of Russian War Relief, last Thursday night at the Hotel Pennsylvania.

Great artists from the Soviet Union joined in honoring the famous "little man." A cable from Moscow, signed by Dmitri Shostakovich, Sergei Eisenstein and Alexei Tolstoy among others lauded Chaplin "as a wonderful master of American films, whose pictures glorified love of mankind." They called for joint efforts of the creative workers of all branches of the arts to "hasten the hour of annihilation of Hitlerism and the establishment of a splendid international culture of the post-war world."

Ilya Ehrenburg, famous Soviet war correspondent and author, sent a cablegram to Chaplin lauding the actor for his stand against Nazism. "All your life on the screen you have defended the little man against the malevolent and soulless machine."

In his speech, Chaplin called for complete unity of every strata of our population as a necessary prerequisite for winning the war. Chaplin called on the American people to abandon all prejudices



Ilya Ehrenburg (at right), famous Soviet Union war correspondent, shown with a group of Red Army men at the front. The Soviet writer sent a cablegram to Charles Chaplin, at the "Arts to Russia Week" dinner. "We are glad that you, dear Chaplin, are with us," it said.

toward the political and economic ideas of our allies, since, he said, "our allies do not object to our own ideas and form of government."

Samuel L. M. Barlow, composer, acted as toastmaster on a program which included speeches by Marcia Davenport, Dean Dixon, Benny Goodman, Margaret Webster and Allen Wardwell.

William Morris, Jr. introduced a resolution which was sent to the Soviet Union expressing the ad-

## From Ehrenburg to Chaplin With Love

Ilya Ehrenburg, famous Soviet Union war correspondent, sent the following cablegram to Charles Chaplin at the "Arts to Russia Week" dinner given in Chaplin's honor.

Dear Chaplin:

All your life on the screen you have defended the little man against the malevolent and soulless machine. We are glad to see you taking a stand against Nazism. It isn't humans who've fallen upon us but create-men, brutal, repulsive automatons. We defend against them our lives, our right to smile, our right to freedom and happiness.

We are glad that you, dear Chaplin, are with us.

We now enjoy happy days after a bad summer. We are smiting the Germans. Americans and Englishmen are smiting the Germans in Africa. Hitler still plays with the globe like a child's toy ball, but he hasn't much longer to play.

Tell your fellow countrymen, dear Chaplin, that Europe awaits them as, in a burning house, one would await friends with a fire ladder—as, suffocating in a coal mine, one would await friends with pickaxes. Soon, in the hands of the German buffoon, there will remain a mere shred instead of the globe and then we will again sigh and smile in the movies upon seeing the little man in love with the stars.

(Signed) ILYA EHRENBURG.

miration and appreciation of the as-  
sembled guests for the heroic  
struggle being waged by the Red  
Army and the Russian people.  
The "Star Spangled Banner" and  
the "Internationale" were sung by  
Efim Viuss, noted Russian tenor,  
and Millard Lampell's playlet was  
presented.  
The dinner was a major function  
of "Thanks to Russia Month"  
which is under the chairmanship  
of Grover Whalen.

# The Shadow of His Prison Bars Falls Across Every Publisher

The following are excerpts from a pamphlet, *Publisher on Trial*, issued by the Committee to Defend Alexander Trachtenberg, who was convicted Jan. 21 on a trumped-up charge of violating the Smith Act. The piece by Angus Cameron was written by way of introduction to messages and statements of 17 well known writers. The piece by Albert Maltz was a message sent to a public meeting in defense of Trachtenberg held in New York last June. Copies of the pamphlet may be obtained from the committee, Room 634, 80 E. 11th St., New York.

## The Sacred Cows

By ANGUS CAMERON

(Former Editor-in-Chief, Little Brown & Co.)

THE book-burning prosecution of Alexander Trachtenberg and the many other similar attempts to suppress freedom of speech and freedom of the press by legislation, judicial process, and social intimidation represent in its most virulent form a new phase of the conflict between the two great contradictory traditions which have characterized American history.

These two traditions are not uniquely American; they exist in all societies where social and economic classes exist. The few of the ruling class versus the many of the ruled is the simple formula for description, whether the few be the slave-owners of ancient Rome, the feudal overlords of the Middle Ages, or the great financial and industrial figures of our own time.

Today, the few are relatively a very few indeed—a paltry few thousand who believe or pretend to believe that whatever seems to be devoted to the maximum profit of the great corporations they control is in the interest of the people.

AT HEART, the freedom of speech and the press today concern the right to question the senseless and unscientific products of their reactionary philosophy. Alexander Trachtenberg, along with many other men and women seeking to discover and expand the dialectical materialist method in history and social science, in politics and economics, questions profoundly their pragmatic philosophy of "thinking makes it so."

He believes that no amount of reiteration will make a lie correspond to the truth. He is being prosecuted for publishing books which dare to question the N.A.M.-Pentagon version of truth and which present a view diametrically opposed to pragmatism. He is the first intended legal victim of a Chamber of Commerce thought control which will surely be extended to an enforced planning of our entire cultural life. He is being persecuted for his philosophy, for his belief; not for his actions.

Americans must come to realize before it is too late that the freedom of speech and the freedom of the press which they take for granted are the right to express heresy to the current view whether that current view be the precept of a tyrannical 17th century theocracy in Massachusetts or against the precepts of a 20th century financial-military oligarchy in Washington, D. C., and New York City.

FREEDOM to express one's opinions has a special meaning in each period in history, because it represents the right to



ALEXANDER TRACHTENBERG

utter a particular heresy at a particular time. This freedom is only meaningful for the people when the greatest urge exists with the few to suppress. When we first uttered our rights to these things we uttered them against a King and Parliament, when we defend these rights today we defend them against the historical successors of that old minority. But we must remember that we defend them not as empty precepts, not as pale copybook maxims divorced from the struggle of life, but in a particular way and fashion and for a particular reason in each period of our history.

The loyalty oath suppression of our times is not just designed to silence criticism; it is designed to cloak reality, to elevate the wishful thinking of the few to

the position of dignity which only the knowledge of truth in action by the many can occupy. We do not have freedom unless we are free to bring standards of reality to bear on the precepts of a particular society; we do not have freedom unless we have the right to criticize personalities as well as ideas; we do not have freedom unless we are free to question the precepts by custom and practice which say that thinking makes it so. We do not have freedom unless we can criticize such personages and utter heresies against their principles without fear of reprisal. Lastly we do not have freedom unless we have the opportunity, the practical opportunity, to express criticism and, if need be, utter political heresy.

THE PROSECUTION of men

like Alexander Trachtenberg is an attempt to remove one of the last opportunities to do this, for the overwhelming majority of the means of communication—the newspaper, the radio, the book publishing house, the theatre, the school, the church—are doing the bidding of the enemies of freedom, serving those who would blind us to the real world with a kaleidoscope of flashing colors of wishful thinking. We do not have freedom unless we are allowed the opportunity to show that the sacred cows of business and the military which now run this beloved country of ours are not sacred cows at all but an open and direct threat to the American people.

## Planned Fascism

By ALBERT MALTZ

(Author, "The Cross and the Arrow," etc.)

THE TRIAL of Alexander Trachtenberg for the alleged "crime" of publishing Marxist works is so monstrous as almost to be incredible. A man on trial in the United States solely because he is a publisher of serious works, of works that circulate in millions of copies all over the world, of works that are in every library in the U. S.

What else is this trial but an act of planned and conscious fascism? It is designed to stifle free thought and to punish free thought. Is it to be believed that American publishers, who protested the burning of books in Nazi Germany, will keep silent at this so-called legal prosecution of a publisher and his books in our country?

IF ALEXANDER Trachtenberg is locked behind bars, then the shadow of those bars will fall on the desk of every publisher in the United States. Impose the publisher of Marxist works today, and then let us see what other publishers will dare print tomorrow.

What a shameful period we live in! What indignities are being visited upon the American people in the name of anti-Communism! How sorrowful and contemptible is the silence of so many who know better!

# Current Films

**BWANA DEVIL:** First feature length three-dimensional film, viewed with specially prepared dark glasses. An Arch Oboler story about the construction of East Africa railroad in 1898. Chauvinistic treatment of Africans, Indians.

**WOMAN IN WHITE:** Surprisingly good Hollywood film about women's struggle to win recognition in medical profession. Weakness: An inference that the battle has been won.

**MIRACLE OF OUR LADY FATIMA:** Use of Catholic legend to attack historic democratic movements and further lie that communism menaces civilization and peace.

**PLYMOUTH ADVENTURE:** Magnificent sailing ship scenes in routine story of Pilgrims voyage in Mayflower. Outstanding is scene in which John Alden (Van Johnson) refuses to become an informer.

**UNDER THE RED SEA:** Fascinating documentary about underwater life in Red Sea. Spoiled somewhat by patronizing approach to people in area.

**THE BRAVE DON'T CRY:** Honest and moving British film about Scottish coal mine disaster and rescue.

**NIAGARA:** Standard murder melodrama shot against thrilling scenic background of Niagara Falls. Marilyn Monroe and Joseph Cotten. Filmed in technicolor.

**YOUNG AND THE DAMNED:** Strength of this Mexican film is in its depiction of the which compels audiences to think deeply about the connection between poverty and juvenile delinquency. Its weaknesses are: Hopeless nature of theme, preoccupation with violence to the point where purpose is almost defeated, tendency to blame parents rather than economics of situation for children's plight.

## Behind the Attack on Chaplin's 'Limelight'

# He Won't Use His Art in Behalf of War

By DAVID PLATT  
THE AMERICAN LEGION brass is out to become recognized as the No. 1 witchhunting outfit in Hollywood.

Not long ago they ordered the movie companies to "investigate" some 300 actors, writers and directors with a liberal past and threatened to picket their films unless this was done.

To appease the Legion chiefs the movie moguls "invited" those on the list to denounce their belief in democracy and become informers, or face dismissal.

A few weeks ago a Legion Post on the West Coast picketed Jose Ferrer's new film "Moulin Rouge" and would not let up until the Puerto Rican actor denounced the great artist Paul Robeson for accepting an international peace prize. Ferrer debased himself still further by saying he was opposed to the fight for Puerto Rican independence.

NOW LEGION chiefs are out

LONDON. — When Chaplin was informed of the Fox West Coast and Loew's ban against "Limelight," he said: "Hollywood has succumbed to thought control and . . . high pressure groups which mean the end of the American motion picture industry."

to "get" Charlie Chaplin's new masterpiece "Limelight."

They forced Loew's theatre chain and Fox West Coast Theatres to cancel bookings of the film on pain of being picketed.

The chains gave in without a murmur and were commended by national commander Lewis K. Cough, speaking at a luncheon meeting of legionnaires and members of the Kiwanis.

The commander and his henchmen have been gunning for Chaplin because he violated the Legion's five-point set of "standards" for movie artists.

For one thing, Chaplin refused to repudiate his humanitarian principles and would not make a public declaration of condemnation of the Soviet Union. Above all he refused to use his art in behalf of those who want war.

The witchhunters felt good when the Justice Department barred Chaplin's return to the U. S. pending a "loyalty" test. Now they are worried because "Limelight" has hit its 13th record-breaking week at the Astor Theatre in New York.

THESE cultural illiterates want to prevent the rest of the country from enjoying Chaplin's great art.

They are frightened by this democratic art that's based on peace not war, life not death. They think they can duplicate their success in stopping Chaplin's

previous film "Monsieur Verdoux."

In 1947 top men of the Catholic War Veterans pressured Loew's into cancelling bookings for "Monsieur Verdoux." Joe Vogel, general manager of this chain told reporters at the time that "Verdoux" was cancelled not because of the handful of protests from bigots, but because "Chaplin doesn't have the box office appeal he used to have. The public doesn't want him."

That argument won't stand up



CHARLIE CHAPLIN in "The Kid," one of his great roles.

today. Chaplin's "Limelight" is the biggest attraction on Broadway today.

To appreciate this, one has but to contrast the long lines at the Astor Theatre with the row on row of empty seats of other first-run houses catering to the standardized Hollywood sex and crime.

IT COMPELS the question: How come the Legion's top officers are doing nothing about films that aid and abet juvenile delinquency, but are ganging up on the one film our country has produced in recent years that teaches respect for the individual, tolerance, fellowship, love of life.

The attack of the Legion brass on "Limelight" was even too raw for Dick Williams, entertainment editor of the Los Angeles Mirror who is by no means friendly to the artist and the things he stands for.

Williams characterized the retreat of Charles F. Skouras, Fox West Coast chief, as "unfortunate and shortsighted."

Noting that he had rapped Chaplin in the past for some of his actions, Williams said:

"But this has nothing to do with Chaplin's new picture 'Limelight' which contains not the slightest red tinge. . . I hate to see any pressuring by one group knocking out a public showing. The public should make the decision. So say we all!"

# The Tragedy of a Workingclass Child in Moving Indian Novel

**COOLIE**, By Mulk Raj Anand. Liberty Press, A Liberty Book Club selection. New York. 316 pp. \$3.50.

By **ROBERT FRIEDMAN**  
Munoo, the hero of the Indian novelist Mulk Raj Anand's novel "Coolie," belongs with such immortal children of literature as Victor Hugo's Gavroche and Mark Twain's Huckelberry Finn.

Like them, Munoo is part boy, part man; a child eager for fun and gazing with wonder upon the world, a man fending for himself, bruised and buffeted about, crushed by labors beyond the strength of his child's body, and moved by forces he does not comprehend.

One of the most endearing of all juvenile characters in modern literature, Munoo flashes like a comet across the pages of this novel. His is a short life, but a full and turbulent one. From the moment that we meet him, a very young boy tending his aunt's sheep in the village to his death from tuberculosis while a rickshaw boy a tragically few years later, we learn to love and admire this sunny-hearted youngster who courageously fights back against the bitter hardships of Indian workingclass life.

Writing with irony, wit, anger and tenderness, Mulk Raj Anand shows us, through the brief life of this youth, what it means to be an Indian worker, under the double yoke of the Indian upper class and the British imperialist.

Munoo, an orphan, is torn from his village home and taken by his uncle, a porter in a city bank to toil in the home of Babu Nathoo Ram, an official in the same bank who models himself on the smug arrogant British Sahibs.

Some of the novel's best writing is in the description of the rustic Munoo's ecstatic wonderment over such devices of civilization as the razor blade and the bathroom and his employers' frenzied rage when the bewildered child relieves himself at their front door and thereby lowers their social standing.

Exploited and abused, the boy runs away. In a primitive factory making pickles and jams to which he is taken by the kindly owner, Seth Prabh, Munoo learns the grinding life of the Indian worker, toiling from dawn to dusk. Indeed, his is an enviable lot, for, befriended by Prabh and his gentle wife, Munoo is permitted to sleep in his own bed in their home, while other workers must snatch respite in the factory itself.

When Prabh is bankrupted by the thievery of his partner, the harsh and greedy Ganpat, cruelly beaten by his creditors and the police, and hurled back into the ranks of the laborers from whence he sought to rise, Munoo tries to earn some money for the household by carrying heavy loads for merchants.

One of the most vivid sequences in this novel pictures the thrusting-desperate laborers, forced to daily, desperate competition with their fellows in the marketplace for the chance to serve as beasts of burden for a few pennies.

The surging, complex life of the sub-continent is captured in the pages of this novel. And in Munoo we get a fully-realized human-being. Warm-hearted, eager for love and comradeship, he learns nevertheless that not only from the rich but even from some of his own kind he must expect a cruelty and cal-

lousness born of the savage struggle for survival. One sequence describes the brief but savage Hindu-Moslem fight provoked by the bosses to smash an impending strike.

Taught from infancy an age-old creed of fatalism which fosters his belief that his inferior status is permanently fixed and pre-ordained, the young Indian begins to learn a little bit not only that struggle is possible but that there is a better goal for the oppressed than to climb over his fellows into the ranks of the oppressor.

"Coolie" is a story of earlier days in India, written when the progressive and trade union movements had not reached their present power. But there is a preview of things to come in the militant defiance of the British bosses by the mill-hand, Ratan, and in the Communist-led move for strike after right-wing union leaders seek to sell the workers out.

Munoo, before he coughs his

last, has learned something of the power of the roofless and the riceless workers of India when they unite in struggle.

An eloquent and moving novel, this book ends on a note of personal tragedy. How could it not, when life is agonizing and death sudden for millions like Munoo? And yet, nobody can read it without sensing the vitality and innate strength of the Indian common people. Nor is it possible to doubt that India, like China before it, must inevitably take the road to socialism as the only way out of the misery of the masses.

(One word about the novel's title, "Coolie." It was an incorrect choice. To western eyes, the term stands for what are presumed to be inferior beings, the laborers of China, India and the other countries of the east. In People's China, the use of the word "coolie" has been ended, thus attesting to the world's chauvinist-imperialist character.)

## THE BRITISH SCREEN IN 1952

Christopher Brunel is an executive board member of the Association of Cinematograph and Allied Technicians, a leading British film workers' union. He is writing this roundup of the British screen especially for the Daily Worker in a personal capacity.

### By CHRISTOPHER BRUNEL

This correspondent wants to start a new vogue—that of NOT listing his choice of the Ten Best of 1952; besides, this year has been the year of Limelight, and no film shown on British screens can stand up to the brilliant optimism of Chaplin's picture. John Marshall, editor of the Conservative Evening News, summed up our attitude to Charlie the man when he said that he was welcomed by the great solid mass of sensible people—the snipers and smearers don't matter.

The young year 1952 saw two threats from the Conservative Government: first, to close down the world-famed Crown Film Unit, which for 22 years made films for Government departments on subjects as varied as horticulture, town planning, aviation, the drama, and which was the world's leading documentary unit; second, to bring in a new Act of Parliament that would impose onerous regulations and censorship to the growing number of specialized 16mm. shows put on by trade unions, film societies, political and religious bodies. This was foiled, and the new Cinematograph Act, 1952, bears witness to the struggle waged by such organizations.

But despite deputations, protest resolutions and letters to the papers, some 100 workers from the Beaconsfield, Bucks, studios of the Crown Film Unit joined the unemployed in March. That was only one of the many economic problems that have concerned film people in the past year.

Foremost were the Washington talks in September on the remittance of dollars to the U.S.A. from showing Hollywood films in Britain; these resulted in furthering the official policy of encouraging American producers to make more of their films in England. The encouragement is provided by the complex Eady scheme, which makes cinema-goers provide profits for those brave capitalists embarking on modern production programs.

Studio employees claimed that through speedup and casualization they have also made considerable contributions towards profits, while the employers and property own-

ers have tended towards extravagance. After protracted negotiations and token strikes by electricians and craftsmen, all but the very highly paid studio workers wrung an 11 shilling (\$1.54) a week raise from the employers.

These economic problems have preoccupied film workers and they have not yet played much part in trying to improve the content of their work. Though they are disturbed at the lowering of quality through ultra-cheap films being made for sponsored American TV, only a few have come into the fight for less violence and less war propaganda on the screen. But the general public in Britain has been quicker to respond; in February pressure from veterans in the British Legion forced Clydebank, Scotland, cinemas to take off Rommel-Desert Fox; Londoners welcomed the Italian Film Festival in June, where the outstanding picture was Miracle in Milan.

And, this year Soviet films have won their way back to British screens: Fall of Berlin broke a four-year record of London's New Gallery, as well as being shown widely outside the capital; in May 3,200 people attended the first three performances of the Soviet Film Festival in London; Big Top, the Soviet circus picture was booked by 1,800 cinemas (Britain has 4,500 movie theatres).

### MILESTONES OF 1952

Britain made the first three-dimensional ballet film. The Black Swan... composer Ralph Vaughan Williams celebrated his 80th birthday... subject of the technicians' union's own production, directed by their president Anthony Asquith, centers round the English game of cricket... film maguete J. Arthur Rank told a law court he had never heard of Benjamin Gigli... though French Catholics welcomed L'Auberge Rouge. London County Council banned it because it featured comedian Ferdinand as a priest... Hendon New Classic cinema now controlled by progressive technicians' leader Ralph Bond... U.P.A.'s Mr. Magoo cartoons so popular at special two-week program at a London newsreel cinema that Magoo returned for a week before Christmas... National Council for Civil Liberties conference in November protested at revival of KKK Birth of a Nation... progressive filmmakers produced a 16mm. record of British Youth Peace Festival at Sheffield with climax in Kodachrome... Kodak factory workers at Harrow sent a delegate to the Vienna Peace Congress in December...

## on the scoreboard

by Lester Rodney

### Another Jim Thorpe?

MELTON CAMPBELL, the second most famous athlete of Plainfield, New Jersey, population 45,000 (Joe Black is number one as of now!), will graduate from high school in June and reveals that he has already been approached by 100 colleges.

Up to last fall, Campbell was best known as the schoolboy track and field wonder who finished second to Bob Mathias in the Olympic decathlon, that gruelling all round test of strength and ability. (The 6 foot 3 inch Negro star made the Olympic tryouts in California only because a group of Plainfield people took up a collection for his fare. He was the youngest athlete from any nation competing at Helsinki.)

Maybe the fact that Mathias is a pretty good football player at Stanford gave Milton the idea. He had never played the game till last fall. Coach Abe Smith was gloomily surveying Plainfield's prospects at the first practice, wondering "if we would win a single game," when Campbell came out for a crack at the game. Plainfield wound up undefeated and the amazing youngster scored 140 points as the top player in the football-minded state of New Jersey.

Milt will play college football—and he is leaning toward the University of Indiana at the moment—but his main athletic dream is already directed toward winning the decathlon at Melbourne in 1956. His chances seem good: In all 10 decathlon events he is further along than Mathias was at his age.

To give you an idea of the kind of athlete young Campbell is, he now stands above the fabulous Jim Thorpe in decathlon performance. He has already surpassed Thorpe's mark in nine of the events, missing only in the 1,500 meters. His best marks surpass Mathias' best in three of the events, the 100 meters; 400 meters and 110 meters high hurdles, and he is even with Mathias in the high jump.

Mathias and Harrison Dillard have been especially helpful to him in improving his form, Campbell says. In a recent international meet in Jamaica, he beat Dillard, the Olympic high hurdles champ and world record holder, at the event. "I couldn't have done it if he hadn't helped me out," Campbell says.

In the current indoor track and field season, Campbell will concentrate on the high hurdles, the event he now is best at. (There is no decathlon except in the Olympics.) He has already hit 14 seconds flat and sees the Olympic mark of 13.7 within reach. It must be something to see a 6-3, 200 pounder run so brilliantly in the high hurdles, an event which calls for the utmost grace, flawless form and timing as well as driving leg power.

Needless to say, Campbell looks forward above all to a world at peace in which he and all other young athletes can develop normally and once again face the athletes of all the world in the spirit of friendship and may the best team win.

### Overlooked Slugging Brooklynite

A NEIGHBOR OF Bill Antonello of Brooklyn writes to chide us for failing to mention that candidate for the Dodger outfield in our column on the 1953 roster. "You often mentioned how few players come from the same city as the team they play for," he writes. "Well, here is Antonello, a Brooklynite and a real slugger who I think is a much better prospect than some of those you mentioned, like Sharman, Mauro and Cimolo. Give him a little write-up, will you?"

We didn't mean to overlook any particular players, but didn't have space for all the rookies on the 42 player roster. A look at Antonello's batting record last year with Mobile in the Double A Southern Association shows the following: The 25-year-old, 5-11, 185-pound outfielder, who throws and bats right, had a .290 batting average with an exceptionally impressive runs batted in mark of 130 (in 153 games). The Brooklynite had 22 doubles, 12 triples, 28 home runs, scored 102 runs, walked 61 times and struck out 82 times.

The righthanded batting power in those figures may give Antonello a look-in if there is any trade involving Pafko or Furillo or both, and in any case, seems to insure at least a promotion to Triple A and a careful eye for future varsity status. Don't know how he is a field, but you don't grow 130 rbi men on trees.

### Journalism Dept'

HERE IS THE WAY Barry Gray, a New York Post "liberal," answers rantings by Walter Winchell that he is communistic. It is a pathetically instructive exhibition. More dramatically than anything else one can recall, it reveals at one quick look the inevitable windup for once decent people who answer redbaiting not by fighting the redbaiters but by abjectly outdoing them. It is a performance which reminds one of nothing so much as the late Mike Quin's magnificent parable of the creature crawling naked along the ground painted like a harber pole and protruding a long tail to prove he couldn't possibly be a communist.

In his new column in the Post, Gray, once a reasonably outspoken defender of civil liberties, answers Winchell by proudly presenting the text of a speech a friend of his prepared to read to the American Legion. Here are excerpts from this speech by Barry Gray's friend about Barry Gray's anti-communism:

"... he had favored outlawing the Communist Party, supported the Feinberg Law, upheld the Smith Act, backed NATO, the Pacific Treaty Organization as favored by Gov. Dewey... attacked the Committee to Secure Justice for the Rosenbergs... agreed with the prosecution of Alger Hiss, that Harold (National Commander of the Amvets) was his good friend, that the Americanism Chairman of the Legion had been on his program..."

Unbelievable? There it is, from the man's column. Some fighting credo for a New York Post liberal, eh?

What this Barry Gray is here whining about is that he is for Hitler, Mussolini and Franco's classic first step to fascism, the outlawing of a political party; he is for the firing of all school teachers in our city and state, no matter what their teaching records, who don't measure up to the pro-Christian Front standards of Timone—a law opposed editorially by the Times and Tribune; he is for a thought-control law which the CIO vigorously condemned; he is for the immediate death of two Jewish parents when Albert Einstein, the world's foremost physicist, doubts their guilt and urges clemency; he is for the "Americanism" Chairman of the Legion now successfully closing the Loews and Fox movie chains to the film masterpiece "Limelight."

And after all this, poor Barry Gray will have to discover that he is STILL a "red" to Joe McCarthy! Wag that tail, Barry.



# Urge Protests to Local RKO Managers to Show 'Limelight'

By DAVID PLATT

The National Council on Freedom From Censorship (an affiliate of the American Civil Liberties Union) has protested the cancellation of bookings of Chaplin's "Limelight" by the Fox West Coast Theatres and Loew's, Inc.

In its telegram to Nicholas N. Schenck, president of Loew's, Inc., and George Brower, manager of Fox West Coast Theatres, the Council said:

"While we support the right of Legion to object to presentation, the cancellation of exhibition violates right of other persons who wish to view film. May we urge reconsideration of your withdrawal of film."

Meanwhile a new attempt to prevent the American people from enjoying this splendid humanist film was revealed in a letter sent to the American Legion by Howard Hughes, member of the board of RKO.

Hughes notified the Legion he would make a "concerted effort" to get RKO theatres to cancel their national bookings of "Limelight."

The multi-millionaire movie and planemaker told the Legion brass he had nothing to do with the theatre exhibition phase of RKO since he was head of the production unit only. Nevertheless, he said he would try to "persuade" the heads of the RKO theatre corporation to take the necessary legal steps to cancel all bookings of the Chaplin film.

This sort of thing, as "The Nation" (weekly) makes plain in an editorial in its current issue, "is not censorship; it is political terrorism."

It is getting back at Chaplin with a vengeance because, unlike Jose Ferrer and others, he refused to knuckle under to the demand of the Legion chiefs that he publicly repudiate his humanist beliefs.

Chaplin's comment on all this was short and to the point. "Hollywood," he told London reporters, "has succumbed to thought control and the illegal methods of high-pressure groups, which means the end of the American motion-picture industry and its world influence. I am afraid Hollywood is going to need me long before I need Hollywood."

No honest person can disagree.

"Limelight" is scheduled to open at a number of RKO theatres in the New York area next week. Now is the time to let your neighborhood RKO manager know where you stand.

## SAYS MASS PROTESTS CAN AFFECT TV PROGRAMS

Dear Dave Platt:

May I direct your attention to an item in your otherwise good story on 'George Kaufman, TV and the Tobacco Trust' in the Daily Worker of January 9.

You say: "CBS and other broadcasting companies receive thousands of letters from listeners protesting programs that give nightmares to children. They are studiously ignored" etc.

To leave it there one may draw the conclusion, what's the use of protesting, writing letters if those letters are ignored anyway?

The sad fact is that a small but vocal and vicious minority let their voices be heard while thousands of progressive listeners seldom take the trouble to let the networks know their feelings and reactions to the Un-American programs and the ordinary insipid stuff offered on TV. Of course there are exceptions. Not enough.

Imagine how encouraging it would be if a few labor leaders, shop workers, family men, whose children get nightmares from such programs would raise these questions at local union meetings, shop meetings, etc. Explain the reasons. The vicious method of blacklisting. Get said union or shop to address a letter protesting the programs, going on record against buying their products unless blacklisting is stopped, programs improved. Believe me, Dave, those broadcasting stations would not dare ignore it.

A few delegations from P. T. A. groups would bring results.

If they continue with these programs it is because the people have not spoken. When they do—and do it en-masse, the programs will change.

Best personal greetings,  
Bill Lawrence



CHARLES CHAPLIN

## Bette Davis Film 'Star' at Rivoli Heavy-Handed

"The Star," 20th Century Fox Film starring Bette Davis, which opened this week at the Rivoli, tells the story of a motion picture star who at the age of 42 finds herself eased out of stellar roles because of her age. Such a situation has been treated before in Hollywood films, as in "Sunset Boulevard," but never before has it gotten the heavy-handed treatment it receives in the present picture.

Repetition and verbosity dissipate whatever sympathy is generated by Bette Davis' talented acting.

There are some interesting sublines to this film, however.

One short dialogue hints the actress is being eased out because she dared to attempt an independent picture.

Hollywood producers are portrayed as benevolent, wise fatherly figures rubbing over a happy-film factory family.

If an actress gets into financial or emotional trouble or if at the age of 42 she is thrown on the scrap heap or into bit parts, it is entirely her own fault. She should have saved the hundreds of thousands of dollars lavishly handed to her, and not given it to neurotic well-brothers-in-law or spend it on expensive perfume.

And above all, she must learn to control her ego. She must accept with meek resignation and humble thanks the eternal law that a woman's destiny (particularly after 40) is the kitchen.

This is the sermon dinned into the ears of an audience stammered up for this company-union propaganda by the portrayal of an actress who engages in childish tantrums at the first contact with a serious problem.

- BEN LEVINE.

## Bill Robinson Reads Rubin Play

For the second of the Jefferson School Friday night cultural programs, an interested audience came down to hear and discuss a reading of a new play by Bernard Rubin, author of "Candy Store."

These cultural programs, every Friday night present progressive artists and their work to an audience for appreciation, criticism, and mutual interchange of ideas.

The exciting play, heard by an audience for the first time, has a factory setting, and it includes such themes as the fight against speed-up, the peace campaign, the exposure of racism, and the attempt of the trout office to recruit stoop pigeons.

The audience listened with absorption, and then commented on many aspects of the play, its themes and the way they were handled, including criticisms which were then taken up and discussed by the author.

Along with the play itself, a notable event was the magnificent reading performance by the young actor Bill Robinson, who took eight different roles, and simply by gestures and inflections of his voice, created the illusion of a stage filled with living people.

At the third Jefferson School cultural program tonight (Friday) the brilliant young Negro printer, Edward Strickland, will appear with a group of his new works, and will also read a challenging paper on critical and social realism in art, both of the past and of the present day.

Sidney Finkelstein will be chairman.



Leopold Novak plays the part of a maladjusted youngster in "First Start," new Polish film about student glider pilots, opening tomorrow (Saturday) at the Stanley Theatre.

## Negro Liberation Published in East Germany

Harry Haywood's book "Negro Liberation" has just been published in East Germany in an edition of 10,000 copies. This follows a 30,000 edition published in the Soviet Union, 10,000 in Hungary and 10,000 in Poland.

The English edition is still available at the Workers Bookshop.



# on the scoreboard

by lester rodney

## Knicks, BB Swaps, Journalism Dept' . . .

KNICKERBOCKER GAME with Boston tomorrow night at the Armory probably represents a high point of basketball interest here this season. In spite of a series of injuries, losing Ernie Vanderweghe and then Max Zaslofsky, the Knicks have been playing magnificent ball, trouncing Syracuse on the upstate floor and beating the Royals at Rochester, two tremendous feats. Boston, with the inimitable Bob Cousy, is the most exciting visiting opposition. No one game is vital in the crazy overloaded pro schedule, but with one thing and another this game hits a nerve for court fans. . . .

RARELY HAS THERE been such unanimous opinion on a trade helping both clubs as in the swapping by the Chicago White Sox and Philadelphia A's of first basemen Eddie Robinson and Ferris Fain. The reason for it lies largely in the contours of the ball parks involved, the home field where a player puts in 77 games. Robinson, a left handed pull hitter, figures to be more dangerous in Shibe Park where the right field fence is 331 feet from home plate than in Comiskey Park where it is 352 feet away. A lot of fly balls caught in those 21 feet difference will be extra base hits in Philly.

Fain, a sharp, line drive hitter, fits nicely into the Comiskey scheme of things. Much faster and more versatile than the ponderous Robinson, he will tighten up the Chisox infield and complete an air of inner class which is a big pennant factor. Even though Robinson supplied most of the long range hitting for the Sox, Fain's virtues figure in the long run to be more valuable given the field the Sox play in and the kind of hall they play.

An aftermath of this deal may be still another "both sides helped" swap. The Chisox, who have an exceptionally classy second line shortstop in Willie Miranda, may now throw in a little money with Al Carresquel in an attempt to get Larry Doby from Cleveland. Doby would give them the big punch in their outfield at no loss of fielding skill and with the only negative side being the difference between Carresquel's hitting and Miranda's, not too vital.

Cleveland could be tempted because a shortstop of Carresquel's caliber is exactly what they need most and they have a pretty rich outfield situation. They may figure on the fast-coming Harry Simpson adequately replacing Doby in center, with Dale Mitchell, rookie Dave Pope, (353 at Indianapolis), retained vet Bob Kennedy and the hopeful young slugger Jim Lemon filling any holes. Easter and Rosen would still give them the top 1-2 slugging combination in the league.

And wouldn't the Cleveland pitchers be delighted to see Mr. Carresquel's glove at shortstop.

JOURNALISM DEPT: John Foster Dulles' first speech as Secretary of State complained that the Soviet Union is "encircling" us. This hair raising assertion is one for Ted Tinsley. But first, let's let the editor of a big newspaper answer him. In last Sunday's magazine section of the New York Times, William R. Mathews, editor and publisher of the Tucson, Arizona, Star, says gingerly, "We do not appreciate, for example, the Russians' real suspicion and fear of us when they see us building a ring of bases stretching from Iceland, Britain, North Africa, Cyprus and Saudi Arabia to the Philippines and Okinawa. We cannot see that we might feel the same way if the Russians had air bases in Iceland, North Africa, the Azores, Guam and Hawaii."

Mr. Mathews cites a few actual places, which Mr. Dulles did not bother to do. Of course, Mathews pulled the string a bit or he could have made it even more shocking, like "Suppose Russia was openly building bomber bases in northern Mexico, what would we think of that—well, we are openly building bomber bases in northern Turkey, adjacent to the Soviet Union." (How many average Americans do you think realize that amazing fact?)

But believe it or not, there were a couple of things in the Dulles speech even cruder than the "they're encircling us" stuff. I'll just take two sentences from his text which cry out for the application of simple journalistic questions—who, what, where, when?

Said Dulles: "At the present time the Soviet Communists are carrying out a policy which they call encirclement."

Come again? When did anybody in the Soviet Union ever call their foreign policy "encirclement"? When the Secretary of State of the United States makes such a statement in a big formal address he should be able to back it up, shouldn't he?

Next, "They (the Soviets) said they don't want to start an open war against us until they have got such overwhelming power that the result would not be in doubt."

Wow! Now if our free press had even the standards of the journalism school classes at NYU and Columbia, there would be a "Whoa, Mr. Dulles. This is sensational! When did the Russians say that? Just a minute while I write this down. . . ."

Of course no reporter for a big business paper raised that perfectly obvious question, nor will they. For they know as well as you that Mr. Dulles made up these absurd things out of his own head, that nobody in Russia speaks of a Soviet policy of "encirclement," or of starting a war. In fact, anybody in the country of socialism talking like that would wind up in jail. They have a law against warmongering. Seems like we could use one, nicely too.

So this is the stature and the morality of the "free world's" case. Our Secretary of State must say totally and obviously false things invented out of hand because that's the best case for "Russian aggression" that can be made out. And the papers obediently leave these startling and obvious whoppers go unchallenged and unquestioned. Such is the state of journalism in the year 1953.

Well, you know what paper you want to introduce to your shopmates and neighbors, I hope!

BEFORE DISMISSING the journalism class for today, here is another real beaut. On page 2 of Tuesday's Hearst Journal-American was the headline "Reveal Flying Disc Pass At U. S. Jet Near Siberian Border."

This is truly wondrous. In the upside down, we-own-the-world Hearst view of things, it is nothing that a U. S. jet is near the Siberian border, 6,000 miles from the U. S. Oh wo. The story is that those nasty Russians have the nerve to be throwing discs around! This is something like an indignant headline: "PROJECT X SPY ATTACKED BY RUSSIAN GHOSTS IN MOSCOW FACTORY."

## OTHER CELEBRATIONS (Continued from page 14)

can Council on Soviet Relations for the occasion. A feature common to most of these meetings was the participation by representatives of other United Nations. As Sir Gerald Campbell formerly British Consul General at New York remarked at Bridgeport:

"China and Britain and the Soviet Union have all had the tragic experience of fighting virtually alone, but now at last the United Nations are beginning to fight as United Nations together."

Another feature common to all meetings was the wide support given. Trade unionists, churchmen, businessmen, educators, scientists, professional men, cooperated in making these many meetings possible, and joined together in their expressions of gratitude, admiration and good-will towards the Soviet Union. The wide character of support for American-Soviet friendship, can be illustrated by the membership of the Connecticut State Committee of the American Council on Soviet Relations, which includes Leigh Dannenberg, publisher of the *Bridgeport Herald*, Professor Walter Landauer

of the University of Connecticut, Harold V. Feinarch, President of the A.F. of L. Central Trades Council, T. R. Malloy, President State CIO Council, Mrs. George Selles, Congressman James Shanley, the Rev. Alonzo L. Wood.

Reports from meetings in Pittsburg, Albany and Syracuse have not been received up to time of going to press, and some important meetings have not yet been held, notably at Chicago, where on November 25th Charlie Chaplin is to be the principal speaker at a rally sponsored by 300 prominent Chicagoans including Prof. Samuel Harper, Marshall Field, E. L. Ryerson, Edward E. Brown, Dean Charles Gilkey, Paul Scott Mowrer, Samuel Levin, Congressman Sabath, Bishop James A. Gray, and Mrs. Phillips Wyatt Moore.

Sergei Koussevitsky summed up the spirit which inspired these many meetings in the greeting he read at Boston, concluding with these words:

The greeting I am extending to the Soviet States on this eventful Anniversary year is one of profound emotion, of admiration, and of faith in the future triumph of Russia.

nesota State Industrial Union Council, Eleanor Nelson, Secretary-Treasurer United Federal Workers of America, Ben Probe, Secretary-Treasurer Michigan CIO Council.

The Railroad Brotherhoods were represented by A. F. Whitney, President Brotherhood of Railway Trainmen, L. C. Cashen, President Switchmen's Union, A. Johnston, Grand Chief Engineer, Brotherhood of Locomotive Engineers, and D. B. Robertson, President Locomotive Fireman and Engineers.

Among the leading churchmen sponsoring the Congress were Rt. Rev. Henry W. Hobson, Bishop Francis J. McConnell, Bishop Arthur W. Moulton, Bishop Melcom E. Peabody, Rt. Rev. Henry St. George Tucker, Bishop W. J. Wells, Canon Anson Phelps Stokes, Rabbi Samuel H. Goldenson, Dr. Fredrick May Elbot.

Other names of importance in many fields C. G. Burlingham, Rear Admiral Richard E. Byrd, Charles Chaplin, Jo Davidson, Edsel Ford, Albert Kahn, Helen Keller, Serge Koussevitsky, Frederic March, Raymond Massey, Owen D. Young, Edith Abbott, Mrs. Ogden Mills Reid, Mary McLeod Bethune, George Washington Carver, Rev. A. Clayton Powell, Jr., Earl B. Dickerson, Dr. Hugh Cabot, Dr. Arthur Compton, Albert Einstein, Dr. Robert A. Millikan, William Rose Benet, Van Wyck Brooks, Pearl Buck, Ernest Hemingway, William Ellery Leonard, Maurice Moscovitch, Thomas Mann, Edgar Lee Masters, Edna St. Vincent Millay, Eugene O'Neill, Franz Werfel, Lin Yutang.

## SPONSORS OF THE CONGRESS

THE preliminary list of prominent people who sponsored the Congress of American Soviet Friendship was published in our previous issue. The list was headed by Secretary Hill and included Cabinet members, government officials and Senators, as well as leaders in every field of American life. Up until the actual convening of the Congress, according to its director, Miss Alice Barrows, endorsements continued to pour in.

In addition to Lord Halifax, the British Ambassador, the list includes Hon. Tso Ming Wei, Chinese Ambassador, Hon. W. Munthe D. Morgensterna, Norwegian Ambassador, Hon. J. Cichanowski, Polish Ambassador, Dr. A. Louden, Netherlands Ambassador, Hon. Constantin Fotitch, Yugoslavian Ambassador, Hon. V. S. Hurban, Czechoslovakian Ambassador and Laurence A. Steinhardt, U. S. Ambassador to Turkey.

In addition to Governor Lehman, Governors sponsoring the Congress included Governor Blood of New Hampshire, Governor Darden of Virginia, Governor Dixon of Alabama, Governor Edison of New Jersey, Governor Langille of Washington, Governor Osborn of Arizona, Governor Saltonstall of Massachusetts, Governor Schrieker of Indiana, Governor Sowell of Maine, Governor Sprague of Oregon, Governor Van Wagener of Michigan. Mayor LaGuardia headed the list of mayors.

Over forty college and university presidents were among the endorsers, among them President C. A. Dylstra, University of Wisconsin, President Thomas S. Gates, University of Pennsylvania, President Robert C. Cloflier, Rutgers University, Dr. Henry Sloane Coffin, Union Theological Seminary, President Karl Taylor Compton, Massachusetts Institute of Technology, President Herbert John Davis, Smith College, President Edmund E. Day, Cornell, President Robert E. Doherty, Cornell Institute, President John W. Nelson, Swarthmore, President J. C. Nowcomba, University

of West Virginia, President Frederick Douglas Patterson of Tuskegee Institute, President Marion Edwards Park, Bryn Mawr, Dr. Alan Valentine, University of Rochester, Dr. Frank Aydellotte, Director of the Institute of Advanced Study, Princeton.

Over forty A.F. of L. and CIO officials and union heads were also among the sponsors. A.F. of L. leaders included William Green, President, George Meany, Secretary-Treasurer, Robert J. West, International Representative, Felix Knight, General President Railway Carriers Union, Lawrence P. Urdelot, President Brotherhood of Painters, Decorators and Paperhangers, Harvey W. Brown, President International Association of Machinists, John F. Burke, President-Secretary Brotherhood of Pulp, Sulphite and Paper Mill Workers, Edward Flore, General President Hotel and Restaurant Workers, James Meloney, President Glass Bottle Blowers' Association, McFarbridge, President Building Service Employees Union, R. E. Van Horn, President International Cigar Makers' Union, Frank X. Martel, President Michigan Federation of Labor, Edward D. Vandolour, President California State Federation.

Among the CIO leaders sponsoring the Congress there were, in addition to Philip Murray, President, John Green, President Industrial Union of Marine and Shipbuilding Workers, Sidney Hillman, President of the Amalgamated Clothing Workers, Harry Bridges, President International Longshoremen and Warehousemen's Union, Joseph Curran, President of the National Maritime Union, S. H. Delympia, President United Rubber Workers of America, J. F. Jurich, President of the International Fishermen and Allied Workers, O. A. Knight, President Oil Workers, David J. McDonald, Secretary-Treasurer United Steel Workers, Reid Robinson, President Mine Mill and Smelter Workers, Edward T. Chayfetz, National Secretary Die Casting Workers, Leonard Lagoman, Secretary-Treasurer Min-

## Genevieve Taggard's

stirring poems  
on Soviet themes

# FALCON

are now collected in a beautifully printed small book and available for only 10c per copy.

Can be sent as attractive and original Christmas greetings.

SOVIET RUSSIA TODAY takes pride in this beautiful book, many of whose poems first appeared in our columns. Copies of FALCON may be secured through our office.

## SOVIET RUSSIA TODAY

114 E. 32nd Street New York, N. Y.

## LANGUAGE - PHONOGRAPH COURSE - WANTED

Will buy used outfit from private party, preferably with Russian or Spanish records. Box 101, Soviet Russia Today, 114 E. 32 St., N. Y.

### CALLS TRANSPORT AT DANGER LEVEL

Eastman, at West Coast Parley, Again Asks Industry to Curb the Movement of Goods

### WAR TRAFFIC INCREASING

A. D. Roth, Also a Speaker, Says Competitive Wage Rises Promote Inflation

### BY LAWRENCE E. DAVIES

...to the New York Times. LOS ANGELES, Dec. 3.—Describing domestic transportation as "dangerously close" to the margin of safety, Joseph B. Eastman, director of the Office of Defense Transportation, gave a new warning today to industries which had not cooperated in the program to eliminate "unnecessary cross-hauling or other excessive movement" of goods. He assured them that he was "serious" about it.

Addressing an all-California war conference sponsored by the State Chamber of Commerce, Mr. Eastman said that his office was seeking the aid of industrial divisions of the War Production Board because "arbitrary steps might be taken which would do harm in other directions which would more than offset the transportation gains."

He was confident, however, he asserted, "that much transportation can be saved in this way without any harm which is inconsistent with an all-out war economy." Worker Shortage Emphasized "A few of the industries have already pointed the way," he went on. "We hope that many others

### HUGE PLANES SEEN NEAR PRODUCTION

Chandler Says 400-Passenger Craft With 500-Mile Speed Has Been Designed

### MIGHT SERVE AS BOMBER

Full Quotas of Men, Materials Would Double Aircraft Output, Executive Holds

Production of airplanes that can transport 400 passengers at 500 miles an hour and make non-stop round trips to Europe as bombers was promised by Tom M. Chandler, chairman of the board of the Consolidated Aircraft Corporation, in an address at the Chamber of Commerce at the State of New York 60 Liberty Street.

Mr. Chandler, who is also chairman of the board of Vultee Aircraft, Inc., and of the board of Republic Steel Corporation, declared that the engineers who designed the Consolidated B-24 Liberator, one of the largest planes in the world, have already drawn plans for the larger and mightier plane which he described.

"The same minds that conceived our B-24 Liberator bombers and the B-24 flying boats have planned this greater airplane to the point where industry could begin production on it," he said, "and it could be used as a bomber or, in a modified version, as a cargo transport."

"As a cargo transport it could carry heavy loads of vital equipment and military supplies to distant fighting fronts where sea lane traffic is too hazardous," he continued. Remarking on the current trend

ness of aviation in America, Mr. Chandler pointed out that the aviation industry has accomplished miracles of production. "We are building more planes this year than in all the twenty years before the war. Thirty prime contractors operate in seventy different plants and are making seventy types of planes for war uses," he declared.

### Annual Volume Huge

"Since June, 1940, approximately \$30,000,000,000 has been appropriated for aircraft. The dollar volume of the aircraft industry is now running at an annual rate ten times that of the automobile business in 1940.

"Beyond a doubt, we now have air supremacy over Hitler. But today's total aviation output is hardly 60 per cent of our present potential capacity; our capacity if we had the materials and if we had the men."

He said that the bald fact is that practically no one has any understanding of what American industry could achieve in production if given the green light. "If the aviation industry had full quotas of men and materials it could practically double production. That is exactly what Mr. Nason is asking for next year.

"This is just the result of mathematics. Once the design of your product has been reasonably standardized you can, if need be, practically double production each year through improvements in organizing the production line."

"What we have had is a haphazard method of distributing our vital materials. What we need is to organize the flow of materials and match them with actual requirements. We need to bring material inventories in line with current needs. That is what the new controlled-materials plan of the War Production Board is meant to accomplish. Priorities have become worse than useless. The new plan should be given a fair trial." In referring to the manpower problem Mr. Chandler said the major

difficulty was not so much the loss of men through the draft, as by loss of workers through voluntary enlistment. He said that on the West Coast of those who joined the armed forces, only 15 per cent were drafted and 85 per cent represented voluntary enlistments.

### Leads Enlistment Unit

"In view of these facts," Mr. Chandler said, "it is well that steps have been taken promptly by the government to stop voluntary enlistments of essential workers." He added that, speaking as a steel man and as an aircraft manufacturer, "any nation that has supremacy in the production of steel and aircraft, as we have, possesses a double guarantee of final victory."

A resolution urging adoption of a forty-eight-hour week was voted by the chamber. The resolution stated that retention of a forty-hour week with penalty overtime "jeopardizes our war effort." The same resolution urged Congress to pass legislation that would centralize control of manpower in one agency. The chamber also adopted a resolution urging that the government coordinate into one agency the gathering of reports and information.

Frederick E. Hasler, president of the chamber, who presided, recommended that the special committee on industrial problems and relations of the organization consider and report upon the War Labor Relations Board hearing next Wednesday in Newark, N. J., on the strike of sanitation and water service employees in that city.

"The importance of this hearing lies in the fact that, regardless of the Labor Board's decision, the holding by a Federal agency of a hearing on a dispute which includes the right of government employees to strike against government will establish a precedent," he said.

Mail Your Christmas Packages Early and Letters Early

### CHAPLIN SCORES ANTI-REDS

Says Their Propaganda Must Be Ended if We Are to Win

All anti-Communist propaganda must be eliminated in the United States in order to win the war, Charles Chaplin, the actor, said last night in an address at a dinner of the "Arts to Russia Week" committee of the Russian War Relief in the Hotel Pennsylvania.

Mr. Chaplin urged about 700 persons who attended to abandon all prejudice against the political and economic ideals of Russia. "Since our Allies do not object to our own ideals and form of government," Communism happens to be

what the Russians are fighting for and from the way they are fighting they must like it pretty well," he added. "I am not a Communist but I feel pretty pro-Communist."

Greetings were cabled to Mr. Chaplin from Moscow by Dmitri Shostakovich, the musician, Sergei Eisenstein, film director, and Alexei Tolstoy, the writer.

### Five Razes Historic Tea House

WILMINGTON, Del., Dec. 3 (AP)—Nanant's Tea House, which has stood since pre-revolutionary War days on the Wilmington-Philadelphia Turnpike at the Delaware-Pennsylvania boundary line, was destroyed today by fire.

**Imagine!**  
Ready-to-Serve Cocktails  
Right out of your Refrigerator

**Peter Dinklage**  
Cocktails  
COCKTAILS  
DRY MARTINI MANHATTAN  
SIDE CAR DAQUIRI  
OLD FASHIONED

ADD NO ICE, JUST SERVE

ONLY \$1.79 PER BOTTLE

POPPIE WATSON COMPANY INC. FORT LEE, N. J.

AT YOUR NEIGHBORHOOD LIQUOR SHOP OR PHONE CIRCLE CITY 6



## Fascist Films Unpopular in South America

Attempts on the part of the Rome-Berlin axis to penetrate the Argentine motion picture markets with their fascist propaganda is meeting with slight success. The American Commercial Attache in Buenos Aires in a letter to the United States Department of Commerce stated that Germany and Italy were unable to compete with the American films, according to Variety.

Despite increased sales efforts on the part of both countries, only one picture was imported from Germany during the first two months of 1939 as compared with four in the corresponding period of 1938. So far, no Italian made films have been imported though one film made the grade during the early part of 1938. It's common talk among the local trade circles in Argentina that the people of that country are not likely to become German-Italian film customers.

The United States accounted for 85 of the 92 films released in Argentina during the same period, five short of last year's January-March record of 40 out of 92. At present there is slight danger of American films being supplanted by those of other countries.

## Dance Notes

Two young people, technically quite capable as dancers, spent last Sunday evening roving about the stage of the Guild Theatre in a maze of romantic escapisms, deviously attempting to reconcile themselves and their audience to a picturesque, fantastic, platitudinous, tute world. There they were, in fourteen numbers.

They were Miriam Winslow and Foster Fitz-Simons out of Boston, and their offerings ranged from pixies Gurat and urban, through mystic medievalisms dealing with Archangels, boy crusaders, and madonnas, to superficial and "stagey" Hindu and Egyptian interpretations, and caricatures of West Indian and American folk styles. Put them all together and they spell a sick imagination, a stagnant nostalgia.

These otherwise healthy young dancers need a mental and emotional change of scene. We would recommend the present, for there is plenty to dance about in the realistic setting of the present generation. M. D.

## 'I've Got the Tune' at New School Saturday

I've Got the Tune, Marc Blitzstein's one-act music play will receive its first Manhattan performance this season under New Theatre League auspices at the New School for Social Research, Saturday evening, April 22nd. The Flatbush Arts Theatre, affiliate of the New Theatre League will present the Blitzstein opus, along with two other productions by leading New York new theatres, including Plant in the Sun with the East Side players, and Rehearsal with the New York players.

# Charlie Chaplin Honored In USSR on 50th Birthday

## Soviet Press Pays Glowing Tribute to Genius of World Famous Film Artist

(By Cable to the Daily Worker)

MOSCOW, April 18.—Charlie Chaplin, beloved by millions of Soviet movie-goers, was acclaimed as a great and courageous artist in articles in the Soviet press on the occasion of his 50th birthday anniversary.

Typical of tributes to the American film genius is an article by L. Trauberg, co-author of the Soviet film series based on the life of the Bolshevik worker, Maxim.

"Chaplin's anniversary is being celebrated not only by Soviet film workers," writes Trauberg. "Throughout vast areas of USSR, even in remote districts which in the past hardly ever received a newspaper, and where now numerous cinema projectors make cinema art accessible to the masses of people, Chaplin, this actor in bowler hat, with cane and comical dilapidated clothes is known and loved. This is serious and intelligent love and popularity expressed by people who at price of terrific struggles have won the opportunity to enjoy the vividness of art and therefore cherish serious, intelligent art. Perhaps the Soviet theatregoer understands Chaplin in his own way. In Chaplin's films, especially in 'Modern Times' we see the thing which particularly inspires us and evokes admiration: we see the protest against capitalism expressed through the medium of real art.

"Chaplin's films amaze us by their courage—courage which is peculiar only to great artists.

"We know," continues Trauberg, "that the life of the hero of 'Modern Times' (as probably the life of Chaplin) is not without conflict and doubt.

"The insanity of capitalism has aroused the most sensible and humanitarian minded people of the bourgeois world. It is hard for them to believe that things have reached an impasse, but many are convinced that a way out must be found. On Chaplin's anniversary, it seems to us we know what path will be traversed by this actor who has already covered the great road from primitive comic films to quote 'Modern Times.' We know how closely Chaplin watches the cinematic achievements of the Soviet Union. We know of his meetings with Eisenstein, Alexandrov, Tisse and Dmler.

"On behalf of millions of Soviet movie fans we wish to convey to Charles Chaplin across the Atlantic our gratitude, love and confidence in his bright future. We know that time is working for us, for progressive mankind, and among the best artists of our time, a place of honor belongs to Chaplin."



Charlie Chaplin as he appeared in "Modern Times"

## Solotaroff's Canvases on View at ACA

Glowing color, a brooding mood and excellent design are the outstanding qualities in Mel Solotaroff one-man exhibition now current at the ACA Gallery. The artist, well known as the stage designer to the Artel Group, has been growing steadily as a painter. His present show of twenty-five canvases has a large variety of themes which include "Moses' Children in the 20th Century," "Victims of Racial Persecution," "Exodus," "Village Wedding," "Two in the Woods," "Small Life," and "In a Zoo." . . . A strong, but interesting contrast to Solotaroff's work is the exhibition of paintings by Mercur Cuavera, at the Valentine Gallery.

John Sloan is exhibiting at the Kraushaar Galleries. . . . Paintings by Abbey are at the Upton Gallery, 239 West End Avenue. Here is an exhibition worth the trip to Third Street. Abbey has mixed his inclinations to folk art his bewilderment of the large city, his flair for design and his good color sense and produced an exhibition of excellent quality. . . . A group of young artists are showing at the Montross Gallery. . . . Leonhard Zechlin is exhibiting in his first one-man show at the Contemporary Gallery. . . . "Two Portraits of New York" by Roberto Berdecio are being shown at the Delphic Gallery.

Eight large panels dealing with the WPA Art Projects will be installed in the W.P.A. building at the World's Fair. A. Refregier with the aid of associates has designed and painted those panels, which when in their place, will reflect credit on the artists and the W.P.A.

. . . Professor A. R. McManon of New York University will talk on "Is A Work Of Art A Beauty For- ever" on Friday evening, April 21st, at the United American Artists' headquarters, 122 West 43rd Street. . . . "Sculpture in Our World Today" is the subject of a forum arranged by the American Artists' Congress. It will be held at the New School for Social Research on Sunday evening. Among the speakers listed are Paul Marship, Minna Harkavy, Isamu Noguchi, Louis Stoecklin, and Cornelia Van A. Chapin.

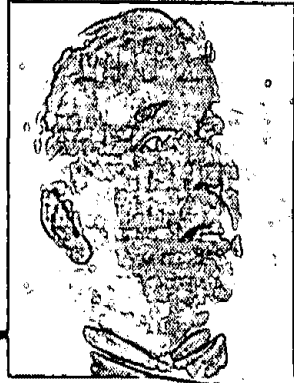
Sidlight Rockwell Kent is the president of the United American Artists, the chairman of the Artists' Conference of the Americas and the best known artist in this country. Considered too radical, he was not permitted to speak before a Pittsburgh American League branch by the Carnegie Institute which awarded him one of the coveted art prizes.—O. M. F.





# Chaplin: I'm No Politician

By Ron En...  
He also wore yesterday, the little grey suit, the bowler hat and the thin mustache, the soulful eyes and the baggy pants, the bent cane and the pathos. Instead it was Charles Spencer Chaplin, the movie magnate, a <sup>spotted</sup> white-haired elderly gentleman (58, tomorrow) in a sea-colored suit, with a blue-striped shirt and a print necktie with little red do-



If you step off the ...

dads, a little nervous at first in the crowded room at the Hotel Gotham where the press conference was held. Nobody would have lost his temper half a dozen times when some of the hard-boiled boys started asking Charlie why he didn't lead the life some of the papers think he should live, and threw some questions at him that were not so much questions as half speeches and half mud. But Charlie remained patient, firm, kind. He tried to be helpful.

### Questions, Questions, Questions

Why hadn't he done this and that during the war? Why hadn't he become an American citizen after living here 30 years? Why didn't he take an interest in the country's political life? Especially, since he earned so much money here? Was he a fellow traveler? Was he a Communist?

Charlie stood behind a table covered with green baize, beside a huge American flag, fingering his horn-rimmed glasses, twisting them with those fingers that executed the ballet of the rolls in *The Cold Rush*, and speaking in a soft, well-mannered voice.

"I'm not interested in politics ... I have never voted in my life ... I have never belonged to any political party ... I am not a Communist ... I am not touting for any idealism or schism."

Was he a sympathizer with Russia?

"What do you mean by that? During the war I believed Russia was holding the front—the did a considerable amount of fighting and dying to bring victory to the Allies. In that sense I am sympathetic."

### A Citizen Of the World ...

Was he a fellow traveler? "It is difficult these days to define anything politically. If you step off the curb with your left foot they accuse you of being a Communist ..."

He said he did not consider himself a citizen of any country, he felt that he was a citizen of the world. "But when you live in a country you assume all the responsibilities of the country," and he added he had done that here. "You haven't," said one of his

... curb with your left ...

interrogators, the representative of the *Journal* of the Catholic War Veterans.

"Those of us who fought and those of us who were on the beach-heads want to know why, I am speaking on behalf of all veterans, who feel as we do about that. Why haven't you voted? Why haven't you taken part in the political life here?"

Charlie replied: "That is a matter of personal opinion. Four-fifths of my family is American. Two of my sons were on the beach-heads. I am the one-fifth that isn't a citizen. I've done my share—whatever I've said is by no means derogatory to your Catholic GIs."

The interrogator said: "You've lived here, you've taken our money, you should have done more."

"Aren't you being rather dictatorial on your part—how I should apply my pattern of life? I did a great deal for the war effort—but it wasn't advertised."

### One-Third of Income from U. S. A.

Charlie Chaplin later made the point that actually only 30 per cent of his income is earned in the U. S. —70 per cent is derived from the showing of his films abroad. He paid his taxes here, and lived his life accordingly to his own concepts. One concept, he explained, was the artistic expression of a feeling he had "for common people, the pity of the whole world—and that includes the people who don't agree with my views."

Asked what he had done for the war effort that wasn't advertised, Chaplin said he had made speeches, recordings that were used abroad, had worked for unity of the Allied cause which the Germans were trying to disrupt by their propaganda. He said he felt that was just as important as "trying to do a floor show—I am not very good at that."

### Send Oldsters To War

One way to fight wars, he said was: "Send all the men of 50 and over to war, keep the young people at home. I'm over 50 so I'm eligible."

Some of the questions had such an inquisition character that at this stage James Agee of *Time* (no Communist here!) asked a question that really was not so much a ques-

... foot, they accuse you ...

tion to a vote of sympathy from those members of the press who were a little shocked by the tone of the conference.

What did Charlie Chaplin think, Agee said, of a country where in the name of the Four Freedoms an artist was asked to account for his

... of being Communist ...

beliefs, his private life, his manner of handling his personal affairs, and was subjected to a pressure campaign on these matters that amounted to a form of public blackmail?

Chaplin cocked his head to one side. He said: "Thank you very much."

Photos by John Albert, PM

HOLDING UP THE WORKS by Ellis



the President's peace proposal. They both struck their chests out and wailed about "keeping out of war." But how did they propose to keep America out of war? By supporting Roosevelt's plan to get the Hitler bandits to leave national borders alone! On the contrary, they were terribly sure that President Roosevelt had put the war-making powers on the spot in the eyes of the whole world. They called it "meddling" and heaped upon American policy the same abuse and insult which can be found in the Nazi press. It is a fact that it is impossible to tell, for example, whether it was Hitler or Norman Thomas who yesterday said, "No nation wishes to attack America." As a matter of fact it was both who said it each for his own reasons striving to blind America to the brutal advances of fascist conquest.

The peace effects of Roosevelt's proposal have been very great. It remains to put practical power in them by repealing the unneutral Neutrality Act. This will permit America to place its immense moral and economic resources on the side of peace against the aggressors. Progressive America, especially the trade unions, should make their voices heard.

Finishing Some Bunk

The idea that the farmers of America must suffer in silence unaided by the Government was knocked on the head by the C&G decision of the Supreme Court the other day upholding the Government tobacco marketing quotas. This is a reversal of the previous Court opinion handed down by once-powerful Tony Rice in the Court which tried to kill the AAAA farmer price protection.

It is a funny thing about the Tony law-yeers: they feel that it is perfectly constitutional for Wall Street monopoly to regulate prices for corporation profits, but that it is all wrong for the Government to regulate prices to keep the farmers from being their victims. The advance of progressive ideas among the people in the fight for the New Deal has put a stop to this bunk.

A Faithless Act Against Labor

Reports from Washington say that William Green is negotiating to bring Homer Martin and his outfit into the American Federation of Labor. For a better understanding of the entire situation we refer our readers to Roy Hudson's article on Page 4 on the recent Auto Workers convention. Meanwhile, the first thing that occurred

Daily Worker

Central Office, Communist Party, U.S.A. Affiliated with Communist International FOUNDED 1924 PUBLISHED DAILY BY THE COMPROBDAIS PUBLISHING CO., INC. 30 East 12th Street, New York, N. Y.

Editorial address: "Workers" Box 207, N. Y. Telephone: W 4-1111. Circulation: 10,000. Subscription price: \$3.00 per year. Single copies: 10 cents. Foreign and Canada: 4 years, \$12.00. Single copies: 10 cents.

WEDNESDAY, APRIL 19, 1939

The Far-Flung Plan Of the Operators

So clear is the responsibility of the mine owners for the present coal shortage that even the New York Herald Tribune dares not exonerate them completely. Instead, the Tribune carefully tries to place the blame on both parties and then graciously invites the miners to break the "deadlock" by yielding on everything.

But the Tribune is mistaken if it thinks it can get away even with this misrepresentation. For everyone knows that if it were not for the mine owners, the mines would be in operation right now during the negotiations. For it was the operators who turned down the proposal of socially-conscious John L. Lewis to keep the mines running under the terms of the old contract while negotiations would go on for a new one. The operators in the Midwest and West agreed to Lewis' proposal, but the Appalachian operators backed out their workers.

Behind this move of the operators lay a far-thing plan: to attack the miners, backbone of the CIO, as a step toward a new wage-cutting drive against all workers; to stir up industrial warfare and to sabotage economic recovery as part of the campaign against the New Deal in 1940.

But this carefully calculated strategy will not prevail over the men ranks of the miners and the support which is bound to come to them from the entire labor movement.

The Strecker Decision

the President's peace proposal. They both struck their chests out and wailed about "keeping out of war." But how did they propose to keep America out of war? By supporting Roosevelt's plan to get the Hitler bandits to leave national borders alone! On the contrary, they were terribly sure that President Roosevelt had put the war-making powers on the spot in the eyes of the whole world. They called it "meddling" and heaped upon American policy the same abuse and insult which can be found in the Nazi press. It is a fact that it is impossible to tell, for example, whether it was Hitler or Norman Thomas who yesterday said, "No nation wishes to attack America." As a matter of fact it was both who said it each for his own reasons striving to blind America to the brutal advances of fascist conquest.

The peace effects of Roosevelt's proposal have been very great. It remains to put practical power in them by repealing the unneutral Neutrality Act. This will permit America to place its immense moral and economic resources on the side of peace against the aggressors. Progressive America, especially the trade unions, should make their voices heard.

Finishing Some Bunk

The idea that the farmers of America must suffer in silence unaided by the Government was knocked on the head by the C&G decision of the Supreme Court the other day upholding the Government tobacco marketing quotas. This is a reversal of the previous Court opinion handed down by once-powerful Tony Rice in the Court which tried to kill the AAAA farmer price protection.

It is a funny thing about the Tony law-yeers: they feel that it is perfectly constitutional for Wall Street monopoly to regulate prices for corporation profits, but that it is all wrong for the Government to regulate prices to keep the farmers from being their victims. The advance of progressive ideas among the people in the fight for the New Deal has put a stop to this bunk.

A Faithless Act Against Labor

Reports from Washington say that William Green is negotiating to bring Homer Martin and his outfit into the American Federation of Labor. For a better understanding of the entire situation we refer our readers to Roy Hudson's article on Page 4 on the recent Auto Workers convention. Meanwhile, the first thing that occurred

USSR Hails FDR Plea; Warns Against Fascist Reply to Cover-Up War Plans

(Continued from Page 4)

which are disturbing all peace-loving people. "Apparently one may fear that any apparently pacific reply of Britain and France will be utilized by those who endeavor systematically to support every maneuver of the aggressors. Another danger is that a wavering reply of the aggressors—and this is not excluded—will be interpreted as a retreat and provoke new acts of escalation. Roosevelt's message is a warning in a clear and precise

which are disturbing all peace-loving people. "Apparently one may fear that any apparently pacific reply of Britain and France will be utilized by those who endeavor systematically to support every maneuver of the aggressors. Another danger is that a wavering reply of the aggressors—and this is not excluded—will be interpreted as a retreat and provoke new acts of escalation. Roosevelt's message is a warning in a clear and precise

to clarify the international situation. "L is also quite natural that the Chairman of the Commission of the League of Nations, the U.S.S.R. (Mikhail Kalinin) immediately greeted the message of the President of the United States and emphasized that Franklin D. Roosevelt's initiative meets with a very warm response in the hearts of all the peoples of the U.S.S.R., who are sincerely interested in maintaining world peace."

# If an Elevator Strike Starts--- Burns' Finks, All Mugged, Are Ready

A rough sign on the wall says: "If you have ever been arrested don't ask for a job here." (The Goldberg Law levies heavy penalties for hiring strikers who have previous criminal records.) He's told, "No," and asked, "How much does it pay?" "Six dollars for 12 hours. And the job's not sure. Things may not break."

Finally, he says, "Come back in the morning, and maybe we can do something for you." Obviously applicants not from the previously prepared lists are not too welcome. Contrasted with the evidence last night, Burns Agency headquarters admitted operating the joint, and also that the activity was in anticipation of an expected building service strike.

## Letters From Our Readers

"I really believe a 'no-strike' policy to be in the best interests of the workers of this country. I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

"I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

"I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

"I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

"I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

"I am a daily worker. I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson."

to any worker even if he is not acquainted with the details, is that Green's action is a deliberate stab at the efforts to establish unity in the labor movement. How much faith can anyone place in the A. F. of L., if at the same time that they say they are trying to effect unity. William Green attempts to split the CIO? What would any A. F. of L. carpenter or hotel worker think if the CIO tried to disrupt their unions?

Green's action proves once for all exactly who is against labor unity. (Members of the International Ladies Garment Workers Union, please take note.)

When the auto workers were first battling for recognition from General Motors back in 1937, Green and John P. Frey actually urged the company not to recognize the union. Whereupon Homer Martin called Green the "Judas Iscariot of the labor movement." Now Green is repeating the same undehanded maneuvers, the only difference being that this time Martin is openly on his side in an unconcealed conspiracy to help the manufacturers break their contracts with the U.A.W.

In bringing Martin's outfit into the A. F. of L., the Executive Council leaders are sneaking a company union into the ranks of a bona fide labor organization. For Martin's organization is just as bad, if not worse than the notorious Blue Card company union of Oklahoma to which Green gave a charter in his fight against the metal miners.

Certainly the workers of the A. F. of L. will not tolerate the bringing of a scab outfit into their House of Labor. They can be counted on, too, to inform their leaders in no uncertain terms that instead of splitting labor, they should resume unity negotiations—in good faith—with the CIO.

## Greetings to a People's Artist

The universal appeal of Charlie Chaplin's art is an eloquent testimony to the film genius who has just celebrated his fiftieth birthday. That he is the most appreciated film artist in the world, there is no question. In the great capitals of the world, in every country where people see motion pictures, this great pantomimist is a favorite.

It is not at all strange that his latest film, "Modern Times," should have been hailed in the Soviet Union as a masterpiece of social satire, while at the same time being banned in Nazi Germany.

Chaplin—with his derby, cane and baggy trousers—for years has done much more than throw motion picture audiences into paroxysms of laughter. For his hilarious antics have carried with them a type of social criticism that has left a definite imprint upon his audiences.

which declared that Joseph Stuecker did not come under the deportation laws because of previous membership in the Communist Party is undoubtedly a blow to the reactionaries.

This is true even if it is recognized that the Court's opinion is limited to the time element raised by Stuecker and his attorneys. The alien-baiters and red-baiters had hoped for something else. They desired a signal for a nation-wide hysteria against militant workers, and they hoped to get through an opinion declaring the Communist Party that kind of organization in which membership made one liable to deportation laws.

But the Court refused to pass on this question.

As far as the Communist Party is concerned it has made its position on "force and violence" wholly clear in its Constitution, its Party decisions and in its brief to the Court. We do not know to what extent this clear position was taken into account by the Court in its decision not to uphold the Solicitor-General's case, and to decide to refrain from passing on the question of current Communist Party membership. But by this time it should be clear to every unbiased person that by no stretch of the imagination can the straight-forward position of the Communist Party come within the meaning of deportation laws.

Of course, the alien witch-hunters and red-baiters will not rest here. They understand the incitements which Judges McReynolds and Butler handed down in their minority opinion, and the Tories are already pressing for new repressive legislation. That a leader among those who pressed for a red-baiting decision in the Stuecker fight was the notorious Congressman Dies should reveal that the true target of this drive is progressive America. It emphasizes the need for united opposition by the labor and progressive movement.

## The Isolationist Tricks Again

For about two days after President Roosevelt's would-stirring message for peace was sent to Hitler and Mussolini, the pro-Hitlerites in this country did not dare to come out in the open against it. Now, they are coming out again to knife America's efforts to keep out of war by helping to halt the Fascist warmakers.

They are using their old tricks all over again. They insinuate that everybody else, especially the American majority which supports President Roosevelt, "want war."

For example, the loud "Ham" Fish and Norman Thomas, his political colleague on the camouflage "Keep America Out of War Committee" strove up yesterday to attack

Central Organ, Communist Party, U.S.A.  
Affiliated with Communist International  
FOUNDED 1934  
PUBLISHED DAILY BY THE COMPRODAILY  
PUBLISHING CO., INC.

30 East 13th Street, New York, N. Y.

Cable Address: "Dokwork," New York, N. Y.  
President: William K. Browder  
Vice-President: Louis W. Flied

SECRETARY: J. CLARENCE A. RATHBON  
ASSOCIATE EDITOR—SAM DON  
Telephone: ALExandria 6-2914

Washington Bureau, Room 954, National Press Building, 1409  
and 7 St., Washington, D. C. Telephone: National 710.  
SUBSCRIPTION RATES BY MAIL:  
United States (except Washington and the District of Columbia) and the West—1 year, \$4.00; 6 months, \$2.25; 3 months, \$1.25; 1 month, 75 cents.  
Foreign and Canada—1 year, \$9.00; 6 months, \$5.00; 3 months, \$3.00.

WEDNESDAY, APRIL 19, 1939

### The Far-Flung Plan Of the Operators

So clear is the responsibility of the mine owners for the present coal shortage that even the *Tony Herald Tribune* dares not exonerate them completely. Instead, the *Tribune* craftily tries to place the blame on both parties and then graciously invites the miners to break the "deadlock" by yielding on everything.

But the *Tribune* is mistaken if it thinks it can get away even with this misrepresentation. For everyone knows that if it were not for the mine owners, the mines would be in operation right now during the negotiations. For it was the operators who turned down the proposal of socially-conscious John L. Lewis to keep the mines running under the terms of the old contract while negotiations would go on for a new one. The operators in the Midwest and West agreed to Lewis' proposal, but the Appalachian operators locked out their workers.

Behind this move of the operators lay a far-flung plan: to attack the miners, backbone of the CIO, as a step toward a new wage-cutting drive against all workers; to stir up industrial warfare and to sabotage economic recovery as part of the campaign against the New Deal in 1940.

But this carefully calculated strategy will not prevail over the firm ranks of the miners and the support which is bound to come to them from the entire labor movement.

### The Strecker Decision

the President's peace proposal. They both stuck their chests out and wailed about "keeping out of war." But how did they propose to keep America out of war? By supporting Roosevelt's plan to get the Hitler bandits to leave national borders alone? On the contrary, they were terribly sure that President Roosevelt had put the war-making powers on the spot in the eyes of the whole world. They called it "meddling," and heaped upon American policy the same abuse and insult which can be found in the *Nazi press*. It is a fact that it is impossible to tell, for example, whether it was Hitler or Norman Thomas who yesterday said, "No nation wishes to attack America." As a matter of fact it was both who said it each for his own reasons striving to blind America to the brutal advances of fascist conquest.

The peace effects of Roosevelt's proposal have been very great. It remains to put practical power in them by repealing the unneutral Neutrality Act. This will permit America to place its immense moral and economic resources on the side of peace against the aggressors. Progressive America, especially the trade unions, should make their voices heard.

### Finishing Some Bunk

The idea that the farmers of America must suffer in silence unaided by the Government was knocked on the head by the 6-2 decision of the Supreme Court the other day upholding the Government tobacco marketing quotas. This is a reversal of the previous Court opinion handed down by once-powerful *Tony bloc* in the Court which tried to kill the AAA farmer price protection.

It is a funny thing about the *Tony lawyers*: they feel that it is perfectly constitutional for Wall Street monopoly to regulate prices for corporation profits, but that it is all wrong for the Government to regulate prices to keep the farmers from losing their farms. The advance of progressive ideas among the people in the fight for the New Deal has put a stop to this bunk.

### A Faithless Act Against Labor.

Reports from Washington say that William Green is negotiating to bring Homer Martin and his outfit into the American Federation of Labor. For a better understanding of the entire situation we refer our readers to Roy Hudson's article on Page 4 on the recent Auto Workers convention.

Meanwhile, the first thing that occurs



## USSR Hails FDR Plea; Warns Against Fascist Reply to Cover-Up War Plans

(Continued from Page 1)

wasn't asked) will at best be evasive and ambiguous. It suffices to see the reaction of the German and Italian press to Roosevelt's message, to appreciate that the fascist rulers are hardly inclined to give a precise, and still less an affirmative, reply.

FASCISTS GIVE REPLY

"Evidently one may fear that any apparently pacific reply of Berlin and Rome will be utilized by those who endeavor systematically to support every maneuver of the aggressors. Another danger is that a warlike reply of the aggressors—and this is not excluded—will incite some and provoke new acts of escalation."

"The policy of several states is evolving in a direction corresponding to the interests of peace. The powerful and peace-loving Union of Soviet Socialist Republics has always worked to consolidate peace. It has always declared itself in favor of raising the most important international problems in a clear and precise



It is also quite natural that the Chairman of the Presidency of the Supreme Soviet, of the U.S.S.R. (Mikhail Kalinin) immediately created the message of the President of the United States and emphasized that Franklin D. Roosevelt's initiative meets with a very warm response in the hearts of all the peoples of the U.S.S.R., who are sincerely interested in maintaining world peace.

to clarify the international situation.

**SOVIETS WORK FOR PEACE**

"This tendency is also observed in several European capitals. The most recent speech on the British Prime Minister (Neville Chamberlain) and the declaration of the French Government likewise constitute a step forward in the direction of clarifying the problems of European capitals.

have already given their reply to Roosevelt's message in the common sense of their press. And also by their deeds.

"In these circumstances, the official reply which may be given will deserve no rank. It is hardly probable that under the influence of a cunning reply, the measures envisaged for the consolidation of peace are being renounced in European capitals.

# If an Elevator Strike Starts--- Burns' Finks, All Mugged, Are Ready

*(Continued from Page 1)*

"Does he work here?"

"No."

"Are you a member of the American Legion? Did they send you over?"

"No."

"How did you happen to hear about the job?"

"So he told a story about a pal, in a bar, who knows the applicant is hard up and needs to pick up a few dollars, which is as close as a Burns man need be to the Daily Worker's source of information in this case."

to any worker even if he is not acquainted with the details, is that Green's action is a deliberate stab at the efforts to establish unity in the labor movement. How much faith can anyone place in the good will of the negotiators representing the A. F. of L., if at the same time that they say they are trying to effect unity, William Green attempts to split the CIO? What would any A. F. of L. carpenter or hotel worker think if the CIO tried to disrupt their unions?

A rough sign on the wall says: "If you have ever been arrested for hitting strikebreakers who have previous criminal records, you have a better chance of getting a job than you do if you have never been arrested."

Finally, he says, "Come back in the morning, and maybe we can do something for you." Obviously applicants not from the previously prepared lists are none too welcome. Confronted with the evidence last night, Burns Agency headquarters admitted operating the joint, and admitted also that the activity was in anticipation of an expected building service strike.

The William J. Burns International Detective Agency, Inc., is one of the biggest in the business. One of its clients is the American Bankers Association, another, the American Hotel Association. Labor Fact Book number 1, prepared by the Labor Research Association, has this to say about the outfit, which it characterizes flatly as "one of the better known labor spy agencies operating on a national scale."

**SPY AGENCY**

"Have you ever been arrested?" he asks. "Don't forget that you have to be fingerprinted for this job and the fingerprints sent to the FBI."

who is against labor unity. (Members of the International Ladies Garment Workers Union, please take note.)

When the auto workers were first battling for recognition from General Motors back in 1937, Green and John P. Frey actually urged the company not to recognize the union. Whereupon Homer Martin called Green the "Judas Iscariot of the labor movement." Now Green is repeating the same undehanded maneuvers, the only difference being that this time Martin is openly on his side in an unthoughtful conspiracy to help the manufacturers break their contracts with the U.A.W.

"It's operatives helped to break up I.W.O. unions in the copper mines, threw bombs in a machinists' strike in Illinois, and attempted to provoke violence and disorder in Pennsylvania."

Burns himself directed the Bureau of Investigation of the Department of Justice in its attacks on militant unions, and used his government office to direct operations of his private agency working for western mining companies.

In bringing Martin's outfit into the A. F. of L., the Executive Council leaders are sneaking a company union into the ranks of a bona fide labor organization. For Martin's organization is just as bad, if not worse than the notorious Blue Card company union of Oklahoma to which Green gave a charter in his fight against the metal miners.

Certainly the workers of the A. F. of L. will not tolerate the bringing of a scab outfit into their House of Labor. They can be counted on, too, to inform their leaders in no uncertain terms that instead of splitting labor, they should resume unity negotiations—in good faith—with the CIO.

which declared that Joseph Strecker did not come under the deportation laws because of previous membership in the Communist Party is undoubtedly a blow to the reactionaries.

This is true even if it is recognized that the Court's opinion is limited to the time element raised by Strecker and his attorneys. The alien-baiters and red-baiters had hoped for something else. They desired a signal for a nation-wide hysteria against militant workers, and they hoped to get through an opinion declaring the Communist Party that kind of organization in which membership made one liable to deportation laws.

Editor, Daily Worker:

I am a boy of ten and a half years of age. I wish to express my opinion of the Negro singer, Marian Anderson.

Miss Anderson is a very good singer. She was very poor in money, but is rich in talent to be a singer. The Daughters of the American Revolution did not want Miss Anderson to sing in the Constitution Hall because of her race. Mrs. Roosevelt, the First Lady of the land, resigned and in protest against the D.A.R., Mrs. Roosevelt, with many other high officials, helped Miss Anderson to give her concert at Lincoln Memorial, Washington, D. C., where 75,000 people cheered this great singer, and countless people listened to her sing over the radio.

J. DINNEMAN,  
Brooklyn, N. Y.

**A Steel Town Picture---**

Editor, Daily Worker:

In our steel town the two blast furnaces which were opened up after being down for nearly two years have been banked.

This means that there will be very little activity in operations for an indefinite period. The great Iron Works has held off several hundred men. Business conditions are dull and every business man is going around in a daze wondering when the next day will bring. In creating hatred against the dictator nations is in evidence among the public, realizing that the loss of war has something to do with the slackening of work.

G. R. A.

Editor, Daily Worker:

This is a copy of a letter sent to Westbrook Pegler: A short white age Secretary of Interior takes criticized Westbrook Pegler for the latter's disparaging remark about Marian Anderson. An "obscure singer," Pegler called Miss Anderson.

Last year when I purchased several tickets for a concert by Marian Anderson at Carnegie Hall, all seats for this concert were sold out months in advance. This is quite a tribute to an "obscure singer." This same singer received a further compliment from the great musician, Arturo Toscanini. "A voice like

**Just 'Once in a Century'---**

Editor, Daily Worker:

This is a copy of a letter sent to Westbrook Pegler: A short white age Secretary of Interior takes criticized Westbrook Pegler for the latter's disparaging remark about Marian Anderson. An "obscure singer," Pegler called Miss Anderson.

Last year when I purchased several tickets for a concert by Marian Anderson at Carnegie Hall, all seats for this concert were sold out months in advance. This is quite a tribute to an "obscure singer." This same singer received a further compliment from the great musician, Arturo Toscanini. "A voice like

**Letters From Our Readers**

Editor, Daily Worker:

It is not at all strange that his latest film, "Modern Times," should have been hailed in the Soviet Union as a masterpiece of social satire, while at the same time being banned in Nazi Germany.

Chaplin—with his derby, cane and baggy trousers—for years has done much more than throw motion picture audiences into paroxysms of laughter. For his hilarious antics have carried with them a type of social criticism that has left a definite imprint upon his audiences.

**Greelings to a People's Artist**

The universal appeal of Charlie Chaplin's art is an eloquent testimony to the film genius who has just celebrated his fiftieth birthday. That he is the most appreciated film artist in the world, there is no question. In the great capitals of the world, in every country where people see motion pictures, this great pantomimist is a favorite.

It is not at all strange that his latest film, "Modern Times," should have been hailed in the Soviet Union as a masterpiece of social satire, while at the same time being banned in Nazi Germany.

Chaplin—with his derby, cane and baggy trousers—for years has done much more than throw motion picture audiences into paroxysms of laughter. For his hilarious antics have carried with them a type of social criticism that has left a definite imprint upon his audiences.

**The Isolationist Tricks Again**

For about two days after President Roosevelt's world-stirring message for peace was sent to Hitler and Mussolini, the pro-Hitlerites in this country did not dare to come out in the open against it. Now, they are coming out again to knife America's efforts to keep out of war by helping to halt the Fascist warmakers.

They are using their old tricks all over again. They insinuate that everybody else, especially the American majority which supports President Roosevelt, "want war."

For example, the loud "Ham" Fish and Norman Thomas, his political colleague on the camouflage "Keep America Out of War Committee," shewed up yesterday to attack

**Letters From Our Readers**

Editor, Daily Worker:

It is not at all strange that his latest film, "Modern Times," should have been hailed in the Soviet Union as a masterpiece of social satire, while at the same time being banned in Nazi Germany.

Chaplin—with his derby, cane and baggy trousers—for years has done much more than throw motion picture audiences into paroxysms of laughter. For his hilarious antics have carried with them a type of social criticism that has left a definite imprint upon his audiences.

**Letters From Our Readers**

Editor, Daily Worker:

It is not at all strange that his latest film, "Modern Times," should have been hailed in the Soviet Union as a masterpiece of social satire, while at the same time being banned in Nazi Germany.

Chaplin—with his derby, cane and baggy trousers—for years has done much more than throw motion picture audiences into paroxysms of laughter. For his hilarious antics have carried with them a type of social criticism that has left a definite imprint upon his audiences.

ENVELOPE SEVENTEEN

Documents transmitted with DDW rpt 3/27/53:

1. Sunday Worker 1/12/36
2. "PM" 10/16/42.

CHARLES SPENCER CHAPLIN, IA 1600-11933; 45 653 092



Dim-out Deadline Tonight . . . 6:45

## NEW YORK

# Jobless in City Exceed 22% of Entire Nation's

WMPC Official Says  
U. S. A. Will Probably Need  
5 Million More War Workers

This is the manpower picture in New York and the country as Brig. Gen. Frank J. McSherry, director of operations of the War Man Power Commission (WMPC), sees it.

In an interview here yesterday, he said: National unemployment, as of recent figures, is just 1,800,000, with many of these unemployables.

Unemployment in New York, these same figures reveal, is about 400,000, more than 22 per cent of all jobless, with most of this number trained workers in New York's peacetime industry.

The increases anticipated in the armed forces will call for a least 5,000,000 additional war workers.

### Three Sources

These 5,000,000 men and women will have to be drawn from one of three sources:

- ¶ From nonessential industry.
- ¶ From the mass of women now unemployed.
- ¶ From men rejected by the Army, or men too old to go.

Already some of these labor sources have been tapped. The mining of gold has been stopped and the miners put to work producing metals needed for the war effort. Manufacture of jewelry from silver and copper has been ended.

The retail and wholesale trades, which now employ 7,500,000, will lose one-third of their workers by the end of 1943, McSherry predicted.

The large labor shortage will have to be met by releasing students from schools and finding volunteers in the cities.

### Toughest Problem

The toughest WMPC problem is getting men to change their jobs so they will be of maximum value to the war effort. Of 1000 workers in one industrial center asked to change their jobs, only 70 transferred to vital war work. Many refused because it meant loss of seniority and pension rights and no plan has been worked out to protect these.

After the interview, Mrs. Anna Rosenberg, regional WMPC Director, said that Army and Navy procurement officials had been doing a fine job the last two months in bringing war orders to New York. The U. S. Employment Service will have new figures on local idle men, and this will show if the new orders have cut unemployment.

### 2 N. Y. Soldiers Drowned

Two New York soldiers stationed at Ft. Devens, Mass., were drowned during maneuvers yesterday when an improvised canvas raft capsized as they were crossing the Nashua River. The victims, neither of whom could swim, were Pvt. David Rudko of the Bronx, and Harold E. Hansen of Brooklyn.

### Buy a Buffalo

A campaign to buy water buffalo is getting started in New York. The animals are for disabled Chinese soldiers—10,000 of them—who are now agricultural workers in Hunan Province, China. The buffaloes are used in cultivating rice and cotton fields and in the building of homes and factories.

Contributions may be sent to United China Relief, 1700 Broadway.

## Negroes Petition Kaiser for Equality

Special Correspondence

VANCOUVER, Wash., Oct. 16.—Negro workers, brought here to work in the Kaiser shipyards, have petitioned Kaiser representatives for the same rights as white workers.

The petition, bearing 75 signatures, was given to Jack Murray, Kaiser personnel manager, who told the men that he "hoped" something would be "ironed out" by Nov. 1.

The men said that if they couldn't get the same treatment and opportunities for advancement as their white fellow workers, they wanted to be returned to their homes. At present they can work only as laborers or helpers.

This was the first appeal to the company. Until now, all complaints against discrimination have been against unions.

## Herlands Investigating Anti-Semitic Vandalism

Investigative Commissioner Herlands is investigating anti-Semitic vandalism in many parts of the city, Herlands said yesterday.

The Department has under inquiry charges that various acts of vandalism and physical violence have been inspired by persons seeking to stir up racial or religious disunity. The authorities intend to discover the identity of those responsible and determine whether these acts are isolated or part of an organized plan by un-American factions.

## Fort Dix Bars Visitors And Taxis and Buses

Effective today, most civilians and all taxicabs and buses will be barred from the Fort Dix military reservation. New recruits and transient soldiers no longer will be permitted visitors on order of Lt. Gen. Hugh A. Drum.

The tightening-up measure forbids any buses to pick up or discharge passengers in the zone, and bans short-wave sets, axles, signal devices, cameras, and binoculars.

# Chaplin Makes Appeal Tonight; Explains Stand on Second Front

Actor Says He Can't  
Understand Criticism of His  
Talking on Political Issues

By HENRY GOLDBERG

Charlie Chaplin, who came to New York to address the Artists' Front to Win the War meeting at Carnegie Hall tonight, can't understand why anyone should criticize him for speaking on political matters.

"What's so terrible about putting myself out in front on a political subject?" he asked yesterday at his apartment in the Waldorf.

"I'm pleading for a second front in Europe out of the convictions of my heart and mind, because the Russians are so splendidly holding the fort while we are getting ready."

No one but certain persons who were American Firsters before Pearl Harbor, and whom he now calls "America Lasters," are opposed to opening a second front, he said. Chaplin wasn't funny. He spoke heatedly at times, and bunched himself forward in his chair.

"No, I'm not a Communist," he said in answer to a question. "I have no political affiliations. I'm not a Republican or a Democrat. I'm a clown."

"But, at the moment, I've stopped laughing. This is a time for action, and I want to do what I can."

"Right now would be the best time for a second front, while the Hun is so busy in Russia."

Chaplin said he had been criticized for speaking publicly because he still is an English citizen.

"I've been a guest, what might be called a paying guest, of the United States for 30 years," he said. "To the tune of ten million dollars in taxes. And I've felt it was a privi-



Twirling a mustache by hasn't got is Charlie Chaplin's way of giving a preview of his next film role as Landru, French murderer who slew 200 women. Photos by John Albert, PM

lege. I feel I'm just as much an American citizen as I am a Britisher. I feel I'm a citizen of the world. And I hope that after the war the nations won't bother about such things as citizenship and passports."

Chaplin said he would speak extemporaneously at tonight's meeting. He'll be here for a couple of days, and then go back to Hollywood to work on *Shadow and Substance*, a picture he's adapting, directing, and producing. He won't be in it.

The next picture he'll go in, he said, will be the story of Landru, the Frenchman who disposed of 200 wives. He'll play Landru.

## Alfange Announces His 10 'Musts' . . . Calls Rivals Unfit to Rule in Wartime

By WILLIAM P. VOGL, JR.

Dean Alfange, American Labor nominee for Governor, last night renewed his attack on the fitness of his two opponents for wartime leadership.

At a rally sponsored by the Independent Citizens Committee for Dean Alfange at the Astor, he listed 10 "musts" for a man who aspires to lead the State in this time of crisis. These, he said, constituted his creed for a war Governor of New York.

He said:

"In the middle of June, 1940, Mr. Dewey charged President Roosevelt with a deliberate attempt to get us into the war, and delivered a slashing attack on war-mongers. On Jan. 11, 1941, he joined with Hoover and Verne Marshall in opposition to the Defense (Lend-Lease) Bill. . . .

"As for Mr. Bennett, his record is so thin and scanty that it is hard to find. While Mr. Dewey was a positive force for isolationism and appeasement, Mr. Bennett was simply inconsequential on the most burning issues that ever confronted our country.

"As the acid of history was testing the wisdom, statesmanship, humanity, and spiritual strength of leadership, Mr. Bennett was off in a corner somewhere.

"I have convictions which I am not afraid

to express. I have a creed. It is the creed of a wartime Governor."

He listed the 10 "musts" of this creed:

¶ Liberal support of FDR's foreign and domestic policies before Pearl Harbor.

¶ Full belief in the idea of total war for all people.

¶ Support of FDR's seven-point program by state legislation.

¶ Complete and effective Civilian Defense preparation.

¶ Protection of labor and of society on the Home-Front.

¶ Rehabilitation of service men when peace comes.

¶ Blueprinting of a public works program for the future.

¶ War to the death against racial and religious bigotry.

¶ Support of the principles of the Atlantic Charter and the Four Freedoms.

¶ A nonpolitical, nonpartisan administration of the State to gain these ends.

### That Busy Bird

There were 2776 babies born in New York last week, the largest total in any one week in more than 10 years. It was an increase of 134 over the previous week.



Dim-out Deadline Tonight . . . 6:45

## NEW YORK

# Jobless in City Exceed 22% of Entire Nation's

## WMPC Official Says U. S. A. Will Probably Need 5 Million More War Workers

This is the manpower picture in New York and the country as Brig. Gen. Frank J. McSherry, director of operations of the War Man Power Commission (WMPC), sees it.

In an interview here yesterday, he said: National unemployment, as of recent figures, is just 1,800,000, with many of these unemployables.

Unemployment in New York, those same figures reveal, is about 400,000, more than 22 per cent of all jobs, with most of this number trained workers in New York's prewartime industry.

The increases anticipated in the armed forces will call for a least 5,000,000 additional war workers.

### Three Sources

These 5,000,000 men and women will have to be drawn from one of three sources:

From nonessential industry.  
From the mass of women now unemployed.  
From men rejected by the Army, or men too old to go.

Already some of these labor sources have been tapped. The mining of gold has been stopped and the miners put to work producing metals needed for the war effort. Manufacture of jewelry from silver and copper has been ended.

The retail and wholesale trades, which now employ 7,500,000, will lose one-third of their workers by the end of 1943, McSherry predicted.

The large labor shortage will have to be met by releasing students from schools and finding volunteers in the cities.

### Toughest Problem

The toughest WMPC problem is getting men to change their jobs so they will be of maximum value to the war effort. Of 1000 workers in one industrial center asked to change their jobs, only 70 transferred to vital war work. Many refused because it meant loss of seniority and pension rights and no plan has been worked out to protect these.

After the interview, Mrs. Anna Rosenberg, regional WMPC Director, said that Army and Navy procurement officials had been doing a fine job the last two months in bringing war orders to New York. The U. S. Employment Service will have new figures on local idle men, and this will show if the new orders have cut unemployment.

### 2 N. Y. Soldiers Drowned

Two New York soldiers stationed at Ft. Devens, Mass., were drowned during maneuvers yesterday when an improvised canvas raft capsize as they were crossing the Nashua River. The victims, neither of whom could swim, were Pvt. David Rudko of the Bronx, and Harold E. Hansen of Brooklyn.

## Buy a Buffalo

A campaign to buy water buffalo is getting started in New York. The animals are for disabled Chinese soldiers—10,000 of them—who are now agricultural workers in Hunan Province, China. The buffalo are used in cultivating rice and cotton fields and in the building of homes and factories.

Contributions may be sent to United China Relief, 1790 Broadway.

## Negroes Petition Kaiser for Equality

Special Correspondence

VANCOUVER, Wash., Oct. 16.—Negro workers, brought here to work in the Kaiser shipyards, have petitioned Kaiser representatives for the same rights as white workers.

The petition, bearing 75 signatures, was given to Jack Murray, Kaiser personnel manager, who told the men that he "hoped" something would be "ironed out" by Nov. 1.

The men said that if they couldn't get the same treatment and opportunities for advancement as their white fellow workers, they wanted to be returned to their homes. At present they can work only as laborers or helpers.

This was the first appeal to the company. Until now, all complaints against discrimination have been against unions.

## Herlands Investigating Anti-Semitic Vandalism

Investigations Commissioner Herlands is investigating anti-Semitic vandalism in many parts of the city. Herlands said yesterday:

"The Department has under inquiry charges that various acts of vandalism and physical violence have been inspired by persons seeking to stir up racial or religious dissimilarity. The authorities intend to discover the identity of those responsible and determine whether these acts are isolated or part of an organized plan by un-American factions."

## Fort Dix Bars Visitors And Taxis and Buses

Effective today, most civilians and all taxicabs and buses will be barred from the Fort Dix military reservation. New recruits and transient soldiers no longer will be permitted visitors on order of Lt. Gen. Hugh A. Drum.

The tightening-up measure forbids any buses to pick up or discharge passengers in the zone, and bans short-wave sets, coded, signal devices, cameras, and binoculars.

# Chaplin Makes Appeal Tonight; Explains Stand on Second Front

## Actor Says He Can't Understand Criticism of His Talking on Political Issues

By HYMAN GOLDBERG

Charlie Chaplin, who came to New York to address the Artists' Front to Win the War meeting at Carnegie Hall tonight, can't understand why anyone should criticize him for speaking on political matters.

"What's so terrible about putting myself out in front on a political subject?" he asked yesterday at his apartment in the Waldorf.

"I'm pleading for a second front in Europe out of the convictions of my heart and mind, because the Russians are so splendidly holding the fort while we are getting ready."

No one but certain persons who were American Firsters before Pearl Harbor, and whom he now calls "America Lasters," are opposed to opening a second front, he said. Chaplin wasn't funny. He spoke heatedly at times, and hunched himself forward in his chair.

"No, I'm not a Communist," he said in answer to a question. "I have no political affiliations. I'm not a Republican or a Democrat. I'm a clown."

"But, at the moment, I've stopped laughing. This is a time for action, and I want to do what I can."

"Right now would be the best time for a second front, while the Hun is so busy in Russia."

Chaplin said he had been criticized for speaking publicly because he still is an English citizen.

"I've been a guest, what might be called a paying guest, of the United States for 30 years," he said. "To the tune of ten million dollars in taxes. And I've felt it was a privi-



Twirling a mustache hasn't got it. Charlie Chaplin's way of giving a preview of his next film role as Landru, French murderer who slew 200 women. Photo by John Albert, PM

lege. I feel I'm just as much an American citizen as I am a Britisher. I feel I'm a citizen of the world. And I hope that after the war the nations won't bother about such things as citizenship and passports."

Chaplin said he would speak extemporaneously at tonight's meeting. He'll be here for a couple of days, and then go back to Hollywood to work on *Shadow and Substance*, a picture he's adapting, directing and producing. He won't be in it.

The next picture he'll go in, he said, will be the story of Landru, the Frenchman who disposed of 200 wives. He'll play Landru.

# Alfange Announces His 10 'Musts' . . . Calls Rivals Unfit to Rule in Wartime

By WILLIAM P. VICKEL, JR.

Dean Alfange, American Labor nominee for Governor, last night renewed his attack on the fitness of his two opponents for wartime leadership.

At a rally sponsored by the Independent Citizens Committee for Dean Alfange at the Astor, he listed 10 "musts" for a man who aspires to lead the State in this time of crisis. These, he said, constituted his creed for a war Governor of New York.

He said:

"In the middle of June, 1940, Mr. Dewey charged President Roosevelt with a deliberate attempt to get us into the war, and delivered a slashing attack on 'war-mongers.' On Jan. 11, 1941, he joined with Hoover and Verne Marshall in opposition to the Defense (Lend-Lease) Bill."

"As for Mr. Bennett, his record is so thin and scanty that it is hard to find. While Mr. Dewey was a positive force for isolationism and appeasement, Mr. Bennett was simply inconsequential on the most burning issues that ever confronted our country."

"As the acid of history was testing the wisdom, statesmanship, humanity, and spiritual strength of leadership, Mr. Bennett was off in a corner somewhere."

"I have convictions which I am not afraid

to express. I have a creed. It is the creed of a wartime Governor."

He listed the 10 "musts" of this creed:

Liberal support of FDR's foreign and domestic policies before Pearl Harbor.

Full belief in the idea of total war for all people.

Support of FDR's seven-point program by state legislation.

Complete and effective Civilian Defense preparation.

Protection of labor and of society on the Home Front.

Rehabilitation of service men when peace comes.

Blueprinting of a public works program for the future.

War to the death against racial and religious bigotry.

Support of the principles of the Atlantic Charter and the Four Freedoms.

A nonpolitical, nonpartisan administration of the State to gain these ends.

### That Busy Bird

There were 2776 babies born in New York last week, the largest total in any week in more than 10 years. It was an increase of 134 over the previous week.

# The New Movie

By JOSEPH GOLLOMB

**B**Y FAR the most widely, most eagerly awaited moving picture of 1936 is Charlie Chaplin in "Modern Times". Waiting for the small man in the oversized, second-hand shoes and pants and too small hat and coat, are audiences as far as the bush country in Australia, outlying regions in Indo-China, Pango-Pango and Africa. The crude movie houses there have earth floors and no chairs. Audiences come wearing as little as loin cloths and they squat on their heels as they watch the screen. Hardly any art from the outside world touches these natives but the movies do, and no star of the cinema speaks to them so directly as Charlie. And even in "Modern Times" refuses to use speech. When he waddles out on the screen or in his nervously nonchalant way re-venge himself on some massive villain, these audiences laugh; not as we do, in our chairs but literally they keel over and roll on the ground until the house becomes a welter of humanity shrieking and sobbing with laughter.

In Hollywood when Charlie walks out in the streets, youngsters of five to ten years are among those who follow, awestruck and delighted to view him in the flesh. Few of them have seen him on the screen, for the last picture he made was five years ago, "City Lights." But these children have watched their more gifted playmates imitate the Chaplin waddle and skid; and now that they see him walking their home streets, a modest, neat figure in modern clothes, they are somewhat confused. Is he not of the stuff of dreams, of Mickey Mouse and fairy tales, or what is he?

In the big cities the motion picture will be crowded with still others of his worshippers not quite so naive. Later, in small neighborhood houses Charlie Chaplin will be acclaimed as their own by men, women and children who know what it is to have to wear clothes that are old and don't fit. The theme and setting of "Modern Times," the cogs and wheels of a modern factory, will also come home to many.

In the last twenty and some years stars of the screen have come and gone into eclipse forever, but Charlie shines on; and in all those years he has clung to his costume garments of the poor. What does it mean? Draw your own conclusion, it may differ from mine, but surely part of its meaning must be that this costume, more than any other, has found response year in, year out, in all quarters of this world, this "best of all possible worlds." There must be many poor people in it.

**O**NCE people used to pay to see "magic lantern" shows, motionless photographs projected on a screen. Then came moving pictures, an incredible change some of us faintly still remember. The "movies" effected a revolution in the entertainment and education of the world but they were silent pictures. Then in turn came sound to the movies and poor Hollywood went mad with panic. Mighty stars like Mary Pickford, Douglas Fairbanks, John Gilbert and others passed out of the picture. Their voices were no good. This year may see still another revolution in Hollywood and throughout the world of moviegoers. Color threatens to capture the screen.

You may say that color in the movies is nothing new. But before "The Jazz Singer" neither was sound new in the movies. An in-

**The Better Films**  
**FRONTIER**—Dovjenko's poetic drama of the Soviet Frontier. Tisse, Eisenstein's former cameraman, photographed it.  
**NEW GULLIVER**—In its tenth week in New York.  
**A NIGHT AT THE OPERA**—The Marx Brothers at their best.  
**RIFTEAFF**—Vicious libel of the labor movement.  
**DANGEROUS**—Betty Davis emerging as one of the three or four fine actresses on the coast.  
**THE INFORMER**—Ranking Hollywood film of 1936.  
**LA MARGUERITE**—Little Pauline Blumher makes the film worth seeing.  
**MUTINY ON THE BOUNTY**—Charles Laughton makes this film one of the outstanding of the season.  
**TALE OF TWO CITIES**—After the fall of the Bastille, the film becomes pro-aristocrat with a vengeance. Ronald Colman is excellent as the hero of the story.  
**I DREAM TOO MUCH**—Not much of a film but Lily Pons is an exciting personality.  
**GRAIN**—New Soviet film opening tomorrow night.  
**SYLVIA SCARLETT**—Katherine Hepburn's latest.

novation however must be of practical use before it becomes important, and in the movie industry it must show profits or prospect of profit before Hollywood is interested. "Becky Sharp," the first Technicolor feature put out with the hope of big-scale profits in return for the million dollars it cost to produce it, is still being studied by the movie overlords in Wall Street and Hollywood warily watches the way the cat jumps. Some of the more trigger-mind producers there, like Walter Wanger, are nervously preparing color films. Wanger's being "Trail of the Lonesome Pine."

In Soviet Russia they are not so nervous about the cash register, and color in the movies being an advance, the first color film produced in Soviet Russia is already on its way to the public. It is "Little Nightingale," directed by Nicholas Ekk, the man who made the not-to-be-forgotten picture about the once wild boy of Russia, "The Road to Life." It will be seen here soon.

Should this picture show profit in America, should Walter Wanger or any other producers of color films show profit, you may be sure that revolution will come to Hollywood this year. Then the offices and studios of that highly nervous, quite crack-brained city will go wholly insane in 1938. Great figures of the screen will go down into the shadows, and new faces will show to the world, faces and figures, sets and settings aglow with color.

## THE SCREEN

# Little Man



**NOTED COMEDIAN** hands Hollywood a surprise package in his most important picture — he reveals his deep hatred of regimentation in a story of a little man who is destroyed by the capitalist world in which he lives.

## Soviet Farm To Broadcast

The American radio audience will be given its first opportunity to hear what conditions actually are like on a Russian collective farm during a transatlantic broadcast originating near Moscow to be heard over the WABC-Columbia network on Sunday, January 12, from 9:00 to 9:30 A.M. Eastern time. Microphones have been set up at strategic points on a vast agricultural project near the capital of the Soviet Union and a descriptive commentary of activities will be broadcast. There will be interviews with peasants in various barns, cultural centers and apartments which will be translated into English in order to give listeners the atmosphere of the kolkhoz, as the collective farm is called. Sounds of machinery at work, the bleating of livestock, etc., also will be picked up.

This will be the first time activity on a collective farm has ever been broadcast outside of the U.S.S.R. The program was arranged to celebrate the advances made in Russian agriculture during the last few years.

## Current Art Exhibitions

Brummer Gallery—33 E. 57th St.—Sculpture by Jacques Lipschitz, great modernist. Through January 31.

## Sunday

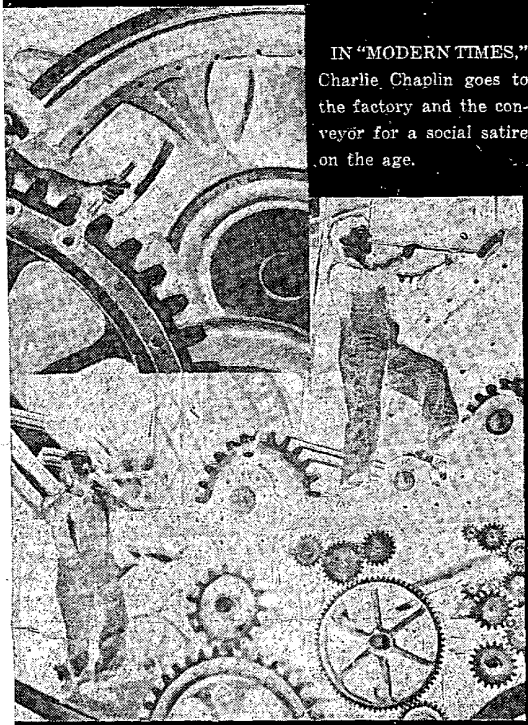
- 3:00-WABC—Soviet Farm Br
- 10:00-WJZ—Southern
- 10:30-WABC—Press Radio Ne
- 11:00-WOZ—Frodo String Co
- 11:30-WEAF—Major Bowe's WJZ—Samovar Serenade
- 12:00-WEVD—Jewish Home, A
- 12:30-WJZ—Radio City Musi
- 12:45-WABC—Transatlantic N
- 2:00-WABC—Leslie Howard, WJZ—Symphonic Orch
- 2:30-WABC—Manzanillas 59 WEVD—Doris Necham
- 3:00-WABC—New York Phil
- 3:30-WEAF—Metropolitan Op
- 3:50-WABC—Abe Lyman's G
- 3:45-WEAF—Music by Richa
- 7:00-WABC—Eddie Cantor, WJZ—Jack Benny, Com
- 7:30-WABC—The Great And
- 8:00-WEVD—The Theatre U
- WABC—Lola Long, Lop
- 9:00-WABC—Symphony Orch
- 9:30-WEAF—American Album
- 9:45-WJZ—Paul Whittman's
- 10:00-WEAF—Symphony Orch
- WEVD—University of
- 10:30-WEVD—Gilbert and Su
- 11:15-WJZ—Shador, Weibist
- 11:30-WABC—Press Radio Ne
- WEAF—Eric Madrig

## Labor P

By JAMES

**O**NE of the anecdotes which Albert Bein, author of "Little Ol' Boy, Let Freedom Ring, and other plays and novels, tells on himself is of the time he attempted to commit suicide. Some years ago he jumped off of a San Francisco ferry boat

# What Now?



IN "MODERN TIMES," Charlie Chaplin goes to the factory and the conveyor for a social satire on the age.

# The New Play

By MICHAEL BLANKFORT

HERE used to be a time, not so long ago, when some writers I know made enough money to pay an income tax by writing articles on such topics as "Art versus Propaganda," "Can There Be a Labor Theatre?" or "What Is a Social Theatre?" I came on the scene a little too late to cash in. However, I assure you I am not envious, even though I've more rejection slips for articles of that breed than would cover Willie Hearst's bad conscience. Those questioning days are gone forever . . . I hope. There can be a labor theatre! Art is a good friend of propaganda,

or vice versa. And the recipe for a social theatre can be discovered by reading the plays of Maltz, Odets, Wexley, Schar, Peters, and a dozen others.

Today there are just as many controversies, but of a different nature. Here are just a few of the recent ones.

(1) Michael Gold versus the Theatre Union.

(2) Is "Squaring the Circle" anti-Soviet?

(3) The Epic theatre of Bert Brecht as seen in "Mother."

(4) Is "Paradise Lost" better than "Awake and Sing"? And the poor critics. Are they sane or insane?

These are the current dog fights. Whenever two theatre-goers get together, a debating society starts. This column is open for discussion.

- The Better Shows**
- DEAD END—Sidney Kingsley.
  - GHOSTS—Ibsen, with Alla Nazimova.
  - LET FREEDOM RING—Albert Belin.
  - LIBEL—Edward Wool.
  - PARADISE LOST—Clifford Odets.
  - PARNELL—Elsie Schaffler.
  - PORGY AND BESS—George Gershwin and DuBose Heyward.
  - SCANDALS—George White, with Rudy Vallee, Bert Lehr and Willie and Eugene Howard.
  - JUMBO—With Jimmy Durante and Paul Whitman's Band.
  - JUBILEE—With Mary Boland and June Knight.
  - THE CHILDREN'S HOUR—Lillian Hellman.
  - THE TAMING OF THE SHREW—Shakespeare, with Lunt and Fontanne.
  - TOBACCO ROAD—Jack Kirkland, from Erskine Caldwell.
  - WINTERSSET—Maxwell Anderson.
  - AT HOME ABROAD—With Ethel Waters, Beatrice Lillie and Herb Williams.

WRITING reviews of plays demands a good deal from the writer. The proportions of a cocktail is this and that are prepared in advance and all one has to do is to follow the recipe. The same goes for building houses. I suppose. But there's no recipe of blue prints for a play review. My review of the latest Soviet production, "Haunch, Paunch and Now!" brings this problem in mind. When I left the performance three ideas were buzzing in my head. Idea No. 1—the play was full of interesting and important material well worth the seeing. Idea No. 2—the play had a lot of faults as a play which, in my opinion, didn't do justice to the exciting material, and wouldn't bring as much pleasure to an audience as a better written play might. Idea No. 3—New Yorkers ought to go and see the play for what it says, if not for how it is said, and they would get their money's worth.

The problem is to take these three ideas and give each the right emphasis. For example, I do not want my description of the play's faults to keep people away. This problem has worried critics ever since Jehovah looked down and said that the world He made was good.

It's much easier to select the 10 worst plays of the year than to select the 10 best. Those of us who review plays and books and movies honestly and from Labor's point of view have many problems. Here's my choice listed alphabetically.

- "Awake and Sing!" by Clifford Odets.
- "Black Pit" by Albert Maltz.
- "Dead End" by Sidney Kingsley.
- "Let Freedom Ring" by Albert Belin.
- "Paradise Lost" by Clifford Odets.
- "Paths of Glory" by Sidney Howard.
- "Recruits" by S. Resnik.
- "The Saviors of Cattaraugus" by Friedrich Wolf, adapted by Michael Blankfort.
- "The Young Go First" by Scudder, Martin and Friedman.
- "Wintersset" by Maxwell Anderson.

## On the Air

**MORNING**  
 Broadcast  
 The Quartet  
 The  
 Artist  
 Capitol Family  
 The Belafonte Orchestra  
**AFTERNOON**  
 March with Music  
 Hall Symphony Orchestra  
 News Exchange, Commentary by  
 "The Admirable Crichton"  
 Mrs. Frank Blythe  
 The American Orchestra  
 and his Kids (Children's Program)  
 Harmonic Symphony Orchestra  
 The Auditions of the Air  
 Orchestra  
 Ed. Humber  
**EVENING**  
 Comedian  
 Melan  
 Jean Tourist, Phil Baker  
 Home-Play  
 Mr. and Mrs. H. H. H.  
 Orchestra, Victor Kolar, Conductor  
 of Familiar Music  
 Musical Varieties  
 Orchestra, Bruno Riggs, Conductor  
 The Mr. Forum  
 Lillian Operetta  
 Orchestra

## Three Dramas Are Opening

Three new plays are scheduled to open this week.

Max Reinhardt's spectacle, "The Eternal Road," whose scenario was written by the famous Austrian novelist and dramatist, Franz Werfel, opens at the Manhattan Opera House, Tuesday, January 14. With scenery by Norman Bel Geddes and a notable cast, including Jacob Ben-Ami.

"Granite" by Clemence Dane, starring Mary Morris. Opening at the Vanderbilt tomorrow night.

"Russet Mantle," a comedy by Lynn Riggs. Opening Thursday at the Masque Theatre.

**Coming Recitals**

Monday night offers a choice of the Philadelphia Orchestra, with Rachmaninoff as soloist, at Carnegie Hall, or the Beethoven Association's usual fine concert at Town Hall.

Tuesday night there's Jacoba Hoffer at Carnegie and the Musical Art Quartet, playing the moderns, at Town Hall.

Arthur Schnabel begins his series of the Beethoven piano recitals at Carnegie Hall, Wednesday evening. Schnabel's concerts are always an event.

Thursday evening, the Boston Symphony under Koussevitzky at Carnegie; the following evening at the Brooklyn Academy.

And on Saturday evening, at the Metropolitan Museum of Art, at eight o'clock, the second of the free concerts given by the Philharmonic Symphony, Maumes directing.

## U.S.S.R. Is Building Soviet 'Hollywood'

At Sukhum, in the Caucasus, Soviet Russia is building a film city that will cover twenty square miles and house forty moving picture studios.

Meanwhile Amkino, American representative of Soviet films, is excited about the forthcoming "Three Women," directed by L. Arnstein and starring Boris Babochkin, who played "Chapayev," Boris Chirkin, leading man of "The Youth of Maxim," Yanniina Jelino of "The Song of Happiness," and Irene Zarubina of "Thunderstorm." "Little Nightingale," the first Soviet color film, will follow soon after. The musical scoring is by Shostakovich.

## 'Pasteur' to Follow 'Crime and Punishment'

Hollywood tried to keep time with the French version of "Crime and Punishment," but the American film was a flop. Now Warner Brothers is producing "Pasteur" with Paul Muni at the same time that the French are sending over their version, which Sascha Guitry, playwright, director, and actor, wrote, directed and played.

## Playwright

T. FARRELL

on the inside. He associated with fences, thieves, robbers, he loved the excitement of riding alone at night on a freight train, bound for some new destination. And the one person he met who was to mean most to him was a writer. And that writer he met only through books. It

## THE STAGE

# The New Movie

By JOSEPH COLLOMB

**B**Y FAR the most widely, most eagerly awaited moving picture of 1936 is Charlie Chaplin in "Modern Times". Waiting for the small man in the oversized, second-hand shoes and pants and too small hat and coat, are audiences as far as the bush country in Australia, outlying regions in Indo-China, Pango-Pango and Africa. The crude movie houses there have earth floors and no chairs. Audiences come wearing as little as loin cloths and they squat on their heels as they watch the screen. Hardly any art from the outside world touches these natives but the movies do, and no star of the cinema speaks to them so directly as Charlie, who even in "Modern Times" refuses to use speech. When he waddles out on the screen or in his nervously nonchalant way re-venge himself on some massive villain, these audiences laugh; not as we do, in our chairs but literally they heel over and roll on the ground until the house becomes a walter of humanity shrieking and sobbing with laughter.

In Hollywood when Charlie walks out in the streets, youngsters of five to ten years are among those who follow, attracted and delighted to view him in the flesh. Few of them have seen him on the screen, for the last picture he made was five years ago, "City Lights." But these children have watched their more gifted playmates imitate the Chaplin waddle and skip, and now that they see him walking in the city streets, a modest neat figure in modern clothes, they are somewhat confused. Is he not of the stuff of dreams, of Mickey Mouse and fairy tales, or what is he?

In the big cities the motion picture theaters will be crowded with still owners of his worshippers not quite so naive. Later, in small neighborhood houses Charlie Chaplin will be acclaimed as their own by men, women and children who know what it is to have to wear clothes that are old and don't fit. The theme and setting of "Modern Times," the cogs and wheels of a modern factory, will also come home to many.

In the last twenty and some years, stars of the screen have come and gone into eclipse forever, but Charlie shines on; and in all those years he has clung to his costume garments of the poor. What does it mean? Draw your own conclusion. It may differ from mine, but surely part of its meaning must be that this costume, more than any other, has found response year in, year out, in all quarters of this world, this "best of all possible worlds." There must be many poor people in it.

**O**NCE people used to pay to see "magic lantern" shows, motionless photographs projected on a screen. Then came moving pictures, an incredible change some of us faintly still remember. The "movies" effected a revolution in the entertainment and education of the world but they were silent pictures. Then in turn came sound to the movies and poor Hollywood went mad with panic. Mighty stars like Mary Pickford, Douglas Fairbanks, John Gilbert and others passed out of the picture. Their voices were no good. This year may see still another revolution in Hollywood and throughout the world of moviegoers. Color threatens to capture the screen.

You may say that color in the movies is nothing new. But before "The Jazz Singer" neither was sound new in the movies. An in-

### The Better Films

- FRONTIER**—Dovjanko's poetic drama of the Soviet Frontier. Tisse, Eisenstein's former cameraman, photographed it.
- NEW GULLIVER**—In its tenth week in New York.
- A NIGHT AT THE OPERA**—The Marx Brothers at their best.
- RIFERRAFF**—Vicious libel of the labor movement.
- DANGEROUS**—Betty Davis emerging as one of the three or four fine actresses on the coast.
- THE INFORMER**—Ranking Hollywood film of 1936.
- LA MARRAINE**—Little Pauline Elamber makes the film worth seeing.
- MUTINY ON THE BOUNTY**—Charles Laughton makes this film one of the outstanding of the season.
- TABLE OF TWO CITIES**—After the fall of the Bastille, the film becomes pro-aristocrat with a vengeance. Ronald Colman is excellent as the hero of the story.
- I DREAM TOO MUCH**—Not much of a film but Lily Pons is an exciting personality.
- GRAIN**—New Soviet film opening tomorrow night.
- SYLVIA SCARLETT**—Katharine Hepburn's latest.

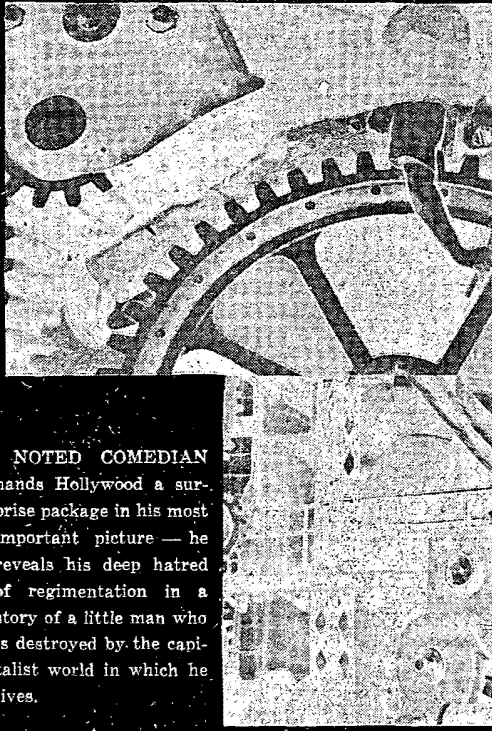
novation however must be of practical use before it becomes important; and in the movie industry it must show profits or prospect of profit before Hollywood is interested. "Becky Sharp," the first Technicolor feature put out with the hope of big-scale profits in return for the million dollars it costs to produce it, is still being studied by the movie overlords in Wall Street and Hollywood warily watches the way the cat jumps. Some of the more trigger-mind producers there, like Walter Wanger, are nervously preparing color films, Wanger's being "Trail of the Lonesome Pine."

In Soviet Russia they are not so nervous about the cash register, and color in the movies being an advance, the first color film produced in Soviet Russia is already on its way to the public. It is "Little Nightingale," directed by Nicholas Ek, the man who made the not-to-be-forgotten picture about the once wild boys of Russia, "The Road to Life." It will be seen here soon.

Should this picture show profit in America, should Walter Wanger or any other producers of color films show profit, you may be sure that revolution will come to Hollywood this year. Then the offices and studios of that highly nervous, quite crack-brained city will go wholly insane in 1936. Great figures of the screen will go down into the shadows, and new faces will show to the world, faces and figures, sets and settings aglow with color.

### THE SCREEN

# Little Man



**NOTED COMEDIAN** hands Hollywood a surprise package in his most important picture—he reveals his deep hatred of regimentation in a story of a little man who is destroyed by the capitalist world in which he lives.

## Soviet Farm To Broadcast

The American radio audience will be given its first opportunity to hear what conditions actually are like on a Russian collective farm during a transatlantic broadcast originating near Moscow to be heard over the WABC-Columbia network on Sunday, January 12, from 9:00 to 9:30 A.M. Eastern time.

Microphones have been set up at strategic points on a vast agricultural project near the capital of the Soviet Union and a descriptive commentary of activities will be broadcast. There will be interviews with peasants in various barns, cultural centers and apartments which will be translated into English in order to give listeners the atmosphere of the kolkhoz, as the collective farm is called. Sounds of machinery at work, the bleating of livestock, etc., also will be picked up.

This will be the first time activity on a collective farm has ever been broadcast outside of the U. S. S. R. The program was arranged to celebrate the advances made in Russian agriculture during the last few years.

## Current Art Exhibitions

Brummer Gallery—33 E. 57th St.  
Sculpture by Jacques Lipschitz, great modernist. Through January 31.

## Sunday

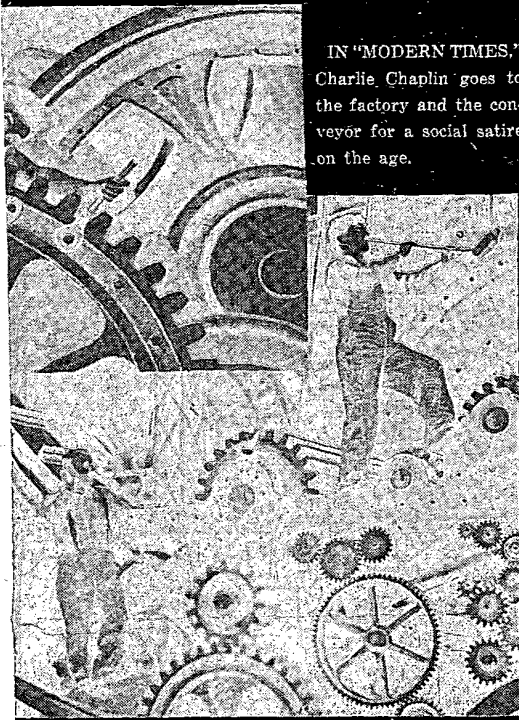
- 9:00-WABC—Soviet Farm B.
- 10:00-WJZ—Southern Air.
- 10:30-WABC—Press Radio N.
- 11:00-WGR—Renee Sizing C.
- 11:30-WEAP—Major Bowes's WJZ—Samovar Serenade AF
- 12:00-WEVD—Jewish Home.
- 12:30-WJZ—Radio City Mus.
- 12:45-WABC—Transatlantic N. Pierre Ge Lanux
- 2:00-WABC—Little Howard WJZ—Symphonic Orche
- 2:30-WABC—Mansanas' So WEVD—Urolo Meschum
- 3:00-WABC—New York Phil
- 3:30-WEAN—Metropolitan O.
- 5:00-WABC—Ace Lerner's C
- 5:45-WEAP—Music by Rich E
- 7:00-WABC—Eddie Cantor, WJZ—Jack Benny, Com
- 7:30-WABC—The Great Am
- 8:00-WEVD—The Theatre U
- WABC—Lois Loop, Lo
- 8:30-WABC—Symphony Orch
- 8:30-WEAP—American Album
- 8:45-WJZ—Paul Whiteman's
- 10:00-WEAP—Symphony Orch WEVD—University of
- 10:30-WEVD—Gilbert and Su
- 11:15-WJZ—Shandor, Violin
- 11:30-WABC—Press Radio N
- WEAP—Enric Madrig

## Labor P

By JAMES

**O**NE of the anecdotes which Albert Bein, author of "Little O' Boy, Let Freedom Ring, and other plays and novels, tells on himself is of the time he attempted to commit suicide. Some years ago he jumped off of a San Francisco ferry boat

# What Now?



IN "MODERN TIMES," Charlie Chaplin goes to the factory and the conveyor for a social satire on the age.

## On the Air

**CONCERTS**  
 Concert  
 Quintet  
 Quartet  
 Sextet  
 Capitol Family  
 S. Balalaika Orchestra  
**PERFORMANCES**  
 Lunch with Music  
 Hill Symphony Orchestra  
 Exchange, Commentary by  
 "The Admirable Crichton"  
 Orchestra  
 American Orchestra  
 and his kids (Children's Program)  
 Harmonic Symphony Orchestra  
 Auditions of the Air  
 Hilber  
**PERFORMING**  
 Comedian  
 edian  
 Jean Toussaint, Phil Baker  
 tion-play  
 es, and others  
 Orchestra, Victor Kolar, conductor  
 of Popular Music  
 Musical Varieties  
 Orchestra, Erno Benea, conductor  
 the AC Forum  
 Opera  
 Orchestra

## Playwright

T. FARRELL

on the inside. He associated with fences, thieves, hoboes, he loved the excitement of riding alone at night on a freight train, bound for some new destination. And the one person he met who was to mean most to him was a writer. And that writer, he met only through books. If

## Three Dramas Are Opening

Three new plays are scheduled to open this week.

Max Reinhardt's spectacle, "The Eternal Road," whose scenario was written by the famous Austrian novelist and dramatist, Franz Werfel, opens at the Manhattan Opera House, Tuesday, January 14. With scenery by Norman Bel Geddes and a notable cast, including Jacob Ben-Ami.

"Granite" by Clemence Dane, starring Mary Morris. Opening at the Vanderbilt tomorrow night.

"Russet Mantle," a comedy by Lynn Riggs. Opening Thursday at the Masque Theatre.

**Coming Recitals**  
 Monday night offers a choice of the Philadelphia Orchestra, with Rachmaninoff as soloist, at Carnegie Hall, or the Beethoven Association's usual fine concert at Town Hall.

Tuesday night there's Jascha Heifetz at Carnegie and the Musical Art Quartet, playing the moderns, at Town Hall.

Arthur Schnabel begins his series of the Beethoven piano recitals at Carnegie Hall, Wednesday evening. Schnabel's concerts are always an event.

Thursday evening, the Boston Symphony under Koussevitzky at Carnegie; the following evening at the Brooklyn Academy.

And on Saturday evening, at the Metropolitan Museum of Art at eight o'clock, the second of the free concerts given by the Philharmonic Symphony. Mannes directing.

# The New Play

By MICHAEL BLANKFORT

HERE used to be a time, not so long ago, when some writers I know made enough money to pay an income tax by writing articles on such topics as "Art versus Propaganda," "Can There Be a Labor Theatre?" or "What Is a Social Theatre?" I came on the scene a little too late to cash in. However, I assure you I am not envious, even though I've more rejection slips for articles of that breed than would cover Willie Hearst's bad conscience. Those questioning days are gone forever . . . I hope. There can be a labor theatre! Art is a good friend of propaganda,

or vice versa. And the recipe for a social theatre can be discovered by reading the plays of Maltz, Odets, Wexley, Sklar, Peters, and a dozen others.

Today there are just as many controversies, but of a different nature. Here are just a few of the recent ones.

(1) Michael Gold versus the Theatre Union.

(2) Is "Squaring the Circle" anti-Soviet?

(3) The Epic theatre of Bert Brecht as seen in "Mother."

(4) Is "Paradise Lost" better than "Awake and Sing"? And the poor critics. Are they sane or insane?

These are the current dog fights.

Whenever two theatre-goers get together, a debating society starts. This column is open for discussion.

## The Better Shows

- DEAD END—Sidney Kingsley.
- GHOSTS—Ibsen, with Alla Nazimova.
- LET FREEDOM RING—Albert Beila.
- LABEL—Edward Wool.
- PARADISE LOST—Clifford Odets.
- PARNELL—Elsie Schaeffler.
- PORGY AND BESS—George Gershwin and DuBose Heyward.
- SCANDALS—George White, with Eddy Vallee, Beat Lahn, and Willie and Eugene Howard.
- JUMBO—With Jimmy Durante and Paul Whitman's Band.
- JUBILEE—With Mary Boland and June Knight.
- THE CHILDREN'S HOUR—Lillian Hellman.
- THE Taming of the Shrew—Shakespeare, with Lynt and Fontaine.
- TOBACCO ROAD—Jack Kirkland, from Erskine Caldwell.
- WINTERSET—Maxwell Anderson.
- AT HOME ABROAD—With Ethel Waters, Beatrice Lillie and Herb Williams.

## WRITING reviews of plays

demands a good deal from the writer. The proportions of a cocktail, if this and if that, are prepared in advance and all one has to do is to follow the recipe. The same goes for building houses, I suppose. But there's no recipe or blue prints for a play review. My review of the latest Artef production, "Raunch, Funch and Jow" brings this problem in mind. When I left the performance three ideas were buzzing in my head. Idea No. 1—the play was full of interesting and important material well worth the seeing. Idea No. 2—the play had a lot of faults as a play which, in my opinion, didn't do justice to the exciting material, and wouldn't bring as much pleasure to an audience as a better written play might. Idea No. 3—New Yorkers ought to go and see the play for what it says, if not for how it is said, and they would get their money's worth.

The problem is to take these three ideas and give each the right emphasis. For example, I do not want my description of the play's faults to keep people away. This problem has worried critics ever since Jehovah looked down and said that the world He made was good.

It's much easier to select the 10 worst plays of the year than to select the 10 best. Those of us who review plays and books and movies honestly and from Labor's point of view have many problems. Here's my choice listed alphabetically.

"Awake and Sing!" by Clifford Odets.

"Black Pit" by Albert Maltz.

"Dead End" by Sidney Kingsley.

"Let Freedom Ring" by Albert Beila.

"Paradise Lost" by Clifford Odets.

"Paths of Glory" by Sidney Howard.

"Recruits" by S. Resnik.

"The Sailors of Callaro" by Friedrich Wolf, adapted by Michael Blankfort.

"The Young Go First" by Scudder Martin and Friedman.

"Winterset" by Maxwell Anderson.

## U.S.S.R. Is Building Soviet 'Hollywood'

At Sukhum, in the Caucasus, Soviet Russia is building a film city that will cover twenty square miles and house forty moving picture studios.

Meanwhile Moskino, American representative of Soviet films, is excited about the forthcoming "Three Women," directed by L. Amsteln and starring Boris B. bochkin, who played "Chapayev" Boris Chirkin, leading man of "The Youth of Maxim," Yanninga Jelmo of "The Song of Happiness," and Irene Zarubina of "Thunderstorm." "Little Nightingale," the first Soviet color film, will follow soon after. The musical scoring is by Shostakovich.

## 'Pasteur' to Follow 'Crime and Punishment'

Hollywood tried to keep time with the French version of "Crime and Punishment," but the American film was a flop. Now Warner Brothers is producing "Pasteur" with Paul Muni at the same time that the French are sending over their version, which Sascha Guitry, playwright, director, and actor, wrote, directed and played.

## THE STAGE

~~ENVELOPE THREE~~

Contains FBI reports of: (Photostats)

10/19/49

1/20/50


9/25/50

10/14/50

11/28/50

forwarded by C.O. their letter of 10/16/52.

Charles Spencer Chaplin 1600-41933; A-5-653-092

Envelope Three -  






























































E ENVELOPE TWO

Contains publication "RED TRASON IN HOLLYWOOD"  
by Myron C. Regin furnished by our Saint Louis,  
Missouri office on October 9, 1952.

Charles Spencer Chaplin 1600-41933; A-5-653-092

*Envelope Two*



# Real Treason in Hollywood!!!

THE AUTHOR OF THIS BOOK IS ONE OF THE GREAT PRODUCERS, WRITERS AND DIRECTORS OF HOLLYWOOD AND BROADWAY. BECAUSE OF THE FACTS REVEALED IN THIS VOLUME, MR. FAGAN WAS BLACKLISTED BY HOLLYWOOD MOGULS WHO LOVED PROFIT MORE THAN PATRIOTISM.

PRICE \$1.00

By **MYRON C. FAGAN**

See Back Cover

**Red Treason**

**In**

**Hollywood**



*By* MYRON C. FAGAN

Published and Copyrighted by  
CINEMA EDUCATIONAL GUILD, INC.

Hollywood, California

1949

All Rights Reserved

FIRST EDITION

SECOND PRINTING

September, 1949

# THIS IS HOLLYWOOD!!

At 8:30 P. M. on the night of December 26, 1947, the curtain of the Las Palmas Theatre in Hollywood, California, rose on the world premiere of "Thieves' Paradise," the first play to expose the fiendishness of Communism behind the "iron curtain" — in Bulgaria, to be exact.

There were no distinguished actors in the cast. There had been no advance publicity fan-fare — such as the name of the author should normally have occasioned; this was the 43rd play by Myron C. Fagan, many of them resounding Broadway hits which had been acclaimed with fervor by the Los Angeles and Hollywood critics. But these same critics handled the advance announcements of "Thieves' Paradise" with gingerly reluctance . . . because those announcements frankly and boldly proclaimed that what they would see in this play is what Americans could expect if Communism ever gained control over here. In fact, the Press virtually gave this world premiere of a vitally important play, by an author recorded in "Who's Who in the Theatre" as one of America's foremost playwrights, the silent treatment.

Nevertheless, a great audience assembled for this opening night — great in numbers and great in distinction. There were Rupert Hughes, the Adolphe Menjous, the Robert Montgomerys, the Fred Niblos, Senior and Junior, Ginger Rogers — in fact, the cream of Hollywood's notables. All came early. Some went directly to their seats; others clustered in groups in the lobby of the theatre. The sidewalks on both sides of the street were clogged with a mob of morbidly avid curiosity seekers. There was tense excitement, mixed with apprehension, in every face. Whispered comments and nervously shrill tones betrayed the general expectancy . . . throughout the rehearsal weeks the Reds in Hollywood had VOWED that "Thieves' Paradise" would not be allowed to open. . . and in the waiting crowd predictions were made and wagers laid that the curtain would not go up.

At 8:25 the curtain warning buzzed in the lobby. The startled seat holders rushed to their seats. The lights in the auditorium slowly began to dim . . . a golden red glow appeared in the footlights . . . the audience hushed into breathless silence . . . then a great sigh broke it as the curtain went up. For five long minutes everybody sat tense with nervous antici-

pation — there had been threats of stench bombs and other forms of violence. Then the play swept into its stride — and the audience forgot the threats. The final curtain was followed by fifteen minutes of wild acclaim from an audience that was principally professional and not easily enthused.

Night after night enthusiastic audiences crowded into the Las Palmas theatre. The New Year's Day performance was to be a gala celebration of an *American* victory in the very heart of the Reds' stronghold — their threats held up to scorn . . . only there was no performance that day! . . . the leading man, Howard Johnson, was lying unconscious in St. Vincent's Hospital, terrorized into a nervous breakdown by threats of torture and death — as later proved by an official investigation by Actors' Equity Association and the American Board of Arbitration. Likewise, the understudy — driven into hiding by similar threats.

The Reds had met the challenge . . . and *won!!!*

And now, pardon, I beg of you, my lapse into the first person, but I have paper at hand and pen poised waiting vainly for words. I cannot approach an exposition of vile and vicious treason by a people I have always called MY people, by a profession which is *my* profession, without a feeling of fumbling inadequacy. I have a choice between two horns of a revolting and sickening dilemma! I must either expose, denounce and indict the people I have loved, lived with and worked with all my life — and be accused of rank heresy . . . or I must remain silent — and by that silence stand guilty of treason to the land I live in. But, *actually*, I have no choice! By the grace of God I am an American. This in my land . . . here is where I have lived all my life . . . here is where, in God's good time, I shall die . . . no, I have no choice!!!

### HOW RED IS HOLLYWOOD?

That question has been coming to me ever since that night of December 31, 1947, when the abrupt closing of "Thieves' Paradise" burst into front pages all over America. It comes to me from every where, even from London and Paris and Dublin, Ireland. It comes to me from Clubman and Clubwoman, from Statesman and Clergyman, from Doctor and Lawyer, from Merchant and Manufacturer — *and from stockholders in the Motion Picture Industry*. And it is never, IS Hollywood Red, but HOW Red is Hollywood?

My answer is: "How deep is the ocean, how high is the sky?" THAT'S HOW RED HOLLYWOOD IS!!!

Henry Wallace unconsciously emphasized that fact in September, 1948. Some of you who read this may not know who Henry Wallace is. Well, for your information, Henry is an Iowa corn farmer who at that time was running around the country crooning a torch song for Joe Stalin. I believe he thought he was also running for the Presidency of the United States. He made "friendship with Stalin" speeches in every city, town and crossroads of America — and always emerged from those speeches well splattered with over-ripe tomatoes. On the September day mentioned above Henry dashed into Hollywood — to pick up a badly needed hundred thousand dollars — and to be wined and dined by 400 of the "faithful" at Ciro's, Hollywood's swankiest Night Club. Called upon for an address, the first remark he made was: "Hollywood is the ONE place where I am sure I will get tomatoes only in my salad."

### "THIEVES' PARADISE" RE-OPENS

"Thieves' Paradise" was scheduled to re-open at the El Patio theatre in Hollywood on Monday, April 12, 1948. By now it was open War between me and the Reds — and not a COLD war! They were determined that "Thieves' Paradise" would NOT re-open. I was determined that it would! As I said at the outset, "Thieves' Paradise" tells the story of how the Reds have TAKEN OVER in the Balkans. All those who saw this play could not have been particularly surprised by Jan Masaryk's horrible fate, or by the Mindszenty "trial," nor will they be surprised by the many fiendish acts to come — it was all forecast in this play . . . it *graphically* describes all the horrible things the Reds do to those who dare to oppose them, or even whisper a word of disapproval. Naturally, that was too much for the COMRADES in Hollywood . . . it was very alarming to them . . . this kind of a play *might* awaken America to the realization that it CAN happen here exactly as it has already happened in Czechoslovakia, in Hungary, in Bulgaria, in all Eastern Europe, "IT SHALL NOT RE-OPEN!" they vowed.

All through the rehearsals, actor after actor was *pulled* out of the cast by their business agents, or *terrorized out of it by threats of bodily harm to themselves and their families*. And we know that those threats were not idle ones — *the Court records of the Howard Johnson case prove it!*

## JIMMIE FIDLER CONFIRMS IT! ! !

Hence, I took every possible precaution: I provided bodyguards for my loyal actors. Despite that, they made three desperate attempts to "get" Michael Whalen, the Star of this new cast. They tried to destroy the scenery. On the day we were to open they slashed the electric wiring on the stage. In short, they stopped at nothing in their efforts to prevent the re-opening of the play which exposes the deceit and the treachery and the evil of Communism!

Jimmie Fidler knew how far they would go and he devoted almost his entire broadcast on Sunday, April 11, in a somber warning to "The F. B. I., to the police of Los Angeles, and to the American Legion, to guard the El Patio Theatre on the following night as America SHOULD have guarded Pearl Harbor . . . that the Reds were fully prepared to prevent the re-opening with a riot, and with bloodshed."

In a further statement, Fidler announced that after the play I would deliver a curtain speech in which I would expose the incredible control the Reds have achieved in the Motion Picture Industry.

"I have talked with Fagan," Jimmie said. "If he will make the expose he outlined to me . . . if he will name all the names he told me he will name, he will rock the nation!"

Well, "Thieves' Paradise" re-opened . . . I delivered my curtain speech . . . I made my expose — *as promised* . . . I named the "names" I said I would name.

But right here I will stop to emphasize that that curtain speech hardly scratched the surface! The hundred "names" I named by no means included all the Reds and all their palsy-walsies . . . the expose of *that* night was just a children's bedtime story compared with the evidence I will present in this book that *Hollywood* — and when I use that word I mean the Film Industry — *is Stalin's tightest Red Fortress in America!* Now, you may be wondering why I did not present it on that night: I'll tell you: for every name I named *that* night, for every accusation I made, I had unimpeachable and documentary proof. That's why nobody ever dared to contradict me! I could have named many more names than I did, made many far more serious charges, *but that night I did not have documentary proof* to back them up. *Today I have that documentary proof — or its equivalent!* I will prove that *Americans*, as well as



Aliens, whom you regard with awe and great respect . . . *whom your children worship and follow* . . . deliberately worked to create Hollywood into a sinister propaganda machine for Communism!

Furthermore, I will prove that the conquest of Hollywood was decided upon in *Moscow* . . . that all the orders for it came from *Moscow* . . . that *today Hollywood is as Red controlled as Moscow itself!*

The only difference is that Hollywood has no M.V.D. who can knock on your door and take you off to a stone wall, or a slave labor camp in the desert, and, as yet, they have not dared to go into open assassination.

New York is creeping and crawling with Communists, but she is only a tumor in the body of America. Chicago, Philadelphia, Detroit, St. Louis are all infested . . . but they are only cysts. But Hollywood is a cancer, as malignant to America as the cancers which killed Babe Ruth and Damon Runyon!

Hollywood is a raging Red ocean which has engulfed everything and everybody that was decent and, take my word for it, there were plenty of decent things and people in the Hollywood I knew before the Commies descended on it! There are still many, many decent people in it, but even those with (supposedly) personally impregnable positions, such as Bob Montgomery, Sam Wood, Adolphe Menjou, Robert Taylor, are just isolated and practically inundated peaks in that Red ocean, which is gathering more and more force every hour, and which only the dykes of public knowledge, public opinion and public rage . . . meaning you, my dear reader . . . can contain and throw back into the sewers of Hell — whence it came!

I have named a hundred "names." In this book I shall name at least a hundred more. Some of them are really great names, as the word fame goes. But not all of them put together could have transformed Hollywood into a Red Citadel without the blessing — *or at least the failure to stop them* — of the real powers who control Hollywood.

Here is a Dore Schary, strutting about, defying Congressional Investigating Committees . . . and the American people . . . with an open and brazen statement that he would hire a known Communist if he chose — albeit hastily qualifying with "unless he is found guilty of having attempted by violence to overthrow the United States government" . . . Lewis Milestone holding conferences in his home with William Z. Foster — and you better think twice before you deny this, Mr. Milestone, because there are

some very important and representative citizens here in Hollywood who can and will confirm my statement. Here is Katherine Hepburn flaunting her scorn of the American way of life before huge gatherings of Reds and Red sympathizers. We have the pudgy little J. Edward Bromberg and Morris Carnovsky, not big names, but more sinister and far more dangerous figures than any names I've mentioned, by reason of the "Actors' Lab," a vicious school of Communism, which they are operating under the wing of Hollywood, as openly and as brazenly as if it were within the gates of the Kremlin in the heart of Red Moscow.

Upon what meat have these people been feeding that they have grown so daring? Do you think any one of them would have dared to so openly and brazenly have given financial succor and moral support to the known mortal enemy of America if the powers-that-be had sternly said "NO!!"?

There are a half-dozen men who control Hollywood. Their control is undisputed and undisputable — *unless, of course, the American people step into the picture.* They could within six months — *two months*, if they really got busy — clean Communism out of Hollywood like the Atom bomb cleaned the war spirit out of the Japanese Nation!

Howard Hughes proved that when he took control of the R. K. O. Studio. During Dore Schary's regime in that lot it was crawling and seething with Commies, big and little — but — no more! The same thing can be done on every lot in the industry. *And it must be done if our America is to survive as a free America!!!* To many who read this, that may sound like the wildest kind of an alarmist's statement. How, you wonder, can a little thing like a "Movie" be that much of a menace to our great and powerful nation? All right, I'll show you.

Lenin's — and Stalin's — pet theory had always been: "Give me the youth of a nation today and tomorrow I own that nation."

The surest-fire medium to capture the imagination of youth is the Movie . . . and to almost an equal degree, the Radio — which now goes hand in hand with the Movie.

As a matter of fact, both mediums have measureless influence over all American audiences! Do you remember the nation-wide panic and hysteria Orson Welles created some years ago with his broadcast of "Invasion from Mars"? Do you remember the violently hysterical hatred of the Nazis which swept the nation as picture after picture exposing Nazi

atrocities was released? That swept us into the war! If you have the slightest doubt that Hollywood is controlled by the Reds, try to recall just one picture in which Stalin is depicted as another Hitler! In Siberia the Commies have ten slave labor camps for every Dachau the Nazis had in Germany — fully as hellish! — but do we see any motion pictures exposing that? There has been no "Beast of Moscow" . . . no "Children of Stalin"! Instead, there were "Mission to Moscow" and "Song of Russia" and "North Star"! No wonder Stalin ordered the capture of Hollywood!!!

From here on I shall go step by step into the various incidents and events which led up to that capture. Some of them may seem to you irrelevant and inconsequential. Well, believe me, they are vital. Each incident was another trowel of cement that fastened together the stones that became the foundation for Stalin's Kremlin in America, each seemingly trivial event the sinister shadow on the wall — exactly like the sinister shadow you see in films of the assassin stealthily creeping up on his victim. Also, as I go along, I shall establish:

- (1) That, William Z. Foster actually came to Hollywood to confer in the home of Lewis Milestone and others of the "faithful."
- (2) That the "faithful" of Hollywood are pledged to pour more than \$30,000 per week into the propaganda chest of the Commies.
- (3) That during and before the War — Hollywood aided and abetted an influx of European Reds under the guise of writers and actors, writers who didn't know how to write American Movie scripts, because they didn't even know how to write English, or read English, or speak English. Yet Hollywood issued writer contracts to them; which, in turn, provided their visas!
- (4) I shall establish that those Half-Dozen men who *could*, if they chose, clean Communism out of Hollywood, knew that those imported writers are REDS through their writings in their own languages (translated into English) and their public utterances. Writers who **PLAYED AMERICA** and **EULOGIZED the SOVIET!**

That is why I repeat: the *salvation* of our Country depends upon our wresting Hollywood out of the grip of the Reds — with or without the help of those Half-Dozen men! In the pages that follow I shall show it CAN be done — with or WITHOUT the help of those Half-Dozen!!!

It was in 1945 that I first realized that Hollywood had become a fettered, yet, amazingly, a willing prisoner of the Werewolves of Moscow!

It happened one evening in the late winter of that year. A friend invited me to attend a gathering of lovers of the stage. A new and very wonderful play by a new genius of the Theatre, was to be read. And means and ways of presenting it on Broadway were to be discussed.

I have been a Broadway playwright, a Director and a Producer for many, many years. I have seen and read many bad plays. But the rot and drivel I heard that night made the very worst of all those bad plays sound like a classic. And all I could gather was that it deplored our American way of life . . . and urged fraternization between BLACKS and WHITES.

That night I came awake, as it were. It was a bewildered awakening. That room was full of people whom I had known for years . . . whose judgment I had always respected . . . Stars of Broadway . . . Hollywood . . . Radio . . . people who should know theatre. Before the end of the first act I knew it was a very bad play, yet all those others sat there entranced — listening with enchantment on their faces. Between the acts they "Ah'd" and "Oh'd" glowingly about its Marxian "tolerance" and "humaneness."

Now that may give you the impression that I had unwittingly wandered into a gathering of Commies. Well, don't even think of it that way! Every individual in that room would resent being called a Red . . . they are "Liberals." You see, my dear reader, like the Greeks, "The Commies have a word for it." That word is "Liberal." In fact, the Commies go the Greeks one better: they have two words for — "Liberal" and "Progressives." If you don't believe me, ask HENRY WALLACE.

I left long before the reading of the play was completed, but I later learned that that gathering of "Liberals" raised something like \$70,000 to produce it. Imagine !!! Seventy Thousand Dollars for a play that no self-respecting Producer would waste time to read, let alone produce . . . merely because it advanced the Communist cause. In due course it arrived on Broadway, but even the left wing Press, while praising its "high ideology" and "message of tolerance," sorrowfully found it wanting in theatre craftsmanship.

As I previously stated, that night I suddenly came awake to the fact that our theatre . . . both stage and screen . . . had become a FIFTH COLUMN FOR MOSCOW!! There was "Mission to Moscow" . . . "Deep are the Roots" . . . "Song of Russia" . . . "Mr. Smith Goes to Washington" . . . "Children's Hour" . . . "Little Red Foxes" . . . "North Star," all deriding and jeering at everything American . . . all more or less "Lefty." I tried to think of one — just one play or picture that even hinted at the truth about Communism. There has been no such animal!!!

I wondered why. I had been so content with living my own personal life that I had been only vaguely aware of what was happening on Broadway. Curious, but not yet startled, I decided to do a chore of research. This chore is what finally led me into an open — and, at first, a single handed — war with those who enslaved our theatre for a Twentieth Century Genghis Khan!

### CONQUEST OF HOLLYWOOD DESIGNED IN MOSCOW

As we now know, the Communists have had America marked down for CONQUEST since as far back as 1917. But they knew that they could not hope for success unless they could first break down our defenses and resistive power from WITHIN. Their first order was to capture and enslave Hollywood — *and the Radio!*

This enslavement was decided upon and designed *in Moscow* in 1920 when "The Cinema Bureau of the International Union of the Revolutionary Theatre" was organized — *with America as its primary victim!* I quote verbatim the two most important SECRET directives by that organization:

- (1) "Organize mass demonstrations and rally audiences in protest against REACTIONARY Films — and POPULARIZE ALL REVOLUTIONARY Films!"
- (2) "Unite the creative and technical workers of the Film Industry in all countries . . . *and especially in America* . . . on an International scale, for the purpose of CREATING REVOLUTIONARY Films in all those Countries."

The job of master-minding this operation was handed over to a "Comrade" named Willi Muenzenberg. This is the same Muenzenberg who organized "Friends of Soviet Russia." The Society for Technical Aid to Soviet Russia," and other blazing Red

Front organizations. In 1922 this hardworking Comrade gleefully reported to Moscow that "Comrade Hillman had raised a million dollars to help dear Mother Russia." That was Sidney Hillman! Remember Sidney? . . . Roosevelt's "Clear it thru Sidney?" By 1925 Muenzenberg was so confident of success that on July 23 of that year he boldly and brazenly announced his mission in a signed editorial in the "Daily Worker," as follows:

### **"CAPTURE THE FILM!"**

"We must develop the tremendous cultural possibilities of the Motion Picture in a REVOLUTIONARY sense . . . One of the most pressing tasks confronting the Communist Party in the field of agitation and propaganda is this weapon, until now the monopoly of the ruling class. WE MUST WREST IT FROM THEM and TURN IT AGAINST THEM!"

I first met this Red Saboteur shortly after the above article appeared in print. I had a play, "The Little Spitfire," running at the Cort Theatre in New York. It was one of the big Broadway Hits of that year and the foreign rights were in great demand. Shortly after the opening night Muenzenberg attended a performance. Between acts he came out into the Lobby, introduced himself to me and broached the subject of the "Russian rights." I gave his offer scant consideration, because getting royalties out of Russia was always on a catch-as-catch-can basis. In addition I was aware of his "Daily Worker" statement and while it amused rather than alarmed me — AT THAT TIME — I had contempt for him.

My next meeting with him took place in Hollywood years later. At that time Helen Morgan was starring in my play "Memory." In April, 1934, we arrived in Los Angeles for an engagement at the Biltmore Theatre. Helen was then at the peak of her career. The elite of Hollywood honored her with a gala banquet at the Beverly Wilshire Hotel. At that banquet, big as life and bold as brass, I again encountered Mister Muenzenberg. He was there as a guest of old "Uncle" Carl Laemle, then one of the Masters of Hollywood. I asked Laemle if he knew Muenzenberg's background and "Mission" in America. Laemle dismissed the "Mission" and proceeded to eulogize Muenzenberg as the greatest humanitarian and altruist alive; how he was devoting his life to the "rescue" of famous artists, writers and actors, from Hitler's fiendish persecution. In fact, Laemle further expounded, it was Muenzenberg who located these "famous artists" and handed their names over to him

(Laemle) and other Hollywood Producers who aided in the "rescue work." This "rescue work" WHICH OPENED THE GATES OF HOLLYWOOD — and America — will later be described more fully.

A few days later I was lunching with William Anthony McGuire, a famous Broadway playwright and top Film writer. I asked him what Muenzenberg was doing in Hollywood. McGuire extracted a sheet of paper from his wallet and passed it over to me. It was a STRICTLY SECRET DIRECTIVE to the *trusted Reds in the Screen Writers' Guild* and read in part as follows: "American Industrialists are to be pictured, as GRASPING, COLD-HEARTED, CRUEL EXPLOITERS OF THE WORKERS who must always be honest and downtrodden. Bankers must be shown as the Bloodsuckers of the poor. Judges and politicians must appear as fatuous fools, or crooks always favoring exploiters of the little people. Landlords must be avaricious, merciless, while the tenant must be a foolishly patient and longsuffering NOBLE character." This was signed by Willi Muenzenberg and marked "BY DIRECT ORDER FROM MOSCOW"!!!

How well these Screen Writers and Directors carried out this SECRET DIRECTIVE we know from Films such as "The Best Years of Our Lives," "The Farmer's Daughter," "The Bachelor and the Bobby Soxer," "Cross Fire," and scores of others. Yes, Willi Muenzenberg did a swell job for Mister Stalin while we stupidly complacent Americans serenely slept at the switch!

### THEY START ON BROADWAY

Their start was insignificant. In 1921 there appeared on the Broadway scene a small group of tatterdemalion actors who announced themselves as "The Russian Art Theatre Group." Each one of them claimed to be a "graduate" of the "Moscow Art Theatre"; each one proclaimed himself to be the *special favorite student* and *protege* of the GREAT STANISLOVSKY. They leased a little cast-off flea-box of a theatre on a side street and put on a campaign for subscriptions a la the "Theatre Guild." They called themselves "Intellectual Liberals," spouted Karl Marx and Engel, and, of course, sought a following of that type in the Cloak and Suit trades, Unions — the Furriers' Union — on the East Side of Manhattan, in Brooklyn and the Bronx. The plays they put on were translations from the Russian, always glorifying the "Communist way of life."

Within the next few years, other little groups similar in type and in personnel sprang up all over New York and Brooklyn. None of them met with financial success, yet they managed to keep going.

Suddenly, around 1930, ALL THESE GROUPS MERGED and adopted a new name. "The Group Theatre." And, lo and behold, they had plenty of money! No longer were they tatterdemalion . . . no longer was their scenery shabby . . . no longer were they depending on Russian-translated plays. They began putting on plays like "Waiting for Lefty" (a proper play for them), "Golden Boy," "Gentle People." And they leased the Belasco Theatre, no less! The roster of this "Group" carried such names as John Garfield, J. Edward Bromberg, Morris Carnovsky, Luther Adler, Harold Clurman — and, from time to time, Franchot Tone, Sylvia Sidney, Lief Ericson, etc. And their favorite playwrights were Clifford Odets and Irwin Shaw. And then the secret of their affluence was no longer a secret! Their backers were the "Liberals" in the Movie Industry.

Around 1938, this "Group" seemingly disintegrated. Their mission in the Broadway theatre had been completed. They had siphoned their vicious "ideology" into the Actors' Equity Association and the Scenic Artists' Union. Even the Authors' League and Dramatists' Guild were heavily infiltrated with Reds. They had so poisoned the entire Broadway atmosphere that the trend of the Theatre had completely turned to the Left! Year after year, play after play, idealizing the Communist way of life, or deriding the American way of life, arrives on Broadway, but nobody dares to write, or produce, a play exposing the *menace* of Communism! One owner of a chain of theatres told me that he would be afraid to book an anti-Communist play because he had been *warned* that if he did his theatres would be stench-bombed out of existence! Yes, there was no need for the "Group" in New York any longer — they had educated plenty of others to carry on on Broadway. So, on to Hollywood for the Garfields and the Brombergs and the Bohnans and the Carnovskys — to do an even more important job in Cinemaland. The Trojan Horse was at the Gate of Hollywood. . . . *the Conquest was on !!!* But that I did not learn until much later.

### **PLAY TO EXPOSE RED CONSPIRACY IN AMERICA!**

Throughout my career in the theatre I have, in the main, eschewed controversial subjects. I have always felt that the theatre was a place for



entertainment and amusement, where one goes to forget his cares and troubles, rather than add to them. However, I do know that the right kind of a play, at the right moment, can have a great effect on people's thinking. And I decided that this was a moment in which America was in grave need of a play — or a picture — that would open its people's eyes to the true meaning and menace of Communism.

Mind you, this was in 1945 and I was not fully aware to what an extent Moscow had "taken over" in Hollywood. Anyway, I wrote a play which I called "Red Rainbow" . . . a seemingly innocuous title, but which aptly fits the Communists' evil design on the entire world.

This play, of itself, is not exactly relevant to this story, but because the Commies have been bitterly fighting to keep it off the stage — and because it (the play) may be that something that will wake up America to really start "swinging" at Communism, I will give you a brief outline of it.

The central figure in the play is one Kerry Kane, a great newspaper and Radio personality, who is finally exposed as the secret "Mr. Moscow" in America — who ever since 1917 has been perfecting plans to drench America in a nation-wide blood bath the day Moscow is ready to pull her Pearl Harbor on us — to paralyze the country and make it a push-over for revolution within and a lightning-like invasion from without.

(Note: Today, there is documentary evidence in Washington that the plan outlined by Kane in the play is the actual blueprint the Commies have laid out for us!!! — Ed.)

How Kane is outwitted — and the way cleared for the enactment of *a law to outlaw Communism* is, as I said, irrelevant in this exposition . . . but say! Wouldn't it be a miracle from Heaven if we could find a courageous young . . . or old . . . Congressman who would submit such a Bill? He would go down in history as the saviour of America . . . *and the world!!*

### **NO PRODUCER DARES TO PRODUCE IT**

When I completed the play I proceeded to arrange for its presentation on Broadway. This play requires a large cast and a heavy scenic investiture. I would need financial co-operation. There was one man in New York I felt I could count on for that. He is a Dramatic Critic on one of the New York Dailies. On the side he acts in a story advisory capacity for one of the Major Film Studios. In addition, he has a following among

investors in plays. I knew this play should interest him, because I had heard him express himself rather acridly about the "Liberal" trend in the Broadway theatre of today. Obviously, I can't mention his name.

His group had previously invested in my productions and came out "healthy," so he eagerly complied with my request that he get them together for a reading.

At the end of the first act there were the usual complimentary remarks. At the end of the second act the reactions were more enthusiastic. (I forgot to say that there is very little mention of Communism in the first two acts—that all comes in the third act.) At the end of the third act everybody remained silent . . . which rather puzzled me. Finally the critic broke the silence.

"Myron," he said, "'Red Rainbow' is the best and most powerful play you have ever written, but there is no audience for that kind of a play today."

I was still bewildered. "Have you got holes in your head?" I demanded.

"Look," he retorted, "Russia was our ally in the most frightening war the world has ever known . . ."

"Ally, hell!" I exploded. "On page 10 of act two, I show what kind of an ally Russia was! Stalin gave Hitler the green light to march into Poland! Then those two murdering gangsters fell out . . . went at each other's throats. Stalin screamed for help! Thinking he was the lesser of two evils, we rushed to his aid! In the Third Act I prove that HE was the GREATER evil of the two!"

"Right," agreed the critic. "I agree with you; but in this year of 1945, only a few months since — God forgive my blasphemy — Russia helped us win the war, how many others do you think will agree with you?"

One of the others broke in, "He's right, Myron. You are a few years ahead of your time. Roosevelt has so completely sold Americans on Joe Stalin — which means the Communist as a whole — that our people will not wake up until we are in a shooting war with them."

I refused to take their opinions as a final answer for the play. I went to others — producers, theatre owners — men who ordinarily would be glad to affiliate with me. I met with similar reactions, plus downright fear.

That was when that previously mentioned theatre owner told me that he had been warned that if he ever booked an anti-Communist play his house would be "stink bombed out of existence."

### I TAKE THE PLAY TO HOLLYWOOD

After spending several months in fruitless efforts, I decided to take the play out to Hollywood. There, I was confident, I'd have no trouble arranging for a production. I boarded a plane — *and jumped from the frying pan right into the fire!* But — at the risk of being criticized for repetition — I must affirm that at that time I did not know that Hollywood was even more a prisoner of Moscow, albeit a willing one, than Broadway.

The first man I called on in Hollywood was Joseph Schildkraut. Joe had been a famous Broadway actor since his performance in "Lilliom," thirty odd years ago. He is now a Hollywood fixture. An excellent actor, he would make a splendid Kane in "Red Rainbow."

"Joe," I asked, "how would you like to do a stage play again?"

"Love to," he replied, "have you got a good one?"

"I have," I assured him, "with a star part for you."

"Swell!" he exclaimed, reaching for the manuscript.

"But, first, Joe, I'd like to ask you a question," I said, "how do you stand on Communism?"

He looked puzzled: "Communism?"

I nodded: "This is an anti-Communist play."

"Oh!" he seemed somewhat startled. "It's one of those controversial things?"

"No, Joe," I replied: "there is nothing controversial about Communism. You are either for it, or 'agin' it. If you're for it, this play is not for you."

"Well," he replied, slowly, "frankly, I've never given Communism much thought. With me, it's the play that counts. If it's a good play, and I see a good part in it for me, that's all that matters."

"Good enough!" I said, and gave him the script.

A few days later he called me on the phone and asked me to meet

him at the office of his agent, E. A. Dupont. Joe was there, waiting for me when I arrived. He introduced me to Mr. Dupont.

"Myron," said Joe, "I read your play aloud to my wife the evening you left it with me. We both had goose pimples as big as walnuts chasing up and down our spines. It's terrific! Dupont feels the same way about it."

"Oh," I turned to Dupont, "you've read it, too?"

"Yes," said Dupont, "and I agree with Joe; it's one of the best plays I have ever read. There are just a few little changes I'd like to suggest."

"Oh, yes," I urged him on — curious — and immediately suspicious.

"Oh, nothing very important," he hastily assured me.

"Really nothing but cuts," Schildkraut interjected. "Some of those scenes run a little too long."

I nodded. I usually overwrite deliberately, and make my cuts during rehearsals after I hear the characters speak the lines. I proceeded to explain that, but Dupont stopped me.

"We'll discuss that later," he suggested. "Meanwhile, if you don't mind, I'd like to have a few people read it."

"Not the Studios?" I demurred, quickly. I don't like to submit a play to the Studios until after it has opened on Broadway.

"Oh, no," Dupont assured me. "Just a few good actors who can eat up some of the other parts, and two or three money men. You see, Joe and I would like to make up a little pool and buy a piece of the production."

"Swell!" I was elated! That — I thought — will solve all my problems.

Weeks went by. I wrote Dupont to find out the reason for the delay. Finally he and Joe called me in for discussion. Briefly: there was plenty of money to be had for the production — and a swell cast of actors — but I'd have to make some changes in the play. When I heard the names of the "other actors" (members of the old "Group" operating here as "The Actors' Lab") who had read the play, I knew what those "changes" would have to be. I knew that I had walked into "the spider's parlor." But I pretended complete unawareness.

"What kind of changes?" I innocently inquired.

"You'll have to get off the soapbox, Myron," said Schildkraut, "take out all that blah blah about Communism. No American audience will sit through it — they're not interested in it."

"You really think so?" I challenged — to draw him on.

"I'm positive! They won't even believe it."

"Joe is right," Dupont broke in. "Russia is our ally. People won't stand for an attack on her."

"What people?" I demanded.

"The people who pay at the box office," retorted Schildkraut. "Listen, Myron," he hurried on before I could break in, "I know the theatre, front and back. I know what is box office and I know what ain't! 'Red Rainbow' is swell box office right up to the point where you dive into Communist stuff."

"Correct," nodded Dupont.

Schildkraut continued: "You'll have to rewrite that whole last act scene between Sarnoff and Kane. Let Kane go through as a 'Mr. Berlin in America,' instead of 'Mr. Moscow,' who is paving the way for a Third World War on behalf of a resurrected Nazi Germany, and then you'll have something!"

The scene Schildkraut referred to is the one in which Kane is finally unmasked. In it he urges another character (Sarnoff) to join the party. He outlines his plans — on which he has been working since 1917. He has thousands of "comrades" stationed in all the strategic spots in the U. S. A. It becomes obvious that, given a few years, Kane will be able to paralyze and prostrate the entire country — make it a push-over for a revolution within and for a lightning invasion from without.

This is a scene that will shock and horrify every true American into a complete awakening — especially so because, as I have already stated, in Washington there is documentary evidence that such a Communist "blueprint" is in existence. And I know that every Red who has read this scene . . . or heard about it . . . is in deathly fear of having it shown on the stage. *That* is the scene Joe Schildkraut wanted me to take out.

But now let's go back to that step-by-step exposition of the Red rape of Hollywood.

### THE "SCREEN WRITERS GUILD" A RED HOT-BED!!!

The Writer is the nerve-center of the Film Studios. He is the man who can put a seemingly guileless line, loaded with Commie propaganda, into the mouth of a Gable or a Menjou and have true Americans innocently glorifying the Red ideology. So, the Commies' first objective was the Screen Writers' Guild. Under the direction of John Howard Lawson, they transformed that Guild into their first absolute Red stronghold. Of course, Lawson had plenty of help from Donald Ogden Stewart, John Huston, Alvah Bessie, Dalton Trumbo, Lester Cole, Philip Dunne, Ben Hecht, Ring Lardner, Jr., Clifford Odets — and others I will later name.

And the craft and the guile those men employ puts all of us Americans to shame — and chagrin!

### THEIR METHODS

For example: Since the public's hue and cry against Commie propaganda in pictures, American minded producers and directors are on the alert. So the writer is instructed by the Commie "Control Board" not to write a complete Commie scene, but to inject a few TNT lines in an important and costly scene — lines that seem innocent enough, *until they are heard from the screen*. If the Director is smart enough to catch such lines in the writing, they come out. But if he overlooks them . . . well, no Studio will spend fifty or a hundred thousand dollars to remake that scene just for a line or two.

Another trick that's worked time and again: John Ford, or Cecil B. DeMille, or some other "right" Director, is about to do a picture and needs a writer. Some agent, who plays ball with the Commies, is instructed to turn on a super-sales talk and sell that Director a mediocre hack writer who is seemingly untainted. A good Agent can do it, particularly if he also has a Star that the Director wants, and especially as the writer will work for "peanuts" — "peanuts" in Hollywood being about \$500 a week!

All right — the hack writer is handed the story. He takes it home with him. That night the story is analyzed by a group of really ace writers. They find the spots wherein Commie lines can be injected

and carefully wrapped up in vital scenes — and so innocently that even a Sam Wood wouldn't suspect the writer of malice aforethought.

They work nights on it. Several weeks later the hack writer walks into the Studio and nonchalantly hands in this script — *and knocks the Director off his feet with its excellence!!!* Why not? He has \$50,000 worth of writing in it for perhaps two or three thousand. He is so elated with the dialogue and construction, he completely forgets to scrutinize it — and when the picture is released *a choice bit of Commie propaganda is passed out to the audience.*

However, those tricks are not necessary as often as we would like to think. There are many, many Directors and Producers who will engage none but Red writers — *the Redder the better!*

What struck me as very amusing the other day . . . ironically amusing . . . was a newspaper item that the Screen Writers' Guild had entered suit to enjoin the M. P. P. A. (Motion Picture Producers Association) from refusing to hire known Communist writers. What a joke — with practically all the Lots full of Red Writers!

But here is one to top that! The M.P.P.A. has filed suit to enjoin the Screen Writers from enjoining the M. P. P. A. from refusing to hire known Communist writers.

Next, no doubt, the Screen Writers' Guild will enter suit to enjoin the M. P. P. A. from enjoining The Screen Writers' Guild from enjoining the M. P. P. A. from refusing to hire known Communist writers.

It reminds me of that old song "The music goes round and round . . ." BUT MOSCOW MARCHES ON! ! !

The conversation must be very funny when all those "enjoiners" get together at their swimming pools. They probably say to each other, "Ain't we got fun? Who's going to enjoin whom now?"

And don't be surprised if the final injunction will require the M. P. P. A. to refuse to hire any writer who is NOT a known Communist.

And we, poor saps, spend billions of dollars each year to keep this trickery a'going. Shades of the Marshall plan!

## INFILTRATION INTO THE ACTORS' GUILD

Simultaneously with the conquest of the Screen Writers' Guild, the Commies were moving in on the Actors' Guild. Here they met with more robust resistance. They had powerful storm troupers in Franchot Tone, Lionel Stander, Edward G. Robinson, Vincent Price, Graucho Marx, Larry Parks, Frederick March, Gene Kelly, Walter Huston, Humphrey Bogart, Katherine Hepburn, John Garfield, Melvyn Douglas and many other top names. But pitted against them they had such loyal Americans as Robert Taylor, Barbara Stanwyck, Adolphe Menjou, Ronnie Reagan, Clark Gable, George Murphy, etc., and the fight was a long and bitter one. Unfortunately "American fair play" did more to lose the Screen Actors' Guild to the Commies than any other one single thing — just as American "fair play" and decency (horribly and fatally stupid with this enemy) will give Moscow the jump on us when Stalin gives the word. Here is what is meant:

The Star actually has the last word in the selection of cast and director. A Clark Gable, a Bob Montgomery, a Bob Taylor, etc., feels it is un-American to take advantage of that power to discriminate against a co-worker's political "color." But look back at all of the pictures of the Robinsons and Marches and Hepburns — analyze the cast, director, writer! A non-Communist was tolerated only because a Red was unavailable for that particular job!

What is the result? Every actor outside the Star strata is at the economic mercy of the Commies. I know many an actor who in his secret heart despises the Commies, and ordinarily would fight their poisonous ideology with all the vigor of a Menjou, who is forced to play along with them . . . or at least, maintain a discreet silence.

That condition is also a very potent magnet to the Commie cause for the young actor who arrives in Hollywood with a free and open mind. He finds breaking into the Studios a tough job. Aside from his Agent, he has nobody to "Pull any strings" for him. After a few heartbreaking months of disappointments — and starvation — this young actor is very ripe for the Commies. They have had their eye on him, commiserate, offer a helping hand — all the time slowly, but surely, planting the seed that the "American way of life" means oppression for the "little people" whilst Communism is salvation for them. Then they get him a small "bit" part in a picture, then a better one, then, perhaps, a term contract with a Studio — and they can do it — through a Dore Schary, a Lewis



Milestone, a Walter Wanger. During the Schary regime at R.K.O. I know of dozens of young actors and actresses who were on the payroll at \$200 and \$250 a week who hardly ever looked into a camera. But they became "eager beaver" on behalf of Communism.

### **"THE ACTORS' LAB" A SCHOOL FOR REDS**

Previously I had stated that the "Group Theatre" of New York had disintegrated in the middle 1930's. I indicated that that was due to a call from Hollywood for more Commie SHOCK TROOPS. Well, there is no doubt about that. But I can now tell you that they came here to do a far more important job.

In 1945 I discovered that, far from having disintegrated, they were more closely knit together than ever! I found them the same old "Group" under a new name: "THE ACTORS' LAB."

The Executive Board of the Actors' Lab is composed of: Roman Bohnan, \* Chairman; Sam Levene, Vice-Chairman; Larry Parks, Treasurer; Helen Slote (Rose Hobart), Executive Secretary; and John Berry, Phil Brown, Morris Carnovsky, Hume Cronin, Jules Dassin, Ed. Dmytryk, Jody Gilbert, Ruth Nelson, S. Sylvan Simon, Art Smith, Gloria Stuart, Mary Tarcai, Irene Tedrow, and J. Edward Bromberg, Board Members.

Hollywood was . . . and still is . . . full of young people ambitious to "get into the Movies." The "Actors' Lab" established a "School of Acting." The names on the "staff" were more than impressive. The "names" BEHIND the organization were even more so. Those "names" hypnotized and enrolled hundreds — AND I MEAN HUNDREDS — of students each year, the VAST MAJORITY OF THEM G. I.'s, WACS, WAVES. And to the everlasting shame of Washington, under our G.I. Bill of Rights, the TUITION WAS PAID BY THE GOVERNMENT!! \*\*

I'll guarantee that every graduate of the Actors' Lab is far better grounded in Communistic propaganda than in the technique of acting! I know — I've talked with many of them. The United States Government is supporting a brazenly outright school in Communism!

And don't tell me Washington doesn't know! The F. B. I. office in Los Angeles is manned by some of their most alert men. They know all about Messers J. Edward Bromberg, Morris Carnovsky, et al.

\* Roman Bohnan died suddenly as this book goes to press.

\*\* Actors' Lab was declared ineligible following this expose.

So, when, in my conversation with Schildkraut and Dupont, I learned that Bromberg had read "Red Rainbow" I knew that the resistance I had encountered in New York would be microcosmic and infinitesimal compared to what I could look for in Hollywood — and I quickly had the proof of it!

With Schildkraut eliminated I thought of Paul Lucas for the same part. Fully as good an actor as Schildkraut, definitely not "tainted," Paul would be ideal. I phoned him. He invited me out to his home and received me with great cordiality. He had heard about "Red Rainbow" and was very keen to read it. But in the ensuing conversation I came to the quick conclusion that he had heard about it from either Bromberg or Bohnan — and that he'd never appear in it for a very vital reason: most of Paul's relatives and his wife's are in the Balkans. He inferred that if he ever appeared in an anti-Communist play, or picture, one word to Moscow from over here — and that would be the end for the relatives. Do we have to guess who would send that "word" on to Moscow?

### **"MOTION PICTURE ALLIANCE" ORGANIZED**

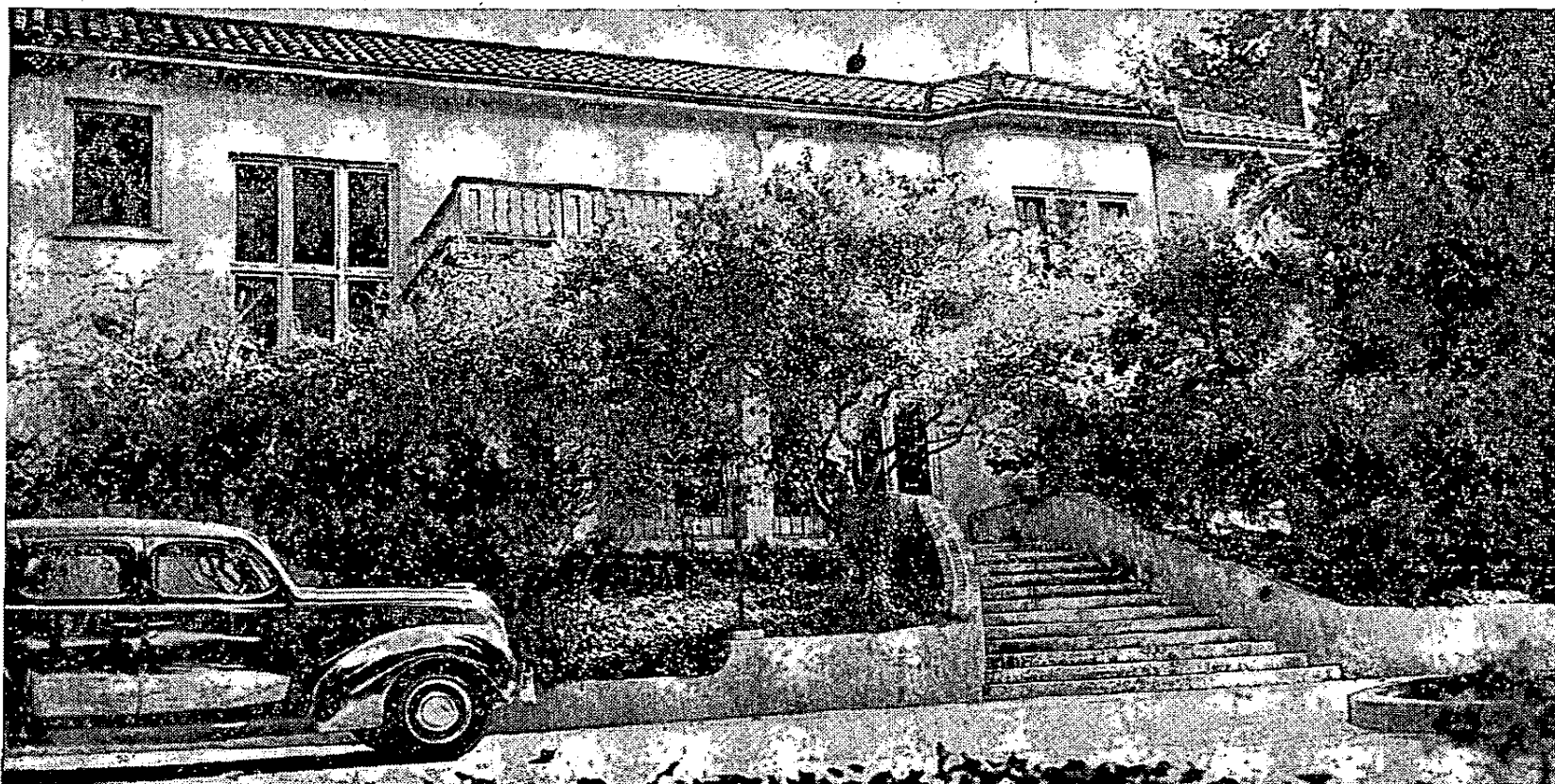
At that time I was informed of the formation of the M. P. A. (Motion Picture Alliance). This is composed of the anti-Communists in the Motion Picture Industry who had finally organized to try to break the Red control. This organization seemingly had the blessing of the half-dozen men who really own Hollywood.

I now knew that the "word" had been spread among the Studios and the Agents to keep their Stars "unavailable" for "Red Rainbow." I also knew that even the non-Communist Agents would obey that "word" — because most of their clients are within the Commie orbit in one way or another. But I saw a great possibility of getting a superlative cast from among the members of the M. P. A.

I phoned Adolphe Menjou — told him about "Red Rainbow." He promptly invited me to his home. When I told him of my experiences he was not surprised, but assured me that if the play is all I told him it is the M. P. A. would fully cooperate with me in its production. I left the play with him, after making an appointment for the morning.

Instead of waiting for the morning, he phoned me a few hours after I left him. He had read the play and was terrifically enthusiastic. His wife, Verree Teasdale, an old friend of mine from the days when she was a Broadway Star, had also read it — and was equally as enthusiastic.

"WHO'S MANSION IS THIS?" — Located at 1085 Summit Drive, Beverly Hills



The above is the picture of a Hollywood mansion in which 19 top notch stars assembled as the guests of the owner of this mansion to send a friendly cablegram to Joseph Stalin. For facts concerning this mystery plot, see center spread.

There was even a possibility that Adolphe, even though he had never been a stage actor, would play the part of Kane. He asked me to bring a few extra manuscripts in the morning as he wanted several of the other heads of M. P. A. to read it — IMMEDIATELY!

Within twenty-four hours, scripts of "Red Rainbow" were in the hands of Sam Woods; James McGuinness, an M.G.M. Vice-President, but also head of the M.P.A.; and two other officials. All promptly read it and all were very enthusiastic. *Now* this play would surely go on! And *what* a cast we would line up!

### **CONGRESS INVESTIGATES HOLLYWOOD**

In the midst of this, the Congressional un-American Activities Committee decided to hold its famous Hollywood hearings in Washington. That event proved of inestimable value to me. It revealed to me that if the Reds' hold on Hollywood is to be broken it will have to be accomplished without the help of those within the Industry. But it also completely revealed to me the one fatal weakness in the Communist "Front" in Hollywood! It showed me how we can break their hold and drive them out within one year!!!

### **THE REDS ORGANIZE TO MUZZLE CONGRESS**

Earlier in the year, this Congressional Committee had startled and shocked the Hollywood Stalinists with a preliminary attack on their freedom to plot treason. Now it was announced that a truly rigid investigation was to take place in Washington. Panic reigned supreme even with the more brazen Reds. Many of them were ready to cry quits. Then, on the 15th of September (1947), ostensibly merely to speak at a Communist Party rally, William Z. Foster, head of the Communist Party arrived in Los Angeles. Late that night Foster met with the Hollywood Reds' Board of Strategy at the home of Lewis Milestone, one of the most stalwart of the Pinks' stalwarts — and they came up with what sounded like a brilliant idea:

### **"COMMTTEE FOR FIRST AMENDMENT" IS BORN**

Hollywood Movie Stars are Gods and Goddesses to their fans. Ninety million movie goers will lend a far more eager ear to their idolized Film Stars than to the most impassioned appeal of Priest or Minister, of Radio

Commentator or Newspaper Columnist. A new Red Front organization was created under the very euphonious title: "The Committee for the First Amendment." This "Committee" was to appeal directly to the "fair-minded" American people — an appeal to destroy the right of Congress to destroy the treason that was to betray the American people into the slavery planned by Joe Stalin. It would be an appeal glamorized by all the glamorous personalities of Hollywood. The Red Stars almost knocked each other down in their rush to enroll! The timid ones were coaxed in, the stupid ones who were "on the fence" were duped in. Over *two hundred* of them lent their names and contributed money to this most dangerous Red Front organizations! I say it was the MOST DANGEROUS of all the Red Front organizations because that was to have been the first movement toward the overthrow of our Government *by Violence!* The first step was to be a rabble-rousing Radio address written by the best and most incendiary writers in the Screen Writers' Guild and delivered by the most glamorous Stars in Hollywood — Stars who are *trained* to arouse human emotions! It was to be an address that would be the first spark to start our people to think in terms of *Revolution* — to be followed by other addresses that would fan that spark into a flame.

### TREASON VIA RADIO!

On the Sunday before the Hearings were to start, the "Committee" bought two hours of time for a nation-wide Broadcast. That Broadcast was the most Star-studded one in the history of Radio! They roared defiance at Congress . . . jeered and reviled Parnell Thomas. They denounced the Congressional Committee as "unconstitutional . . . that it sought to destroy Freedom of Speech, Freedom of the Press, Freedom of Expression!" They screamed exhortations to their fans to "come to the rescue . . . to rise in revolt against this Congressional usurpation of American right to freedom!"

That this "Committee for the First Amendment" had at least the silent blessing of the Motion Picture Producers Association is evidenced by a meeting that took place on the night of October 19, 1947 in a suite in the swank Shoreham Hotel in Washington, D. C. Present at that meeting were Robert W. Kenny, Bartley Crum, Ben Margolis, Sam Rosenwein, Charlie Katz and Martin Popper, attorneys for the nineteen so-called "unfriendly witnesses" who were to be questioned as to their Red activities . . . the others present were Eric Johnston, President of the Motion Picture Producers Association and *his* attorneys, Maurice Benjamin and

Paul V. McNutt. Following is Eric Johnston's reply to a question by Kenny — *and it speaks for itself*:

### **ERIC JOHNSTON ASSURES "THE BOYS"**

"Mr. Kenny, we share your feelings and will support your position. You tell your boys not to worry. The Motion Picture Producers Association does not propose that the Government shall tell us, directly or by coercion, what kind of pictures we are to make, or not to make. Furthermore, we will not go totalitarian to please this Congressional Committee. No matter what the findings are, there will be no action taken by my office — there will be no blacklist against your clients."

That was Czar Johnston's contribution to "The Committee for the First Amendment" . . . *which was to deliver the American people to a Mongol slave master.*

### **DORE SCHARY ALSO BACKS "THE BOYS"**

Dore Schary, now Louis B. Mayer's right-hand man on the M.G.M. lot, was King of the R.K.O. lot at the time of the hearings in Washington. Mr. Schary added his little fillip to the morale of the "nineteen" by publicly announcing he would continue to hire Reds as long as their work satisfied him. He did not qualify what kind of work — as actors and writers, or as workers in the vineyards of Joe Stalin — but from Dore we need no qualifications.

### **THE FANS GO COLD!**

The "friendly witnesses" arrived in Washington, unattended by lawyers, unsupported by friendly followers. The "unfriendly witnesses" came roaring in with all the fanfare of Stalin arriving on Moscow's Red Square for a great military parade, attended by a battery of expensive lawyers, and supported by plane loads of "glamorous" Hollywood Stars — headed by that bold, courageous "bad-man" of the screen, Humphrey Bogart. They heckled the "friendly witnesses" and members of the Committee and cheered the "unfriendly witnesses."

But to their dismay, the public was unimpressed by their "glamour." Menjou, Montgomery, Gary Cooper, Rupert Hughes, were heroized by a nation that was shocked and horrified by their limited exposition of

Communism in Hollywood . . . I say "limited" because there was — and still is — so much more to tell. An hysterical wave of rage and indignation swept the country from Maine to California.

On the following Sunday the Reds again went on the air for two hours, but it only intensified public opinion against them.

It badly frightened the Czars of Hollywood, who had thoughtlessly been giving job-preference to Reds over true Americans! Louis B. Mayer announced with great vehemence that he would fire all Reds off M.G.M. Lot! — although at the Hearing he had loudly proclaimed he did not know what a Red looked like because there had never been a Red on that Lot. Jack Warner (Producer of "Mission to Moscow") was equally loud in his proclamation that all Reds would be tossed off the Warner Brothers Lot — and was decorated by the American Legion for his *patriotism!* R.K.O., so Red infested that it was jocularly referred to as "Little Moscow," actually did begin to fire Reds . . . and the panic was on! The Reds began scurrying around like poisoned rats, hunting for holes to hide in. Fellow-Travelers were feverishly breaking away from Red Front affiliations. The "dupes" and "panderers" were loudly proclaiming Americanism and shrilly berating Stalinism!

Humphrey Bogart broke out with a rash of letters to the press that he had been "ill advised" and had broken with any and all organizations even slightly "pinkish." Even Dore Schary maintained a very discreet and worried silence when his protege-pals, Adrian Scott and Dmytryk were fired.

### **"RED RAINBOW" A PATRIOTIC PLAY!**

Plans for the production of "Red Rainbow" leaped forward. Now it was that "grand patriotic play!" Everybody wanted to get on the bandwagon. Suddenly all the Agents were eager to cooperate. Stars became available . . . Studios sent for the script and loudly discussed making a picture of it! And then . . . everything changed again: A report — and evidently from an authentic source — reached Hollywood that Parnell Thomas was all through with the "Hollywood Investigations."

The Reds, hysterically jubilant, came roaring to the front again. The Czars began to re-hire the Reds they had fired — *and to fire those who were prominently the foes of the Communist element.* Humphrey Bogart regained his courage — and returned to his Red Front activities . . .

if he ever left them! Fellow-Travelers feverishly retracted their resignations; and the dupes and panderers hastily picked up their "pink" masks again. All the Agents were instructed to turn thumbs down on "Red Rainbow." Again it became known as a "Red-baiting" document. . . all the Studios sent my scripts back, without even the usual note of regret that "it was not the type for their schedule." And the Motion Picture Alliance went completely dead on me. Most of the members were, even afraid to be seen talking to me.

And I began to sense that there was "something rotten in the state" of the Motion Picture Alliance. . . I began to suspect that this organization, loaded with glamorous names of true Americans, is just as powerless to fight Communism in Hollywood as Will Hays *in his day* was powerless to keep indecency out of the pictures produced by the Great Moguls — just as powerless as Eric Johnston is today. I began to suspect that just as the Will Hays Office *was*, and the Johnston Office *is* a smoke screen, so is the Motion Picture Alliance a smoke screen to fool the American people into believing that the Film Industry has a powerful force of its own working to root the Reds out of Hollywood. In order to clarify this statement I will go clear back to 1921:

### "WHEN THE DEVIL IS SICK . . ."

That was the year the Catholic Church, outraged by the lewdness and indecency in the pictures of that period, began to organize a League of Decency. This alarmed the Producers. Other religious denominations might do likewise. It might even lead to Federal censorship. It must be stopped . . . the public must be appeased — and disarmed. But how? Their public relations men told them that mere promises would not do it: they had been issuing such promises year after year. One of their lawyers, Charlie Pettijohn, came up with a brilliant idea: the Industry would create its own Censorship Board — and place at the head of it a man of national reputation and unquestionable integrity. That was the birth of the Will Hays Office. Hays was a Deacon in his Church and Postmaster General of the United States. He had just brought the Republican party back in power — all in all, his was a name that carried great weight. And what a publicity to-do the Producers made of the setting-up of that Will Hays Office! The Motion Picture Producers Association would now protect the Public!!! Not from the big Producers such as Mayer, Schenck or the Warners, of course! None of those high minded gentlemen would



even dream about making an offensive picture. It was the *bad little independent producer* who made those naughty pictures. And immediately the good big Producers put on a huge advertising campaign to inform the public — *and especially the Church organizations* — that there would now be no need of Leagues of Decency or Censorships, because the highly moral and public spirited Will Hays would be the Czar and morality dictator of the Industry and all pictures that would bear the Will Hays Office stamp of approval would be pure and clean as driven snow — in addition to being colossal, of course. And they sanctimoniously warned the mothers and fathers of America to keep their children away from any picture that did *not* bear the Will Hays stamp of approval.

Now, bear in mind, the Will Hays Office was nothing more nor less than a paid employee of the Motion Picture Producers Association. Mr. Hays took orders from *them*, not *they* from *him*. But did that little scheme work? *How* it worked! It fooled even the Catholic Church to relax its vigilance! And did Will Hays have any *real* voice in deciding upon the morals or decency of a story before it was produced or released? He did *not!* any more than his successor, Eric Johnston, has today! And I will cite a concrete instance to prove my statement:

Joseph I. Breen was appointed the story censor of the Will Hays Office — he still holds that position in the Johnston Office. Every story scheduled for production must be submitted to him for his so-called approval of morals and decency. Now, Joe, himself told me the following story: when he read the script of "Gentlemen's Agreement" he, personally, went direct to Darryl Zanuck and virtually pleaded with him not to produce it. Zanuck brushed all his arguments aside. He told Joe he cared nothing about its highly undesirable topic, or the fact that it played directly into the Communistic propaganda line — he knew it would be swell box-office and would produce it regardless. "In addition," boasted Mr. Zanuck, "'Gentlemen's Agreement' will get the Academy Award."

"That," replied Joe, "will depend on how good a picture it turns out to be."

"Gentlemen's Agreement," reiterated Zanuck, "will get the Academy Award."

"Gentlemen's Agreement" *did* get the Academy Award! Not because it was a good picture, but because it did a job the Reds wanted done.

And that shows how much the Johnston Office amounts to. And *that*, I began to suspect, is what the Motion Picture Alliance amounts to.

However, get this straight: I am not accusing men like Bob Taylor, Bob Montgomery, Sam Wood, George Murphy, Adolphe Menjou, all true Americans, of having *knowingly* lent themselves to that scheme. The Motion Picture Alliance was a Machiavellian idea of the Great Moguls. They knew that an organization composed of the Screen's greatest names, *known for their Americanism*, would be fully accepted at face value by the Moviegoers — and completely disarm them. I'm sure that none of the true Americans in the Alliance even know when and by whom the idea was projected. A quiet word dropped here and there by those who pander to the Great Moguls was all that was necessary . . . *in the Curtain Speech I delivered on April 12, 1948, the night "Thieves' Paradise" re-opened, I show just how these great Stars and truly true Americans are kept shackled and muzzled.*

However, a few M.P.A. members remained loyal to me. We went into a secret huddle — and came out with this conclusion:

### **"RED RAINBOW" ABANDONED**

The particular reason for the resistance against "Red Rainbow" was that it so pitilessly exposed Communism IN AMERICA. . . . and so clearly showed what they had in store for us! "Now," they theorized, "if I would write a play exposing what the Reds have done — and are doing — to those little nations in the Balkans which they had already swallowed — a play which would be based on fact, not on prophecy, the American Reds could not reasonably oppose it." That would break the ice and clear the road for "Red Rainbow." They still felt that "Red Rainbow" is THE vital message for all America.

### **"THIEVES' PARADISE"**

Frankly, I was dubious about their theory. My theory — *and events proved me to be correct* — was that the Reds could not permit the showing of any play that in any way exposed Communist Fiendishness! However, I wrote "Thieves' Paradise," the theme of which I outlined at the outset of this story. But this time, profiting by my past experience, I decided to write a play that would not present the difficulties I encountered with "Red Rainbow." My new play called for a very short cast — only seven

actors — and a comparatively inexpensive scenic production. This play I could finance all by myself, if necessary.

As it turned out, that was a wise precaution. Of all those who had urged me to write the new play, only two offered to help finance it — and even those two insisted on a pledge that I keep their names absolutely secret.

My first step, before I permitted anybody outside of my trusted little group to read "Thieves' Paradise," was to sign an ironclad contract with the Las Palmas Theatre . . . and set the opening night. Then I began to seek a cast — *and my theory that the Reds would oppose any type of play that told the truth about Communism proved only too true.*

I won't go into all the phases of opposition I encountered. It was the fight against "Red Rainbow" all over again! Only more so! Because the word was out that this time I was all set to go through with my own financial resources. THREATS to Actors . . . THREATS to the Manager of the Theatre . . . THREATS to me! Those threats ranged from blacklisting and boycotting to mayhem and death! And they made their threats good!

Even the Press, in the main, was hostile. For example: The Daily News, a tabloid notorious for its "liberal" tint, has a young Chinese (in the early twenties) as its Dramatic Critic. His name is Eng. He is notoriously and violently in favor of Communism! Let the Actors' Lab or any other Red Front group put on a "liberal" play and this very young man goes into a perfect delirium of praise . . . no matter how bad it is as a play . . . devoting most of his frenzy, of course, to its "tolerance" and "liberal expression." But let a play exposing Communism raise its voice and his delirium goes into a venomous "trémens" phase. This very young critic had the brazen audacity to inform the manager of the Las Palmas Theatre that he "would tear me, the actors, and the play to shreds." And he admitted that all he knew about the play at that moment was that it was anti-Communist.

Virginia Wright, then Dramatic Editor of this same "Daily News," also notorious for her "pink" complexion, told Mr. Sapiro, a member of the Hollywood Post of the American Legion, that her paper was going to "tear me apart and forget to put me together again." And all *she* knew about the play was that it exposes the Communists. A similar statement

to the theatre manager was made by Mike Kaplan, the critic of the "Daily Variety." And those three were not the only hostiles.

Now, all these statements are recorded facts, made before the American Board of Arbitration. So there can be no question about the reason for their "hostility."

Naturally, all this made the job of casting even the few actors this play called for a nightmarish one. Several stars actually signed contracts to go into it then hastily pulled out, frankly admitting that they had been frightened out of it. In short, I had to take whomever I could get, not those I wanted. Nevertheless, as described at the outset, "Thieves' Paradise" opened on schedule, on the night of December 26, 1947, to a packed and very enthusiastic house. At the end of the play they cheered and screamed their bravos. This, despite a very nervous cast and, in one particular case, a terribly frightened actor, who was so terrorized that he kept forgetting his lines and thus added to the panic of the cast. But the audience never sensed it, and, in the parlance of the theatre, "ate it up."

Among the audience were some of the world's greatest judges of acting and writing. They mobbed and smothered me with their tributes and congratulations. Rupert Hughes, whom I had never previously met, fought his way through the crowd to tell me that "this play had given him the most exciting night he had ever had in the theatre" — that it was absolutely factual to his distinct knowledge, and that "everybody in America should see this play." And he has been repeating it publicly ever since.

The Daily News "review" by Eng, was just as vicious as he and La. Wright had promised it would be. With Mike Kaplan of "Variety" running him a very close second, and Mr. Greenspan of the "Hollywood Reporter" vying with Kaplan for that dubious honor. The reviews of Katherine Von Blum in the Los Angeles Times, and George Jackson in the Herald-Express and Walter Scratch in the Hollywood Citizen-News were surprisingly and gratifyingly the reverse — with one of them boldly announcing that plays like "Thieves' Paradise" were a dire need to awaken America to the menace of Communism!

Eng's "review" defeated his venomous intent. It was not a criticism — it was the venting of a poisonous Red spleen. He did not know how to "damn with faint praise," an art in itself, so he resorted to vile name-calling. He even jumped on one of my actresses, Eevlynn Eaton for her

grotesque manner of spelling her name. Only two months previously he had "reviewed" this same actress in another play, an Actors' Lab production, and in that review she had been that "delightful little Eevylynn Eaton" — and there was nothing grotesque about the spelling of her name.

I laughed heartily when I read the young Celestial's torrent of vituperation, but it infuriated Rupert Hughes to the point that he wrote a letter of protest to Manchester Boddy, the owner of the sheet. A protest coming from a man as noted and highly regarded as Rupert Hughes warrants grave consideration. Boddy replied very courteously to his "old friend" Rupert: He had analyzed Mr. Eng's review — and could find no fault with it, although, he, himself unfortunately had not seen the play. In reference to Mr. Hughes' statement that only a Communist could have written that criticism, Mr. Boddy hastened to assure Mr. Hughes that he was quite mistaken: "because Frank Eng is a Chinese boy, and there are no Communists in China." Colonel Hughes showed me the letter the day he received it. How do you like that, coming from a man who is a publisher of a newspaper? But then, this same Mr. Boddy speaks on the Radio frequently and assures his listeners that we need have no fears of the Reds — that "we mistrust them unnecessarily."

### HOW THE REDS OPERATE!

Howard Johnson was the actor I referred to as being "terribly frightened." At first I thought it was due to the general tension in the atmosphere of the project, plus "opening night nerves." But on the second night I saw it was something deeper than that. I spoke with him. He assured me there was nothing wrong — that another performance or two would find him fully adjusted. I was dubious — he had all the signs of a complete nervous funk. I waited two days — he got worse. I began secretly to comb the town for somebody to replace him.

On the morning of January 1st, at seven o'clock my phone awakened me. It was Howard Johnson's mother. I sensed from her tone that she was under a great emotional stress — and crying.

"Mr. Fagan," she said, "I'm afraid I have bad news for you. Howard is in St. Vincent's Hospital, in a coma."

I was shocked, but not really surprised. I asked for the details.

Well, Mrs. Johnson explained, Howard came home right after the show, arriving about 11:30. Mrs. Johnson had already retired. Before

leaving for the theatre at seven o'clock Howard had stated that he would attend a New Year's Eve party at the home of one of the other actors. But, Howard informed his mother, he had been feeling badly all evening, had hardly been able to stagger through the performance (and stagger was the word for it), so he decided to skip the party and would go right to bed. He said, "goodnight" and proceeded to his room. A moment later Mrs. Johnson heard a crash.

She jumped out of bed, ran to his room, and found him lying on the floor — unconscious. She hastily summoned their family doctor but he was unable to revive him. He was removed to the Beverly Hills Emergency Hospital where they pumped his stomach, but that operation revealed no reason for his collapse — no sign of liquor or sedatives. He was then removed to St. Vincent's Hospital and there, despite the efforts of three doctors, he was still in a coma. But all three doctors were in accord as to the reason: it was a case of a complete nervous collapse, caused by fear — superinduced by threats. Howard Johnson was just one more Communist casualty! His mother gave us the entire story:

Ten days after we had started rehearsals, the Johnson telephone rang. A voice with a foreign accent asked for Howard. Mrs. Johnson informed him that Howard was not home.

"Are you his mother?"

"Yes," replied Mrs. Johnson.

"All right," the voice grimly advised her, "if you want your son to remain alive, get him out of that goddamned anti-Communist play!" And he abruptly disconnected.

Mrs. Johnson was startled — and somewhat alarmed. But she attributed it to a harmless crackpot and decided not to even mention the matter to Howard. She was afraid it would upset him and affect his rehearsals.

But the next day the phone again rang when Howard was home. This time *he* answered. She noticed a peculiar expression come into his face as he listened. Finally he said: "Who are you?" But apparently the caller disconnected without answering the question. Howard slowly put the phone down, obviously disturbed.

"Who was it?" asked Mrs. Johnson.

"Oh, some screw-ball," replied Howard, and refused to discuss the matter any further.

These calls continued to come day after day. The threats became more and more violent and finally were being directed against Howard's mother and father, as well as at him. Sometimes they would come two or three times a day — first Mrs. Johnson would get one; then Howard, on his return from rehearsal. On the afternoon of the opening night, Howard was warned by a woman's voice — also with a foreign accent — that he would be "taken care of" that night.

The doctors informed me that it would be weeks before Johnson would be able to work again. I had nobody to replace him; besides, no actor could get up in the part in less than two weeks. The play had to close . . . the Reds had won!

I instructed my publicity agent to announce the closing and to give the press the true reason for it. I knew, to put it temperately, that the press in the main was not friendly to my project. Even the "right-wing" press was bound to remain neutral at best — the Motion Picture Industry's advertising is one of the newspapers' greatest sources of income. I did not expect them to sympathize with me, or gnash their editorial teeth at this very obvious Red atrocity. But you can imagine my utter astonishment when, on the next day, all the Los Angeles newspapers — including, of course, the Motion Picture trade papers — directly, or by innuendo, accused me of having pulled a hoax . . . a publicity stunt to alibi my closing of a flop! Mister Eng emitted shrill shrieks of joy in his Daily News and screamed that this should be a lesson to all "Red baiters." Mike Kaplan was equally as vicious in the Daily Variety.

Now, frankly, until I read those statements, I had "given up." I was all through continuing my one-man battle. By now even my staunchest supporter in the M.P.A. were convinced that Hollywood has been utterly lost to the Reds. But those newspaper statements made me see "Red" more than ever! And I became determined to at least force those same newspapers to tell the truth — and prove to the decent citizens of Los Angeles that they are living in a Moscow-controlled city! Here is how I accomplished it.

The Actors' Equity Association is contractually obligated to punish any actor for failure to appear for a performance — unless it is due to illness. Some of the newspapers sneeringly insinuated that Johnson's ill-

ness had been feigned. I seized upon that statement to demand that Equity put Johnson on trial before a Board of the American Arbitration Society. The finding of such a Board is tantamount to a Court judgment and no newspaper would dare to call it a "phoney." I also demanded that the trial be open to the Press. Following is the "finding" — and it was published in the Press, from Coast to Coast!

New York Times, February 6, 1948:

### COMMUNISTS CLOSED PLAY

Hollywood, Calif. Feb. 5 —

An Actors' Equity Association arbitration committee declared today that a recent anti-Communist play here had been closed down by telephone threats from Communist quarters.

The assertion was embodied in an arbitration finding in a dispute between the play's author-producer, Myron Fagan, and the leading man, Howard Johnson, the asserted target of the threats.

The play, "Thieves' Paradise," a melodrama about the Balkins, closed Jan. 1 after a six-day run because of Mr. Johnson's physical collapse. He said his condition had been brought on by a series of anonymous telephone calls from both men and women who threatened him in foreign accents with tortures worse than some depicted in the play for participating in slurs on Communism.

Under a standard Equity contract clause, Mr. Fagan, in an extraordinary procedure, sought formal placement of responsibility for the play's closing on Mr. Johnson, questioning the legitimacy of his illness.

An arbitration board composed of Roy Brewer, Hollywood chief of the International Alliance of Theatrical Stage Employees, A.F.L., and Francis Lederer and Marshall Bradford, actors, ruled today in favor of Mr. Johnson, expressing the belief that his assertions of Communist threats were true, that the threats in combination with an illness caused his physical breakdown.

### ACTORS' EQUITY BOARD BLAMES CLOSING OF PLAY: ON RED THREATS!!

Hollywood, Feb. 8, (Special.) Chicago Tribune.

An Actors' Equity Association arbitration commission has declared



that a recent anti-Communist play here had been closed down by telephone threats from Communist quarters.

The assertion was embodied in an arbitration finding in a dispute between the play's author-producer, Myron Fagan, and the leading man, Howard Johnson, asserted target of the threats.

The play, "Thieves' Paradise," a melodrama about the Balkans, closed Jan. 1 after a six day run because of Johnson's physical collapse. He said his condition had been brought on by a series of anonymous telephone calls from both men and women, who threatened him in foreign accents with tortures worse than some depicted in the play for participating in slurs on Communism.

From Hollywood Reporter:

### **JOHNSON SAYS REDS MADE HIM QUIT PLAY.**

Howard Johnson admitted he was "lousy" in "Thieves' Paradise." But he didn't try to wreck the play by dropping out after five performances. He dropped out, in fact dropped out unconscious, under merciless pressure from persons who did not want him to appear in the anti-Red drama.

---

Score one against the Reds! On the surface a rather puny one. Certainly not enough to put even a pin-point dent in their wall. But it had repercussions that I — and the Reds — had not expected. It aroused a certain group of people who are much more potent than the shackled and muzzled M.P.A., so that a winning fight against the Reds was in real sight.

I will let a story which appeared in the Los Angeles Times of February 17, 1948, tell you all about it.

### **ANTI-RED PLAY TO REOPEN HERE IN SPITE OF THREATS**

"Thieves' Paradise," anti-Communist play which closed suddenly New Year's Eve after asserted threats against the leading actor, will be re-

opened April 12 under the sponsorship of a committee of representative Southland clubwomen, Producer Myron C. Fagan announced yesterday.

Citizens United for American Principles is the name adopted by the committee headed by Rupert Hughes, chairman, Mrs. J. Henry Orme, co-chairman. Its 71 members are pledged to support the showing of the play, which deals with Communist intrigue in the Balkans, "in defiance of Communist threats to control the American stage as they already have intimidated most Hollywood producers, actors and writers," Fagan said.

### **TELLS OF THREATS**

Fagan asserted he has been informed that he "is through" as a result of his insistence on producing the play after repeated "advice" to abandon it from leftist sympathizers. He said that Howard Johnson, who reportedly quit the cast because of telephoned threats after six performances, will not appear in the new production and that he may select an entirely new cast from New York to insure the players "are not tampered with."

"I have received numerous offers of assistance from patriotic actors and actresses," he declared. "They want a chance to fight back at the people who have come to free America and refuse to let a single anti-Communist play appear on the stage, while openly and subtly Communist plays appear constantly. These propaganda plays are often kept alive by the subsidies of 'front' organizations."

### **WELL BACKED HERE**

Hughes, who flanked Fagan at a press conference at the Hollywood Roosevelt, said numerous patriotic citizens are supporting the reopening of "Thieves' Paradise" because they regard its forced closing a serious challenge to the freedom of the theatre.

"Also," he said, "it's a darn good play."

But the far, far more potent means of rooting the Reds out of Hollywood that developed out of the banding together of these women was told in my curtain speech on the night of the reopening of "Thieves' Paradise."

If J. Edgar Hoover's official position did not prevent an open statement from him, he would tell all America that the PLAN I outlined in my speech is the one sure-fire method to achieve that objective.

## "THIEVES' PARADISE" RE-OPENS!

The re-opening of "Thieves' Paradise" was set for April 12. That night will go down in Los Angeles theatre history as its most exciting one!

Sixteen Stands of Colors were provided by as many American Legion Posts. Each Stand had its own official Color Bearers, each one had its own guard of four to eight men in full uniform, armed with rifles and bayonets as a warning to the Reds who had stated that they would create a riot that would end in bloodshed if the curtain went up . . . Jimmie Fidler, in his broadcast the night before, had announced their threat. Despite these threats the theatre was jammed to the doors with the elite of Los Angeles and the Film colony. Just before the curtain rose the American Legion, with colors aloft, staged a solemn parade through the aisles of the theatre. The audience stood up and cheered . . . and cheered! The Reds — there were quite a few present — also stood up . . . but were noticeably silent. As the final curtain descended the audience rose and rendered an ovation to the play and to each individual actor such as I, in all my years in the theatre, have never before witnessed.

Then I stepped out of the Wings . . . into another standing ovation that lasted fully ten minutes . . . and then I delivered the curtain speech I had promised. I delivered this speech from a written and carefully prepared script . . . for a very vital reason: throughout my public career I have always spoken extemporaneously. But in January 1949, in a lecture before the Women's Club of Long Beach, California, I named — and *blasted* — a few of the Red Stars in the Film industry. Within the week I was deluged with threats of libel suits — and worse — unless I retracted my statements. There was one statement in particular that they resented: I had said that not one of those Red traitors was fit to associate with the sewer rats of Long Beach . . . I *did* apologize for *that* statement — and assured them that they *are* fit to associate with the sewer rats of Long Beach . . . and then I apologized to the sewer rats!

Now, I have no fear of their lawyers' threats, because *every* statement I make about them is supported by documented facts, but I know how eager they are to catch me in just *one* misstatement that would give them an excuse for legal action — also, knowing how willing some of them would be to distort an extemporaneous statement to make it *sound* like libel, I decided to take no chances, so I made my entire exposition on that night from a prepared and written script — which I *dared* them to challenge in an open court of Law!

## THE CURTAIN SPEECH

TEXT OF THE SPEECH MADE BY MYRON C. FAGAN FROM THE STAGE OF THE EL PATIO THEATRE AFTER THE OPENING NIGHT PERFORMANCE OF "THIEVES' PARADISE" ON MONDAY, APRIL 12, 1948.

"Tonight, my friends, you shall hear a story about Communism in Hollywood that will SHOCK you into a full realization of what a menace these traitors are to the safety of America.

"As most of you know, the re-opening of 'Thieves' Paradise' here instead of in New York was prompted by the determination of the courageous American women who organized 'Citizens United for American Principles' for the distinct purpose of proving to the Hollywood Communists and their despicable palsy-walsies that they cannot control the legitimate theatre as they control the Film Industry's producers, actors and writers.

"But not until I began to organize for the re-opening of 'Thieves' Paradise' did I become fully aware what an iron ring the Commies have welded around the Motion Picture Studios and the Broadcasting Stations. The moment I announced my intention to re-open they came roaring out of their rat holes with one cry: 'STOP "THIEVES' PARADISE" AT ALL COSTS!' Why? Because this is the first and only anti-Communist play to appear on the stage — and they fully realize that if this play survives their sabotage it will break their hold — it will encourage other playwrights to start a cycle of anti-Communist plays and films. And the pressure they applied against me this time was far greater than the first time. And they were arrogantly positive that they would make it impossible for me to re-open. Likewise, they had everybody in the profession convinced that I would never be able to re-open. Theatre owners demanded cash in advance for two weeks of all operational costs. Agents bluntly told me they would not, or could not, permit their actors to appear in this play. I have had to comb, *literally*, through the entire actor colony in Hollywood to find eight actors — and understudies — with enough courage and American spirit to defy the threats of the Commies that it would mean the end of their careers if they dared to appear in this play.

"To give you a clear, but by no means a complete picture of how deeply the Commies have entrenched themselves in Hollywood, I will go back to the day after they forced the closing of 'Thieves' Paradise' last New Year's Eve: I was preparing to leave for New York when a

prominent Club woman called me on the phone and asked me to hold my departure in abeyance for a few days — she was anxious to have me meet a group of Presidents of Women's Clubs and tell them exactly what had happened. She told me how she had been fighting Communism in Hollywood for 20 years — and what an uphill fight it had been. Of course, I promptly agreed to meet with her — and help, if I could. When I met these women I was deeply moved by their grand and unselfish Americanism. They urged me to re-open 'Thieves' Paradise' right here in Hollywood in defiance of the Reds — and they promised me the support of the full membership of their clubs. I hesitated. I had just been through a very tough and grueling experience — and I knew how much tougher it would be to re-open. They continued to urge me — and then proposed to hold a luncheon-meeting two weeks later at which they would assemble at least another hundred presidents of other Women's Clubs who would support the re-opening — and make that re-opening the breach into the Red stronghold. I agreed to listen some more. Now I come to my most startling discovery — of how the Studio heads themselves protect the Communists in the industry . . . also, my complete realization that the Motion Picture Alliance is a helpless prisoner of the Reds and the Great Moguls of Hollywood.

"They had asked me to get a Movie 'celebrity' to attend this meeting — to speak on 'Communism in Hollywood,' preferably one of those men who had gone to Washington to appear before the Thomas Committee. I spoke to at least a dozen men, all old friends — men who had worked in my plays and pictures — and all staunch Americans. One by one, they all 'reluctantly' turned me down. It puzzled me. Finally, one of them gave me the true reason for all these turndowns.

"Shortly after the Thomas investigation fizzled out, and the 'friendly witnesses' returned from Washington, a strict but secret order had grapevined its way through all the Agents' offices that anybody, *no matter how big a personality*, who would dare to talk about Communism in the Motion Picture Industry would be blacklisted out of Hollywood!. This statement came from a star who commands \$100,000 per picture! At this time I won't mention his name because if I do he will be through. But I am willing, if called upon, to give that name in strict confidence to J. Edgar Hoover. However, I could hardly believe what I had heard. I immediately put the question to one of the Studio heads and, after I pledged myself not to divulge his name, he confirmed that statement — and then proceeded to vindicate that stand by the 'Gods of the Industry.' He pointed out that

the Studios had millions of dollars invested in such stars as Katherine Hepburn, Gene Kelly, John Garfield, Myrna Loy, etc., etc., whose values would be destroyed if their names were publicly linked with Communism.

"'Do you mean to tell me,' I demanded, 'that the Louis B. Mayers, the Harry Warners, the Schencks and the David Selznicks are deliberately fostering Communism in the picture industry — and allowing those rats to poison the minds of our youth just to save their lousy dollars?'

"'Oh, no!' replied this executive, 'but we are in a tough spot which you can't seem to understand. We have a great many brilliant minds in our industry, great actors, great writers, great directors. It's true, unfortunately, that some are Communistically inclined, but we could not survive without them.'

"'Well, my friend,' I retorted, 'all I can say is that if the Motion Picture Industry cannot survive without those rats, then the Motion Picture Industry has no right to survive.'

"'At this point I will show you just how far these Studio heads go to protect these 'Communistically inclined' enemies of Americanism.

"'Katherine Hepburn's love for Joe Stalin is no secret. However, she is coming out in 'State of the Union.' M.G.M. has long been jittery about what would happen to that picture unless something was done to white-wash that young woman. So, one of the big shots sold Fulton Lewis a bill of goods, that little Miss Hepburn has decided to repent and recant. One of the things she is supposed to have repented of and recanted is her now famous — or shall we say, infamous? — speech on behalf of Mister Henry A. Wallace in which she denounced the Thomas Congressional Investigating Committee and 'all their ilk,' and the Tenney Committee and 'all their ilk.'

"'This M.G.M. executive told Mr. Lewis that Miss Hepburn had been drawn into delivering that speech by very dear friends at the last moment, that she was naturally a very impetuous little woman and had acquiesced without stopping to think — and thus ill-advisedly read a speech written and prepared by others.

"'Naturally Mr. Lewis accepted that statement, coming from such a man, in good faith, — and announced the story in one of his broadcasts.

"'But a short time later Mr. Lewis learned that that M.G.M. gentleman had deliberately lied! He also learned that upon hearing the broadcast

Miss Hepburn had furiously denounced all the heads of M.G.M. He also learned that Miss Hepburn had herself written that speech — and had deliberately and defiantly worn a red dress to emphasize her speech. Can M.G.M. deny the truth of this story?

"Another young woman who thinks nothing of lending her name and moral support to the enemies of the America which has made her popular and wealthy, is Myrna Loy — but she resents anybody who dares to expose that fact. Recently, in an address before the Women's Club of Long Beach I did expose that fact. Her secretary very promptly protested to the President of that Club. The next day a representative of the Studio which made her last picture called me up and asked me what I had said about her. I repeated to him what I had said in my address — and told him that if she desired to sue me she could do so, that I would welcome an opportunity to cross-examine any of the stars I mention in a Court of Law where perjury is a penitentiary offense and a refusal to answer is contempt of court — and equally a jail offense. And this representative warned me that the industry would soon find a way to muzzle me without involving their stars in open suits.

At this point, Ladies and Gentlemen (this was ad libbed during the speech), I will break in with an item which came in too late this evening to inject into this prepared and typed speech. At 5:00 P. M. I received by messenger, a letter from Mr. Martin Gang, a lawyer. I will read it to you.

GANG, KOPP and TYRE

Attorneys at Law

Martin Gang

Robert E. Kopp

Norman B. Tyre

401 Taft Bldg.

Los Angeles 28

Hillside 4111

April 12, 1948

Mr. Myron C. Fagan

El Patio Theatre

Hollywood and La Brea

Hollywood 28, California

Dear Mr. Fagan:

We represent Mrs. Gene Markey, professionally known as Myrna Loy. We have received information to the effect that you are making speeches attacking Communism and Communist front organizations, in

which speeches the name of Miss Loy is used by you in such a manner as to lead to the inference that Miss Loy is a Communist sympathizer.

We assume that your use of Miss Loy's name is based on lack of information since the facts are exactly to the contrary. Miss Loy and her husband, Commodore Markey, have been making speeches against Communism before women's clubs and the American Legion posts. If you are interested in the facts please call the writer who will refer you to written apologies by Mr. William H. Wilkerson of the Hollywood Reporter and Mr. Matthew Woll of the A.F.L. made after a thorough investigation of the facts.

Should you mention the name of Miss Loy in any manner or form which tends to injure her reputation we shall hold you directly responsible and for that reason this letter is being delivered by messenger so that you will be on notice prior to making any speeches.

Very truly yours  
GANG, KOPP and TYRE  
By (signed) Martin Gang

MG:SA

cc: Mrs. Gene Markey

"Ladies and Gentlemen, there are at least 100 representatives of Women's Clubs and American Legion Posts present in this audience this evening. Is there anyone — just one — who can recall a speech against Communism by Miss Loy, or Gene Markey, before her or his organization? I am waiting, Ladies and Gentlemen . . . No answer? All right, Mr. Gang — I believe you are out there in the audience — you have your answer.

"And now I will tell how our gods of the Motion Picture Industry punish those who have the brazen audacity to try to protect America by exposing the *brilliant* Communists in Hollywood.

"A writer, who appeared before the Thomas Committee in Washington and named names, was fired and has not had a job since. Another man, one of most famous names in the industry, has been deprived of two picture assignments for which he had been scheduled — for naming enemies of America! I will not at this time mention the names of these good and loyal Americans — it might mean more punishment for them



by the gods of industry — but I am willing to give their names — and more facts to the proper authorities, if they will guarantee to protect the people I name.

"And now a word to Eric Johnston: Mr. Johnston, you are so busy keeping the films moral and clean of sex! How about keeping them American and clean of America's most vicious and mortal enemy: Communism!

"It was these discoveries that finally brought me to a decision to re-open 'Thieves' Paradise.'

"At the next meeting of Club Presidents — and there were more than 150 present — I told them that I would re-open 'Thieves' Paradise' on one condition: that they band together to absolutely clean all the Reds out of the Studios and Broadcasting Stations. My decision was greeted with cheers. 'Give us a plan!' they all cried out. And I gave them the plan:

"We would organize 'Citizens United for American Principles.' We would enroll at least 75,000 women members. And then all the members of CUAP would boycott any and all pictures in which any Red actor appears, or Red writer writes, or Red director directs! And blacklist any theatre in which such a picture is shown! The same treatment to be applied to the Broadcasting Stations. Once this movement has gained proper headway in Los Angeles we would spread out into San Francisco, Denver, Chicago, New York — into every city and village in America. We will need no Congressional investigations — no laws that can be tied up with red tape by unscrupulous lawyers — no future debates in town hall meetings on the air. Public opinion — and a dead box-office will very quickly bring about a housecleaning by the Studio heads, who value their dollars above the welfare and safety of America.

"Furthermore, we don't care whether an individual cannot be proved to be an outright Communist. As far as we are concerned, any man or woman who is a fellow traveler, or belongs to a Red front organization, or has supported Communism with financial or moral support, a la Charlie Chaplin, or has come out in open support of the ten branded men who defied the Parnell Thomas investigation, or associates with known Communists, openly or in secret is just as guilty of treason, and just as much an enemy of America as any outright Communist. In fact, more so! I have no fear of the known Communist! It is the rat that masquerades as a good American

but who secretly nourishes the Communist's slimy cause, who is our greatest menace. There are 175 million Russians in Russia who do not belong to the Communist party, but when and if we do have war with Russia, those 175 million will be shooting at us just as much as the three million Communists who rule them. By the same token all these fellow travelers, pinks and liberals who are supporting, aiding and abetting with money and cheers the outright Commies who are working to destroy our country are just as guilty as those Commies — the "Citizens United for American Principles" will not stop to separate them into their various slimy categories, but pool them all as enemies of America and refuse to support them with our patronage.

"Now, here in my hand, I hold a list of names. Some of them outright Reds who hold Communist membership cards under fictitious names, some are merely poor fools who seek to ingratiate themselves with the Comrades, by giving them financial and moral support; as far as CUAP is concerned they are all friends of Russia and enemies of America — and every one of our members henceforth will refuse to see any picture — or hear any broadcast which they write or in which they appear! Do you want to hear those names? (Note: The theatre reverberated with one thousand voices shouting 'Yes!')

"Very well, but you know how sensitive actors are about *billing* — just so that they won't feel slighted, I will name them alphabetically.

Larry Adler	Lester Cole	Betty Garrett
Lauren Bacall	Cheryl Crawford	Sheridan Gibney
Joan Bennett	John Cromwell	Paulette Goddard
Herbert J. Biberman	Hume Cronyn	Benny Goodman
Alvah Bessie	Delmar Daves	Ruth Gordon
Betsy Blair	William Dieterle	Ira Gershwin
Dewitt Bodeen	Edward Dmytryk	Ben Hecht
Humphrey Bogart	Philip Dunne	Paul Henreid
Roman Bohnan	Melvyn Douglas	Katherine Hepburn
J. Edward Bromberg	Charles Einfeld	Rose Hobart
Eddie Cantor	Florence Eldridge	John Houseman
Morris Carnovsky	Douglas Fairbanks, Jr.	Marsha Hunt
Harold Clurman	Sylvia Fine	John Huston
Norman Corwin	Ketti Frings	Moss Hart
Charlie Chaplin	Henry Fonda	Walter Huston
Jerome Chodorov	John Garfield	William Holden

Norman Krasna	Graucho Marx	Irwin Shaw
Danny Kaye	Lewis Milestone	Milton Sperling
Garson Kanin	Clifford Odets	Herman Shumlin
George Kaufman	Sam Ornitz	Frank Sinatra
Gené Kelly	Larry Parks	Sylvia Sidney
Canada Lee	Irving Pichel	Gale Sondergaard
Arthur Lubin	Gregory Peck	Franchot Tone
Fritz Lang	Vincent Price	Dalton Trumbo
Ring Lardner, Jr.	Edward G. Robinson	Sam Wanamaker
John Howard Lawson	Paul Robeson	Walter Wanger
Burt Lancaster	Harold Rome	Cornel Wilde
Anatole Litvak	Anne Revere	Keenan Wynn
Myrna Loy	Adrian Scott	William Wyler
Peter Lorre	Dore Schary	Orson Welles
Gene Markey	Joseph Siström	Billy Wilder
Frederic March	Lionel Stander	Jane Wyatt
Burgess Meredith	Sheppard Strudwick	And last, but not least,
Albert Maltz	Robert Siodmak	The Actors' Lab

"Now, Ladies and Gentlemen, I wish to particularly emphasize the following statements:

"The Motion Picture Industry owes me nothing — I owe nothing to the Motion Picture Industry. They have made pictures of my plays — they have paid me for them — I have worked as a writer in Hollywood for various periods of time since 1930. They paid me generously—I delivered what they paid me for. I have never had even a semblance of a disagreement with anybody in the Industry. I have just named exactly one hundred names —because there is no time to name more — of Hollywood celebrities. "Most of these at one time or another appeared in one or more of my plays. I have never had a quarrel or disagreement with any of them, at any time. My only quarrel with them today is that they are giving financial and / or moral support to the most dangerous and vicious enemy America has ever faced! . . . that they are disloyal to the land that has given them wealth — fame — happiness — security. There are at least fifty or sixty of those names present tonight. I see you out there! This is your opportunity to challenge me! . . . what — no challenge? Very well — I have just one more thing to say: What you saw tonight is happening all over the Balkans today — it CAN and WILL

HAPPEN IN AMERICA TOMORROW, unless we true Americans pull out the poisonous fangs of the false ones who are so basely spewing their poison into the bloodstream of the American way of life we inherited from George Washington and Abraham Lincoln. That's all, my friends — and I don't mean the hundred names I've named — good night."

As I stated in my speech, lack of time that night limited me to naming only one hundred names, but I will now add the following:

Jean Arthur	Julius Epstein	Harry Myers
Sydney Buchman	Philip Epstein	Thomas Mann
Leonard Bernstein	Ava Gardner	Dudley Nichols
Louis Bromfield	Jay Gorney	Dorothy Parker
Vera Caspary	Michael Gold	Abe L. Polonsky
Lee Cobb	Dashiell Hammett	Anthony Quinn
Dorothy Comingore	Rita Hayworth	Robert Rosson
Marc Connolly	Langston Hughes	Elmer Rice
Richard Conte	Lena Horne	Artie Shaw
Kyle Crichton	Alexander Knox	Upton Sinclair
George Coulouris	N. S. (Hy) Kraft	George Sklar
Bette Davis	Emmet Lavery	Herbert K. Sorrell
Olivia De Havilland	Sam Levene	Gloria Stuart
Howard Da Silva	Emil Lengyel	Frank Tuttle
Albert Dekker	Emil Ludwig	Barry Trivers
Katherine DeMille	Aline MacMahon	William Gropper
Guy Endore.	Kenneth MacGowan	John Wexley
	Henry Morgan	

And as stated in my speech about the hundred, so do I now state that in the added list some are outright Reds, some Fellow-Travelers, some Opportunists and some are foolish Dupes. But, as I also stated on that night, the Opportunists and Dupes who lend their names to the Reds are just as guilty of furthering the Red "cause" as the outright Communists. The more illustrious the "name" the more reprehensible the act!!

The reception the play received on this night was far more and away beyond the original opening night, but the ovation to my speech topped anything I ever experienced in the theatre. The following reprint of an article from the next day's Herald-Express described the event.

By **PAT BARHAM**

"Thunderous applause; sixteen curtain calls worth, greeted the opening of the anti-Communist play, 'Thieves' Paradise' Monday night. Black tie and formal gowns were obligatory attire. The play concerns itself with life in a Communist-dominated Bulgarian port, as of 1947. Suspense fully laden with chills and thrills, the play held for the entire three acts. Michael Whalen was outstanding in the role of the returned Bulgar from Soviet prison camp. Lending able support were Marshall Bradford, Dian Fauntelle, Noel Cravat, Helen Wallace, Leon Charles, Martha Mayo, Ruth Brady. The play was courageously produced by Bruce Fagan and directed by Myron C. Fagan, under the banner of the Citizens United for American Principles. Before curtain time, the American Legion marched through the aisles with guns and flags, lending an impressive air to the occasion.

"Myron Fagan gave a dramatic curtain speech naming Hollywood Reds. The audience, during the speech, often broke into spontaneous cheers. Fagan said, 'People who lend their names to Communist front organizations are just as guilty as those who hold membership cards.' And in conclusion Mr. Fagan appealed to Eric Johnston to 'clean up the Hollywood Reds, as well as keep the celluloid morals clean.'"

### **PRESS AND RADIO MUZZLED!**

However, everything that happened evidenced all the more what a frightful stranglehold the Reds of Hollywood have on everything in Los Angeles. Within one hour after Jimmie Fidler's broadcast on the previous day — which I recited at the outset — I was besieged by phone and in person by the Editors of all the Los Angeles newspapers, the A. P., the U. P., I. N. S., Los Angeles Correspondents of the New York Times, Chicago Tribune and many others, including Broadcasting Stations — all clamoring for transcripts of my promised speech. I not only provided them with transcripts, but I showed them more than enough proof — so they all admitted — to back up everything in that speech: "names" and all. Everyone of them assured me they would publish it verbatim — if I "had the guts to go through with it."

Well, the next day — Tuesday — I looked through all the papers. Not one of them carried a review — not one of them printed the speech, or the names. Oh, they all spoke of the event generally, stated that I

made a speech in which I "hurled ugly charges" against the Motion Picture Industry and 100 celebrities, but not one word of the text . . . not one name! Why?

Later that afternoon I learned why — I learned that on Monday morning a Committee of the Motion Picture Producers Association had visited the Publishers of all the newspapers in Los Angeles and applied sufficient pressure to "kill" the speech — as well as to refuse the play a Review. Naturally, they applied the same pressure on the Broadcasting Stations. And all through the run of the play it was "dead" as far as Press and Radio co-operation was concerned. The owner of one of the most important Broadcasting Stations, an ardent anti-Communist who had attended the original opening, had eagerly discussed with me a series of broadcasts on behalf of the play, but on Tuesday . . . and thereafter . . . he became "the invisible man" as far as I was concerned — a threat to blacklist his station with all Hollywood Stars easily "put him in his place."

However, none of that really surprised me, because on *Monday* afternoon a very prominent official of M.P.A. had told me that all of the "big boys" of Hollywood had been busily scurrying around to kill the speech and the play. He also had informed me of great rumblings of criminal libel suits by those I would name.

All through the week I waited for that avalanche of lawsuits — but nary a lawsuit — not even one teenyweeny little protest.

On Saturday Jimmie Fidler phoned to ask me how many suits had been filed. When I told him not one he informed me that he had contacted many of the names I had accused but in each case he received an evasive reply. The next evening he again devoted half his broadcast to my expose — in an effort, he later told me, to needle and bait some of them into "sticking their necks out" by taking legal action. Still nothing happened.

On Friday, April 23, 1948, Jim Tarantino, editor of "Hollywood Nite Life," a lively Hollywood magazine, came out with a sizzling blast — not sparing me, either; but, as he later assured me, he also did it to "needle and bait" the names to take action and bring the entire ugly mess out into the open. The Press would not dare to ignore a lawsuit of this nature any more than they had dared to ignore the Howard Johnson suit. I herewith reprint the "Hollywood Nite Life" Editorial:

## HOLLYWOOD NITE LIFE — Friday, April 23, 1948

### "IS FAGAN RIGHT OR WRONG?"

"Over 12 days have passed since Myron Fagan made a speech at The El Patio Theatre here in Hollywood. During these days, I waited to see or hear, what would be the effect in town because of his remarks. Unbelievably, to me and others interested — not alone did nothing happen, but he repeated his statements.

"Now get this. Approximately 100 Hollywood motion picture celebrities have been accused of being Communists, sympathizers, or fellow travelers of one sort or another. This includes stars, directors, producers, writers, etc.

"Does anyone answer Fagan?

"Does anyone have Fagan arrested for criminal slander?

"Does anyone sue Fagan in Civil Courts? The answer to the latter three questions, so far, is definitely No. Everyone sits so accused and does nothing. Why? How come?

"Imagine, here we are with 100 of the best known people in America who are virtually being charged with betraying their country, classed as spiritual traitors, and of subscribing to an ideology that believes in the overthrow of our government by force. Yet these accused people sit idly by and do absolutely nothing.

"We think an admiring public, and the industry itself, is entitled to an explanation. Anyhow, wouldn't you think so?

"Is Fagan right or wrong? The public in general is entitled to have an answer to this question.

"I have talked to many of those accused by Fagan. Six to be exact. They give me one excuse after another and they hem and haw around. Every one did say that their attorneys have advised them against making any move just yet. Here are people being disgraced from time to time, and in a public theatre by Fagan, and attorneys, so I am told, hand out such stupid advice. I can understand that type of advice if they were only accused several days ago, but this situation is now heading into its third week without anyone filing any intention suit. Some of the attorneys, I hear, also hinted that Fagan is judgment proof — meaning, of

course, that if they sue Fagan and won they could collect nothing by way of money. How ridiculous!

"You know it is almost a cinch that were any of these (100 Brigade) accused of being let's say a mere cheat, a liar, a thief, an adulterer, or even a bad actor or actress, they would sue even into the Supreme Court of the United States.

"But being called a traitor to their own country, they are now content to lay down and 'sit tight.' Silly isn't it? Even Westbrook Pegler, America's most disgraceful, drunken columnist, and in my opinion a dirty yellow journalist who goes out of his way, even when he isn't right, to rap the entertainment world, has a good case for his side if this 100 people Brigade do not answer Myron Fagan's vicious remarks. And when Pegler recovers from his forced illness and supposed vacation, believe me he'll bounce this situation around like a big alley cat tosses a new born mouse against a wall. After this column, I definitely expect to see some action on the part of the accused. Or so help me, in the near future, don't be a bit surprised if you see Fagan's remarks and partial ones to him printed right here. Don't misunderstand me; I sincerely hope he is dead wrong, but if he's right, brothers and sisters, then he must be given the right.

"Our own coast to coast Jimmie Fidler, on his last few Sunday nite broadcasts, again proved he has much wisdom and patriotism in his make-up. He said, in effect, 'expose Fagan as a dangerous man or thoroughly investigate his charges.' Jimmie that is an excellent idea.

"Hollywood is confronted with many problems, not counting the red menace. How long will the town stand for these vicious attacks? If Fagan's remarks are untrue, they are vicious, slanderous, and criminal!

"Maybe the 100 Brigade, or their attorneys, are consoling themselves with the idea that Fagan's remarks are strictly their own personal business. Well, it is distinctly not a private affair. When public figures are so charged it is the public's business and Hollywood's right to receive an answer to Fagan's charges. Is Fagan right or wrong?

"Hollywood glamorizes its people, publicizes them, and incidentally pays them off rather well. A celebrity has a great number of privileges. But let's not forget fame also imposes responsibilities! This fact must never be overlooked. It should not be ignored.



"When an attack is made on a public servant, or a celebrity, particularly as to the lack of patriotism, then that charge is no longer a matter of privacy with the individual. It subjects the person and the industry with a cloud of suspicion which, until denied or proven false through a Democratic process, is a blot and a disgrace.

"Suppose Senator Jack B. Tenney, or fearless City Councilman Ed Davenport decide to check into this situation. Then people would not only talk, but scream, and by the same token Fagan could be chased out of this city or jailed as a public nuisance. Tenney and Davenport don't fool around. You are either right or wrong with those two.

"The quietness and silence of the 100 Brigade certainly is amazing. How public figures can stand for that type of filthy mud slinging is beyond my way of thinking. I, for one, think Fagan should be denounced as a fraud, or billed, as a new Hollywood hero, without cameras. But we can't lose sight of the fact that he is one or the other and must be made as such. We can not merely call Fagan bad names or crack-pot privately. He either has the proof as he claims or he has not. Let's prove it one way or another. No real good American, especially in these times should hesitate for an instant to challenge Fagan. Even a Main Street bum would do something under the same conditions if accused by Fagan.

"Yet strangely enough, big Hollywood with the overwhelming power of the press and radio ready to help them; with money, tons of it; with legal talent, gangs of them, still allows Fagan to persist in hurling his un-American charges. What the hell do you call this kind of stuff? It's got me. I know a few attorneys to whom I've talked about Fagan's remarks and who love Hollywood and the industry because of the success it has brought them, who told me they would defend one, of the whole 100, for free with no attorney fee, just to clear up this new ugly blot.

"Now let's get back to the old stand-by — the Bill of Rights, the greatest document in the history of our form of government. Now, of course, don't misunderstand me, I am taking it for granted everyone of the 100 Brigade realize and are well acquainted with their rights as listed in the Bill of Rights. Still again, if they are sed believers, as Fagan charges, then maybe they are not interested. Now, even if the 100 Brigade did not use the courts to retaliate, there are other means if their attorneys wish them to wait. Why they wish to wait of course is still a mystery because Fagan has publicly stated he will not let up. Here is one man

punching holes through 100 men and women and so far is outpointing the whole bunch of them. How silly, how very silly. Why have they not used the press or the radio in Hollywood? Why have they not issued statements of at least some intent of defense or denial of Fagan's charges of un-Americanism and treachery? Sounds pretty bad doesn't it?

"Neither defending or attacking Fagan, I know for a fact the public is deeply interested in knowing the truth about these charges being leveled by one man against 100 so-called respectable people who are accused of having Communist leanings and membership cards. And mind you again, I repeat, these people remain silent. And if you don't mind me boring you with these same questions, Why? How come? In this type of case the exact law of silence is often classed as a silence of guilt.

"These columns — or, better yet, the whole magazines — are open to statements to prove their innocence or common sense retaliation. Yes, any or all of our columns would gladly step aside and give the 100 accused all the space they need.

"Myron Fagan, or anyone else of his kind with that type of accusation, cannot be ignored. What is more, it seems as though Fagan will not permit himself to be ignored. Right now he talks from the El Patio Theatre, and has spoken to hundreds and hundreds of people. Is the 100 Brigade waiting until he rents Gilmore stadium? This thing is going to grow. Fagan has a method in his so-called madness, make no mistake about it. He is either half daffy and taking a sensational chance, or else the guy is just as right as George Washington ever was. The only one who can determine truthfully what he is and where he belongs is the accused. In this case it is the 100 Brigade.

"Hollywood should make no mistake about it. Fagan is hurting the industry's reputation. Say, let's not kid ourselves, it is cases like this that bring about government restrictions. It has happened before in private industry. Remember when the railroads and unions had cases that got out of control. Old Uncle Sam always steps in when it gets too rough. So it is about time that either the 100 Brigade or their employers do something about Fagan's charges. I know that if Fagan came to me or wrote me, or publicly stated before witnesses that an employee of this magazine belonged to the Communist Party or had red leanings, and proved it to me, I am positive this editor would quickly dismiss the guilty one. By the same token, if he did not prove that they were guilty

and made the same remarks, I would lodge three criminal charges against Myron Fagan, and one Civil Suit.

"In conclusion, let me remind you again this is no time for diplomacy. These charges, if they go unanswered, will breed Peglers and Pegler lovers. Earlier in this column I stated that when Pegler returns to his page 3 next week, it won't be long before he bats the hell out of the 100 Brigade.

"Better yet, it could bring the committee on un-American affairs back to Hollywood with another investigation. You know what happened to 10 Hollywood figures the last time they were here. Imagine what a field day they would have with 100 Brigade type, you know, the kind that keep quiet.

"Personally, I think Fagan has many weak points. I never yet knew of 100 accused, all being wrong. The innocent ones should step forward out of the line and say Fagan is wrong. If you know of any of them, ask them if they are right or wrong, you may get the same answer I did. A practical silence. And that ain't good — (Jimmie Tarantino)." \*

Tarantino told me that the circulation of his magazine *zoomed* upwards as a result of that Editorial. He was swamped with letters from New York, Chicago, Detroit, from all parts of America. The Studios bought loads of the magazine . . . but still it remained "All Quiet on the Hollywood Front."

On Sunday, Jimmie Fidler — the third successive Sunday — again hurled questions at the "names" and the entire Industry.

On Friday, April 30, "Hollywood Nite Life" followed up its first Editorial with a sizzling demand that Senator Tenney take the matter in hand with an investigation before his "Un-American Investigating Committee" — as follows:

### **"O. K. FRIENDS, LET'S GO HOLLYWOOD"**

Is Fagan right or wrong? This is an open letter to Senator Jack B. Tenney, chairman of the California un-American Investigating Committee:

Dear Senator Tenney: The people in Hollywood and the entertainment world have what I personally regard, the biggest problem that has faced them in years.

\* Editor's Note: All quoted articles are re-printed VERBATIM, text, punctuation, everything.

"Your fearless leadership and known patriotism prompts this message. A foolish mistake is being made by at least 100 people, or treason has been, and still is being committed by 100 or more people directly employed by the movie industry.

"Myron Fagan, in recent weeks, and on five different nites has announced from the stage of the El Patio Theatre, that this 100 Brigade as we have named them, either hold cards under different names, or have loaned their support to the Communist party. Now you see Senator, this Fagan fellow, I want you to know, has a record of not being a crack-pot, regardless of his present status. He has a good background in the theatrical world. In fact, he has been a member of the "Who's Who in the Theatre" Blue Book and has staged many successful plays on the stage.

"When I spoke to Myron Fagan last Wednesday nite, about how far he intended to go and if he was still positive he had proof of what he was talking about this this is what he said, and I am quoting him. Jimmie, I know exactly what I am talking about and I am working on a good common sense plan. Just because I am sincere and believe what I am talking about, I have spent a lot of money. What is more. I have hired Buron Fitts, as my attorney. I notified the entire press but they ignored me. Furthermore, here is one thing I can't get away from. If I am wrong, why doesn't Senator Tenney, The Washington Committee on Un-American Affairs, The Los Angeles City Council, or the People I have accused prove me wrong? Jimmie, I think that is the American way of doing things. Here is something else. I am not trying to hurt the movie industry, but I am trying to help them clean house, and not asking a quarter for my efforts. I'm just sick and tired of people earning from \$500.00 to \$5000.00 weekly in the powerful American movie industry, and still disrespect their flag and country, by leaning towards a known foreign enemy nation. End of the Fagan quote.

"You see Senator Tenney, right or wrong, that's the way Fagan reacts. What's more, he intends to take this crusade of his to many cities across the nation and will tour until you, Congress, The Senate, or President Truman does something about it.

"As we all well know, this Hollywood is your territory. You represent us in our Senate for just such things. You, and your committee of course can give us the answer by picking up the ball and exonerating the innocent one, and do what you wish about the guilty ones. I know that

a tough job is just an appetizer for you, particularly when the safety of your country and state is involved.

"Jimmie Fidler, in his broadcasts for the past three weeks has carried the story in part to his listeners. Last Sunday he said in effect, 'Fagan is either a dangerous man or his information should be sifted and the proper authorities notified.'

"There is not enough room here, Senator to list all the names of his 100 Brigade, or more, that Fagan has accused. But here is a partial list, and I certainly hope the list is out of order despite what Fagan persists: Myrna Loy, Franchot Tone, Producer Lewis Milestone, John Huston, Betty Garrett, Larry Parks, Gene Kelly, Marsha Hunt, J. Edward Bromberg, Rose Hobart, Melvyn Douglas, Norman Corwin, Katherine Hepburn, Humphrey Bogart, and Gregory Peck.

"You see Senator, that is a very imposing list even though a partial one. Gregory Peck, I will say some weeks ago publicly admitted that he was a member of a known Communist Sympathizer group, but resigned when he found out it wasn't the liberal organization that it originally was. Meaning just this. He joined an organization that he thought had an American liberal policy. Since he found out otherwise, he resigned. When Peck resigned from such an organization he was given credit for his move, not shame. Why can't others in the 100 Brigade do likewise. It would be a good way to kill off Fagan. Instead they hold a silly silence.

"Fagan either has the proof behind his accusations, or he has no proof at all. It now begins to look as if you are the man Senator Tenney to decide this.

"If Myron Fagan has charges that are untrue, I know you will see that he is publicly disgraced, as he should be. From there on in, if Fagan can not back up his claims he should be criminally prosecuted and later brought to Civil Courts. If he has proof he should be given all credit possible.

"Some of the accused still maintain this matter is their own private affair. In my opinion it is distinctly not so. Remember Senator, fame allows privileges but also imposes responsibilities.

"If Fagan was talking about the average citizens, goodness knows that would be bad enough. But Senator, Fagan has accused people who hold a tremendous influence that is world wide, because of the prestige

of their positions and reputations. To have such people act disloyal, if they are so, you must admit is a very dangerous situation, and one that you have been fighting for many years.

"Senator Tenny, these accused 100 Brigade are either cowards or traitors.

"At least, up to this point, and as the old saying goes, 'discretion is certainly not the better part of valor.'

"Here is what hurts more. I know for a fact, more than seven of these names are terribly upset over the situation, but still are waiting for orders.

"Maybe they need sympathy and understanding; or better yet someone like yourself Senator Tenney to work out this problem for them.

"Again, as you know we are supposed to be in an emergency in world affairs. So wouldn't you call this a fine how do you do in these times. The movie industry, the 100 Brigade, the public, and everyone concerned, should have action from your very good offices. Senator Tenney and members of the committee, let's make it a must, clear the innocent, and whip the guilty.

"Remember if Myron Fagan, right or wrong, is not challenged, day by day Hollywood becomes a laughing stock which will leave the road open for many crack-pots who love to receive publicity through the name of Hollywood and its occupants. We are waiting Senator Tenney for you to tell us, is Fagan right or wrong?"

### **AND STILL THEY REMAIN SILENT**

A few days after the above Editorial appeared Jimmie Fidler phoned to ask me if I had heard from Senator Tenney. I hadn't.

"Well," said Jimmie: "I spoke with him — you are going to be invited to appear before his Committee. Will you appear of your own accord? He prefers not to summon you."

"I will be delighted to appear before Tenney, or any other lawful investigating Committee, if it will help to awaken America to the sure catastrophe the Reds are preparing for us." I assured him.

It was now three solid weeks that the 100 "names" and the Studios

# Who Are Stalin's Stars?


In the picture business, it is customary to accord stars to characterizations according to their merits. If Joe Stalin were making up an honor roll for Hollywood, he might easily use the star system himself, granting 5 stars, 4 stars, 3 stars, 2 stars ½ star to individuals playing his treason game in the spirit of either cupidity or stupidity.

We have therefore, identified certain Hollywood personalities according to the number of Red-front organizations with which they have been associated, or to which they have given aid and comfort.

Larry Adler ***	Agnes De Mille ***
Robert Ardrey *	Katherine De Mille *
Jean Arthur *	Armand Deutch *
Stephen Morehouse Avery *	I. A. L. Diamond **
Lauren Bacall *	William Dieterle ***
Si Bartlett *	Edward Dmytryk *****
John Beal *	Ludwig Donath *
Joan Bennett ½ star	Walter Doniger *
Barbara Bentley ½ star	Kirk Douglas *
Leanardo Berçovici **	Melvyn Douglas *****
Leonard Bernstein **	Paul Draper **
Alvah Bessie *****	Howard Duff **
Herbert Biberman *****	Philip Dunne *****
Betsy Blair *	Deanna Durbin ½ star
Michael Blankfort *****	Charles Einfeld *
DeWitt Bodeen *	Florence Eldridge *****
Humphrey Bogart *****	Guy Endore *****
Roman Bohnan deceased	Henry Ephron *
Irving Brecher **	Julius J. Epstein *
Edward J. Bromberg *****	Philip G. Epstein *
Louis Bromfield ****	Douglas Fairbanks, Jr. ½ star
Geraldine Brooks *	Francis E. Faragoh *****
Sidney Buchman *****	Joe Ferrer *****
Louis Calhern ½ star	Felix Feist ½ star
Eddie Cantor *****	Joseph Fields ½ star
Morris Carnovsky *****	Sylvia Fine *
Vera Caspary *	Henry Fonda ½ star
Charlie Chaplin *****	Kitti Frings ½ star
Edward Chodorov *****	Ava Gardner *
Jerome Chodorov *	John Garfield *****
Harold Clurman *	Betty Garrett *
Lee Cobb *****	Ira Gershwin *****
Lester Cole *****	Sheridan Gibney *****
Dorothy Comingore ***	Paulette Goddard *
Marc Connolly *****	Michael Gold *****
Richard Conte **	Benny Goodman *
George Coulouris **	Jay Gorney *****
Norman Corwin *****	John Green *****
Cheryl Crawford ***	William Gropper *****
Kyle Crichton *****	Dashiell Hammett *****
John Cromwell *****	Moss Hart *****
Hume Cronyn **	Walter Hart *
Jules Dassin ***	Sterling Hayden ½ star
Howard Da Sylva ***	Rita Hayworth ***
Delmar Das Sylva ½ star	Ben Hecht *****
Bette Davis ***	Van Heflin ½ star
Olivia De Havilland ***	Paul Henreid ***
Albert Dekker *****	

(Continued on Page 64)

# CHARLIE CHAPLIN CABLES JOE STALIN

FAST				DIRECT	
<small>CLASS OF SERVICE DESIRED</small>		<small>TO OBTAIN THE BENEFIT OF RCA DIRECT SERVICE THE VIA "RCA" MUST BE INDICATED BY THE SENDER OF THE MESSAGE</small>			
<small>FOREIGN</small>	<small>DOMESTIC</small>	<small>DAY LETTER</small>	<small>NIGHT MESSAGE</small>	<small>DAY LETTER</small>	<small>NIGHT MESSAGE</small>
<small>FULL RATE</small>	<small>PAID RATE</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>
<small>COD</small>	<small>COD</small>	<small>RADIO LETTER</small>	<small>PHONE MESSAGE</small>	<small>RADIO LETTER</small>	<small>PHONE MESSAGE</small>
<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>
<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>
<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>	<small>DEFERRED</small>

**RADIOGRAM**  
**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
**TO ALL THE WORLD - BETWEEN IMPORTANT U. S. CITIES - TO SHIPS AT SEA**

Send the following Radiogram subject to the conditions, regulations and rates set forth in the applicable tariff of RCA Communications, Inc., and in line with the regulatory authorities.

TO THE SECRETARY GENERAL OF U. S. S. R.  
 THE KREMLIN, MOSCOW, RUSSIA

*"Via RCA"*

IN TIME TO COME THE RECOGNITION OF THE U. S. S. R. BY THE UNITED STATES WILL BE REMEMBERED AS THE BEGINNING OF AN ERA WHICH BROUGHT SAVAGERY, IGNORANCE AND HUNGER TO AN END. IT WILL BE REMEMBERED AS THE FIRST STEP TOWARD NEW HORIZONS OF A WORLD WHERE SECURITY AND CULTURE ARE MEANT FOR THE HAPPINESS OF ALL PEOPLE EVERYWHERE. ON THIS OCCASION HOLLYWOOD WISHES TO ADD ITS VOICE TO THE VOICES OF ALL AMERICANS HAILING THE MUTUAL BOND WHICH EXISTS AND WHICH WILL CONTINUE TO EXIST AND GROW BETWEEN OUR GREAT COUNTRY AND OUR GREAT ALLY. IN THIS FRIENDSHIP LIES NOT ONLY THE HOPE BUT THE FUTURE OF THE WORLD.

CHARLES CHAPLIN	GENE KELLY
EDDIE CANTOR	RITA HAYWORTH
GEORGE COULOURIS	ORSON WELLES
OLIVIA DEHAVILLAND	DOROTHY COMINGORE
LARRY ADLER	ALEXANDER KNOX
JOHN GARFIELD	GROUCHO AND HARPO MARX
JAMES CAGNEY	EDWARD G. ROBINSON
IRA GERSHWIN	GAIL SONDERGAARD
KATHERINE HEPBURN	SYLVIA SIDNEY

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address (Not to be transmitted)

On the night that this friendly, affectionate cablegram was sent from Charlie Chaplin's home to Joseph Stalin, the people whose pictures appear on the opposite page were present, as numbered.

Charles Chaplin	001	Rita Hayworth	009
Eddie Cantor	002	Orson Welles	0011
George Coulouris	005	Dorothy Comingore	0012
Olivia De Havilland	003	Alexander Knox	0013
Larry Adler	004	Groucho Marx	0014
John Garfield	006	Harpo Marx	0015
Ira Gershwin	007	Edward G. Robinson	0016
Katherine Hepburn	008	Gail Sondergaard	0017
Gene Kelly	0010	Sylvia Sidney	0018



# They Congratulated Joe Stalin by Cablegram



(See opposite page for identification by number.)

# Who Are Stalin's Stars? (Continued)

Katherine Hepburn *****	Sam Ornitz *****
Rose Hobart *****	Dorothy Parker *****
Joseph Hoffman *	Larry Parks *****
Arthur Hornblow *	Ernest Pascal *****
Lena Horne *****	Joseph Pasternak ½ star
John Houseman *****	Gregory Peck *****
Langston Hughes *****	Irving Pichel *****
Marsha Hunt *****	Vincent Price *
John Huston *****	Abe Polansky *
Walter Huston ***	Anothony Quinn *
George S. Kaufman ***	Ann Revere *****
Garson Kanin *****	Elmer Rice *****
Michael Kanin ***	Earl Robinson *****
Danney Kaye ***	Edward G. Robinson *****
Gene Kelly *****	Gladys Robinson *
Evelyn Keyes ***	Al Rogell *
Howard Koch *****	Harold Rome *
Alexander Knox ***	Norman Rose ½ star
Arthur Kober *****	Paul Robeson *****
Fred Kohlmar ½ star	Robert Rosson *****
N. S. (Hy) Kraft *****	Robert Ryan ½ star
Norman Krasna *	Dore Schary *****
Burt Lancaster *****	Adrian Scott *****
Fritz Lang ***	Allan Scott *
Ring Lardner, Jr. *****	Artie Shaw *****
Emmet Lavery *****	Irwin Shaw *****
John Howard Lawson *****	Herman Shumlin *****
Canada Lee *****	Sylvia Sidney *****
Sol Lesser *	Frankie Sinatra ****
Emil Lengyel *****	Upton Sinclair *****
Mike Levee *	Robert Siodmak *
Sam Levene ***	Joseph Sistrom ½ star
Anatole Litvak *	George Sklar *****
Peter Lorre *	Gale Sondergaard *****
Myrna Loy ½ star	Herbert K. Sorrell *****
Arthur Lubin ½ star	Milton Sperling *
Emil Ludwig *	Lionel Stander ***
Kenneth MacGowan *****	Carol Stone ½ star
Aline MacMahon ***	Sheppard Strudwick *
Albert Maltz *****	Gloria Stuart *****
Rouben Mamoulian ½ star	Franchot Tone *****
Thomas Mann *****	Barry Trivers *
Frederic March *****	Dalton Trumbo *****
Margo ½ star	Frank Tuttle *****
Gene Markey ½ star	Jerry Wald *
Groucho Marx *	Sam Wanamaker ***
Burgess Meredith **	Walter Wanger *****
Lewis Milestone *****	Orson Welles *****
Vincent Minnelli *	John Wexley *****
Henry Morgan *	Cornel Wilde *
Harry Myers *	Billy Wilder *
Robert Nathan *	Jane Wyatt ½
Dudley Nichols *****	Willie Wyler *
Clifford Odets *****	Keenan Wynn ½ star
George Oppenheimer ½ star	Sam Zimbalist **

had maintained a complete silence. But don't let that create an impression that it was a dormant silence. Much as the Hollywood Reds had dreaded the coming-back-to-life of "Thieves' Paradise" they now knew that they had a real Doomsday facing them in my "Citizens United for American Principles" plan of campaign. They knew that if "Citizens United" spread, as I outlined, in my speech, it would mean the end for every Red in the Industry, big and little! It would mean the shutting off of that Hollywood spigot of gold into the Red Treasury! It would mean no dividends for the stockholders of Loew's Inc. (M.G.M.), Paramount, Warner Brothers, Twentieth Century Fox, Universal! It would mean an uprising of those stockholders that would sweep out the managements of those Corporations — from TOP to BOTTOM as the Red Citadel of America.

### **"CITIZENS UNITED" MUST BE DESTROYED!**

A nation-wide "Citizens United for American Principles" meant death to Communism in America! They simply had to destroy it! In order to destroy it they had to destroy "Thieves' Paradise" and Myron C. Fagan. — Because without Myron C. Fagan there would be no "Citizens United!"

I prophesy that the moment this book is placed before the public as an indication that I am once more in the fight their efforts to silence me by any possible means, will be increased an hundred fold!

I know there were discussions about deliberately having me "knocked-off" — assassinated. But the cooler heads among them pointed out that that would make my name a symbol for all America to gather round — that it would set off a reaction that might even lead to a blood bath for ALL Commies and their palsy-walsies! So they went about it in a more subtle way!

(1) A quarantine on the box office . . . the old economic pressure! A warning was "grapevined" to all employees, big and little, of the entire Motion Picture Industry that anybody caught going in to see "Thieves' Paradise" would be fired and blacklisted.

Many actor friends of Michael Whalen, and others in the cast, told them that they were "dying" to see the play. — but were afraid they'd be dying of starvation if they did.

(2) Pressure was applied on Theatre Ticket Agencies to "kill"

the play with any prospective ticket purchasers — and these Agencies can really do that kind of a job!

The same type of pressure was brought to bear on all the Clubs and all other Organizations which they could influence.

In short, they left nothing undone to make that "quarantine" seal the play off from the public. It would require another book to recite in detail their entire box of tricks.

Simultaneously they let loose a gang of expert "CHARACTER ASSASSINS" who set off a vicious "smear" campaign against me among the women who had spearheaded the organizing of "Citizens United." No statement was too vile or too wild. Fortunately, my thirty-five year career in the Theatre is recorded in "Who's Who in the Theatre," so they couldn't get far with that. I had never before, in all my life, been involved in any so-called crusades. I had no personal axe to grind. My entire motive was love of my country — and that was too obvious for doubt! They could not pin the word crackpot on me — as "Hollywood Nite Life" emphasized.

They subtly infiltrated into the ranks of "Citizens United" a different type of wrecker . . . fine appearing women, young and old, with instructions to create friction and dissension.

Then they singled out the women whose husbands were "vulnerable," through loss of business or any other form of pressure, and went to work on the husbands. That was effective. The wives, sisters, daughters of lawyers, doctors, tradesmen, whose incomes would be affected by a boycott by the Studios and their affiliates, naturally responded to such pressure.

Then, to frighten all the members of the Executive Committee of "Citizens United" (100 by now), they circulated a rumor that the Motion Picture Producers Association — and the individual Stars I had named — were planning to institute suits against me and against each individual of the Citizens United Executive Committee for libel and financial damages. That, too, was effective — although all those women knew that none of the names or the Studios would dare to sue because I have prima facie evidence for every charge I made.

In short, as I have already stated, they stopped at nothing . . . and, of course, they accomplished plenty of damage. BUT THIS WAS WAR! I knew what kind of a war it would be. Although I doubt if I would

have undertaken it without the support I was promised. Hollywood IS THE MOSCOW OF AMERICA! Nowhere else could the Reds concentrate as great a pressure on me. I could have reopened on Broadway and not have had half the obstacles — nor the pressure — to overcome! But, promised the "support," I took up their challenge — and won! I fulfilled my statement that I would show "Thieves' Paradise" for four full weeks in Hollywood — and I did! That *was* victory — THEY NOW KNOW THAT THEY CAN BE LICKED!

But that victory proved to be a "Dunkirk" for me. Within one week after I made my "nation rocking" speech, as Fidler proclaimed it, I found myself fighting the battle all alone again. Just as the British were deserted by the Belgians and the Dutch, so was I deserted by all those "allies" who had cheered me on and faithfully promised to fight with me . . . all those who had promised to support me completely "let me down!"

That "victory" left me SHATTERED IN HEALTH. I was disgusted — discouraged — disheartened! I had had "lip service" instead of cooperation! And I felt that all my efforts had been a waste — at terrific cost to myself. My family, concerned about my health, pleaded with me to forget "the Commies."

Old friends in the Motion Picture Industry — whom I believed had no axe to grind — urged me to stop trying to be "Atlas, carrying the weight of all America on my shoulders." They pointed out that no one man, not even a Louis B. Mayer, or a Harry M. Warner, can cope with all the Communists in Hollywood. They advised me to make my peace with the Industry and look out for myself.

### **THE "BLACK LIST" MUST BE INVOKED!**

And all this time the blacklist against me was drawn tighter than ever. I will cite one concrete instance — for which I have documentary evidence: During the last week of "Thieves' Paradise" in Hollywood I was making arrangements to take it to Detroit. The leading woman decided to leave the cast. Of her own free will and accord, a famous Broadway Star, with a tremendous personal following, offered to take her place. That was the first decent break I'd had!

Two days before she was to go into the cast she called me to her home to inform me that she had changed her mind. I pressed her for

an explanation. She finally admitted that her Agent had forced her to pull out — unless I would insert in her contract a proviso that I would not make any curtain speeches — or publicly speak about "Communism in Hollywood." And she gave me a signed statement to that effect.

After she signed it, she told me that her Agent had told her that the order came from the Johnston Office — and her husband corroborated that statement.

Armed with this first piece of documentary evidence of the existence of the blacklist I had ever been able to obtain, I went directly to Joseph I. Breen, one of the chief officials of the Johnston Office, to protest against this un-American and unlawful procedure.

Joe received me with cordiality. I spoke of "the blacklist." He smilingly assured me I was "imagining" it — at least, he knew of no such thing as a blacklist. When I showed him my documentary evidence, he was amazed, but assured me that the order was not issued by the Johnston Office — anyway, not to his knowledge.

"Now, look, Joe," I retorted, "we won't waste time sparring about it. I know of only two ways to earn a living: with my pen, or the lecture platform. If you fellows won't let me do it with my pen — if I can't get a cast for my play — it will simply drive me onto the lecture platform — which will only make it all the more obvious that the Motion Picture Industry is cooperating with the Reds to silence me."

Reiterating his assurance that I was not under any form of blacklist, Joe then pointed out to me that the Johnston Office was only a salaried employee of the Motion Picture Producers Association — that's where this matter should go, and he would have Walter Howie (another Johnston Office official) place it before the Board at the very next meeting. He was very sure that the entire matter could be ironed out to everybody's satisfaction. And that's where that was left.

### **"FRIENDS" URGE COMPROMISE**

Meanwhile other old friends, outside the Film Industry, but closely affiliated with many important men in it, had been discussing the entire situation with me. They also were urging me to stop wrecking my own career and health with an unnecessary fight. Their arguments that my fighting was really unnecessary proved more effective with me than all

the others because they told me and *convinced me* — that Mayer and Warner, and all the other Big Boys were quietly preparing to purge the Reds out of the Industry in their own way — but my activities would hamper them.

In what way? Well, they could not very well get rid of all the Reds over night without creating chaos in the entire Industry. They had to be eased out and replaced gradually. But if I carried on my activities, especially that Lecture Tour, it would drive millions of people away from the Box Office — it might cause an upheaval among the stockholders of the studios, which might result in new managements who would hardly have the "know-how" to deal with the Reds without creating the very chaos the present "Big Bosses" were trying to prevent.

That sounded plausible — and encouraging — if true. I had no reason to doubt it, because all of these "friends" knew Mayer and Warner intimately, were definitely not for the Reds — and one of them was an important official in an organization supposedly fighting Communism.

They "clinched" their arguments when they informed me that an outfit calling itself the "Patriotic Tract Society" in St. Louis, and other "rabblers," were using my speech as a racket, under the guise of "Americanism" — they had printed millions of copies and were selling them.

That decided me! I made an open statement that I was finally and definitely through . . . that I regretted having reopened "Thieves' Paradise" . . . and particularly regretted ever having made that speech which was now being used as a racket to enrich a lot of unscrupulous racketeers!

This new — and uncannily crafty — approach almost caught me napping! The entire campaign of "friendly advice" from people I had no reason to distrust was merely to "take me out of the picture." But, fortunately, there are times when the success of their craft goes to their heads and defeats them. That craftiness is what brought me back into the fight — harder and more staunchly than ever!

My first realization came when I discovered that most of the desertions of the women who had promised to support me came through treachery from within. A man I trusted implicitly, whom I had made one of the top officials in "Citizens United," had been quietly "smearing" me. It was he who had frightened my staunchest supporters into backing out —

with the rumored threats of "suits;" and in other ways. He is the typical "Professional Patriot" who waves the flag with one hand and is willing to wield a dagger with the other — if it pays off. I have since had many people tell me that he deliberately "in strictest confidence, of course," brought them very frightening stories.

That did ease my bitterness, somewhat — but it also made me realize how terribly lacking most Americans are in the courage and will to fight this craftiest foe we have faced since we became a nation!

Next, I discovered that those "friends" who had urged me to stop trying to be an "Atlas, etc.," and whom I had thought had no "axe to grind" had been grinding several axes — *on orders from the top!*

My next discovery was the lie that "racketeers and rabblers" were getting rich by the sale of my speech. I found that these "racketeers" were really trying to help me — without even knowing me — by printing that speech and distributing it FREE!

The final conviction came when a certain event took place in the home of one of the Half-Dozen Masters of Hollywood (which I will describe later) that completely gave the lie to the story that the "Big Shots" of the Industry were "all set to quietly purge the Reds out of Hollywood."

This time, no threats — no "smears" — no pressure of any form will take me out of the fight. I'll fight them in Hollywood — I'll fight them on Broadway! I'll fight them fair — or I'll fight them foul. I'll ask no quarter — I'll give no quarter. They will "smear" — I will expose. Like the British after Dunkirk, it took me a while to regain heart — and fighting equipment — but I'm back in the fight! And I won't have to fight alone! Many of my old supporters have already told me that — and many NEW ONES!

## **REDS FOSTERED BY MASTERS OF HOLLYWOOD**

Now I will come to my earlier statement that I would establish that the root of the RED evil in Hollywood is directly traceable to the HALF-DOZEN who are the UNDISPUTED Masters of Hollywood!

I will start off with Lewis E. Milestone. Milestone is NOT one of the Half-Dozen powers-that-be. But he is a very prominent Director who owes his wealth and fame to the American people — *he also owes all his allegiance to the American people.* Now, Mr. Milestone, on behalf of



the American people, I'd like to ask you a few very pertinent questions:

I have been informed, by very excellent authority, that in September 1947 William Z. Foster, Stalin's appointed Boss of the entire Commie gang in America, was an honored guest in your home — and that you organized a gathering of the most important of the "Faithful" in Hollywood to meet with him. According to that same very excellent authority, the main objective of that "gathering" was to offset the effect of the Congressional investigation earlier that year of Red activities in Hollywood — also to bolster the courage of those terrified Reds who were to be further questioned in Washington a few weeks later. Also — still according to that same very excellent authority, — it was on that night that "The Committee for the First Amendment" was born. Is that true, Mr. Milestone? If it is, you and all the others who were in that "gathering" were guilty of treason such as would automatically mean death without even a trial in the Red land you so zealously glorify . . . because, you know as well as I do, that "The Committee for the First Amendment" was to have been the springboard for a series of attacks against Congressional investigations of Red activities in Hollywood . . . in Labor . . . in Washington . . . in our Armed Forces . . . until it inflamed the people of this country to revolt against our entire form of Government . . . *and advocate its overthrow by violence!!!* That vicious Red Front Organization died a'borning . . . never mind who killed it . . . but that does NOT ABSOLVE you and all the others who created it and worked for its success!

There were other objectives discussed that night, weren't there, Mr. Milestone? Wasn't one of them a plan to increase the "contributions" from the "Faithful" to the Red propaganda chest? It is known, you know, that the "take" from Hollywood ~~is~~ now OVER \$30,000 PER WEEK — but a stepping-up of activities calls for a stepping-up in contributions, eh, what? By the way, Mr. Milestone, who collects that take? WHO IS THE LOCAL COMMISSAR WHO ISSUES THE KREMLIN'S ORDERS IN HOLLYWOOD? Just what else did you discuss with Mister Foster that night, Mr. Milestone? Or did Willie Z. come to your home, just to play a game of dominoes . . . and you invited that "gathering" merely to be there as an admiring "gellery"?

Now, you see, Mr. Milestone, I am trying to be fair. I am not going to ask you if you are a Red — for a reason, which will come in the next paragraph. I am merely saying that . . . on very excellent authority . . . you are palsy-walsy with William Z. Foster — let alone a host of the

lesser Reds! No man who is palsy-walsy with the Reds can be a good American. Don't you think I'm right, Mr. Milestone? Every *good* American thinks I am.

Mr. Milestone, here is a bit of valuable information for you: The Thomas Committee was pretty effectively sabotaged. You THINK that never again will there be a Congressional investigation in Hollywood. You think you have an excellent reason for that belief — *and I know what that reason is* — but you are mistaken, my friend; the American people are waking up, and one of these days a new Congressional Committee will descend on Hollywood — they will ask you boys and girls a lot of questions. Well, when they get to you, the first question they will ask is (A) Are you a member of the Communist Party? (B) Do you belong to any Red Front organizations? Well, don't — I beg of you — DON'T "refuse to answer on the ground that it might tend to degrade or incriminate you." First of all, I'm terribly afraid that that answer is sure to land you in jail. Secondly, it will prove that you know that Communism is degrading and criminal — criminal as soon as Congress passes a law to that effect.

You see what a nice guy I am, Mr. Milestone? Out of the sheer goodness of my heart, I am giving you very good advice — and even *plead* with you to heed it.

Now, just one more question: If you and all your pals love Communism so much, why the Gehenna don't you go to Russia? — and stay there! — and leave America to those who do love America!

That's all, Mr. Milestone.

### **TRUMAN'S PROMISE TO HUMPHREY BOGART!**

At this point I will digress long enough to clarify the "reason" for the confident belief of the Reds that there will never again be a Congressional investigation of Hollywood — anyway, during the Truman administration:

When President Truman during his campaign tour visited Los Angeles, Humphrey Bogart asked him: "Mr. Truman, what do you think of the Congressional Committee of un-American investigation?"

"I'm against it!" snapped "Red Herring", Harry.

"That's good enough for me," Bogart remarked, and hurried away.

President Truman provided plenty of additional assurances that if he has anything to say about it — and no doubt the Hollywood Reds feel confident that he will have plenty to say — there will be no further un-American investigations by Congressional Committees. Immediately after that the voting trend in Hollywood was away from Henry Wallace in favor of Truman. I am informed by *very* reliable informants that the day before the election the Hollywood "Commissars" sent out 750 *Special Delivery* letters to their "Group Commanders" to hold all votes until the last minute and then swing them to Truman. . . . *Truman won California by an infinitesimal percentage of the total vote!!!* Now . . . will President Truman pay *that* campaign debt *with an umbrella over the Hollywood Reds?*

### AN OPEN LETTER TO THE BROTHERS WARNER

And now I come with great sorrow and deep regret, to Harry M. and Jack Warner:

My dear Harry and Jack:

First of all, I will remind you that I have known you for many years — thirty-five, to be exact. My relationship, at least with you, Harry, has always been very friendly. So what I have to say cannot be ascribed to ill-will. In fact, I'd like you to look upon this open letter as a bit of friendly counsel.

You men, heads of Warner Brothers Film Corporation, are two of the Half-Dozen UNDISPUTED and INDISPUTABLE masters of Hollywood. You are two "GREATS" who can make or break anybody in the Industry by a nod of your heads. You have achieved fame, terrific power, and tremendous wealth — which is all very fine for you — and to which you are entitled. But AMERICA HAS GIVEN YOU EVERYTHING YOU POSSESS! You, above anybody, should thank and praise God for America. Yet, you produced "MISSION TO MOSCOW," a picture that has greatly hurt the prestige of America all over the world!

All right: You will say that when you made that picture "it was the popular thing to do" . . . FRANKLIN D. ROOSEVELT HAD SET THE PATTERN . . . but YOU KNOW RUSSIA — did you have to glorify that Hell on Earth into a Paradise? . . . and SANCTIFY that gang of blood-stained hell hounds? . . . whose known aim is a "world enslaved or a world destroyed!"

The moment it came out "Mission to Moscow" became a Russian "must" wherever they had the power to make it "a must" . . . because that picture, *made by Americans*, made Russia look like THE Power of the world . . . and gravely belittled America by inference. You don't believe it? Talk to a Bulgarian . . . a Rumanian . . . a Yugoslav . . . a Manchurian . . . a Korean!

We won the war . . . "Mission to Moscow" is one of the things that made us lose the Peace. That's how much power the screen has! And nobody knows it better than you do . . . yet YOU made "Mission to Moscow!"

If you don't know it, boys . . . everybody else does. . . Stalin laughed himself into hysterics when he saw your picture. But . . . so I am told . . . he said that if a Russian film producer would ever dare to make that kind of a picture — and glorify America as you did Communist Russia — he would promptly have him shot!

Now, boys, you are both shrewd and astute men. You both knew the score. You knew that when Stalin was holding meetings at Teheran and Yalta with the physically dying and mentally dead Roosevelt, he was craftily directing those "deals" into channels that would facilitate his long-planned RAPE of AMERICA . . . yet, YOU made "Mission to Moscow" — and sapped the courage of those in the Balkans who might have resisted him if that picture had not made Soviet Russia loom so great and America so small.

You knew that even in the very days when you were preparing the script for that picture, the Communists' secret toast to America was: "Friends today — Enemies tomorrow!" Yet you made "Mission to Moscow" — and convinced the Koreans and the Manchurians that Moscow was the great and America the small.

Why? I ask this incredulously . . . is it because you are for Communism? I ask that . . . because you have not done anything — and are not doing anything — to prove that you are against it! I ask that — because you are TWO of the HALF-DOZEN men in Hollywood who COULD wipe Communism out of Hollywood with a nod of your heads — BUT YOU DON'T.

I ask that — because you were the chief developers of a scheme to import known European Reds in Hollywood — which scheme I will outline later.

# **DIRECTORS of HOLLYWOOD**

**THE MEN WHO IMPORTED AND PAID FABULOUS SALARIES TO  
STALIN'S PALS AND COMMUNIST AGENTS**

It is estimated that in the past few years the executives pictured below have caused to be paid outright Communists and Stalin agents not less than \$50,000,000 (Fifty Million Dollars).

From these fabulous salaries have come the great donations on which the American Communist Party has depended.



**Nicholas Schenck**



**Louis B. Mayer**



**Joe Schenck**



**Harry M. Warner**



**Dore Schary**



**Jack Warner**

Jack: In Washington you vowed that you would clear your Lot of all Reds and Pinks at once! You were cited for it by the American Legion. Yet — that Lot is still crawling with them! Why? You're not going to tell me that you can't make good pictures without them? If you are, I will show you three good Americans for every one of those Commies who can do their jobs fully as well — and better!

Or perhaps you will say . . . as Louis B. Mayer said . . . that you don't know how to tell a Commie when you see one. Well, if that is your only problem I'll solve it for you. When you see an animal that looks like a dog, barks like a dog, bites like a dog, and runs like a dog — you can be sure it *is* a dog.

You see how temperate I am even when I am describing a Commie for you. In my simile, instead of a dog I could have used some other animal — say, a *skunk!* Come to think of it, I *am* unfair to the dog — a dog is a nice and faithful friend to man.

Now, boys, I know you were "peevéd" with me for that speech I made on April 12, 1948. This may make you even more so. But, please believe me, I am writing this letter to you with charity in my heart. You two can go a long way to restore Hollywood to America. If you don't — well, when and if (the "if" is superfluous) Moscow pulls her Pearl Harbor on us, the American people will be asking a lot of very harsh questions — maybe as harsh as those at Nuremburg.

So from here on out — with my best wishes — *let your consciences be your guides!* Don't let the mistakes of yesterday go on into tomorrow.

Sincerely yours

Myron C. Fagan

### **THE DARLING OF THE REDS!**

One of the boldest Knights in the Crusade to transform Hollywood into a RED-land, is one DORE SCHARY. He is well known to movie goers, as he never fails to take his due bows — and even "undue" ones, as Hedda Hopper publicly proclaimed — for his achievements in Film land.

During the past couple of years until, metaphorically speaking, HOWARD HUGHES tied a can to his tail! — he was the Pooh Bah on the R. K. O. Lot. His name appeared with much flourish on all their pictures,

such as "Crossfire," "The Bachelor and the Bobby Soxer," — in which our Judiciary was made to look so sappy — and others with a "Liberal" exhortation for "tolerance."

Now, in the days B. C. (Before Communism) whenever a Corporation engaged a Chief Production Executive, his record as regards economic loyalty to his employer, was carefully scrutinized. In those days the stockholders' interests *did* receive some consideration. Evidently those who employ Mr. Schary, don't give a tinker's dam for the stockholders of their Corporations. During Mr. Schary's regime on the R.K.O. Lot, MILLIONS of Stockholders' dollars were poured into the "Crusade" via generous salaries to hundreds of neophyte Commies. Howard Hughes, when he took over at R. K. O., fired eight hundred off the payroll, with hardly a replacement necessary. But in the Schary days on that Lot, any young pinko, or a panderer who looked pinko-promising, could get a part — and if he looked *very* promising, a term contract. Most of these "contract pinkos" seldom looked into a camera — that gave them a lot of time for "missionary work." The more zealous the "Missionary" the more honor and do re mi for him — and the less dividend for the Stockholder.

In those days R.K.O. was jocularly referred to as "Little Moscow," "New Stalingrad" and other, such delightful nicknames. Every film made on that Lot was sure to be "slanted" in the right direction if it were at all possible — that is, way over to the Left. That was the Lot on which the Adrian Scotts and Dmytrijs flourished and revealed — and foamed at the mouth in Washington, when they were asked if they were Reds.

To indicate the boldness with which pictures were "slanted" on that Lot in Schary's days, when Howard Hughes had "The Boy with the Green Hair," Schary's pet picture screened in the R.K.O. private projection room, he promptly ordered that it be "unslanted." But the "slants" had been so craftily intertwined in the Film version of this story that nothing short of a new script *and a complete remake* could have eradicated the "message." I first made this statement in a lecture at the Wilshire-Ebell Theatre in Los Angeles on the night of October 22, 1948. One individual, a Mr. William Mooring, indignantly took issue with me. I later learned that he is the Motion Picture critic for "The Tidings," a local weekly. He stoutly defended Schary, questioned by innuendo the Americanism and sincerity of Adolphe Menjou and Robert Montgomery, and emphatically denied my statement that "The Boy with the Green Hair" contained a message. Two months later this picture was released to the public and my opinion

was confirmed by the Motion Picture critics of the press and magazines. Many of them spoke of "the stupid distortion of an otherwise sensitive story in order to inject a MESSAGE of so-called TOLERANCE" . . . the Reds use the word "Tolerance" as a camouflage for their propaganda.

On January 10, TIME wrote as follows: "THE BOY WITH THE GREEN HAIR (RKO-Radio) is a 'message' movie dolled up. RKO's new boss, Howard Hughes, inherited this picture from the Dore Schary regime, spent thousands fiddling with it, and ended up by reluctantly releasing the original. GREEN HAIR falls short not because it has an idea but because it has one too many (it tries to preach against both war and intolerance), and because it labors so clumsily to cram its ideas into a mold of 'entertainment.' As a result the 'message' seems as contrived and insincere as a singing commercial, and just about as entertaining."

NEWSWEEK reported: — "In its original form — as a magazine story — 'The Boy with the Green Hair' was obviously conceived as a whimsical indictment of racial discrimination . . . what they (RKO) came up with is a denunciation of warmongering about as impressive as a UN resolution outlawing man-eating tigers."

LIFE reviewed the picture in a similar vein and concluded with: "Schary is now head of production at M.G.M. presumably preparing more message pictures" . . . a very significant conclusion, I would say.

Nevertheless, Mr. Mooring, in his New Year's issue of "The Tidings," recommended "The Boy with Green Hair" as one of the best pictures of the year. On February 18, 1949, *almost four months after my Wilshire-Ebell lecture*, he published a review of that address, in which he again excoriated me . . . repeated his "questions" about Menjou and Montgomery . . . and blasted the "Cinema Educational Guild," devoted solely and wholeheartedly to the fight against Communism in Films (and composed of men and women thoroughly screened as to their Americanism), as an organization that is too fanatical to be worthy of support.

My reason for highlighting this Mooring incident is to emphasize that by some strange paradox the Communist ideology finds defenders in most unusual places. "The Tidings" is a Catholic publication . . . there is absolutely no doubt that Communism is the mortal enemy of the Church . . . yet here is an accredited Church journalist defending and *lauding*, if you please, a picture which many truly expert critics accuse of containing a "message." In a personal interview a few days after his article was



called to my attention, this Mr. Mooring reiterated his eulogies of "The Boy with Green Hair" . . . extolled Dore Schary . . . and "chided" me for including in my list of "One Hundred" people such as Jane Wyatt and Gene Kelly . . . Gene Kelly, who is the National Chairman of the Youth section of the Communist Progressive Citizens of America, an organization devoted to setting up Chapters in Universities and Colleges . . . *and never deviating from the Communist Party line !!!*

Now, I don't know anything about Mr. Mooring's political views. He is an Englishman, not a citizen of the United States, therefore the word Americanism very likely has little meaning for him. In our interview — and there was an amazed witness present — he proudly proclaimed himself a "Liberal" and complacently admitted that many people have pronounced him every different shade of "pink!" Now, I concede to Mr. Mooring that this is still a free country and he has the right to think as he sees fit. But, he is employed by a Catholic publication . . . he uses that publication (and other Catholic publications) to eulogize pictures with Red messages . . . he urges his readers to support those pictures at the Box Office. That, in *my* book, is rank heresy. Surely, Mr. Mooring — and his Managing Editors — must know that by now, because no matter how myopic Critic Mooring was when he first reviewed "The Boy with the Green Hair," scores and scores of eminent Critics have told him in PRINT that THEY found the scarlet hue I exposed on October 22, 1948 . . . unless, of course, Mr. Mooring feels that "they were all out of step except my Willie."

By the same token, I am curious to know why he waited FOUR MONTHS to review that Wilshire-Ebell address! . . .

So I reiterate: the Reds manage to find strange defenders in *very* strange places. However, let us get back to Dore Schary.

### SCHARY RESIGNS "BY MUTUAL CONSENT"

Throughout Howard Hughes' negotiations to buy control of R. K. O. Dore Schary was a very unhappy man. He himself felt safe enough — his contract had still approximately three years to go — but he was heartsick about all his Commie pets. His most uneasy mental questions were: could he protect his "Missionaries?" Could he continue to "educate" America in the "Liberal Way of Life?"

His uneasiness was quite justified, as I have already related. But

what he hadn't anticipated was that Hughes was determined to also get rid of the GREAT SCHARY! Of course, Hughes could have bought up the remainder of Schary's contract, but Hughes saw no reason to operate in that way. First, he gave Schary's protests against the firing of his pets a rather curt brush-off. This, of course, was a blow to his dignity and prestige with all the little pinkos. Next, Hughes scrutinized the stories Schary had scheduled for production — and had several of the nicely "slanted" ones stricken off, despite Schary's cries of anguish.

The final blow to his dignity, however, was "The Boy with the Green Hair!" When Hughes announced a "re-make" of that film, Schary sent his secretary to him with a note to the effect that "The Boy with the Green Hair" would be released as is or that note was his resignation. Hughes merely remarked to the Secretary: "Resignation accepted."

At this point I will reiterate an earlier statement to the effect that not all the Reds in Hollywood, all put together, could have Moscow-ized the Motion Picture Industry against the wishes of the HALF-DOZEN KINGS OF HOLLYWOOD. I follow with a concrete example of that tragic fact!

Schary's "resignation" from R.K.O. was a bad blow to the "Liberal" cause in Hollywood. His "dignity" would not permit him to take a similar job with a minor Lot, or a lesser job with one of the Major Lots. In view of his brazenly open statement in the Press at the time his pets Scott and Dmytrik were branded in Washington that "he would continue to hire Communists, etc.," and his known prodigality with millions and millions of R.K.O. Stockholders' money, it was hardly likely that any Studio would offer him the power he enjoyed at "Little Moscow." It looked as if Mr. Dore Schary was in for a long "vacation" — and that all the little pinkos would have to find another "Daddy." But those true Americans who looked for that to happen were due for a sad disappointment.

One day, shortly after that redoubtable champion of "Liberalism" (Mr. Schary) lost the battle of "The Boy with the Green Hair," Nick Schenck, President of Loew's Inc. (M.G.M.) long-distanced his brother, Joe Schenck, in Hollywood, that he (Nick) and J. Robert Rubin, Executive Vice-President and Chief Counsel of Loew's Inc., were leaving for Hollywood that night. He instructed Joe to arrange a meeting at his (Joe's) home for the following night with Louis B. Mayer, the Big Boss of M.G.M.

in Hollywood, and Dore Schary. The meeting was held — and Dore Schary emerged with an ironclad contract as "Chief Production Executive of Metro-Goldwin—Mayer," the top Lot of the Industry, with carte blanche to hire and fire whom he chose, and full control of the pictures to be made. I exposed that event at that same Wilshire-Ebell lecture with the remark:

Boy, Oh Boy, NOW — will Mr. Schary be able to go to town!!! And will every M.G.M. picture be SUSPECT!!!

Let us stop here and analyze just HOW Mr. Schary "went to town" . . . TO TRANSFORM THE M.G.M. LOT INTO THE NEW "LITTLE MOSCOW" OF HOLLYWOOD!

Sam Wood is one of Hollywood's top Directors. He was one of the founders of the Motion Picture Alliance. He is staunchly pro-American and violently anti-Communist. At the Hearings in Washington he pulled no punches in his denunciation of Communism and Communists. He didn't know it, but he came back a MARKED man. Shortly after his return he transferred from the Universal Lot to M.G.M. The prize M.G.M. production for the coming year is a picturization of "Quo Vadis." Sam Wood was assigned the direction of this plum. This happened before Schary was made Production Chief. Almost immediately after Schary took control "Quo Vadis" was taken away from Sam Wood and handed over to John Huston! . . . *John Huston*, who was one of the leaders in organizing the "Committee for the First Amendment" . . . John Huston, the man who organized and led that gang of Glamor-pusses to Washington to cheer for the "ten branded men" . . . John Huston, who was named in the "Tenney Report of "Un-American Activities in California" as the man who consistently backed those ten branded men by raising funds for their continued defiance of the Congressional Committee! Schary punished a loyal American and rewarded a zealous friend of the Reds.

An even more striking example is James K. McGuinness. McGuinness has been with M.G.M. for almost a score of years. Starting in as a writer, he finally reached the exalted office of Executive Vice-President — and Louis B. Mayer's Right Hand! Like Sam Wood, McGuinness was one of the founders of the Motion Picture Alliance. Like Sam Wood, McGuinness pulled no punches in his testimony at the Hearings in Washington — well, maybe not to the degree that Wood lashed out, but he was quite outspoken. Upon his return from Washington he found that M.G.M. had decided upon an "economy measure" which necessitated with doing away

with his "in charge of Productions" duties . . . he was now just a run-of-the-mill producer. Then Schary stepped in as Executive Vice-President in charge of Productions, McGuinness's former position . . . at several times McGuinness's salary . . . *and Mr. McGuinness became the forgotten man of the M.G.M. Lot!* A Vice-President without status . . . a Producer without an assignment! As I am writing these words Mr. McGuinness is "on his way out." Another loyal American "bites the dust" at Red behest! And that is Mr. McGuinness's reward for his loyalty to Mr. Louis B. Mayer, to M.G.M., to the Motion Picture Producers Association . . . maybe he was just a bit *too* loyal! I imagine he knows what I mean. Anyway, perhaps when he is finally "out," he will open up and TALK. Jim McGuinness *could* tell plenty!

Another example of Schary's idea of what people must expect to get from M.G.M. hereafter . . . AND LIKE IT . . . is the story, "Vespers in Vienna." In its original form this was a factual story of what the Reds have been doing to the Austrians since they came into control of that hapless little country. In its original form this story would have shocked, horrified and *awakened* ninety million American Movie goers — just as "Thieves' Paradise" shocked, horrified and awakened those who saw it at the El Patio Theatre. The first thing Schary did when he became "the Chief" of M.G.M. was to postpone the production of "Vespers in Vienna" — long enough to have it re-written and properly "slanted." This was too much for some of the old-time Executives on the Lot — they vigorously opposed it. One after another, the opposers were forced to resign "by mutual consent" — their contracts "bought out." Hedda Hopper got wind of it and strongly hinted at the reasons for these "resignations" . . . result: "Vespers in Vienna" was taken off schedule. *How much M.G.M. Stockholders' money was thus squandered to prevent an expose of Red fiendishness?*

### SCHARY PROMISES MANY "MESSAGE" FILMS

Early in January, Louis B. Mayer ordered the entire sales organization of Metro-Goldwyn-Mayer to convene in Hollywood. Plans for sixty-seven productions scheduled for filming and release in 1949-1950 were to be announced by Dore Schary, "Vice-President in charge of production."

On February 9 Schary addressed a gathering of this sales organization, expressed confidence in production of "good films as a means of economic security for the industry," and then he outlined the future policy of Metro-

Goldwyn-Mayer: there were to be Films that would be merely for sheer entertainment, but interspersed there would be "cultural Films," *Films with vital "messages" for America and the World!* He named at least a dozen of the "cultural message" stories, among them "Storm Over Vienna" — *formerly known as "Vespers in Vienna!"* I predict that the retitled "Vespers in Vienna" will be as accurate a portrayal of the Reds in Austria as "Mission to Moscow" was of Russia.

I will not name the other "Message" pictures because every one of them would promptly be provided with a new set of false whiskers via a new title. In my book, as long as Dore Schary continues in control at Metro-Goldwyn-Mayer, every M.G.M. Film will be suspect until *proved* otherwise!

Louis B. Mayer, Nick Schenck and Joe Schenck are three of the Half-Dozen undisputed and indisputable Masters of the Motion Picture Industry.

Does that prove who is responsible for Hollywood's having become the Kremlin in America?

Louis B. Mayer, the staunch Republican who said he didn't know how to tell a Red from a good American won't have to strain his eyes any more! This is the same Louis B. Mayer, who at a recent testimonial banquet for Charles B. Skouras, President of Fox-West Coast Theatres, toasted him with the following statement:

"How we can have Communism in a country that has men like Charlie Skouras is more than I can answer."

Oh, Louis, Louis, "Methinks thou dost protest too much!"

Incidentally, Messrs. Mayer, Nick and Joe Schenck and Bob Rubin — a vagrant thought has just flitted through my mind: If George Washington had given Benedict Arnold sanctuary, or condoned his act, or aided and abetted him, the Father of our Country would have gone down in history as a *greater traitor than Arnold* — and I prophesy that the day is not far off when Congress will pass a law making the aiding and abetting of Communism an act of treason!

The retort of the Producers was that inasmuch as they never used less than three or four writers on a picture anyway, those "no spik'a de English" and "no writa de English" writer could "sit in and *lend their cultural story minds* to the American screen writers."

Now, while Harry M. Warner and Mannix were the active movers in this plan, at a meeting of all the Producers, all favored it — the lesser ones would hardly have dared to be against it . . . and risk the wrath of the GREAT ones.

The next day the following item appeared in the Hollywood Reporter:

### **"REFUGEE WRITERS AIDED BY PACTS FROM STUDIOS"**

"In an effort to bring over here a number of prominent writers now ducking concentration camps all over Europe, a movement has been started to facilitate their entrance into this country by obtaining Studio contracts for them. Practically all of the major companies have subscribed to the idea, which is understood to be sponsored by the League of American Writers, along with individual groups, among which organized committees have been formed to help further the movement.

"There has even been some talk of sending someone, preferably a writer, over there for the purpose of rounding up those writers with whom no contact can be made from here. The Screen Writers' Guild is known to be agreeable to the plan of helping to rescue as many of the unfortunate scribes as is possible, with studios already having sounded out the Guild on its attitude.

"Known to be still playing hide and seek with Hitlerian controlled regimes are a number of important authors and playwrights such as Lion Feuchtwanger, Franz Werfel, Frederick Wolfe, Robert Neumann, and others. The Studios here are willing to cooperate to any extent, and towards that end will issue contracts to individuals, for whom the going will be much easier in obtaining visas."

How many Reds made their way into the United States, as a result of those contracts and visas? . . . which they could not have secured otherwise!

**ENOUGH TO TRANSFORM HOLLYWOOD INTO THE RED CITADEL IT HAS BECOME!!!!**

Hanns Eissler, a Red who has since been deported, was one of the "rescued. He is a brother of the notorious Gerhart Eissler, nabbed in New York and unmasked and convicted as a secret "Mr. Moscow" in America.

Another gentleman, who adores Stalin and what he stands for . . . and who is one of the "rescued" . . . is Lion Feuchtwanger. I will briefly touch on this "Refugee's" background, to give an idea of what kind of people swarmed into Hollywood — as a result of those contracts that automatically provided visas!

Feuchtwanger went to Moscow in 1937 — as a guest of Joseph Stalin. While there he wrote a book, "Moscow 1937", in which he stated:

"The air which one breathes in the West is stale and foul. In the Western civilization there is no longer clarity of resolution . . ."

He evidently had visited the United States prior to 1937.

On the following page in this same book he said: "One breathes again when one comes from that oppressive atmosphere of counterfeit democracy and hypocritical humanism into the invigorating atmosphere of the Soviet Union."

And in addition, he wrote a series of articles in Russian newspapers which revealed him completely as a brazen and shameless endorser of the bloodiest dictator since Ghengis Kahn.

Now, why did this hater of Western democracy and lover of Communism have to be "rescued" out of Europe and brought over into the "foul and stale" United States? He is a pal of Stalin — certainly he was safe in his beloved Communist Soviet Union!

Why? The answer is found on page 80 of his book "Moscow 1937" in which he declared:

"Stalin, the great practical psychologist has worked the miracle of mobilizing the patriotism of many peoples for the ends of international socialism."

He had a "job" to do over here! And I'm not speaking of the job in a Studio — which enabled him to get into this "foul and stale" United States!

His arrival in Hollywood was greeted with cheers and huzzas by the League of American Writers and all the Biggies of the Motion Picture

Industry — plus a welcome delivered to him by John Howard Lawson on behalf of THE DAILY WORKER!

In an interview shortly after his arrival, the Los Angeles Times quoted him: "This war is a detour of history for planned economy for the whole world. Russian Communism is socialism . . . it is planned economy with the elimination of capital."

And this man was "rescued" by the Half-Dozen Masters of Hollywood!

Who is responsible for Hollywood's being the Moscow of America?  
YOU TELL ME!!!

Now, all these "rescued" writers could not be expected to live in Hollywood like the hoi pollai, you know. They had to have estates with swimming pools — and cars — and Secretaries — and servants. These required big salaries. The fact that they can't "spika de English," or "writa de English" can best be explained with that Gilbert and Sullivan refrain . . . "the flowers that bloom in the Spring, tra-la, have nothing to do with the case."

Their names appeared as the "writers" on top A films — and that should satisfy any Stockholder who might become inquisitive about those swollen pay checks.

How do you like that, Mr. and Mrs. Stockholder in the Hollywood Motion Picture Industry?

They used your money to support these termites in ease and luxury — whilst they were boring away the foundations of our country.

*What are you going to do about it, Mr. and Mrs. Stockholder?*

And the worst of it is that, like the mad genius who created a Frankenstein who finally destroyed him, the Kings of Hollywood have created their own Frankenstein by leavening our American traitors with their "rescued" emissaries from Stalinland. I will cite the proof of it.

During November 1947, when I was trying to cast "Thieves Paradise," I spoke before various groups in Hollywood and Beverly Hills and stated that the only way for true Americans to regain control of the Film Industry is for all America to register their protest at the Box Offices: empty theatres for Red Stars, Red Writers, Red Directors — FULL HOUSES



for the TRUE AMERICAN pictures. Those statements spread like wild-fire. It reached the "Kings." It alarmed them, because they know that Mr. and Mrs. America are ripe for just that kind of a revolt — the Thomas Committee investigation proved it. *That jeopardized their pocketbooks — maybe their scalps.*

They called into conference the heads of the various Guilds, such as Screen Actor's Guild, Screen Writers' Guild, Directors' Guild, etc., and laid the situation before them . . . the time had come when all Hollywood must "pipe down" on all Red activities — anyway for a while. The Guild officials agreed. Special meetings were called. All the Guilds and Unions accepted the order — some cheerfully, some silently, some grudgingly. The Screen Writers' Guild defiantly and VIOLENTLY refused!!

The Hollywood Reporter, a Motion Picture trade paper, and more or less the bible of the Film Industry, reported that meeting, on December 17, 1947:

### A MOLOTOV AMONG US

The disgraceful proceedings at the Monday night meeting of the Screen Writers' Guild, during which Dalton Trumbo called Eddie Mannix a liar, Walter Wanger a betrayer, and Dore Schary a thief, to resounding applause by a Commie-packed meeting, must end all conjecture as to the standing of the SWG. Never, in the history of the motion picture business, has there been such a shameful display. Truly, the majority of those at the meeting are the mad dogs of the industry. A concise report of the meeting is impossible. Communist-inspired confusion, the hurling of threats, vilification, the complete breakdown of parliamentary procedure, chaos and near-riot, would tax the efforts of even the hardest police reporter. But a partial piecing together of the events of the night leads to one inescapable conclusion: **SOMETHING MUST BE DONE ABOUT THESE PEOPLE! IT MUST BE DONE IMMEDIATELY!**

Faced with its greatest crisis, the industry has put aside its family quarrels and called upon its membership to unite in a single front against the threat of a constant drop in theatre attendance, plus a united criticism of the motion picture business by the press and the public. The livelihood and the futures of 30,000 people are at stake.

The whole picture business is in jeopardy. Even the blindest of the blind must see this. For his own calvation, each and every member of the industry has been asked to forget his personal likes and dislikes, to forget that he is a member of a left wing group or a right wing group, to forget his politics, and unite with his fellow-workers in an effort to save this business which buys his bread and feeds his children, and to advance it in the face of a lost foreign market.

From top to bottom the answer has been the same. Producers, directors, actors, technicians, labor — all have agreed, WITH BUT ONE DISSENTING VOTE: THE WRITER! The Molotov of our industry!

Believing from past performances that the SWG intended to block any attempt at unity, even in the face of the new all-guild board, the producers appointed Dore Schry as their spokesman. They asked him to present the industry's case to the SWG and plead for unity. A former writer, a liberal, a man who has put aside his own personal convictions in order to follow the will of the majority in an effort to return picture-making to a profitable venture — this was the man who pleaded with his former constituents in this time of crisis. The majority refused to listen in that they refused his bid.

Analyze the results of this outrageous meeting in any way you choose and you MUST arrive at one conclusion: Either the SWG is still dominated and controlled by a Communist bloc that will gladly destroy the industry to protect the Unholy Ten and their fellow travelers since it can't be captured for the Soviets, OR the sentiments expressed at the meeting Monday night ARE the sentiments of the Guild majority, whether that be left or right. In either case the SWG is rotten to the core.

By its vote Monday night, SWG tossed off the efforts now being made by every other functioning group in our studios — the actors, the directors, the technicians and labor, together with the producers — to unify and MAKE PICTURES, GOOD PICTURES, and fight for the progress of our business, forgetting all political beliefs isms, and to get BACK TO WORK to save themselves and their salaries and save the picture business. But the writers refused. They cheered the speakers under Government indictment and hooted those who spoke for unity.

Either way you look at it, SOMETHING MUST BE DONE ABOUT THESE PEOPLE! IT MUST BE DONE IMMEDIATELY! AND THERE ARE SEVERAL WAYS OF DOING IT.

The "RESCUED" had finally turned on the "Rescuers"!!!

The Hollywood Reporter says there are several ways to cure that situation. I say there is only ONE way. When a body has a cancer you must cut out that cancer, or it will destroy the body. But the Kings of Hollywood will NEVER cut out that cancer — until they are FORCED to do so by PUBLIC INDIGNATION EXPRESSED AT THE BOX OFFICES! I will present concrete proof for that statement:

In November 1947 ten Hollywood writers were cited for contempt at the Hearings held in Washington. Their secret membership in the Communist Party was publicly exposed. Several of them were presented with penitentiary sentences — although all have appealed and are still out on bail. That expose badly frightened the Kings of Hollywood. They *all* faithfully promised that *none* of those ten men would ever be permitted to work in the Film industry. I publicly predicted at that time that that promise would not be fulfilled. Early in October 1948 I learned that with one or two exceptions all those indicted and proved Reds had been steadily working in the Studios, writing screen plays UNDER FICTITIOUS NAMES! They never appeared at the Studios. Their stories were assigned and delivered to them through their agents . . . their salaries were paid through their agents. Everybody concerned was sworn to secrecy. I publicly exposed this shameful betrayal of the American people in my lecture at the Wilshire-Ebell Theatre on October 22 . . . Jimmie Fidler exposed it in his Broadcast at the same time. The F.B.I. promptly swung into action . . . this little trick is going to require a lot of explaining to the Internal Revenue boys as to how those salaries were handled by the Studio bookkeeping departments . . . also how the writers handled *their* income tax returns.

However, reprehensible as was that act of perfidy it is overshadowed by one even more reprehensible. I refer to the suit brought by Lester Cole, one of the "ten branded men" against Metro-Goldwyn-Mayer, in which Judge Leon Yankwich ruled out all mention of Communism. Get this! This man Cole is a proved Red . . . he was indicted as a Red . . . sentenced to a year in prison because he is a Red . . . M.G.M. fired him because he is a Red . . . yet Judge Yankwich ruled out all mention of

Communism, M.G.M.'s *chief basis of defense* — and M.G.M. did not even protest that ruling. Why? Because M.G.M. *wanted* Cole to win that case. I prophesied THAT betrayal of the M.G.M. Stockholders and the American people at the time Cole entered his suit. I was able to prophesy it with absolute certainty because I have known all these men for thirty-five years and I know how their minds work. Hence, as Sherlock Holmes would have said it, my deductions were elementary:

At the Hearings in Washington in October 1947, both Louis B. Mayer and Jack Warner publicly promised the Congressional Committee AND THE AMERICAN PEOPLE that they would immediately drive *every Red even of the palest tinge* out of their Studios, but to me it was ridiculously obvious that those promises were made with tongue in cheek, because Mr. Mayer would never "fire" the Gene Kellys, Katherine Hepburns, Frankie Sinatras, etc., and lose their Box Office values. Likewise Jack Warner. But I have another reason for that "tongue in cheek" theory:

Earlier I related in detail that famous — or shall we say infamous? — meeting between Eric Johnston and Robert Kenny in the Shoreham Hotel, Washington, D. C. on the night of October 19, 1947, just three days before the beginning of the Congressional Hearings. Kenny in so many words told Johnston that he had instructed his pinko clients to refuse to answer the "Are you a member of the Communist Party" question — and Mr. Johnston had assured Kenny that the Motion Picture Producers Association was in hearty accord with such instructions and that no matter the outcome the Producers *would stand behind* those 19 unfriendly witnesses — which included the ten who were indicted. When Johnston made that statement he was speaking for Messrs. Mayer and Warner — as well as all the other Producer members of the Association. But Mr. Johnston had not taken *public opinion* into consideration when he gave that assurance. The reactions of Mr. and Mrs. *true America* startled and *alarmed* the Hollywood Moguls.

On the 26th of November there was another kind of meeting — this time in the offices of the Motion Picture Producers Association. And once again came that famous cry of 1921: "The people are getting mad — we've got to appease the people." The next morning the Press front-paged a very loud and very *patriotic* announcement by the Motion Picture Producers Association that those ten indicted Reds would be fired forthwith and never be permitted to work in their Studios again.

Of course, we know now that they never intended to keep that promise. Because of PUBLIC DEMAND they fired those ten men . . . and then promptly re-hired them — *under fictitious names!* Mr. Eric Johnston kept his promise that the Motion Picture Producers Association would stand behind the Reds who would refuse to admit that they are Reds! However, there was a more significant phase to this procedure:

Of those ten men only three had contracts: Lester Cole, Ed Dmytryk, and Adrian Scott — the other seven free lanced. Now, the Producers knew full well that firing those three contracted men would mean lawsuits. Yes, and they knew they'd lose those lawsuits — at least, they hoped they'd lose them — for a very important reason: if Congress decided to continue the investigation the Producers could very righteously protest against it, or, at least, refuse to co-operate, on the grounds that Congress had failed to protect them against lawsuits that cost their Stockholders a million dollars. So . . . Lester Cole entered suit . . . and, *by a very strange coincidence*, it came up before Judge Leon Yankwich. At this juncture a brief profile on Judge Yankwich may not be irrelevant.

Born in Rumania, Yankwich was naturalized in Modesto, California, September 27, 1912. He has participated in activities of Red Front organizations as a lecturer and instructor at a Communist school known as the "People's Educational Center." The Department of Justice classifies this organization as a Communist Front. It has so notified the Loyalty Review Board! If any Federal employee has ever been connected with the "People's Educational Center" he is liable to be fired unless he has a mighty good explanation. If the same rule were applied to Judge Yankwich he would be in danger of impeachment by the House, or trial by Senate.

It may here be well to give the reader a clear vision of the functions and "teachings" of this school, which is only one in a chain of such "schools" ranging from the "Jefferson School of Social Science in New York" — which advertises itself as a "People's University of Progressive character" — to the "California Labor School" in San Francisco. Formerly some of these were identified by such names as the Abraham Lincoln, the Samuel Adams, the Walt Whitman, etc.; always great old American names, but after being listed as subversive by the U. S. Attorney General's office, many of them seem to have gone underground. All are part of what the Communist Daily Worker describes as "a continuing process

of recruiting and training new youthful forces for leadership within the Communist Party."

You don't have to know anything to join. The Party will take anybody. It is as easy to enroll in these "schools" as to enter a neighborhood picture theatre. There are no scholastic requirements. The only questions asked are name, place of employment and Union affiliations. The fees are low — fifty cents to a dollar for individual forum lectures, or \$7.50 for courses of ten. Once enrolled, the "student" is plunged into a strange and, for some, exhilarating atmosphere of open conspiracy. Everyone speaks and acts on the assumption that everybody else is already a Communist or about to become one. People who, elsewhere, will go to jail rather than admit being party members here openly proclaim it.

The hallmark of Communist enterprises is squalor — a stage prop to induce more and bigger money gifts from its dupes — and all these schools bear the approved stamp. Peeling paint hangs from the walls, the floors are bare and scuffed, the furniture nicked and rickety and the windows gray with grime. The student roster is by no means limited to doltish fledgelings sent by the party cells. Although the school does lean heavily on the party machinery for its pupils, it also uses advertisements, articles in the press, and word of mouth in legitimate universities, Commie-front groups and Union halls. Pressured proselytizing which stresses slogans such as: "You are invited to examine the Marxist approach," or "Socialism having become a science, IT MUST BE STUDIED," seems to have hypnotic attraction for boys and girls in honest universities. The result is that a majority of the "students," far from being Union toughs, imported bomb tossers, or hardened social wreckers are, instead, run-of-the-mill young Americans between seventeen and twenty-five. Probably no more than half of them are card-carrying Commie Party members — but they are always encouraged and urged to "join the party."

Considered collectively, these eager, shiny-eyed boys and girls furnish solid proof that United States Communism is roping in its new puppets by catching them in their teens.

*This is the kind of a school for which Judge Yankwich lectured . . . Yankwich, Dmytryk the Producer, Adrian Scott and John Howard Lawson, famous writers. Does it need imagination to realize the effect of such names on these immature kids? . . . or if a glamorized star like*

Gene Kelly, Chairman of the Youth Section of the Communist Progressive Party of America, appears before them?

This Communist School, the "People's Educational Center," used Judge Yankwich to delude non-Communists to prove it was a respectable school. Its catalogue announced that: "among the lecturers will be Judge Yankwich . . . John Howard Lawson . . ." John Howard Lawson was commonly known to be the Communist Commissar in Hollywood. It is reasonable to assume that Yankwich was familiar with his fellow lecturer's background.

The California State Senate Committee on Un-American Activities cited Judge Yankwich and his wife several times for participation in Red Front activities and concluded its findings as follows:

"The Committee finds that Judge Yankwich's conduct and attitude is a disgraceful reflection upon the Federal bench. For anyone to fraternize with the enemies of the people of the United States, its Constitution and government, is bad enough in itself, but when a Judge of the Federal bench lends his position and name to dignify traitorous organizations, such as the Communist People's Educational Center, then no condemnation is strong enough to characterize such action. In these critical times when the Federal Bench will be called upon to deal with cases involving the traitorous activities of Communist-Soviet agents, a man such as Yankwich is not qualified, because of his bias and sympathy for pro-Communist, pro-Soviet causes, to sit on the Federal Bench."

Yet, *by a strange coincidence*, the Lester Cole case was set up to be tried before Judge Yankwich. By a *second* very strange coincidence Judge Yankwich ruled out all mention of Communism during the trial, — despite the fact that M.G.M.'s sole defense was that Cole was fired because of Communism. By a *third* strange coincidence M.G.M. made no protest against that ruling. At the trial all the Executives of M.G.M. from Louis B. Mayer down outdid each other in throwing bouquets at Cole in order to give him a clean bill of health. Of course, Yankwich found in favor of Cole!!! Yes, Stockholders of Metro-Goldwin-Mayer, you should be very proud of your loyal Executives — *loyal to Communism!* . . . or is there still a doubt that the heads of M.G.M. were Hades-bent on losing that case?

If my opinion is not enough I herewith quote Florabel Muir's column in the Los Angeles Mirror:

"Now that screen writer Lester Cole has won his federal court fight to get back his \$1350 a week job with Metro-Goldwyn-Mayer, you may expect to see all the rest of the 'ten unfriendly witnesses' who were bounced off Hollywood payrolls for defiance of the Congressional Committee on un-American activities bounce right back again.

"And, my friends, we've witnessed a smart bit of public relations strategy pulled off by the studios.

"It was quite obvious in Louis B. Mayer's testimony before Federal Judge Leon Yankwich that his heart wasn't in it when he tied a can to Scenarist Cole but that he had turned thumbs down on 'the poor boy from the east side' only because public opinion decreed it at the time.

"I'm told that all studio heads were advised by their lawyers that they could not legally fire the 'unfriendly ten' but it was decided, after a huddle, that this would be a smart move even if it lost over a million dollars to pay off the boys when the court decision went against them.

"The maneuver garnered favorable opinion that couldn't have been bought for \$10,000,000 AND the Committee has been effectively deterred from renewing the Commie investigation of the movies. It's as if the studio bosses had said: 'We've done all we can to roust the Reds.'"

John Howard Lawson, Yankwich's fellow-lecturer at the People's Center, is now appealing a jail sentence for contempt of Congress. He was the leader of the ten "unfriendly witnesses" who refused to tell Congress in October 1947 whether they were members of the Communist Party.

Four of these ten Communists were on the faculty of the People's Educational Center. They are John Howard Lawson, Alvah Bessie, Herbert Biberman and Edward Dmytryk.

All ten of these Communists are now suing the Producers for barring them from employment . . . **EVEN THOUGH THEY WERE EMPLOYED UNDER FICTITIOUS NAMES.** Five of these ten are also suing for breach of contract. One of these five is Yankwich's fellow-lecturer, Ed Dmytryk. Another is Lester Cole.

Yankwich tried the Cole case. He refused to disqualify himself — and he decided strongly in Cole's favor. Will he also be the Judge when his four fellow-lecturers at the Communist school, Lawson, Dmytryk, Bessie, and Biberman go to trial with their suits? And will the other Producers



accept him without demanding a change of venue? . . . or at least protest?  
My crystal ball tells me they all will accept him without protest — *all* but  
Howard Hughes.

### THE ACTORS' LAB INDICTS HOLLYWOOD!!!

And now I present my final indictment: a *documentary* one, provided  
by another one of the Film Industry's Frankensteins.

It is a full page advertisement by the Actors' Lab in "Daily Variety"  
on Wednesday, February 18, 1948 . . .

MEMO: to the Film Industry

FROM: The Actors' Laboratory Theatre

SUBJECT: The Tenney Subpoenaing of Actors' Lab Board Members  
who appear before the Committee tomorrow.

We will not enter into a mud-slinging contest with Jack Tenney.

We concede him the edge in experience and aptitude.

However, we stand on our record as a free theatre and an acting  
school approved for veterans.

*Item 1:* Fourteen Legitimate productions prepared for the U.S.O.  
played before audiences of over a million service men in  
this country and abroad.

*Item 2:* Served as specialists to the Army Special Services at a Con-  
ference for the training of enlisted personnel in the Ninth  
Service Command.

*Item 3:* Organized two of the first Hospital Units to tour this country  
during the war, to do bedside work. - Prepared Orientation  
Course for Victory Committee for further hospital units.  
Therapeutic work at Birmingham Hospital under the direction  
of Army Officials. Seven hospital programs played over 50  
performances in the last year.

*Item 4:* Over 200 World War II Veterans graduated or in training  
in the Actors' Lab Workshop during the past three years.  
Over 3,000 applications for this training received from every  
corner of America.

*Item 5:* Gave training to contract players from Universal International,  
20th Century Fox, R.K.O., and James Cagney studios, with  
official approval and financing of said studios.

Item 6: Over 15,000 Los Angeles community audience sponsors who have helped build our theatre during the 6 years of its existence by their support and belief in our work.

Item 7: 40 productions listed here whose content and variety of production bespeak the program of the Lab as a broad cultural institution.

Volpone  
Home of the Brave  
Awake and Sing  
Yellow Jack  
Portrait of a Madonna  
Sound of Hunting  
Broadway  
Inspector General  
The Front Page  
Peer Gynt  
Liliom  
The Bear  
Declaration  
Sweet and Simple  
Shall We Improvise  
The Rising of the Moon  
Aria De Capo  
27 Wagons Full of Cotton

Summer Comes to the  
Diamond O  
Men in White  
Arms and the Man  
Paradise Lost  
They Came to a City  
Pierre Potelin  
The Long Goodbye  
Blanco Posnet  
In the Zone  
Farewell Supper  
Long Voyage Home  
Bell for Adano  
Noah  
Juno and the Paycock  
Wizard of Oz  
To the Living  
Dragon

Birthday  
The Green Cockatoo  
Curse of the Coffin Nails  
On the Evils of Tobacco  
The Shy and the Lonely  
A Pound on Demand  
All Aboard  
The Great Man's Whiskers  
\$4.80 Top  
Hollywood Premiere  
Mooney's Kids Don't Cry  
The Last of My Solid  
Gold Watches  
The End of the Beginning  
Talk in Darkness  
Man with the Green  
Necktie

Item 8: Veterans Service Center 12 week radio series, "G. I. Doe," staffed by the Actors' Laboratory veterans.

Item 9: Citation from Mayor Bowron for the staging and staffing of the "Dear Joe" rally in the Coliseum in July, 1944.

On the record, Jack Tenney is out to stifle free theatre and smear its proponents. Again, the time has come to take sides — to stand up and be counted. Let us know where YOU stand — with Tenney or with the Lab.

CALL HOLLYWOOD 6391 OR WIRE ACTORS'  
LABORATORY, INC., 1455 N. LAUREL AVE.

This ad contributed by California Theatre Council

☆

MEMO: To the Film Industry.

(You will note—Not to the public, but to The Film Industry.)

FROM: The Actors' Laboratory Theatre

SUBJECT: The Tenney subpoenaing of Actors' Lab Board Members who appear before the Committee tomorrow.

We will not enter into a mud-slinging contest with Jack Tenney.

We concede him the edge in experience and aptitude. (They won't do any mud-slinging!)

However, we stand on our record as a free theatre and an acting school approved for veterans. (A Free Theatre! . . . I will answer that later) . . . An Acting School Approved For Veterans! . . . (I fully exposed that outrage some pages back) . . . Now I will take up the items.)

ITEM 1 Fourteen legitimate productions prepared for the U.S.O. played before audiences of over a million service men in this country and abroad. (Naturally! Those boys were fighting to save "Mother Russia!" And what a perfect opportunity to sell the glory of Communism to the boys! Don't try to kid people!)

ITEM 2 Served as specialists to the army special service at a conference for the training of enlisted personnel in the ninth service command . . . (Ditto Item 1.)

ITEM 3 Organized two of the first hospital units to tour this country during the war to do bedside work. Prepared orientation course for the victory committee for further hospital units. Therapeutic work at Birmingham hospital under the direction of army officials. Seven hospital programs played over 50 performances in the last year! (Ditto 1 and 2.)

ITEM 4 Over 200 World War II veterans graduated or in training in the Actors' Lab workshop during the past three years. Over 3,000 applications for this training received from every corner of America . . . (I am still betting 100 to 1 that those 200 World War II Vets are far better grounded in Communism than in the technique of acting — as I previously said!)

ITEM 5 Gave training to contract players from Universal-International, 20th Century Fox, R.K.O., and James Cagney Studios, with official approval and financing of said Studios . . . (Ah! That . . . as Hamlet would say . . . "Is wherein I will catch the conscience of the king!" Because that Item, together with the "Memo," establishes, beyond all doubt, that the Motion Picture Industry has financed and morally supported the growth of Communism in Hollywood!)

ITEM 6 Over 15,000 Los Angeles community audience sponsors who helped build our theatre during the 6 years of its existence by their support and belief in our work. (What do you mean by "community audience sponsors"? Do you mean

that there are 15,000 Commies in the Motion Picture Industry?)

ITEM 7-40 productions listed here whose content and variety of production bespeak the program of the Lab as a broad cultural institution. (Show me one play in 40 that is for America — and I will show you 5 that, in one way or another, are for Communism.)

ITEM 8-9 (Why waste the time and space?)

But . . . that statement: "On the record, Jack Tenney is out to stifle free theatre and smear its proponents. Again, the time has come to take sides, to stand up and be counted. Let us know where you stand — with Tenney or with the Lab."

That is your final appeal to "The Film Industry." I shall answer it for the *people of America*. "On the record, Jack Tenney is out to stifle free theatre." Free for you to spew your poison, but not free for anybody who dares to present the truth about Communism! . . . is that what you mean, palsies?

". . . and smear its proponents." The word is *expose*, chums — EXPOSE!

". . . again the time has come to take sides." What sides? . . . against the land that has fed and suckled you into wealth and luxury?

". . . to stand up and be counted." You, chums, refused to stand up and be counted — for fear that "it would tend to degrade and incriminate you."

". . . let us know where you stand — with Tenney or with the Lab." You know where any true American stands. Tenney is a grand American, doing a grand job!

You of the Actors' Lab . . . and all those names I've named . . . and the Half-Dozen . . . are the kind of people Sir Walter Scott meant when he said: "Breathes there a man with soul so dead who never to himself hath said, 'This is my own, my native land!'"

Apropos of that I have one very pertinent question to put to all the Reds, Fellow-Travelers, Opportunists, and Dupes:

What will you do on the day when Moscow will pull her "Pearl Harbor" on us? Will you scoot out of here — and come back in a Russian

uniform with a gun in your hand? . . . or will you stay here and sabotage for dear old "Mother Russia"? . . . or will you snatch up an American flag, jump on the bandwagon — and loudly sing "I am an American"?

By the same token it is equally apropos to ask the American people a very pertinent question:

How much longer are we going to sleep at the switch while the Reds condition and soften us up for the final all-out conquest Moscow is planning against us?

There are three areas of grave danger for us: (1) Washington . . . recent press headlines have told us how alarmingly they have bored into that zone; (2) Detroit . . . our Defense area; (3) Hollywood . . . the propaganda weapon which conditions and molds the thinking of our people . . . a recapitulation of their success in this last area will show how frighteningly successful they have been here:

It was in 1921 that Stalin gave the order to capture Hollywood. They worked slowly, but indefatigably. In 1937 we saw Hollywood begin to slant Films in Joe Stalin's direction. We accepted it amusedly . . . it wasn't *too* reprehensible in those days — the Nazi was the menace:— the Communist was just a funny harmless screwball; Hitler was the big bad wolf — Joe Stalin was the nice kindly three little bears. The Hollywood Reds became bolder and bolder — the slant in the Films became broader and broader.

Then came August 1939. The big bad wolf and the nice little bear became partners. That stopped our Commies in their tracks. The suddenness of that partnership caught them flatfooted. They didn't know what to do. They couldn't scream at Hitler any more — that would be rank heresy to Comrade Joey. Yes sir, they were a sadly bewildered lot. But not for long! An order came from Moscow: "Isolate America! America must not be allowed to aid the Allies!" And *that* became the order of the day. Films, Shorts, Newsreels, all began to scream against selling planes and armaments to Britain and France. They went into hysteria against Lend-Lease — THAT was a crime against the human race! They exhorted the mothers of America against the NOW warmonger Roosevelt . . . America MUST stay OUT of the WAR!!! Sending even *one* of our boys to the aid of Britain would be cold blooded murder! They encouraged and abetted AND AIDED strikes in airplane plants, munition plants, ship yards.

Then came June 1941 . . . Kamerad Hitler attacked Comrade Stalin! Instantly our Reds changed their tune!

All the old slogans reappeared! All the old bugaboos were flashed on the screens! The Nazis would destroy civilization! Uncle Sam must throw in all our resources to save the World . . . *meaning Joe Stalin*, who was now screaming to *stale* and *foul* America for help. We must work night and day to build planes, tanks, ships, munitions . . . *for dear Mother Russia!* Lend-Lease became wonderful — we must give *all* our Lend-Lease to *dear Mother Russia!* Joe screamed for a second Front . . . our Reds screamed for a second Front: *we must send ten million of our boys to create a second Front* — to save Comrade Joey!

Film after Film appeared on our Screens showing what savage beasts the Nazis were — how they were butchering the kind and simple Russians. Newsreels depicted their atrocities against innocent women and little children — *and how nobly the Russians were fighting with bare hands TO SAVE THE WORLD!* Many of those Newsreels, my dear reader, were skillfully "doctored" — *to make you see what they wanted you to see!*

Now all this may be old hat . . . you may have heard it before but I am repeating it for a very vital reason: the greatest *editorial* ever written to describe the bestiality of the Nazis was forgotten the day after it was printed, but the *sight* of a Russian woman or child bayoneted by a Nazi trooper was never erased from memory. What I am emphasizing here is the fiendishly clever misuse they made of our Films. *Because, my friends, THAT, even more than "Pearl Harbor" swept us into the War!!*

THAT, my friends, was why Roosevelt declared OUR war in the Pacific the *secondary* war — until we could create a Second Front in Europe . . . TO SAVE RUSSIA.

Only the comparatively few Commies in America were screaming for that Second Front — but they had the *Screen* and the *Radio* through which to do their screaming . . . and they made it sound like *all* America!

THAT, my friends, was why Roosevelt ordered our Armies to hold back and let the RUSSIANS CAPTURE BERLIN!

THAT, my friends, was why Roosevelt *betrayed America* at TEHERAN and YALTA . . . THAT, is why we NOW have THE BERLIN CRISIS!!!

THAT, my friends, is why we are on the threshold of the THIRD WORLD WAR!!!

And now that we *are* on the threshold of the Third World War, do you think the Reds in Hollywood will step any softer? Not if you know them as well as I do! They will do it more carefully, more craftily, but they will continue to work Moscow's game until the Hammer and the Sickle will replace the Stars and Stripes — *they hope!* . . . and *we Americans* become the slaves of Moscow, *with the Red Army over here to enforce that slavery!*

That statement is neither wild . . . nor farfetched, as attested by the signed statement issued in an unwary moment by William Z. Foster, head of the Communist Party in America, to wit:

"No Communist, no matter how many votes he should secure in a national election, could, even if he would, become President of the present government. When a Communist will head the government of the United States — AND THAT WILL COME JUST AS SURELY AS THE SUN RISES — the government will not be a capitalist government but a Soviet government, and behind that government will STAND THE RED ARMY — to ENFORCE the DICTATORSHIP of the PROLETARIAT."

That letter is on official record in F.B.I. archives!!!

Having presented the dark side of the Hollywood menace to our National safety, I will now present the silver lining behind that black cloud — a lining that wasn't visible *even to me* one short year ago.

### HOLLYWOOD REDS ARE VULNERABLE

I will start off by stating that the Red Fortress in Hollywood is as vulnerable as the reputation of a woman . . . if the true Americans will band together today to SAVE America as those Minute Men of Lexington banded together in 1775 to CREATE America.

A year ago every voice in the Film industry, on Broadway, and in Radio, had been cowed into silence — except mine. . . and I "except mine" with all due modesty.

Indirectly, it was the Washington Hearings in October 1947 that gave me the realization that there are certain soft spots in the Reds' alignment — and where those soft spots are. That realization came to me on the opening night of "Thieves' Paradise." Shortly prior to that night the Reds had organized that viciously dangerous "Committee for the First Amendment," I announced that I would make public the names of all those who

had become members of that Committee. Within one week the following demanded that their names be stricken off that membership roster:

Lucille Ball	Arlene Francis	Celeste Holm	Claire Trevor
Charles Boyer	Judy Garland	Myrna Loy	Sophie Tucker
Ethel Barrymore	Jimmie Gleason	Gene Markey	Jane Wyatt
Deanna Durbin	June Havoc	Carol Stone	Robert Young
Henry Durbin	Rita Hayworth	Barry Sullivan	

Judy Garland had been one of the shrillest voices in that Sunday broadcast of vituperation against the Congressional Committee's investigation. When informed of my expose of the diabolical objectives of that "Committee for the First Amendment" she burst into tears and cried hysterically that she had not known it — that she had been CAJOLED into becoming a tool for Stalin . . . Audie Murphy, a war hero, likewise protested innocence — with the statement that he had been influenced by obviously false information that Harold Stassen, a staunch American, was behind the formation of the "Committee for the First Amendment."

These hurried withdrawals, whether made in all sincerity, or induced by fear of the consequences of my expose, caused the "Committee for the First Amendment" to disintegrate. And make no mistake about it: that "Committee" was the most treasured possession of the Communist Party's Board of Strategy because of its "glamor" appeal to the youth of America. It was a sure-fire magnet to draw the support of every moviegoer in America and the Reds swallowed a very bitter cup of tea when it broke apart.

The second striking indication of the Reds' vulnerability came right after my lecture at the Wilshire-Ebell Theatre in Los Angeles on the night of October 22, 1948. It was during that lecture that I exposed the fact that these "ten branded" men were working in the Studios under fictitious names . . . at the same time I had exposed that the Screen Writers' Guild was Red dominated and controlled, and that *all* the officers and Board of Directors were either Reds or Fellow travelers.

That year the election of officers and directors had been set for late in December. Immediately after my lecture the Red Board of Strategy, greatly alarmed, hurriedly called an emergency meeting . . . the election date was changed for the following week — with strict instructions that none but UNTAINTED AMERICANS be elected, both as regards Officers and the Directorate! . . . Likewise my expose, on that night, of that little trick of aiding foreign Reds to "crash" through our borders via a "contract" sight unseen, promptly halted all further activities of that sort . . . and alerted F.B.I. and the Immigration authorities.



The third, and most significant evidence came on the night of December 9, 1948, and presented proof positive that revolt against the Reds was brewing within the ranks of the various crafts in the Film industry.

On the morning of December 3, I received the following letter here-with reprinted:

## CINEMA EDUCATIONAL GUILD

EXECUTIVE HEADQUARTERS  
CONFIDENTIAL

December 2, 1948

Dear Fellow American:

Luxurious treason has developed in the Hollywood film colony. Those of us who are actors, producers and writers and who still love America are facing the threat of a reign of terror if we speak out concerning Red treason. Certain patriots in our fraternity of actors have appeared before Congressional committees and confidential investigators. As a penalty they have suffered coercion, threat, intimidation. Some individuals have appeared in public with startling information, but the real villains, which include producers, stars and writers have yet to be descriptively exposed.

Where have these conspiracy meetings been held? In whose homes? In what offices? Who are the people in the Johnston office, the various production offices, and among the highly paid writers and actors who are still viciously playing Stalin's game while exploiting through coercion and terror the subordinates whom they control?

We have at last found a man who will speak out. He is one who is familiar with all phases of the motion picture and radio industry. We dare not reveal his identity. We announce him merely as Mr. X. If we were to give his name he might not be able to make the address. He has come into the possession of such deadly facts and such convicting truth that his life would be in danger if he dared reveal his identity in advance of his lecture.

Mr. X will speak in Hollywood at the El Patio Theatre, located on Hollywood Boulevard at LaBrea, Thursday, December 9, at 8 p. m. Although for safety purposes we dare not identify Mr. X, we assert that he is one of the following: 1. A film star. 2. An important radio personality. 3. A famous writer. 4. A noted producer. 5. A government investigator. 6. An eminent public official. 7. A Johnston office man. 8. A congressional investigator. 9. A stage star.

In case you might think that Mr. X is some public personality who

has recently spoken in the community concerning these matters, it is important for you to know that this is his first public appearance in such a connection outside of his professional career. He is familiar with the great film studios, the Johnston office headquarters, and the undercover activities that have been taking place. Mr. X will not only name the hundreds of personalities connected with Red activities, but he will isolate eleven leading stars and designate times, places and circumstances involving their Red activities as they have played Stalin's game. He will give the street addresses of these luxurious homes where these plotters have met within only a few blocks of the El Patio Theatre where he shall speak.

The subject of Mr. X's address will be "Luxurious Treason", as he deals with such themes as Communism in Castles . . . Stalin's Agent at \$5,000 per Week . . . The Walled City in Red . . . The Treacherous Cover-up . . . Fictitious Names for Traitors in Celluloid . . . The Executive Collaboration.

Sincerely yours,

Two admission invitations enclosed.

The Mr. X Committee

The appearance of the letter, its mysterious anonymity, its melodramatic verbiage, all smacked of the theatrical . . . and to me it also muchly smacked "corn." Nevertheless, it did pique my curiosity — especially after my telephone began to ring with inquiries from various sources. The first call was from George K. Johnson, of "Counter-Attack."

"Had I received an invitation to the Mr. X Meeting? . . . did I know who Mr. X is? . . . did I know who composed the 'Mr. X Committee'? . . . did I plan to attend?"

The next call was from F.B.I. . . . all the questions virtually the same. Then came a series of calls from various stars, directors, and newspaper city desks. What heightened my interest were hints . . . some were outright statements . . . that I was to be Mr. X's chief subject of discussion.

At first I had been undecided whether I would go to hear what the mysterious Mr. X would have to say, but all those phone calls indicated that it might be interesting. When I arrived at the El Patio on the night of the meeting I quickly sensed the expert showmanship behind what I had previously dubbed a very "corny" stunt. At half past seven o'clock that theatre was crammed to the doors, with twice as many disappointed people milling about in the patio and on the sidewalks.

Promptly at 8:00 o'clock two very rugged men stalked out of the wings onto the stage . . . a tall, slender man, impeccable in Tuxedo, came next, his entire head concealed from view by a hooded mask that came down to his shoulders. Two very tough looking hombres, obviously bodyguards, followed.

Frankly, it was a spectacle that held a touch of the ridiculous for me. Evidently it had the same effect on others. Somebody raucously called out: "Take off that mask!" Giggles and nervous laughs broke out. For a moment it looked as if the entire affair was headed for a fiasco. Then Mr. X . . . calm and completely master of the situation . . . stepped up to the "mike." I can best envision what followed by an verbatim repeat of the opening remarks of his address:

"Good evening, ladies and gentlemen.

"I believe you are all under the impression that this is eight o'clock on the evening of December 9, 1948 — and that you are in the El Patio Theatre.

"You are wrong on both counts. It is now exactly midnight on the night of November 16, 1944 — and we are all on our way to the sumptuous and luxurious home of Charlie Chaplin at 1085 Summit Drive in Beverly Hills, where you will find eighteen of Hollywood's top stars assembled to commit an act, which even in those days of Moscow's phoney alliance with Uncle Sam, was an act of treason, which, if committed in Russia by a similar group of Russians, would have meant their death without trial. But before I ring Charlie's doorbell I feel that I owe it to you to give you a background of explanation why I am here tonight.

"As my eyes wander over your faces I could very readily say "Mah Frands" . . . my face is *very* well known to all of you who attend the Cinema . . . my normal voice is familiar to all who listen to the radio . . . I am equally well known to the patrons of the *legitimate* theatre."

### WHY THE BLACK MASK?

"This mask is more obnoxious to me than to you . . . but it is my one and only insurance against economic destruction — possibly *death*.

"I am happily married. I have a young son and daughter who need my support . . . I am in comfortable circumstances and I have a secure position in my profession . . . but all that would be wiped out tomorrow

if the Reds of Hollywood, or the Johnston Office, or the several Dictators of the film industry, were to learn my identity . . . because tonight I shall unlock *all* the treason chambers in Hollywood and throw the keys away. Under the circumstances I must do it not as . . . myself . . . but as Mr. X — whom you will never see or hear again.

"Before I proceed to turn the keys in these locks, I will tell you a few things about myself — not to serve as a clue as to "what's my name," but to remove all doubt of the authenticity of what I will reveal.

"If I were to tell you my name many of you would promptly exclaim: 'Communist.' At the very least, you would brand me as a very zealous 'Fellow Traveller.' On the surface you might be right; underneath you are wrong. Actually I was a hunger-driven Opportunist. But don't get me wrong: I am *not* apologizing. I am what I am . . . because today only untouchables like Clark Gable or Gary Cooper can be openly all-out Americans — anybody else in Hollywood, short of that kind of secure position, must play ball with the Reds — or starve . . . and my grandmother always told me that starvation is bad for your indigestion. I am what I am . . . because the Dictators of Hollywood piously denounce Communism in public — and impiously give their best jobs to the Reds in private . . . I am what I am — because 140 million Americans sit placidly by and let them get away with it.

"No, siree, sir, I am not apologizing. I am accusing. During my first two years in Hollywood I was *All-American* — and I starved. After that I played the Reds' game — and I was rewarded with fame and *all* that goes with it.

"Today I have the complete confidence of every top Red in Hollywood. My wife and I are welcome guests in their homes . . . They are frequent guests in my home. I have played pinocle with Louis B. Mayer in his Santa Monica beach mansion, with Harry Warner in his palatial Ranch House. I sit in with the Reds in their most secret conclaves. I even sit in with them as they plan their treason. But, like so many others who are forced to play their game, in my secret heart I despise and hate them . . . and for years I've been hoping and waiting for the day when either our Government, or our people, would wake up and give them their proper dues as the foulest traitors in the history of our Nation."

### WASHINGTON DRAMA

"I thought that day arrived on the 23rd day of October, 1947, as I

sat in the Caucus Room of the Old House Office Building in Washington and heard the Congressional Committee on Un-American Activities expose those ten little Red men, who were later indicted and sentenced.

"But within a month the Red Inner circle was moving Heaven and Earth with the help of their powerful Washington, D. C., connections to stop further investigation of Communism in Hollywood. They met with enough success to cause real alarm — which constitutes a grand challenge to you and to me.

"Again, on April 12th of this year, right here in this very theater, I thought the *day* had come when I heard 100 women, representing 75,000 Los Angeles Clubwomen, pledge themselves to organize and drive the Reds out of Hollywood. But within 30 days the wealth and power and ruthlessness of Hollywood moved against this sincere movement of patriotic women, and by corrupting the weak and deceiving the naive, they torpedoed this potential crusade from within.

"That was when much of the noble work that was done by the Motion Picture Alliance was given a body blow, but throughout it all I was amazed — and inwardly proud — at the courage, the steadfastness and patriotism of such well known personalities as Robert Taylor, George Murphy, Bob Montgomery and Adolphe Menjou, in spite of muzzles, strait jackets, leg irons and handcuffs, while in their secret souls this stalwart band of Hollywood satellites said: 'How long, oh, how long can America continue to be blinded by the treacherous, deceptive and coercive propaganda pouring out from Stalin's pals right here in Hollywood?'

"Then, on the night of October 22nd, exactly seven weeks ago, I was inspired to do what I am doing tonight. My wife and I attended a lecture at the Ebell Theater. We heard the most thrilling, the most eloquent address concerning the subject matter in hand. Up to that time the most impressive address I ever heard on that subject was Adolphe Menjou's statement at the hearing conducted by the Congressional Committee on Un-American Activities in Washington on the 22nd of October, 1947, but it remained for Myron C. Fagan, just exactly one year later, to give us the convincing composite which some day doubtless will have proved to be the most influential single experience in my entire life. Just so must the immortal Patrick Henry have sounded to his listeners when he cried out: 'Give me liberty, or give me death.'"

## A HOLLYWOOD HERO

"I assume that every keen student of the Red menace in this community knows who Myron Fagan is — and what he stands for. But I'm going to take a minute or two to tell you a few things about him that you *don't* know. Bear in mind I hold no brief for him — my name is in his list of traitors. But that's all right — you'll soon see *why* I say 'that's all right'."

"When I first hit Broadway, a young punk of an actor, he was already a legendary name in the theater. He gave me my first break — as he did a lot of others who are now stars in Hollywood. I played a bit part in one of his biggest hits. Later I worked in other plays under his direction. Also in two of his pictures out here. We became very good friends — yet Mr. Fagan put my name in his blacklist. Mine, and the names of a lot of other old friends — because they are traitors to America.

"In 1945 he could have written his own ticket with any Producer on Broadway. Instead, he came out here — *to fight our battle*. And we, all 140 million Americans of us, sat by and let Fagan and a handful of patriots do the *fighting* that should have been done by every God-fearing, freedom-loving American between the two oceans. The blind and sleepy multitude which failed to heed Fagan's warning should hang its collective head in shame. Whereas fighting patriots had dealt with the Communist menace in its general phases all over the nation, Mr. Fagan was the first important theatre personality to *specialize* in the particular intelligence to put the unimpeachable finger of indictment upon the traitors in his profession."

## STUNNED BY THE TRUTH

"On the night of April 12th I sat in this theater and saw a great play, 'Thieves Paradise,' which exposed what the Communists have done to all the people behind the Iron Curtain — *and what they are planning to do to us*. . . I heard a great patriotic curtain speech by Fagan in which he announced the formation of "Citizens United for American Principles" for the purpose of driving the Reds out of Hollywood . . . I heard this theater resound with cheers and bravos . . . I heard hundreds of leading Clubwomen shriek support and unswerving loyalty. The very next day the torture of coercion, misrepresentation, hate, Communist trickery and financial power were released upon this man — but at last report I am

told that he not only remained steadfast, but is more determined than ever to *carry through*.

"The gist of Fagan's curtain speech was sound and logical. It was filled with practical theory. All the Clubwomen in Los Angeles were to be organized into one solid body. Then all the theaters in Los Angeles were to be served with a notice that anyone of them that would book a picture with a Red star, a Red writer, a Red director, or a Red producer, would forever forfeit the patronage of all those women and their families and friends.

"A very simple plan — but packed with atomic destruction for Stalinism in Hollywood. Don't take my word for it. I'll tell you what J. Edgar Hoover said about it. A very famous Hollywood star and his wife were in Washington the week before 'Thieves Paradise' was to open here. They were having dinner with J. Edgar and gave him a complete outline of Fagan's plan. 'Tell Fagan from me,' said Hoover, 'that he has hit upon the one and only *sure-fire* method to wipe all the Reds out of Hollywood . . . it will arouse the entire nation and break the back of Communism in America.' I won't mention the name of the star who brought that message to Fagan — although it is an open secret in Hollywood that it was Adolphe Menjou.

"If I'm not careful, another slip of the tongue, and you'll know *my* name.

"When that plan was publicly announced on the night of April 12th it created more terror and panic in the hearts of the Reds and the Hollywood Nabobs than all the Congressional investigations rolled into one — because they knew that they might be able to pull enough strings to smother Congressional investigations — but they feared they could never cajole, or threaten, or bribe Fagan into a surrender — because of his phenomenal zeal — and what the Reds referred to as his fanatical determination to *carry through*.

### THE INVULNERABLE CRUSADER

"But the Reds don't easily give up. Fagan was invulnerable, but that Committee of 100 Club Presidents, who were to organize their members, *must* contain a few 'softies' who would respond to bribery, or threats or blackmail. The Reds' board of strategy got busy. They found two such "softies," a man and a woman so well described by that sterling character,

Rupert Hughes, as 'patriots who play both sides of the street.' These two people, who had enjoyed the confidence of Mr. Fagan and the Clubwomen, agreed to participate in a plot to torpedo their crusade from within. They met in the night with certain personalities from Hollywood and there, across the chessboard of treason, in the spirit of Judas Iscariot, traded off the patriotic hope and destiny of the Cinema colony. Within a week a whispering campaign was under way — smears, threats, mysterious and anonymous telephone calls.

"I will give you an 'exhibition' of how they operated:

"'Counter-Attack' is a famous organization of former F.B.I. men who have banded together to expose Communism in America. They publish a newsletter magazine under that name. They knew Myron Fagan and about his plan. They saw its terrific potentialities — and they offered to cooperate and coordinate that plan throughout the country. I was further delighted and encouraged when I learned that this strategic and patriotic organization had decided to join hands with Mr. Fagan in the sponsorship of a nationwide speaking tour. The moment the report leaked out, the Reds got busy — this new menace to their slimy cause had to be sabotaged. All right.

"The curtain goes up. It is a day late in May. Present year. The locale is a room on the second floor of an hotel in downtown Los Angeles. Discovered: the two saboteurs previously mentioned — the man and the woman — and a routine clique of jackals and cowards they had recruited to act as a so-called Committee. They are waiting for the arrival of George K. Johnson and Thomas Brady, Vice Presidents of 'Counter-Attack.' Johnson is a former top-notch Army Intelligence officer and Brady an equally top-notch former F.B.I. man. While waiting, the two saboteurs are coaching their stooges on how to act like an important Committee.

"Johnson and Brady arrive. The saboteurs go through the usual amenities of general introductions, tributes to the high ideals of 'Counter-Attack' and all that sort of blah blah. But Johnson and Brady quickly discover that the sole purpose for this meeting of a 'Committee' — that was no Committee — was to smear Fagan and induce 'Counter-Attack' to withdraw from the lecture tour sponsorship. The saboteurs put on a terrific act as they tried to convince Johnson and Brady that they were thrusting 'Counter-Attack' into what looked like a factional battle among important Clubwomen. Bear in mind, this was to be a tour to fight Communism by a man of whose sincerity and integrity there is not one iota of doubt —



and it was being sabotaged, — *not* by the *known* Reds but by two people who *claim* to be zealous Americans.

"Mr. Johnson is in Los Angeles today. I, personally, sent him an invitation — and also phoned him — to be here tonight, so that he can refute this story if it is not true.

"Early in July I was startled by a report that Myron C. Fagan was a very sick man. Joy, unrestrained — and unrefined — was expressed in the Film Studios, the Johnston Office and every Red hangout. That was the end of the fight to drive the Reds out of Hollywood. There is no other man in the theater world with the 'know-how' and the courage to go through with such a fight."

### JIMMIE FIDLER IN THE FIGHT

"Then, on Sunday, October 17th, I turned in on Jimmy Fidler — and was electrified: 'Myron C. Fagan rides again,' Fidler announced. Right here I wish to emphasize that among the courageous souls who have stood by Fagan in this fight none was more courageous or steadfast than Jimmie Fidler. Fidler's stand gave me a thrill and helped to inspire me. And *how* Fagan rode the following Friday night at the Wilshire Ebell Theater. When my wife and I got home that night our spines were still tingling from what we heard at that lecture. We stayed up half the night discussing it. We both agreed that the Fagan way is the only way that Hollywood will ever be restored to America. We also agreed that Fagan and his kind need *real* cooperation, *real* help — not the lip service of excitement seekers, nor the empty promises of self-glory seekers, not the *false* promises of superficial patriots who join him merely to exploit him. At four o'clock in the morning we decided that I must take the risk and do what I am doing tonight — to tell you that *we* must make Fagan succeed.

"Fellow Americans, I have no personal axe to grind. I am paying for the use of this theater and all the expense of tonight with my own money. I want nothing in return, except to see Moscow driven out of Hollywood — so that I can come out from behind my mask and become *openly* the true American that I am.

"As for you, let me tell you: the salvage of Hollywood is just as vital to you *and your children* as it is to me and my children. The sword of Damocles is hanging *very* low over your heads. It is a ruthless Oriental

sword, an Asiatic sword, a Mongol sword. It is hanging by a hair. To make you realize how thin a hair is the reason I called you together tonight — to tell you of acts of foul treason committed right here within a stone's throw of your own homes. And what I tell you will not be hearsay — because *I was there!*

"And now, back to that midnight of November 16th of 1944 — and that act of treason in the home of Charlie Chaplin."

### AN EVENING IN CHARLIE CHAPLIN'S HOME A CABLEGRAM TO STALIN

"As we drive up to the door, we hear sounds of revelry on the still-night air. I ring the bell . . . I hear footsteps approaching. Now, I want you to come in with me — but so that Charlie won't be suspicious, all of you must pretend to be mice — and silently scamper in while I exchange greetings with whomever — — — sh'h. The door is opening!

"Ah, good evening, Mr. —X."

"Good evening, Katie."

"Katie is the buxom Catherine Hunter, Chaplin's secretary — Chate-laine. Katie does not usually attend the door, but the other servants had been given this night off — we shall soon discover why.

"You're late, Mr. X — Charlie had almost given you up."

"I make sure that all you mice have scampered in — I shut the door and follow Katie toward Charlie's ornate room. Katie opens the door and ushers me in. I am greeted uproariously by gay soprano voices, booming baritones — and a few falsettos. The walls of the huge room bulge with Hollywood celebrities. All are hilariously gay. Some a little high; some quite high; a few, quite frankly, rather drunk.

"For the benefit of you mice I will identify a few of them: over there, at the buffet, is Eddie Cantor — tearing at a herring. Next to him is Bette Davis, daintily munching caviar and sipping Vodka. That face behind the huge cigar is Eddie Robinson's. Sitting on the couch is the not too-bright Rita Hayworth, that badly over-smoked ham towering over Rita and talking about himself is Orson Wells.

"Come in, Joe, come in," shouts Chaplin, heartily.

"My name is not Joe, but at informal moments like this we will call me 'Joe'.

"You're the last of the Mohicans we've been waiting for."

"What's cooking, Charlie, old boy?"

"I am quickly informed: the war and every other little thing has been going so well for Moscow that Joe Stalin has decided to throw a great Amity Rally in Moscow — so Cholly, Eddie Robinson, John Garfield and some of the other hammer and sickle boys and gals in Cinema-land have decided it would be a nice gesture to send Uncle Joe a Hollywood pledge of allegiance. The original wording of that pledge would have meant treason trials even in 1944 for all those who signed it. Even the intrepid — on screen — Orson Welles shuddered with fear when Cholly read it. It was changed into this form:

"IN TIME TO COME THE RECOGNITION OF THE U. S. S. R. BY THE UNITED STATES WILL BE REMEMBERED AS THE BEGINNING OF AN ERA WHICH BROUGHT SAVAGERY, IGNORANCE AND HUNGER TO AN END. IT WILL BE REMEMBERED AS THE FIRST STEP TOWARD NEW HORIZONS OF A WORLD WHERE SECURITY AND CULTURE ARE MEANT FOR THE HAPPINESS OF ALL PEOPLE EVERYWHERE. ON THIS OCCASION HOLLYWOOD WISHES TO ADD ITS VOICE TO THE VOICES OF ALL AMERICANS HAILING THE MUTUAL BOND WHICH EXISTS AND WHICH WILL CONTINUE TO EXIST AND GROW BETWEEN OUR GREAT COUNTRY AND OUR GREAT ALLY. IN THIS FRIENDSHIP LIES NOT ONLY THE HOPE BUT THE FUTURE OF THE WORLD."

"This in-between-the-lines pledge of allegiance to Communism was cabled directly to *Stalin* and signed by:

Charles Chaplin	Gene Kelly
Eddie Cantor	Rita Hayworth
George Coulouris	Orson Welles
Olivia DeHavilland	Dorothy Comingore
Larry Addler	Alexander Knox
John Garfield	Groucho and Harpo Marx (no relation to Karl Marx)
James Cagney	Edward G. Robinson
Ira Gershwin	Gail Sondergaard
Katherine Hepburn	Sylvia Sidney

Briefly, the remainder of his address related that following my Wilshire-Ebell lecture a group of actors, realizing that in the plan I had formulated for "Citizens United" lay their only hope to become free of the thralldom of the Hollywood Reds, had secretly met and organized the "Cinema Educational Guild" to take over the job the Clubwomen had found too much for them.

Four days later, on December 13, a Committee called at my home, laid before me their membership roster, and asked me to become the National Director of the "Cinema Educational Guild." They frankly informed me that their entire plan had been to create the "Mother Chapter" of the organization and lay it in my lap, because they knew that I am the one man that the true Americans in Hollywood — and they hoped in America — would follow. After a several hour discussion I accepted, with the following provisos:

- (1) My past experience had taught me that in a War of this sort . . . *and it is a War*, . . . a Committee, or a Board of Directors can cause the collapse of "Cinema Educational Guild" just as it caused the breaking up of "Citizens United," if even just one member can BE BRIBED . . . or TERRORIZED into secretly infiltrating Communist propaganda into the organization. Hence, there was to be no lists of Committees or Directors made known to the public.
- (2) The policies of the Guild to conform strictly to one issue: Americanism against Communism.
- (3) The membership, especially of the Central organization, and the leadership of Guild Chapters in all other Communities must be subject to my approval or disapproval . . . for exactly the same reason governing Proviso No. 1.

On January 10 we held the first official meeting of the Guild attended by 500 enthusiastic members and issued the following Report and Plans:

"This is a report of our meeting on January 10, 1949 at the Hollywood Masonic Temple Auditorium . . . and an outline of the plan adopted to drive the Reds out of Hollywood WITHIN ONE YEAR! . . . It was unanimously and enthusiastically approved by all present . . . and is as follows:

- "1. It is resolved and approved that in order to protect from Communists' acts of persecution and terrorization the names of all persons who are,

or may become, members, subscribers, directors, or who co-operate with Cinema Educational Guild, shall be kept absolutely secret except insofar as the F.B.I. is concerned.

- "2. We are now preparing ways and means to contact 8000 pastors within the coming month — and ONE HUNDRED THOUSAND Churches within 6 months . . . with the co-operation of these 10,000 pastors, we will create an active Cinema Educational Guild Chapter in every Community in America WITHIN ONE YEAR!
- "3. We already have UNDER WAY arrangements for huge rallies and meetings in San Francisco, Oakland, Tulsa and Detroit, to be sponsored by Chambers of Commerce and other Civic groups, to enroll members and organize Chapters. Similar rallies in other cities will follow.
- "4. After that, we plan to create YOUTH CHAPTERS on every College and University Campus in America . . . to educate the youth away from Marxist thinking — and offset the Chapters created there by Gene Kelly's Youth Section of the Communist Progressive Citizens of America.
- "5. We will periodically publish a News-Letter, which every member will receive free, to keep you informed of all forthcoming pictures your Committee will recommend that you refuse to patronize — AND WHY. You will also be informed how to protest the exhibition of such pictures at your theatre. In this same News-Letter we will inform you of the PICTURES and STARS and PRODUCERS which your Committee will recommend that you support — ANW WHY. In our first News-Letter, we will concentrate on the PRODUCERS who have been most flagrant in their Red Front support!
- "6. We will compile and provide you with a complete list of all the RED stars, directors, writers, and producers, also the known fellow-travelers and panderers — and include their OFFICIALLY AUTHENTICATED RED ACTIVITIES.
- "7. The Minutes of this Meeting and the Membership shall be filed with F.B.I . . ." (Note: And it was!)

At last there had come into existence a real and invulnerable organization to pit the strength of Americanism against the evil of Communism on our Screens. And that is the ONLY WAY it will ever be destroyed. Death in the Box Office will be death for Communism in Hollywood.

*Nothing else* will do it. They have been exposed in the Washington Hearing . . . they have been exposed in the Press . . . they have been exposed on the Air . . . none of that has even made them hesitate. Only a few days ago Westbrook Pegler succinctly summarized it in his column as follows:

"There has been absolutely no change of heart or politics in Hollywood. The moving picture industry is still the great source of prestige and money for the Communists of the United States and anyone who tells you otherwise is, to say the best of him, mistaken. Not one Communist actor or writer, director or producer has been dropped except that a test was made in one case but only as a false gesture, not as a reform. The Committee on Un-American Activities named only a handful of the most defiant Communists but it had proof against others, most of them in the high brackets. And the moving picture industry knows the names of all of them. But they are not fired or exposed and the pretense of an excuse is that they could sue for damages for discrimination and defamation. That is nonsense. Hollywood discriminates all the time. It discriminates in favor of New Dealers against Republicans, in favor of sisters, in-laws, cousins and aunts as against non-relatives.

"There is constant talk and great fear of war and the people of the United States unwillingly are rushing toward bankruptcy merely to guard against a threat of war which is presented by Russia and by the Communists of New York, Washington and Hollywood. When we see planes flashing dangerously across the sky and at evening on the streets see young American men walking aimlessly in uniform, do we realize that the only reason for this is that Russia threatens us with war with the constant help of the Communists and the fellow-travelers?

"The list of the Hollywood Communists and fellow-travelers is published in the records of Congress and could be circulated in every home in the United States for the only kind of social actions that Hollywood understands, the boycott.

George Sokolsky, famous newspaper columnist, radio commentator, and noted analyst of world conditions, also confirmed the findings in this chronicle of Red activities in the Film Industry in an interview published by the Los Angeles Herald Express on March 9, 1945:

"The Communists in Hollywood have got to be cleaned out," he warned. He had been informed, he said, that the FILM INDUSTRY was

penalizing those 'friendly witnesses' who went to Washington to testify at the Committee on Un-American Activities Hearing regarding Communist infiltration in Hollywood.

"Boycotting is a dangerous business," he said in his interview, "and if the public gets to know of any such penalization they might have a great sympathy for those being boycotted and do some boycotting themselves!"

### **F.B.I. AND TENNEY CONFIRM!!!**

Beginning in March 1949 the Cinema Educational Guild issued its first of what has since been a regular monthly News-Bulletin, in which I amplified the Pegler and Sokolsky statements. As on all previous occasions when I hurled charges against the Reds of Hollywood, the appearance of that News-Bulletin was greeted with shrieks of "liar" . . . "character assassin," etc. etc. Once again they screamed to Senator Jack B. Tenney, Chairman of the California Un-American Investigating Committee to brand me a mad dog and — at the very least — to jail me. But those shrieks changed to wails of dismay and consternation on June 8th when out of a clear sky the Press all over the Nation came out with blazing Front Page headlines that the F.B.I. officially proclaimed Frederic March, Edward G. Robinson and a whole slew of Hollywood Stars as stout members of the Communist Party. On the following day all Hollywood was in a panic . . . the Press blazed anew with Front Page headlines in which Senator Tenney not only confirmed the F.B.I.'s charges, but greatly intensified them. *Senator Tenney's list of Hollywood Reds contained all the names I exposed in my Curtain Speech on the opening night of "Thieves' Paradise" at the El Patio Theatre on April 12, 1948.*

**NEVER BEFORE IN THE HISTORY OF THIS NATION HAS A PRIVATE CITIZEN'S REVELMENT OF TREASON BY SO-CALLED AMERICANS WITHIN AMERICA AGAINST AMERICA BEEN SO OFFICIALLY AUTHENTICATED BY THE GOVERNMENT'S HIGHEST LAW ENFORCEMENT AGENCIES!!!**

All right, Mr. and Mrs. America, let's go to work! YOU can wipe Communism out of Hollywood and insure the salvation of our free land! Organize!! . . . organize! . . . organize! . . . In every community. Join the Cinema Educational Guild . . . or create your own organization, but affiliate with CEG so that our efforts will be united and properly correlated

. . . and I PROMISE you that WITHIN ONE YEAR our Screen will once again be All-American!

Just one more very important comment: everywhere I go, everybody I meet who has read my list of "One Hundred" asks me almost despairingly what will happen to our Screen if all those famous names are banished. My answer to that is very easy — and quite reassuring: for every traitor, for every disloyal star, director, producer, I can name at least two or three true and loyal Americans who can "carry on" a better Hollywood . . . a greater Hollywood . . . AN AMERICAN HOLLYWOOD.



Since the manuscript of this book was turned over to the printers the CINEMA EDUCATIONAL GUILD published two News-Bulletins by Myron C. Fagan, both of which contain highly valuable, supplemental information of events in the months of May and June.

The April-May News-Bulletin, also known as "MOSCOW MARCHES ON in HOLLYWOOD," is a 32 page booklet. Its chief features are expositions of: (1) How Reds Infiltrate into Women's Clubs! (2) The Shostakovich Treason Train! (3) How Hollywood Spreads Communism on College Campuses.

The June News-Bulletin, also known as "UNMASKING THE REDS in HOLLYWOOD," is a 26 page booklet. Its chief features are: (1) F.B.I. and Senator Tenney confirm Fagan exposure of Hollywood Reds; (2) Two Incidents that PROVE Moscow's strangle hold on Hollywood; (3) *Proof* that the Hollywood Reds ARE vulnerable; (4) The Eddie Cantor Case; (5) RESOLUTION TO DEPORT CHARLIE CHAPLIN!!!

The July News-Bulletin, "REDS BEHIND WORLD FEDERALISM," is now available. In this booklet Mr. Fagan forcefully describes the infiltration of Communism into the Senate Chamber and Assembly Rooms in Sacramento . . . and the concentration of the Reds to destroy Senator Jack B. Tenney and the California Un-American Activities investigation . . . and the vital need for all-out organization to OUTLAW Communism as the only cure of the CANCER.

Each of these booklets is a vital MUST for every American who wants to know the true score! They are priced at 50 cents each — or the series of three for \$1.00.

Single copies of each .....	\$ .50
5 Copies of each .....	2.00
10 Copies of each .....	3.50
100 Copies of each .....	30.00

PLACE YOUR ORDER AT ONCE !!!

Spread the word! — Spread the word! — SPREAD THE WORD !!!

Save America Before it is TOO LATE!

Address all orders to CINEMA EDUCATIONAL GUILD,  
Post Office Box 8655, Cole Station, Hollywood 46, California

## NOW AVAILABLE

Our September News-Bulletin in which Mr. Fagan presents DOCUMENTED evidence that "United World Federalists" Chapter Heads FORGED names of innocent citizens to telegrams addressed to Legislators, thus deceiving them into endorsing UWF "Resolutions" in Washington and various State Legislatures. It also establishes beyond any doubt that traitors to our Flag and our Country are the prime movers behind the "One World" conspiracy.

This September News-Bulletin is vital EDUCATION for every true American! Get your copy NOW!!!

Single copies	.....	\$ .50
5 copies	.....	2.00
10 copies	.....	3.50
100 copies	.....	30.00



NOTE:—An error in printing announced Mrs. Estelle B. Balch as Parliamentarian of the Federated Women's Clubs of America. Mrs. Balch is a noted Parliamentarian who has acted in that capacity for various Federation Clubs. In addition, she is a D. A. R. and Regent of the Santa Monica Chapter of the Huguenots.



## COMING:

In November the Cinema Educational Guild will publish a new book by Myron C. Fagan, in which he will cite the Red Front *affiliations and Communistic activities* exactly as he cited those of Eddie Cantor in our June News-Bulletin.

## THE GREAT PRAISE FAGAN

Club leaders and patriotic stars encourage campaign of Cinema Educational Guild to wipe Redism out of Hollywood.

### HERE IS WHAT THEY SAY:

**JIMMIE FIDLER:**

'Congratulations on your fine work. Keep it up, for it is needed. Also, Myron, I wish you the best of luck.'

**RUPERT HUGHES:**

'Your expose of the viciousness of Communism in your play "Thieves' Paradise" is most factual . . . it gave me the most exciting evening I have ever had in the theater.'

**FRED NIBLO, SR.:**

(Top notch Hollywood Director)

'Aside from being a great playwright, you are a great American Crusader.'

**ADOLPHE MENJOU:**

'Great work, Myron!'

(It will be recalled that Menjou was the star witness before the Un-American Activities Committee in Washington, D. C.)

**HEDDA HOPPER:**

'Keep up the great work . . . I'm all for you!'

**MRS. WALTER HARRISON FISHER:**

(Trustee, University of Southern California. Life Member, Exclusive Ebell Club of Los Angeles.)

'Greater courage hath no man . . . only one inspired by God could do it.'

**MRS. J. HENRY ORME:**

(President Americanism Defense League, Hollywood, California)

'Myron C. Fagan has spoken before my organization . . . I hear him every opportunity I get . . . I have never heard as great, as sincere and as valiant a fight for the preservation of America.'

**SENATOR JACK B. TENNEY:**

(Chairman Un-American Activities Committee, California State Senate.)

'I have been watching Fagan's work and can tell you that he is sincere and he is doing a great job.'

Clubs join in praise and demand personal appearances of author. Among the numerous clubs that have heard Mr. Fagan, the author of this book, and have cheered him in his fearless campaign against treason and subversive propoganda are the following:

Chamber of Commerce, Oakland and San Francisco.

Kiwanis Club, San Francisco.

Mrs. Estelle Balch, Parliamentarian, Federated Women's Clubs of America, following a meeting set up by Mrs. C. A. Newcomb of the Santa Monica Bay Woman's Club said 'I heard Myron C. Fagan's famous curtain speech at the El Patio Theater on the opening night of "Thieves' Paradise" . . . he hurled charge after charge into an audience containing many of the Reds he named . . . my spine tingles every time I recall it.'

This book was published in the midst of preliminary arrangements for a nationwide speaking tour which includes all the major cities, involving important clubs and patriotic organizations in St. Louis, Chicago, Cleveland, Washington, D. C., New York, etc.

#### ATTENTION READER:

The author of this book is addressing numerous civic clubs, Legion Posts, women's organizations, patriotic societies, chambers of commerce, etc. Individuals who would like to arrange for Mr. Fagan to speak should address all inquiries to the Cinema Educational Guild, P. O. Box 8655, Cole Branch, Hollywood 46, California.

# Fagan Defies Hollywood Czars

Risks Public Career and Sacrifices \$2500.00 Per Week Job to Expose Treason in Hollywood.



MYRON C. FAGAN, -Author

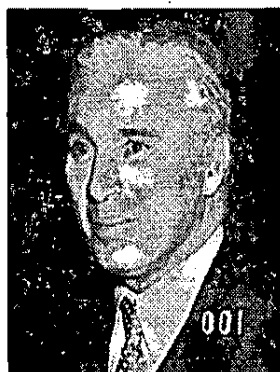
Myron C. Fagan, who is recognized in the exclusive Blue Book of the Theatre "Who's Who in the Theatre", is no "has been." He is a contemporary factor in both cinema and legitimate drama, having directed or written for such noted theatre figures as Brian Donlevy, Anna Sten, Doris Kenyon, Nancy Kelly, John Barrymore, Mary Pickford, Warner Baxter, Mary Astor, Edward Everett Horton, Blanche Sweet and scores of others.

Fagan was brought to Hollywood by sincere individuals to produce and direct a series of anti-Communist plays, only to discover that the kingmakers of Hollywood were pals and appeasers of Joe Stalin and his Hollywood agents. What Mr. Fagan discovered staggers the imagination but in this book he documents evidence. He names over 200 pals and helpers and agents of the Red revolutionists. He names it well when he calls it "Red Treason in Hollywood." His challenge to the more than 200 moguls, executives, stars, directors, writers, etc. is "sue me if it ain't so."

Mr. Fagan has tried for over one year to get this Truth to the public. His printers have been sabotaged. His agents have been bribed and even individuals posing as his friends and close associates have been corrupted. These briberies and these corruptions have been traced to the Czars of Hollywood who dread the thought of America coming into possession of the atomic bomb Truth contained in this volume.

Because of his prominence in the film industry and his patriotic understanding of America's crisis, Mr. Fagan was recently elected the National Director of the Cinema Educational Guild, Inc.

## Just a Few Whom Fagan Names



Inside this explosive book the author tells the connection of the above-pictured individuals and over 200 others with Stalin's program for America. Use numbers for identification as indicated in middle Spread Section.

ENVELOPE FOUR

Contains photostatic copies of:


Page 7, issue 12/21/42 "Daily Worker"

Page 7, issue 3/5/44 "Daily Worker"

Radio program produced by Robert Arden on 12/16/41

forwarded by our New York office, their report of 10/24/52

Charles Spencer Chaplin 1600-41933; A-5-653-092

  
*Envelope Four*













Dec 1. 42

1-42

ARDEN : Good evening, ladies and gentlemen. The subject we've selected for tonight's discussion is UNITY. The kind of unity we must have to bring this war to a successful conclusion. I am going to ask Sir Cedric first to voice his opinion.

SIR CEDRIC: I think its a very great compliment, Bob, that you ask me first...but it seems to me that the question answers itself. Unless you have unity, you can't possibly win the war.

ARDEN : Now Cedric, when you say 'unity' just what do you have in mind ? Unity of action, purpose and thought ?

SIR CEDRIC: First you must have unity of purpose and then you must have unity of action. If I were able to describe to you what the appropriate action would be, I'd be a military expert which is the last thing in the world...I am....really

(laughter)

CHAPLIN : Don't be so modest.

ARDEN : Mr. Chaplin, I understand you only recently returned from the east.....

CHAPLIN : Yes.

ARDEN : Well, then I think you are perhaps better qualified than anyone else at this table here to tell us your impressions. Do you think we have unity in the United States ?

CHAPLIN : I don't think we do. By no means. We have a great deal of prejudiced...which I think we know, if we are very fair-minded. We know that this prejudice comes from the bugaboo of communism. You find all your scare-sisters and columnists... that every...accusing and...and laying everything and all the fear of disunity to communism. We are...the public are getting confused on this issue and as we know, the communists...and in the pact...that was announced by the Anglo-Soviet-American alliance on June the 11th...not only made a program for the crushing of the Hitler... of Hitler and his hordes...but also outlined ... outlined a program for...for.. to regenerate the world afterwards. Now, Russia is for that and the pacts that she has made.....the Anglo-Russian pact, is to the effect that each country shall have...shall det-....shall have the right to determine its own economic policy and its own... er,er...political system...now Russia is in full agreement with that and so is every communist. And every communist in this country has subordinated his interest for the purpose and the sole purpose of victory. (applause)

ARDEN : Dr. Ludwig, you were perhaps one of the most widely-known and widely-read observers of the European scene, especially Germany. The Germany

before Hitler and the Germany during Hitler. I would like to ask you a very important question. From your own observation of conditions prevailing here in the United States, would you say that there are any characteristics that would point to a similarity of conditions as they existed in Europe before the advent of Hitler ?

DR. LUDWIG: We are here because they are not European. We are happy that you are un-European here.

ARDEN : In other words, you don't think there are any conditions here that would contain the same danger signals as those in Europe before the advent of Hitler ?

DR. LUDWIG: I am a guest in America...much too clever to give any critics on American situations. I can only know what we know about Europe. But first I want to tell you why all that Mr. Chaplin said was so excellent. Because he's not an expert but he's a poet. The experts ruined our situation. Ask that one of the great poets of this our time....

ARDEN : What do you mean by 'a great poet'?

DR. LUDWIG: Because to be a great actor is not very difficult. But to be an actor who as poet ..who acts his own story, we had not since Moliere. I take the occasion to say it here to him again (appl.)

442

CHAPLIN : Isn't that sweet....

ARDEN : Well, that's wonderful, but you haven't answered my question. Is there anything else you want to say except that you respect the hospitality of the United States too much to voice voice any criticism. However I want to make it clear that it isn't criticism I want. I want a statement of facts whether you see any dangersignals, any conditions that point to any danger to the democratic institutions of this country, to its security ?

DR. LUDWIG: That is criticism on America and propose myself to say all you want on Europe....

ARDEN : We,, allright. Then what....

DR. LUDWIG: I am invited in this country....

ARDEN : What kind of conditions would you say led to the advent of Hitler ?

DR. LUDWIG: Oh! Two or three different.

ARDEN : For instance ?

DR. LUDWIG: First Richard Wagner.....

(Roundtable guests and public burst out in laughter)

Second, the disunity of the victors after the great war.

ARDEN : Well, now there we have a definite clue. You say an existing disunity. That is exactly what I wanted to hear.

DR. LUDWIG: Yes. If you speak on the unity of the allies, I

would say one of the greatest aims would be to make disunity between our enemies. That's Italy and Germany, of course, sec-.....

ARDEN : Do you think that can be achieved ?

Dr.LUDWIG: Tomorrow....In six months the Italian story is over.It was never so easy to predict than in this war...because you have to know only the psychology of the...of the nations. If you don't read communist and you don't ask the stars, then you can exactly know what will happen.

CHAPLIN : Hm.

ARDEN : Mr. Bruce, do you agree with this view voiced by Dr. Ludwig, namely that Italy can be knocked out in six months ?

BRUCE : I wouldn't know about that...er...about Italy and whether she can be knocked out at all...I think the RAF, going as they are, it might be less time than that. But as regards the question of unity, if I may say, I'm a British subject but I want to be careful what I say..I've just come back from Texas, where I went right through and I think that the feeling amongst the poorer people in this country is absolutely magnificent. But there is far too much, I felt, criticism of everything. Criticism of your president, criticism of the army, try to criticize England, Australia and

and India and I feel this, that we're together now, we're United Nations and I think that criticism is a very dangerous thing. And unless we know what we're talking about, the wisest thing we can all do is to not criticize but back up our leaders and keep our mouths shut. (applause)

CHAPLIN

: But you do know there is criticism. You know that these columnists are trying to divide the country. There are certain columnists in this country and I'm going to speak...because if this is a free country and if you...and if this democracy advocates free speech then I'm one that's going to speak my mind, even although I am a guest in this country. Because I believe unless...if your democracy is so frail that you cannot be criticized then I don't think it's worth fighting for. And we know there are certain factions in this country that are trying to confuse the people. As you say, the people are allright. They're hundred percent. and so are the boys that are fighting in Africa there, and they don't question, they don't haggle they are giving full cooperation with their life... and they are shedding their blood and they are dying without question and yet we haggle over whether 25,000 dollars a year is Communism or not (appl.)



7-42

I certainly think, that if that is Communism, there's a lot of people in the United States that'll vote for it. Because believe me, the people...whoever think that it is terr..horrible for people to live on 25.000 dollars a year, just don't know how the other half live. They know very well there are certain facts... I just made a speech in Chicago and I happened to say that, while people are anti-communist, I am going to be communistic. I'm going to be pro-communist in other words. I'm neither a Communist and I'M not..I'm not anything. But when I see the people are deliberately trying to divide this country...they've used the bugaboo....Hitler used the bugaboo of Communism in order, he thought he could get the allies to go on his side to fight against Russia...but we didn't fall for that. No. And then, had he have succeeded in that, then he would have used imperialism to defeat...er,er.... England. But we never fell for that either. And had he succeeded there, then he'd have used capitalism to defeat America. His whole idea is to divide and conquer (applause) And there are still Nazi agents in this country and watch out for them, I say. Because I tell you that the Commun-

8-42

ists and everybody must be... we must have a unity and only by the strength of that unity can we win this war. We must have the full strength, from the capitalist to the communist and they must.... they must subordinate their interests for at least the duration of the war, in order we shall achieve victory and it's not going to be an easy taskery.

ARDEN : Mr. Loyd, may we have a word from you on the question of unity ?

LOYD : Well, the question of unity....first of all, of course, everyone realizes we must have unity to win. Now, the matter of criticism...well, I think personally, it's a very healthy thing. It's a part of the American way of life. We are fighting a war, we are sending our boys and I'm saying OUR boys, because in 1921 I foreswore allegiance to King George to become an American citizen. I did that because I felt this form of government was the finest. We are sending our boys out with the promise that they are fighting to keep our way of life. I hope that, in spite of the criticism, no matter what commentators...er...er...broadcasters may say or what the new Congress may do, I'm sure it's getting into all our hearts and into all our souls, and I'm sure it's in the minds of all those men

who're going back into Congress that this country must be kept alive for our way of life, the way of life we've known it, democracy.... just imagine what it means. With democracy, those people way back in history, took a wilderness and because they could think for themselves and speak out with no fear of man, they turned a wilderness into a beautiful garden, into which we of the other countries, could come and be men without fear of any man. And if that goes out of this country, I don't want to go on living. That is all I want to say. (applause)

ARDEN : Now we interrupt a moment for station identification.

ANNCR. : You are listening to Robert Arden's roundtable discussion of current events with Sir Cedric Hardwicke, Frank Loyd, Nigel Bruce, Dr. Emil Ludwig and Charlie Chaplin coming to you from studio 5 in Warner Brothers' Hollywood studios.

ARDEN : Dr. Ludwig, as I understand it, you are now preparing a new book on Beethoven. In this book you are going to discuss a great deal of the pre-Hitler conditions in Germany...

DR.LUDWIG : pre-, pre-,pre-Hitler...yes...three times.

ARDEN : Three times pre-Hitler Germany. I'd like to ask you a question which is being put to me at least

a hundred times each week, over the telephone, in person and by mail. What do you believe, are the chances of a collapse of the Hitler regime before the allies can crush it by military power?

DR.LUDWIG :The collapse comes exactly as in 1918..because it's a collapse of nerves. The German nerves are not English nerves. The English is stubborn --- excuse me, gentlemen, you are English (laughter) the English is stubborn. I say that with the greatest compliment because without stubbornness, you could not held out, you understand. He's educated since 300 years forself-responsibility. To think himself, for himself. The German likes to die for his fatherland but not to think for his fatherland He had never some special responsibility and if he is in his town, without uniform and without his boss who says : Eins, Zwei, Drei, wrong - right... then he's lost...becausethere's no boss. How could he be an educated personality today, after 300 years of lackig of liberty....When he had 14 years liberty, he was unhappy. Mr. Hitler is absolutely right when he speaks against the popularity of the Republic which we fouded...my friends and we wrote a book and my friends were even ministers. Nobody was happy. He's happy because there is a boss.... and now in the big bombing of the English the boss

11-42

is not there. He's a great soldier...an excellent soldier. He's obedient and don't like to think. But if he's without uniform, he's lost. That is one of the reasons because you will have a quicker breakdown of nerves in '43 than in 1918....Second, you know that there's the greatest difference between the generals and the Nazis. You will have a breakdown of Germany when Germany is in Africa and Asia and yet in Berlin it will be breakdown just as in April...in August and then October 1918.

ARDEN : Do you agree with that opinion, Mr. Bruce ? I saw you made some notes there.

BRUCE : I was just thinking that we're all talking about Germany and I'm not in a position to discuss Germany as much as Dr. Ludwig. But I feel this, that both my friend Cedric Hardwicke and myself fought against the Germans, we must realize that the German army is possibly the greatest army of all times. And the German army was not beaten in this last war it was beaten because of internal trouble. I want... I think we should realize that we're not only fighting Germany but that we're fighting Japan. And I've just finished reading reports from Tokyo by a man, by your ambassador Grew who was ten years in Germany and ten years in Japan. He says, in his opinion it's quite possible that Germany will <sup>five</sup> way as they

did in the last war. Internally. He says that's quite a possibility and it might even be, as Dr. Ludwig says, in 1943. But he says Japan will never give way internally. Never. The danger about the Japanese is that they the best trained troops in the world...they live on practically nothing except rice and if they're asked to cut that in half...they can live on that. It's a religious war with them. And that is a very, very serious problem which you got to all face. - Forgive me for digressing for a moment from Germany. But we are at war with both those nations and I think that we may hope for an internal disruption in the next year or 18 months. But I don't think we can hope for it, or expect it in Japan, if one is to believe, and I think we can believe, that book which everybody who's listening to me, should read. Because it's a very true and frightening book.

ARDEN :

I'd like to summarize what has occurred so far. It seems that everyone of us is agreed on the fact that we need unity of thinking and action to win this war. Dr. Ludwig predicts the collapse of Nazi-Germany in 1943. Now, based upon these opinions, I'd like to go into some of the questions from our audience here in the studio.

The first question reads as follows : "How about Fascism in the United States ?"

CHAPLIN : Well, undoubtedly I think there is a certain amount of Fascism in the United States. It's easily recognizable, if we're honest about it. I've seen it in some of the press. I've seen it, as I said before, in the columnists...amongst certain of the columnists. Undoubtedly there are certain factions in this country who think they can make a good deal with Hitler and there are certain factions in this country who fear democracy and who fear the people and who fear the peoples' desire to make a better world after the war.

ARDEN : How about Fascism in Great Britain, Sir Cedric?

SIR CEDRIC: Well, it's some time since I was there. But I don't think in Great Britain they are thinking about anything else but defeating Hitler. I've had very interesting letters recently from England and I find that there they have ~~been a complete~~ complete unity of purpose. I think where we all have been a little confused tonight, I was thinking while sitting here, listening, is that you can have criticism of how to achieve something, but where the criticism becomes dangerous is criticism of whether or not you're going out to achieve it. And I think that is a very serious point, which

14/2/42

should be considered in the light of what we been discussing. In England there's no criticism at all, as I understand it, of what sort of government is going to be in the future...neither is there any criticism at all of whether or not to make a deal with Hitler. But there is criticism, occasionally and healthy criticism of the way in which it is to be accomplished and that, I think, is the true criticism of democracy.

ARDEN : Would you like to add something, Mr. Bruce ?

BRUCE : No. I've talked enough. Thank you.

CHAPLIN : Well, of course, the...the experts are the people to decide how it's to be achieved. And after all, all we can do, as laymen, is to be unified in thought. The fact of this war is we are not going to win it only by munitions...and by soldiers alone. It has to be courage and heart. And unity. And enthusiasm. And one whole purpose in mind. Let the generals do the strategy. But we must be morally unified.

SIR CEDRIC: Well, I wasn't referring so much to strategy. But if results are not being achieved, perhaps and some of the experts are not quite right -- I find that sometimes I'm bewildered by reading the outpourings of the experts on this war ....



1

CHAPLIN : Yes. That's perfectly true. But nevertheless in all wars there's confusion. I think the nations and all governments muddle through. I don't think there's any such a thing as...as...as a perfect, efficient government anywhere.

BRUCE : Maybe, if Mr. Chaplin has read the Beveridge Plan, he'll , I hope, feel that England is going a step in the right direction.

ARDEN : We all hope that steps in the right direction will finally bring us closer to the goal. For the time being we're just trying to decide what steps to take.

CHAPLIN : I'm not interested in the post-war, so long as each country has the right to determine its own kind of government.

BRUCE : Very good....(applause)

CHAPLIN : I'm not interested any further.....

ARDEN : Here's another interesting question which I am going to hand to Dr. Ludwig. "Do you think that Hitler is going to sue for peace ?"

DR.LUDWIG : Of course he will try. I hope nobody will follow him because the great danger here is on the day after the murder...after the death of Mr. Hitler which we will see...he will be murdered by his own people. <sup>That was always so in history</sup> ~~and that is the greatest danger~~ that any conqueror is, on the end, finished by the

hands of HIS people. And that is the great danger because then, in America and perhaps also in England, will be people who think that general von Thoma, who's now in England, is a better man. He's not. He's not and Mr. Goering is much too fat to be a leader....that is Falstaff on the scene...That's impossible. But even if he is slim, like Mr. Thoma, he is not an honorable man. The great danger is that anybody could think here, and I speak with very important Americans, who think "well, the Reichswehr is un-political". He's highly political and without the military caste Mr. Hitler was nothing. They made him. So -- on what I'm most astonished is the fact that in America they write every day a line 'The Nazis are to be beaten' instead of saying THE GERMANS.

It's not the Nazis with which you have war.....

CHAPLIN : hear, hear.....(applause)

ARDEN : Dr. Ludwig, I'd like to take this opportunity to start a little private argument. A little while ago you made the following statement: The Germans have been a nation used to being bossed around for about 300 years. Then after the last world war, when they had liberty, or some semblance of liberty for about 14 years, they were miserable.

DR. LUDWIG : YES.

ARDEN : Now let us suppose, we are going to crush the Nazis very shortly. What then has to happen in order to prevent the German nation from being miserable again after 14 years and then creating another, a new Hitler ?

DR. LUDWIG : Three conditions. I wrote it twenty times and if you want, I say it the twenty-first time. First, a great occupation army which takes out of the hand of the Germans who are passionate soldiers, any weapon. That is to say, also the policemen. Second, fifty or two hundred educators. Not to educate the boys, because the boys would laugh about them..they speak German as I speak now colorful English. People who supervise the teachers. Because...we were there in '14....you don't know perhaps the gentlemen at my right didn't know it all....we were there. The Republic was betrayed in the beginning...in '20. I received, in '20, a letter and there was an article in the Voelkische Beobachter and you know that this is now Mr. Hitler's....in '20...if I don't leave Muen---Munich tomorrow they will kill me. I was very innocent, a private man and wrote some articles in favor of liberty and the Republic. The Republic was boycotted in the beginning and the great murders were, my good friend Rathenau, you know...and others....were in '22 and not by Mr. Hitler. So

if you make it better now, you must take education out of the hand of them, or supervise them in European way. Third, you cannot leave them to government. There is no liberal Germany. There is in Germany or protectorate or communistic Germany. I have nothing against both forms. But don't believe that some of our good emigrants here....we have the power...I am a Swiss citizen, I don't speak for me but there are excellent people here...they have no background in Germany. In Germany you can govern only five or ten years with a strong hand. This strong hand may be, of course, helped by great heroes behind the barbed wire. That are the great heroes of today. There is Mr. Niemoeller and others but you cannot think that you make a new Reichstag and new free elections and then say the Germans are good people, they were misled. They like the whole story. Nobody in the world, no president was elected in such a democratic way than Mr. Hitler. He was the head of the strongest party...the president, just like the King in England, took him as the head of the strongest party. He had 52 percents of majority. Then he made three plebiscites and the whole German nation, 99 percent., were in favor. You can say that some 10 percent. did it by fear. But not 99 percent. Everybody was delighted because there was a boss. They were terribly shocked in '18 where

there is not a boss and everybody had to think himself. We never think himself. We think on philosophy and music and poetry but there are the Junkers to think for us. Why have I to think ? They told it to me. So you cannot educate, you cannot make a lymph...do you say so ? ...vaccinate

CHAPLIN : yes..

DR.LUDWIG : you cannot make a democratic lymph here to vaccinate them. That's not in 5 minutes. That's possible under the strong occupation army and if you say it is too expensive, then I tell you that the occupation army for months costs much less than one day of the war today.

SIR CEDRIC :H.G.Wells put it nicely too.....(applause).... when he said that Nazism was one fit in a case of epilepsy.

CHAPLIN : Ha,ha...a case of epilepsy....

ARDEN : In other words, one can summarize your opinion, Dr. Ludwig, in this way : First you insist on the maintenance of a strong occupational force in Germany after the war. Secondly, to begin an educational campaign under allied supervision

DR.LUDWIG : Yes.

ARDEN: That finishes this portion . I'm sorry that I can't pick that argument with you, Dr. Ludwig but I happen to agree with you on all you said.

DR.LUDWIG : Only because you have....

CHAPLIN : Don't you think that that might encourage militarism all over again? Isn't it a good excuse for other militaristic people throughout Europe?

DR.LUDWIG : Everybody will be terribly tired after this war.

CHAPLIN : Well, don't you think that Germany itself...do you really think that it's absolutely compulsory... necessary....to have an army of occupation?

BRUCE : What are you going to do, Charlie? Trust them all over again...like we did the last time? (laughter)

CHAPLIN : Don't you think they have been bled white..just as much as Russia is being bled white and as we will be bled white before we get through with this war? And, as you say, everybody will be very, very tired and satiated...but nevertheless I think it's very dangerous to keep....

DR.LUDWIG : But if you're not going to do it, what else will you do? There is a military spirit in them..... idealismus in this sense. They have the idea of vengeance. In 300 years they were beaten only twice After the second time everybody said 'the next time we'll make it better' Allez-ooop - just like that. How can you think that they will not repeat it? You were betrayed once, how can you have the intention of being betrayed another time ?

CHAPLIN : Of course, I have a feeling that if ever Russia gets into Berlin, we won't have to bother about any...(applause)..I think you'll find every German citizen in Russia, building up Stalingrad.

DR.LUDWIG : Berlingrad !

ARDEN : Here's another question, gentlemen. It leads us from Berlingrad to Darlangrad. It says : ' Can we and should we trust Darlan?' That is something on which my learned friend Sir Cedric Hardwicke would like to have a say, I'm sure.

SIR CEDRIC:I've never met Darlan. But his record is not one, how shall I say, that leads one to trust anybody. But I think for that we shall have to wait for history to tell us. There may be a good deal more behind this Darlan business than we know.

ARDEN : What do you make of the proclamation in which Darlan stated he has no political ambitions; that the moment France is free again and the people can determine for themselves what kind of government they want, that he would retire into private life?

SIR CEDRIC:Well...I think there's a slight suspicion that he hopes the French people will want him.

DR.LUDWIG: Every dictator said first 'I have no political ambitions.' From Caesar to Hitler. (laughter and applause)

ARDEN :Well, that seems to finish the question of Darlan.

DR. LUDWIG : Finish with Darlan?

CHAPLIN : The only thing is....

BRUCE : I wish we had....

ARDEEN : There is a question before me which seems quite interesting. "Won't prohibition interfere with our liberty?" I don't quite get the meaning but it sounds intriguing.

SIR CEDRIC: Don't look at me, Bob.

ARDEEN : Is there anyone willing to tackle it ?

SIR CEDRIC: Why do you look at me? (laughter)

DR. LUDWIG : Why didn't you bring here some wine?

ARDEEN : You look so prohibitive, if I may say.

LOYD : Well, it did..it did take away a liberty from a lot of people in the last prohibition era. Because they were selling liquor and a whole lot of them went out...if that's the term liberty. I think another reason that the people of this country will speak for themselves is, no sooner they realized that prohibition was a horrible mistake, they changed it. And they did it through this form of government.

CHAPLIN : Which happened to be the democratic government, too.

ARDEEN : Here's another interesting question. "What are the chances of the four freedoms being realized all over the globe?"

CHAPLIN : Well...you want me to speak on that?



21-42

ARDEN : Go ahead.

CHAPLIN : I don't think I have much to say other than we know very well the Soviet and Russia have a 20-year alliance. And it's more or less based on the fact, the mere fact that they want to..to...post-war collaboration for the purpose of re-establishing the world. I suppose they will inject the four freedoms. Freedom of fear, and the freedom of speech and of want, which to me is the most important one. And I think England has made a gesture in that direction. As you said...Bruce..I think it's..

BRUCE : Call me Nigel, Charlie (laughter)

ARDEN : Did you say 'Johnnie' ?

BRUCE : Charlie. About these alliances though, quite seriously, Charlie...these twenty-year alliances..do you put much trust in alliances ? I don't.

CHAPLIN : Well...I...I...

BRUCE : Russia had an alliance with Germany not very long ago.....

CHAPLIN : I know. And Germany broke it. It wasn't Russia. And also..but...I... Russia of all nations...all nations are humbug, more or less. I mean, you can, as you say...all nations are opportunists. I'm speaking personally. This is perhaps off the record and on the air, but nevertheless it's very personal. And..er,er..but of all those nations Russia has carried out her obligations and her

pacts...and has kept to them more than perhaps any other nation (applause)

ARDEN : Speaking of carrying out obligations, here's a question which fits right into that pattern. "Do you consider the engagements between the forces of the United Nations and Rommel in the North African Desert a fulfillment of the pledge given by president Roosevelt and prime minister Churchill to foreign minister Molotov for a second front in 1942 ?" In other words, the question seems to be 'is our African invasion a second front or not ?'

CHAPLIN : I think I would leave that up to Mr. Stalin to say.

SIR CEDRIC: Mr. Stalin already said....

BRUCE : And to general Montgomery...

CHAPLIN : Hm?

BRUCE : And to general Montgomery..

CHAPLIN : Well, I meant to say if it's not helping Mr. Stalin, who has three million Nazis on his neck, I mean if he's dissatisfied, then I say it is not a second front. On the other hand, if he's satisfied then I think that we here in America should be satisfied and hope that it is a second front.

BRUCE : I should like to disagree with my friend Charlie Chaplin over the statement that he thinks Russia has fulfilled her obligations more than any other

nation.

CHAPLIN : Yes.

BRUCE : I'd want to know why they fulfilled them any more than Great Britain? With the exception of the Czechs, in which Great Britain undoubtedly let down the Czechs, they had no signed agreement which France had. You must remember that Great Britain went to war because Poland was attacked. And Russia at one time had actually an alliance with Germany. Great Britain had been at war for three and a half years. They have...backed up every promise they made to every nation just...in my opinion....just as much as Russia. And I'd like to be...have it pointed out in what way Russia fulfilled her obligations any more than my country. Thank you, gentlemen.

CHAPLIN :Yes. I think it's on the records that they have fulfilled all their obligations and they have lived up to their pacts. Of course, we won't go back into past history because we want unity. (applause) WE're talking about the integrity of nations. They're all pretty near the cow's tail... pardon me...

ARDEN : I'd like to ask you a rather personal question, off the record, if I may, Mr. Chaplin.

CHAPLIN : Yes.

ARDEN : Is there any intention on your part to embark

upon a diplomatic career ?

CHAPLIN : Not in the least. (laughter) I am only interested in justice and trying to debunking the humbug.

DR.LUDWIG: I would protest in the name of Europe if you become a diplomat. (howls from the audience)

CHAPLIN : I would say...

DR.LUDWIG: We would lose the greatest actor and we have actors enough about in the diplomacy.

CHAPLIN : I'm afraid I'm....I'm afraid I'm very undiplomatic. I've been accused of being a Communist. Just because I want unity.

DR.LUDWIG: Communists have the most excellent diplomats today I know that.

CHAPLIN : I've been trying to say that Dr....

ARDEN : Since it has been said now, I'd like to bring these two questions before you. One of them for Dr. Ludwig, and the other one I'll try to formulate in such a manner that each one of you will have an opportunity to voice his opinion and venture a prediction which I shall note carefully so that we can see, next year, how close you came. Now, Dr. Ludwig, 'Is Hitler insane?'

DR.LUDWIG: He's a very clever insane.

ARDEN : In other words you think he is insane ?

DR.LUDWIG: There are very genial insane men. He's not genial. But insane he is in anything.

25-42

ARDEN : I'm sure he is. Allright. Now I'll start taking down notes in order as the answers are being given. 'When will the war end?'

DR.LUDWIG: What war?

BRUCE : Which war? Germany or Japan?

CHAPLIN : The distinction was very good.

ARDEN : Let us split the question. When will the war in Europe and in the Pacific be over? I'll call the roll the way we are seated around the table. Sir Cedric, you are first.

SIR CEDRIC: First of all, I'm not very clear what you mean by the war. Do you mean the cessation of hostilities? They may cease at any moment. My personal feeling is that Germany will collapse certainly before the end of 1943.

DR.LUDWIG: Very good.

ARDEN : 1943. How about the Pacific war ?

SIR CEDRIC: The Pacific will be a little more difficult. But it seems to me that with the combined forces of America, Great Britain and Soviet Union, Japan won't be able to stand up very long, because the entire air-power alone is something that is almost impossible to fight off.

CHAPLIN : You've forgotten one factor, Sir Cedric, that is China. (applause)

26-42

SIR CEDRIC : I would have included China, but China has already been fighting Japan alone. I meant that the other forces would be released from combat elsewhere. That's why I didn't include China.

CHAPLIN : I think China would like to finish that job herself.

SIR CEDRIC : She has that privilege.

ARDEN : Well, give us a date when you think the Pacific war will end. after the European war is over.

SIR CEDRIC : I would say eighteen months...that would bring it up to the middle of 1945.

ARDEN : Now Dr. Ludwig.

DR. LUDWIG : I don't know anything about Japan. I was never there and every child in America knows more about that. But I know Europe very well and I can assure that you can quote me as a very bad historian that the European war, that's to say, cessation of.....

ARDEN : hostilities...

DR. LUDWIG : hostilities is not over in '43. First Italy , then Germany. Both by psychological reasons.

ARDEN : Right. Now Mr. Bruce.

BRUCE : I say that Germany in the beginning of 1944. And that Japan...it just depends whether Russia allow the allies to have Vladivostock. Russia is not yet at war with Japan. If Russia allow the

the allies to have Vladivostock, two years later  
1946. The end of 1946.

ARDEN : The end of '46. Mr Loyd.

LOYD : Well, as regards Germany and Italy, well, I do not think we can take Italy into consideration any more because that's Germany. We know if it was up to the Italian people we wouldn't be at war with them today. It's just because they are controlled by the Germans, definitely from a military standpoint and from a policing standpoint...they're still more or less in the ring. Germany, I hope...I hope she does collapse very soon. Er..er..I feel it would be a very bad idea for any of us to listen too closely to stories of internal trouble in Germany.....

GUESTS : That's true...hear,hear....

LOYD : they're very clever...they're very clever in sending out that sort of propoganda. I think we must say, let's forget the date. Let's go out and try to do the job as quickly as possible. Regarding Japan, I think the date or the year of finishing that job depends mostly on how soon we get ~~them~~ to cleaning them out from where they've gotten in. I think the sooner we start it, the better and the longer we delay, the longer it's going to take to get them out.

(applause)

25-42

ARDEN : Thank you. Now, Mr. Chaplin.

CHAPLIN : Well, I have no idea when the war will terminate. I don't know...we mustn't be too optimistic. Even this North African affair...we have a long pull of about 3000 miles as against 60 miles by water and coming through that shoe of Italy...and being fed by Central Europe right down to the very toe, and then he crosses that body of water and I...I wouldn't be at all surprised if we don't have to wait two or three months before we can clear them out of Tunisia. Then, as to the war itself, we have latest news from Russia that is not particularly cheerful...I think that however we might...we might have to....we might have to go two or three more years before we can defeat Germany. I think the question of Japan is a simple one. Give all the munition to the Chinese and they'll do the job themselves.

ARDEN : That's all the time we have so I want to thank you one and all for being my guests tonight.

ANNCR: You've just heard a roundtable discussion of current events presented by Robert Arden, Your Foreign Correspondent, whose analysis of foreign affairs is heard exclusively over these stations each weekday, Monday through Friday, at 7.45 PM.



pic 1/11

DECEMBER 16. -- It's 7.45 PM and we are on stage five of station KFWB in Hollywood. Several hundred people are jammed into the seats and the aisles. The announcer speaks :

"Ladies and gentlemen, once again it is my pleasure to present one of Robert Arden's famous round table discussions. Our guests tonight are John Garfield, Walter Duranty, Irwin Shaw, Sir Cedric Hardwicke, William Wyler and Charlie Chaplin. And here now is Robert Arden, your foreign correspondent :

ROBERT ARDEN: The theme of our round-table discussion for tonight is "America at war" and one of the more important questions seems to be : How shall we fight this war ? You first, Mr. WYLER

WILLIE WYLER: Of course, there's only one obvious answer : Fight to win it. Greedy, dirty, any way we can ( there's a jarring of astonishment and then thunderous applause from the audience)

WALTER DURANTY : I say, fight in the air and with steel. Steel is the sinew of modern warfare. And we produce more steel than any other three countries put together. And also NOT with a great expeditionary force. NOT the old idea of a great expeditionary force.

IRWIN SHAW : From what's happening on Wake Island, it seems as though the way to fight the war is to enlist two or three more Marines. (laughs and applause) No, earn-

estly, I believe we can safely leave the war to the professionals. I believe in professionals. The way to win the war, for us, is to keep our eyes on the peace to come because that'll keep us buyoed up and keep us going.

JOHN GARFIELD: I agree about the professionals. But I don't believe any war's won without the PEOPLE. I think the people win the war....their money...their morale...their men....To supplement that, there are five million Chinese troops who need arms. We have to get arms there quickly ( applause)

SIR CEDRIC : Bob, if I'd know how to win a war strategically I wouldn't be a professional actor. But I think America is very, very fortunate in one thing. It had its Dunkerque and got it over. And that Dunkerque, it seems to me, has done exactly what it did to England. It pulled it together in such a way and gave us such a shock that it made it really fight as though people were, as they are in fact, defending their homes. The greatest fighters in the war, so far, have been those countries which have been defending their homes, like Russia, Greece and Finland, when she was fighting.

CHARLIE CHAPLIN : Well, I believe we should be very realistic and for what's happend on the Russian Front, I think we should do all in our power to support

that front until the Russians ( applause) until the Russians reach Berlin! (applause)

A VOICE : They seem to be on their way already.

CHARLIE CHAPLIN: Yes, it strikes me that the egg is already broken. If we can break through that front, if we can force ammunition, I don't care what it is, I even believe in an expeditionary force. But we should help the Russians out in order that we can reach Berlin. If we take care of Berlin, I believe that Japan is something that will ... something that out of its own volition will collapse.

ROBERT ARDEN: Mr. Duranty, you are more familiar with Russia than anyone else I can think of. What's your opinion on the present status ?

WALTER DURANTY: I think that Hitler is now beginning to find what Napoleon found in Russia. That is to say it's a very large and extremely cold country in the winter. And from which it is not quite so easy to get away from as it was to go into.

IRWIN SHAW : I don't want to voice an opinion. Lay opinions are proven false about twenty minutes after the person who voiced the opinion stepped down. I think however that we are doing all we can on all fronts.

ROBERT ARDEN: You are certain, then, that we are doing all we can in the circumstances ?

IRWIN SHAW : I live in that hope.

ROBERT ARDEN: A little while ago, Willie Wyler said something about the surprise, more than fear, that was felt in the United States over the bombing of Pearl Harbor. What rules, do you think, should be applied to this most unruly of all wars? Should we organize within first?

JOHN GARFIELD: Russia must be supported and Lybia, too. We're fighting more of a sea war than a land war at present. It took an attack on Pearl Harbor to make us realize the danger we are in. Many people knew that six or seven years ago. But we closed our eyes to it.

ROBERT ARDEN: Just a moment, John. That reminds me that Mr. Chaplin told me a story....what did happen to you, Mr. Chaplin, in Japan. If I remember right, there was some bombing in which you figured as a victim, or at least as a selected victim?

CHARLIE CHAPLIN: Yes.....but I don't think that pertains much to the present situation...I think that was made by a bunch of fanatics,..... who did assassinate the prime minister of Japan whom I was staying with as a guest....and they wanted to assassinate me because they had an idea that I was an American citizen and that that would bring America and Japan into conflict. (Garfield and audience snicker) It was just a question of fate. Had I gone to that ball, I(d probably have been assassinated and gone down in history for ever. (Gar-

field's guffaw is louder than the laughter by the audience)

ROBERT R DEN : Very recently we have had a lot of rumors. Many commentators on the air spoke about this particular feeling of fear. It is my belief that it had its origin somewhere in America and I personally think that it is foreign-sponsored and foreign-instigated propaganda, namely that Russia is going to conclude a separate peace. You have lived in the USSR. You speak the language very well. You know the people and their leaders. What do you think of that, Walter ?

WALTER DURANTY: If there is a separate peace, it may be concluded in Berlin. But not before then. There's such a wall of blood between Russia and Germany that cannot be overcome. Special bulletins I receive from Moscow tell of the most appalling atrocities ....the Germans apparently are behaving worse there, if that is possible, than they did in Poland. I don't believe Russia will conclude a separate peace. I'm convinced that Russia will be at war with Japan before long, and bomb their flimsy cities. But they're waiting, getting ready to do it effectively. Pearl Harbor will be avenged in Tokyo, perhaps not only by Americans but by Russians. (applause)

IRWIN SHAW : There 's been a malicious and hysterical feeling against Russia in this country for so many years

that I think this is a fine time to scotch it,  
once and for all.

JOHN GARFIELD: Anybody that fights Hitler, is on our side. That  
is the important thing. Republicanism, socialism,  
communism....any kind of ism...the point is you  
GOT TO BEAT FASCISM ( applause)

ROBERT ARDEN: That was not the point, John. There seems to be  
a question of fear and misunderstanding of the  
Russian people.

JOHN GARFIELD: It was a crime for so many people to waste their  
energies on communism when fascism is looming. It  
is like fighting a mosquito when there's a rattle-  
snake around you.

CHARLIE CHAPLIN: If we want to consolidate our forces and be  
united...Great Britain, America and Russia...we  
can't afford to have a snobbish attitude about  
Russia. If there's any fear...THEY'LL have it that  
we're using them for our own advantage. We should  
try to understand the Russians. Then we shall have  
a unified front....

WILLIAM WYLER: They certainly deserve our support not only for  
the time being ....while things are good...while  
they make 'em good. We don't have to adopt their  
way of government...but we need not be snobbish  
and fight them while they're fighting on our side.

SIR CEDRIC : It looks very much to me like a regular part of  
the Nazi propaganda program...the starting of such  
rumors...their first object has always been to  
divide allies.

7-41

ANNCR.: We now pause shortly for station identification. During the first portion of ROBERT ARDEN'S roundtable discussion of current events you have been listening to IRWIN SHAW, author of "BURY THE DEAD" and "LABOR FOR THE WIND", WALTER DURANTY famous correspondent and author, William Wyler, famed motion picture director who has, among others, "LITTEL FOXES", "DEAD END" and the Academy Award winner "JEZEBEL" to his credit, JOHN GARFIELD, whom I think needs no introduction, SIR CEDRIC HARDWICKE, likewise and certainly CHARLIE CHAPLIN.

(The second record of this roundtable session was broken in transit. With great effort I have been able to obtain the following fragmentary excerpts : )

To the question "How long do you think the war will last?"

WYLER: I don't know.

DURANTY: Much depends upon China. But I think it will be over next year.

CHAPLIN: The axis will collapse like a house of cards.

GARFIELD: Next year. But we must crush them with all our might.

To the question, "Is an attack on Siberia likely?"

DURANTY: No. Emphatically no.

8.43

To the question "What is Britain's strength in the Pacific?"

CHAPLIN: The defenses of Singapore are quite modern.

I do not believe Japan will be able to take it.

To the question of "What do you think of Petain?"

GARFIELD: I wouldn't believe anything anytime that Petain says. ( terrific outburst of applause)

DURANTY: Defends the integrity of France.

CHAPLIN: The French are waiting.

SIR CEDRIC: They haven't surrendered their fleet or North Africa. The proof of the pudding is in the eating.

GARFIELD: The French have no alternative as a people. But I wouldn't trust a man like Petain.

CHAPLIN: This is my own opinion. It may be wishful thinking. But I think at the right time he'll act in the interestst of France and the interests of the French people, I am sure, are the interests of the allies.

WYLER: The interests of the French people....unfortunately my home is in France. I was born and raised there. And I love them. But the people like Petain and the people who are running the government at the present time, and who are cooperating with Hitler, they are just as bad as Hitler. They are fascists. (applause) Whether they are French, whether they are American, whether they are Germans it does not matter. They are fascists. There is



7-4  
no tanionality in them. There is no nationality  
in Fascism. (applause)

CHAPLIN: Well, if you had somebody...had you by the  
throat and simply said.....er,er,..now are you  
going to give up.....listen I'd like to borrow  
ten dollars.....I mean...ha,ha,ha....

SHAW: Except that France is being held by the throat  
because of the machinations of just those people  
who are running France today. (applause) That is  
something we must not forget. Not merely because  
of what it teaches us about France, but what it  
teaches us about our country today.

CHAFLIN: Yes...I don't hold any brief for Petain. But..  
but at the same time we don't really understand  
their situation from here....we are very far  
away. And they are in a predicament. There is no  
doubt about that. And let us hope for the best.  
So far they haven't given up their navy. They  
had to permit the Japanese to get into Indo-China  
But, of course, I don't pretend to understand the  
situation. And if they are Nazis, then of course  
I'm one to vote that we defeat them.

ARDEN: Isn't it a rather strange coincidence that just a  
few days after America enters the war, that Petain  
should all of a sudden come out with a statement  
which, of course, has not been confirmed except by  
the news services, that he is not going to hand  
the French Fleet over to Hitler.

GARFIELD: That statement may come from Hitler. I don't know. I wouldn't trust those people (laughs and applause) I mean, if we was going to understand these people that we deal with, they don't play according to rules. If we want to beat those people, we cannot afford to play according to rules either. (applause)

WYLER: That's right.

SHAW: Still, it does no harm to listen.

GARFIELD: OH! I'll always listen, I'm sure. I want to say about the expeditionary force ...what I thought you meant is, for instance, I just...came back from British Guiana and Trinidad, about a mo...six weeks ago.. and I want to put a strong plug in about the United States Army. I don't know whether.

.....

ARDEN: I wanted to give you a cue, in a minute. But since you've taken it yourself...(laughs)

GARFIELD: I was afraid I wouldn't get a chance, to talk about the Caribbean bases. You know...you remember the bases that we got from England....I was just there..Poto Rico, Antigua, St.Croix, Trinidad and all those bases which are the outer defenses of the Panama Canal on the Paci-..on the Atlantic side. Now there used to be rumors about six or seven months ago, that the morale in the Army was very low. And, er...that was before the war, of

course and I went and landed in these different places and jungle, where the heat was 150 degrees and where the boys from the Brooklyn, the Bronx, and Southern California and Washington and Oregon and Pasadena (laughter) were digging...er...were digging...landing places in the middle of the jungle. It was very, very difficult for me at first, to believe...but it was there....Because from the air, all you would see, was rectangular space in the heart of the jungle of Venezuela. Before we landed outside of Georgetown, Br. Guyana, and here...when we landed, we met these boys who had very good food. The food was shipped right out of Brooklyn. Every week there was a big boat of food from Brooklyn. Salami, spaghetti, macaroni... everything (laughs)

A: After this trip, of course, I shan't call you Johnnie any longer. I'll call you Mr. Garfield.

GARFIELD: Oh !

ARDEN: Well, Mr. Garfield....

GARFIELD: No. Please call me Johnnie.

ARDEN: Mr. GARFIELD don't you think you have given more than sufficient plugs to Brooklyn ?

GARFIELD : No. (laughter) No, seriously (laughter)

ARDEN: YOU know, Los Angeles is a pretty big little town, too.

GARFIELD: I said California, too. There were a lot of boys

(laughter) as a matter of fact, I met a jockey there who used to ride Santa Anita....he was a sergeant at one of the bases. But really, seriously, the boys are doing a magnificent job and under conditions they never thought, in a million years, they would be put up against. Under heat, mosquitoes, and gnats....a really...really...a wonderful job. It was really marvellous. And all they ask of the actors was to come down there, once a month, and do a show for them. Which we're gonna do. But what they want of the people is maybe occasionally to send them a newspaper or two, or some records, or some old radios and stuff like that. In other words, they want a reminder that the people know that they are there....it was very important.

ARDEN: Have you any ideas how that can be done?

GARFIELD: Yes. I have. The Screen Actors Guild is giving its next big affair and donating all the money to the Caribbean bases.

ARDEN: That's not what I mean, Johnnie. Suppose there's someone in the audience who wants to send a newspaper or a radio. How can they send it?

GARFIELD: Just address it to the U.S. Army, Caribbean base. They'll distribute it to the boys.....

ARDEN: Well friends, if there's anyone wishing to send anything, you know now how it's done. Now let's take another question. Do you, gentlemen, think

7741  
that Turkey would put up a real defense in case of a Nazi aggression ?

SHAW : I'm sure she would, if the aggression came. The Turks have been famous as great warriors for a long, long time. They have fought successfully under the worst conditions, many times. They would do it again.

CHAPLIN: I'd like to hear Mr. Duranty on that.

DURANTY: The trouble with Turkey is that they haven't enough planes and they haven't enough tanks. And modern warfare, is modern warfare. Turkey couldn't stand up against Germany for two weeks, in my opinion. If Germany made the kind of attack that she made, for instance, on Poland, or on France or on Russia.

GARFIELD: How do you account then for the Chinese people holding out against Japan for five years ?

DURANTY: That is not Germany.

GARFIELD: Hm.

CHAPLIN: Yes....

DURANTY: That's not a pleasant thing to say. But you see, they got this blitzkrieg going....I saw what happened, you see, and it's a very different story. Also, China is an enormous country and they do get back into the mountains...and don't forget the Japanese did conquer a large , a very large part of China. It's only the extraordinary stub-

bornness of the Chinese people, getting back into their mountains, that's enabled them to continue the battle....the war.

SHAW : Don't you think that the English and the Americans and the Russians had some sort of plan....the moment Germany did attack Turkey, They'd send in troops, supplies.....

DURANTY: NOW is something there. We've troops in Iraq and we've got troops in Iran and we've got this net.... I was thinking...I was in Turkey...let me see.... in November and December and they were extremely anxious then....and Kemal told them, whatever you do, this war is coming, ...before he died, its was almost the last thing he said....this war is coming. Try and stay out of it....but if you have to go into it.....don't make the mistake you made before.....of going in on the side of the Germans. Whatever you do, don't do that...no matter what they promise you. But try and stay out of it. Because, you see, this war is won by steel.....There is one steel plant in Turkey which probably produces about as much as one of the very smaller subsidiaries of any real great steel corporation.

ARDEN: By the way, did you touch upon that Turkish situation in your latest book, Walter ?

DURANTY: I have very little about that in my book. Because

my book was mainly devoted to Russia. You see, I was trying to explain what had occurred in Russia, what this process of trials and these treason cases and then finally the purge..... My thesis was, perhaps wrongly, but I think it makes a thesis, that this was a fight against the fifth column. That the Germans, as far back as 1933, were attempting...as far back as as '34 '35 and those years '36 and '37, to create the kind of thing in Russia which they did so unhappily and successfully created in France.

A : I would like to ask this question now. It was just handed to me : "Why should anyone be upset because Russia has not declared war on Japan? Isn't it true that the paramount thing in this war, to win decisively, is to kill off Hitler's manpower ?"

GARFIELD : I think we all agree on that, hm?

WYLER : We ought to, if we don't want to be beaten.

SIR CEDRIC: I don't think Hitler would be very much annoyed.... or he'd be very pleased if Russia declared war, because he wants to relieve the pressure on his front.

CHAPLIN : Yes....simply divert....yes

SIR CEDRIC: That probably behind the whole thing he prompted Japan into this war because he wanted a diversion

on that front. I think Russia is being very clever not to start one.

CHAPLIN : ...precisely...yes....

ARDEN : Here's another question : "What do you think will be the eventual change, if any, be after the this war is over ?"

GARFIELD : You mean the peace, hm?

ARDEN : I'll admit that I sprang this question rather surprisingly at all of you (laughs) but I see my good friend Garfield has an answer all ready.

GARFIELD : Well, I KNOW, as long as we have a man like Roosevelt in the White House, it won't be a Versailles peace. (applause)

CHAPLIN : Very good.

GARFIELD : Another thing I know. That this peace will be a peace of the people. Because for the first time in history of the world I think that the war was brought to the backdoor of the people, in other words, they will have to be involved in the peace also. You can't disregard that very important phase of the peace. Of course, there'll be an awful lot of finagling going around....there's no doubt about it.... and a lot of people will finagle one thing or another. But I think eventually...I don't know... I can't predict what kind of a world we're gonna have ...but I do know...it'll be an anti-fascist world. And that's the kind of world I want to live in.



ARDEN : Now, to give credit where credit is due, John Garfield is at present working on "Tortilla Flats" at M.G.M. with Hedy Lamarr as his co-star. (laughs) Now Irwin Shaw.

SHAW : I, unfortunately, am not working on Tortilla Flats with Hedy Lamarr as my co-star.

ARDEN : But, as I understand it, you're working for RKO's most recent acquisition, the genius from Broadway, Mr. Jed Harris....

SHAW : No Hedy Lamarr, he. (laughter)

ARDEN : You are working on "Project No.1." Isn't that the secret name of the script ?

SHAW : Yes.

ARDEN : Now to Mr. Duranty.

DURANTY : Writing books...reading magazine stories. I wrote a book called "The Kremlin and the people" which tells all about Russia. You may not agree with it, but it tells all about...and now I am working on another book called "search for a key" which will tell you<sup>it</sup> all about life, if I ever get finished.

ARDEN : Mr. Wyler, what do you think about that coming peace ?

WYLER : I wanted to ask Mr. Garfield, exactly what he meant when he said there won't be a Versailles Peace. Because to my mind there's been a great misunderstanding about the Versailles Peace. I was in Europe <sup>at</sup> the time and I'd like to know what

all the people who think that Germany had been treated so badly after the war and that she was the poor, suffering nation, the underdog who was being killed by everyone....I want to know what was done to them in comparison with what they did to the world and are doing again!

GARFIELD : I agree with you. But when you set up certain conditions for a nation.....

WYLER : And they'll do it again and again and if it isn't the Kaiser it's Hitler ... and if it isn't Hitler it will be someone else in twenty years from now. They'll have a warlord at their head because they want one (applause) that is....

GARFIELD : ...but if you set up conditions for a nation....

ARDET : Mr. Garfield, I'm sorry but we'll have to let the statement go as is. I'll just add that Mr. Wyler is at present directing "Mrs.Miniver" at M. G.M. with Greer Carson. And now to Sir Cedric.

SIR CEDRIC: I think the great problem, when hostilities cease, is to restore some sort of order in the world. I think the war will be succeeded by civil war in a great many countries and it seems to me there's a very very big task awaiting the armies of both England and America in restoring it.... Russia too....in restoring some sort of order on the continent. I don't think that this is peace that's going to end with a Treaty of Versailles

by any means.

ARDEN : And now, Sir Cedric Hardwicke, who, by the way is now working in "The Ghost of Frankenstein"... brr...(laughter)

SIR CEDRIC:I was going to say that the monster I've been working with today seems, compared to the war, a pleasant pastime.

ARDEN : And now a final word from Mr. Chaplin.

CHAPLIN : About peace...well, of course...I...I...I.. I think that everybody..everything is a question of conduct. Our civilization and so forth....even if the other people fight badly and fight unfairly I think we should try and set a great example. Because that is the foundation of our civilization. And if we lose our heads, I think I much prefer to trust organization, law and order and the proper method of procedure. Decency...let's have decency throughout the world and let's...let's turn within ourselves...and I think that's where we should start from, ourselves...and at the...(applause)

ANNCR.: This brings to a close another of Robert Arden's famous roundtables. Mr. Arden's guests tonight were the outstanding motion picture director WILLIAM WYLER, The widely followed and popular war-correspondent, WALTER DURANTY; one of America's youngest authors and playwrights IRWIN SHAW and

Three of our best-known actors, SIR CEDRIC  
 HARDWICKE, JOHN GARFIELD and CHARLIE CHAPLIN.  
 There'll be another Robert Arden roundtable in  
 the near future. In the meantime listen each  
 night at 7.45 to Robert Arden, Your Foreign  
 Correspondent, over these stations.

# 'The Purple Heart'

**T**HE PURPLE HEART, which opens in New York next Wednesday has been acclaimed by those who have seen it as one of the most important war films thus far produced. Practically the entire film takes place in a Japanese courtroom where the captured Doolittle flyers are on trial for their lives.

"The Purple Heart" is the first picture to be produced by Darryl F. Zanuck since his return to his executive post at 20th Century-Fox after a year's tour of duty with the Army Signal Corps on the fighting fronts.

"The Purple Heart" was so named in tribute to the eight gallant Americans who gave their lives for their country. To the American public, the Purple Heart is a medal bestowed for valor beyond the call of duty.

It was established as an award by General George Washington during the Revolutionary war, and as such is the oldest and perhaps the best known of all military decorations.

Congress revived the medal in 1932 and the first of the new issue is worn by General Douglas MacArthur, who won it on the battlefield in the last war. The awards of the Purple Heart were made retroactive by Congress so that all officers and men who had spilled their blood in defense of the nation in World War I could be properly honored. At the outbreak of the present war, some 70,000 officers and men had been awarded the Purple Heart. Today, with the casualty lists lengthening daily, the number of Purple Heart recipients has increased vastly.

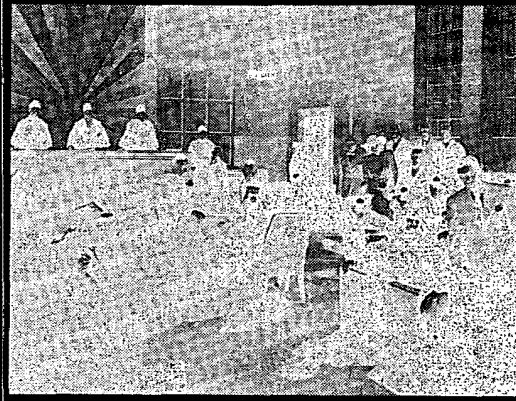
Lewis Milestone, one of Holly-



Dana Andrews, Donald Barry and Sam Levine play three of Doolittle's flyers who were forced down in Japan during the raid on the enemy mainland.



Dana Andrews, Sam Levine, Donald Barry photographed in attitudes characteristic of their roles in "The Purple Heart." They're standing before a large representation of the medal from which the picture takes its name.



In this scene the Chinese traitor played by H. T. Tsiang is stabbed by his own son (Benson Fong), for bearing false witness against the Doolittle flyers.

THE STAGE

## Film Front

By DAVID PLATT

**C**HARLES CHAPLIN has been a warm friend of the Soviet Union since 1917. He was the first Hollywood star to come out for American-Soviet friendship. The red-baiting press has never forgiven him for this. They have been hounding him for more than twenty-five years. In 1932 when Chaplin announced that he was taking a trip to Europe he was besieged by reporters of the unkempt press:

"Mr. Chaplin, why are you going to Europe?"  
 "Just for a vacation."  
 "Are you going to make pictures while you are there?" "No."  
 "What do you do with your old mustaches?" "Throw them away."  
 "What do you do with your old canes?" "Throw them away."  
 "Mr. Chaplin, do you ever expect to get married?" "Yes." "To whom?" "I don't know."

Finally, the reporters came to the point. "Mr. Chaplin, are you a Bolshevik?" Charlie took them all by surprise by answering: "I am an artist. I am interested in life. Bolshevism is a new and challenging phase of life. Therefore I must be interested in it." The newsman rushed to the telephone. The next day's headlines smeared Chaplin as a "Bolshevist" by his own admission. They said he was going to the Soviet Union to make films. They published lies galore about him.

Chaplin returned from post-war Europe greatly saddened by the poverty he had seen. He made "The Idle Class," "Pay Day" and "The Pilgrim," all directed against the pot-bellies of the social order. He made many enemies among the satisfied classes.

The "pink-petticoated" tabloids in scandal went after Charlie in real earnest a few years later when Lita Grey sued him for divorce. Yellow journalism never had such a holiday. Bernarr Macfadden's tabloid, the porno-"Graphic," printed the divorce complaint in full. This was something new in character assassination. Chaplin was stripped down to his last undershirt. The reputation he had built up through hard work was ripped apart overnight by the scandal sheets. Charlie was accused of letting his children go hungry for lack of milk. He

## Charlie Chaplin Is Still The People's Favorite

beat his wife. He was a sex-maniac. Chaplin was pronounced guilty of every crime in the book before he was tried. He was hooted at, jeered at and stoned before he had a chance to make himself heard. His films were banned in many communities. One or two editorial writers came to his defense. Livingston Larned of the White Plains (N. Y.) Reporter lashed out at Chaplin's "self-righteous critics" who at one blow sought to wipe out his "vast and immeasurable record of high achievement," which has inspired laughter and light-hearted gaiety all around the world. H. L. Mencken came to his defense in the Baltimore Evening Sun. Chaplin's own statement at the time holds good for today. "All I ask is that the public suspend judgment until the case is decided. I can fight an unjust charge even though all the lawyers of California are behind it. But I do not think it fair to ask me to fight all gossip and all charges and all rumors that are spread against me by people whose only interest is to make money out of me."

Of course all the sensational charges and rumors against Chaplin were eventually proven false. It was all a brutal tabloid plot engineered by filthy minds geared to reactionary political standards. It took Chaplin several months to recover from the strain of those hectic weeks during which the gutter press had him down as a "hardened criminal," but it was not long before his new film "The Circus" was being acclaimed everywhere as a masterpiece. In 1928, a year after Chaplin was pilloried by Macfadden and Hearst, he received an Oscar from the Academy of Motion Picture Arts and Sciences "for his versatility in writing, acting and producing 'The Circus.'" It was an act of simple justice in recognition of the work of one of the greatest artists of all time. But the cheap rags that crucified Charlie in 1922 and 1927 never let up. When "The Great Dictator" came out, they again opened up with everything they had because Chaplin had refused to lump Stalin with Hitler. When Charlie came out for a second front they decided to get him for good. They think they have him now but they're wrong. The people are on the side of the little man with the oversized shoes, torn coat, cane and moustache. The people whom he has served faithfully for a quarter of a century or more will stand by him. Of that I am sure.

obin  
nders  
ght  
ang  
begit  
oth  
son  
iding  
Con  
let  
his  
le  
Pres  
Pat  
Hotel  
spe  
ce  
to  
w  
hat  
the  
th  
He  
the  
ould  
sider  
y's  
and  
a  
the  
a  
so  
w  
p  
Mu  
o.  
nes.  
go  
al  
of  
he  
aper  
oolai  
le  
C  
ti-J  
ect  
d.  
ince  
Bus  
an  
its  
r  
eter  
in  
at  
ht  
text  
at  
the  
ce  
tion  
own  
rop  
to  
fess  
lad  
cle  
ed  
id  
nd  
of  
Re  
was  
mar  
A  
Z  
es  
at  
it  
has  
y  
y  
he  
the  
p  
nd  
on  
Kell  
et

# On Broadway

By RALPH WARNER

Great Acting Requires  
That the Plays Be Great

LOVERS of the theatre are likely to become sentimentalists. They dig deeply into their bag of memories to find a play, a scene, a gesture which revives the past. Recently Cornelia Otis Skinner penned a pleasant article in which she recalled Minnie Maddern Fiske's habit of fluttering a fan, the crystal voice of Maude Adams as she asked "Peter Pan's" audience the Barriresque question: "Do you believe in fairies?" And also of her own father's murderous glee as he chortled over the beggar's death in "Kismet."

Miss Skinner's sentimental voyage bore her into the world of trivia, little moments which cling to her mind. She loves the theatre but it is plain that she is less concerned with meaning than with appearances. I, too, recall Mrs. Fiske's voice beating like restless wings against the ear in "Nell of New Orleans." And Helen Hayes, poignantly crying: "I don't want to be a make-believe," as she faded into the also Barriresque past of "Dear Brutus." Of the two Barrymores clashing lustily in "The Jest" and Richard Bennett's sly sin in "Desire Under the Ems." Of Ethel Barrymore's interminable death scene in the third act of "Declassee"; and Louis Wolheim, beating his breast, tugging at the bars of his cage in "The Hairy Ape." Of the final shocking epithet of Osgood Perkins as the city editor of "Front Page," and deep in the past, Robert B. Mantell stroking his Lear's beard with sightless eyes, and Olga Nethersole as a chaste, white Niobe. But I have been stirred most when the play was the thing . . . Will Geer, pleading for trade unionism in "Waiting for Lefty," in a semi-professional

performance under the eucalypti of Laguna Beach. . . . Paul Robeson's mighty first entrance in "Othello," at the first performance in Cambridge, Massachusetts, in an ancient theatre which stood there when Edwin Booth was a baby. . . . The patience of Paul Lukas as he explained anti-fascist zeal in "Watch on the Rhine"; and Luther Adler's peasant cocksureness in face of death in "The Russian People."

What of today's performances? Well, there is Robeson, better than that night in Cambridge, in the same "Othello." And Helen Hayes as a substantial petticoated Abolitionist in "Harriet." From this season will linger Ralph Bellamy's thoughtful professor in "Tomorrow the World," and the howling terror of Judith Evelyn in "Angel Street." There's William Wadsworth's absent-minded physician in "3 Is a Family," and the scheming old ladies of "Arsenic and Old Lace," vintage Josephine Hull and serene Effie Shannon. And Ruth Gordon's perfect pantomime in "Over Twenty-One."

The great, the vitally great performances are always few. Our plays are written for posturings, declamations, elocution, lessons in manners. Or for slapstick comedy. Unfortunately Miss Cornell is in a bad play this season; and Eva Le Gallienne floats on the surface of an ineffectual "The Cherry Orchard." There are those who say that Margaret Sullivan is nature itself in "The Voice of the Turtle," but her playing is, to me, a compound of delightful tricks, but tricks, nonetheless.

Great acting demands great plays. Margaret Webster missed the bus in "The Cherry Orchard"; she caught the bus in "Othello." No other great plays may be found on McBride's agency board tonight. 'Tis pity, but 'tis true. . . .

## Music Notes

Mr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the fourth concert of the current Brooklyn series on Friday evening, March 10, at 8:30 o'clock in the Brooklyn Academy of Music. The program will consist of William Schuman's "Symphony for Strings," Robert Schumann's "Rhenish Symphony" and the "Scheherazade

Suite" by Rimsky-Korsakov.

Elaine Rudnick, pianist, will be the fifth and last recitalist to appear this season in the Young Artists Series held under the auspices of the Brooklyn Institute of Arts and Sciences. Her program will be presented this Sunday afternoon at 3 o'clock in the Brooklyn Academy of Music. A native of Brooklyn, Miss Rudnick began her musical studies at the age of six

and made her concert debut in Steinway Hall at the age of 14.

Bruno Walter conducts the Philharmonic-Symphony for the coming fortnight. Next week Rudolf Serkin will be soloist in the Brahms Second Piano Concerto; the following week Mr. Walter commemorates the 50th anniversary of his debut as a conductor by presenting "The Bruckner Tri Deum and the Beethoven Ninth Symphony.

**"A TRIUMPH at the top of the list!"**  
—BARNES Herald-Trib.

**JAN KIEPURA**  
in THE NEW OPERA COMPANY'S Production of  
**Merry Widow**  
with MELVILLE COOPER  
Directed by FELIX BRENTANO  
Conductor Isaac Van Grove  
Choreography by GORRE BALANCHINE  
MAJESTIC, 44 St. W. at B'way, Cl. 6-9730. Evs. 8:30-11:10 to 5:30. Mats. Thurs. & Sat. 7-2:30

"A REAL WARTIME COMEDY HIT! YOU'LL HAVE A GREAT TIME."  
—Ralph Warner, Daily Worker

MAX GORDON presents  
**RUTH GORDON in OVER TWENTY-ONE**  
By RUTH GORDON  
Sung by GEORGE S. KAUFMAN  
MUSIC BOX, 45th St. W. at B'way, Cl. 6-4626. Evs. 8:30. Mats. THURS. & SAT. at 2:45

2 PERFS. TODAY at 2:30 & 8:45  
"A GRIPPING PLAY. Take your purse or billfold in your hand, board the nearest vehicle, and go buy a ticket to the Belasco Theatre. The first forthright true tale of the war on the home front."  
RALPH WARNER, Daily Worker

**"DECISION"**  
BELASCO THEATRE  
44th Street East of Broadway • Bk. 6-2067  
Eves. Incl. Sun. 8:45. Mats. SAT. and SUN.

2 Perfs. TODAY at 2:50 & 8:10  
PRAISE FROM THE WORKERS  
**RALPH WARNER**  
"Gusts of laughter, prime fun, you'll find it's your dish"  
—16 HAPPY MONTHS!  
**3 IS A FAMILY**  
by FROEBE & HENRY EPHRON  
LONGACRE THEA., 48th St. W. at B'way  
Eves. Incl. Sun. 8:45. Mats. SAT. & SUN.

5th Year! "A PERFECT COMEDY."  
—ATKINSON, Times

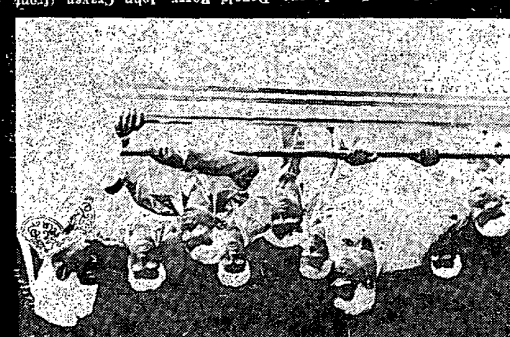
**LIFE WITH FATHER**  
Howard LINDSAY Dorothy STICKNEY  
269 SEATS at \$1.10  
EMPIRE THEATRE, Broadway at 42nd Street  
Evenings 8:40, Matinee WED. and SAT. at 2:40

THE THEATRE GUILD presents  
THE MARGARET WEBSTER Production  
**PAUL ROBESON**  
**JOSE FERRER - UTA HAGEN**  
**OTHELLO**  
Production designed and lighted by Robert Edmund Jones  
44 St. W. at B'way  
Shubert Thea. Mats. Wed. & Sat.

MICKEL TODD presents  
**BOBBY CLARK in MEXICAN HAYRIDE**  
Staged by MASSARD SHORT  
SONGS BY COLE PORTER  
WINTER GARDEN, 6'way & 50th St. Cl. 7-3181  
Eves. 8:30. Matinee Wednesday & Saturday, 2:30

THE U. S. ARMY AIR FORCES present  
**WINGED VICTORY**  
By MOSS HART  
Curtain 8:15 and 2:15 Sharp  
Perf. Nightly Incl. Sunday (No Perf. Monday)  
47th St. Theatre, W. at B'way, Lt. 4-6337  
Wed. Mat. Tickets at All Prices Available

is just one of the words for  
**"CORGIUS"**  
MOTION PICTURES  
Dana Andrews, Sam Levene, Donald Barry, John Craven (front row), Kelvin O'Shea, Charles Russell, Farley Granger, Richard Conte (rear), Allen Jung (in robe). In this scene the hero's court-appointed attorney, Jung explains they will not really be able to offer evidence.



Page 7

# Heart'



Peter Chong as the head of the Black Dragon Society roars the Chinese traitor "Ling" (H. T. Tsang). During the trial Ling testifies falsely against the American flyers.

ood's ranking directors directed "The Purple Heart." The picture boasts no glittering all-star cast. Dana Andrews is the only established name player in the cast. Of the others, Richard Conte and John Craven are but little known to movie audiences. Definitely an innovation for Hollywood was the assignment of highly important roles to Chinese actors. Common practice in Hollywood is to give these roles to Occidental of proven ability and to resort to all the artifices of makeup to make them appear as Orientals. But in "The Purple Heart," Richard Lee, who portrays Mitsubi, has perhaps the biggest acting assignment since the days of the issue Hayakawa. Only slightly less importance are the parts taken by Peter Chong, Key Chang and T. Tsang.

Farley Granger, the 18-year-old lad" for whose services a half-dozen studios are now clamoring, is first put through his paces by Westens in "The North Star." In his second picture he has even stronger part. A brilliant future seems to lie ahead of him but he's thinking of other things right now—part in Uncle Sam's army. Jerry Cady wrote the screen play "The Purple Heart." Two technical advisers, both chosen for their intimate knowledge of the Japanese, are on hand throughout the film—to insure authenticity.

## CONCERT

### PHILHARMONIC SYMPHONY

Under the Direction of **ARTUR RODZINSKI**  
AT CARNEGIE HALL  
THIS AFTERNOON at 3:00  
PIANO SOLOIST  
**JOSEF HOEFMANN**  
SCARLATTI-BYRNES: Suite for Strings  
SCHUMANN: Symphony No. 1 in B flat  
BRAHMS: Piano Concerto No. 2  
GUARNIERI: Three Brazilian Dances  
FERNANDEZ: "Bataque"  
Tickets at Box Office (Steinway)

## MOTION PICTURES

2nd Big Week!  
**DOROTHY THOMPSON:**  
If anyone is still asking what we are fighting about, this film is the answer.

**NO GREATER LOVE**  
VICTORIA  
Continues from 10 a.m. Straight Show Every Night

RADIO CITY  
**MUSIC HALL**  
SAMUEL GOLDWYN presents  
**DANNY KAYE**



Dana Andrews, Sam Levene, Donald Barry, John Craven (front row), Kelvin O'Shea, Charles Russell, Farley Granger, Richard Conte (rear), Allen Jung (in robe). In this scene the flyer's court-appointed attorney, Jung explains they will not really be able to offer evidence.

## MOTION PICTURES

"Gorgeous" is just one of the words for "Lady in The Dark" at the Paramount!  
—Rose Pelwick, Journal-American  
PARAMOUNT'S  
*"Lady in the Dark"*  
in Technicolor  
GINGER ROGERS - RAY MILLAND - MARKEE BAXTER - ION HALL  
with MISCHEA ADEN - Executive Producer J. E. O'BYRNE  
A MITCHELL LEISEN PRODUCTION  
In Person XAVIER CUGAT AND HIS ORCHESTRA  
featuring LINA ROMAY - WALTER DARE WAHL  
DEAN MURPHY  
Doors Open 8:30 a. m. **PARAMOUNT** Times Square

**HUMPHREY BOGART**  
IN WARNER BROS.  
**PASSAGE TO MARSEILLE**  
BY THE AUTHORS OF MUTINY ON THE BOUNTY  
*Hollywood*  
CONTINUOUS POP. PRICES • B'WAY AT 51ST

"MAGNIFICENT!" — LEE MORTIMER, MIRROR  
20th CENTURY-FOX presents  
FRANZ WERFEL'S  
*The Song of Bernadette*  
Rivoli  
B'WAY & 49th ST.  
CONTINUOUS. DOORS OPEN 11:30 A.M.

Dramatic Saga of a Brave Nation!  
2nd BIG WEEK!  
**NORWAY REPLIES!** EXTRA! BEFORE THE RAID  
FIRST OFFICIAL STORY OF NORWAY'S HEROIC PART IN THE WAR  
ED THORGENSEN • ALGOS HAYVILLE • BEN GRAUER  
**STANLEY** 7th Ave. Just off 42d St. • Continues from 7 A.M. Daily  
WIL 7-9626

**RUSSIA SINGS! RUSSIA DANCES! RUSSIA LAUGHS!**  
A 2 HOUR PROGRAM OF THE BEST IN RUSSIAN ENTERTAINMENT, with LEADING ARTISTS of the SOVIET UNION  
**VOLGA-VOLGA**  
ROUQUICKING RUSSIAN MUSICAL COMEDY, RICH IN ROBUST HUMOR AND LITTING TUNES  
**CITY** 14th St. Near 4th Ave.  
EXTRA! FIRST PICTURE! RECAPTURE OF RIEV

13TH WEEK  
**'GUILTY PART'** **'MILKIN'** **'PRIMITIVE LOVE'**  
A TRAGIC... IT HAPPENED...

NEGATIVE LIBRARY



and for whose services a half-dozen studios are now clamoring, as first put through his paces by DeSoto in "The North Star." In it, his second picture he has even stronger part. A brilliant future seems to lie ahead of him but he's thinking of other things right now—part in Uncle Sam's army. Jerry Cady wrote the screen play for "The Purple Heart." Two technical advisers, both chosen for their intimate knowledge of the Japanese, are on hand throughout the filming to insure authenticity.

**CONCERT**

**PHILHARMONIC**  
Symphony Orchestra

Under the Direction of **ARTUR RODZINSKI**  
AT CARNEGIE HALL  
THIS AFTERNOON at 3:00  
PIANO SOLOIST  
**JOSEF HOFMANN**  
SCARLATTI: Sonata for Strings  
SCHUMANN: Symphony No. 1 in B-flat  
BUBINSTEIN: Piano Concerto No. 3  
GUARNIERI: Three Brazilian Dances  
FRANZ: "Bolshoi"

Tickets at Box Office (Stairway)

**MOTION PICTURES**

**DOROTHY HOMPSON:**  
2nd Big Week!

NO GREATER LOVE  
VICTORIA  
Continues from 10 a.m. tonight show every night

RADIO CITY  
**MUSIC HALL**  
SAMUEL GOLDWYN'S  
**DANNY KAYE**  
"UP IN ARMS"  
Dinah Shore • Constantine Dowling  
in TALKING STAGE SHOW  
SYMPHONY ORCHESTRA  
1st Floor, South Entrance • Circle 6-4550

FRED HITCHCOCK'S  
**LIFEBOAT**  
TALULLAN BANKHEAD  
WILLIAM HENRY  
ASTOR 8th Ave. & 52nd St.

MAX REINHARDT'S  
**MIDSUMMER NIGHTS DREAM**  
JAMES CAGNEY • SALVIA • MICKY ROONEY  
CAREER OF LIEUTENANT HOP  
IRVING PLACE 147th St. & Union Sq. GR-5-6975

ACADEMY OF MUSIC  
14th Street at Irving Place  
Now! — DEANNA DURBIN  
ANGHUY TUNE • PAT O'BRIEN  
**His Butler's Sister**  
SIL RAYBONE • NIGEL BRUCE  
"SPIDER WOMAN"  
GALE BONDERGARD  
On Stage in Person  
TOMORROW thru WEDNESDAY  
Top River Boys • Betty Kean  
Others

**FEERSON**  
TODAY thru WEDNESDAY  
Mildred Russell • Brian Abert  
**WHAT A WOMAN**  
Plus  
Something About a Soldier  
S. & SAT. NITES — 3 Big RKO Arts

**HUMPHREY BOGART**  
IN WARNER BROS.  
**PASSAGE TO MARSEILLE**  
BY THE AUTHOR OF "MURDER ON THE BOAT"  
Hollywood  
CONTINUOUS POP. PRICES • 8 WAY AT 51ST

"MAGNIFICENT!"  
— LEE MORTIMER  
MIRROR  
20th CENTURY-FOX presents  
FRANZ WERFEL'S  
**The Song of Bernadette**  
Rivoli  
8 WAY & 49th ST.  
CONTINUOUS. DOORS OPEN 11:30 A.M.

Dramatic Saga of a  
Brave Nation!  
**NORWAY REPLIES!** EXTRA!  
2nd BIG WEEK!  
STANLEY  
7th Ave. just off 42d St. • 7-2424  
FIRST OFFICIAL STORY  
OF NORWAY'S HEROIC PART IN THE WAR  
Storically Narrated by  
ED THORGERSEN • ALDO MAYRILLA • BEN GRAUER  
EXTRA!  
BEFORE  
THE  
RAID  
STIRRENG STORIES OF  
NORSE REVOLT  
AGAINST NAZI  
TYRANNY

RUSSIA SINGS! RUSSIA DANCES! RUSSIA LAUGHS!  
A 2 HOUR PROGRAM OF THE BEST IN  
RUSSIAN ENTERTAINMENT with LEADING  
ARTISTS of the SOVIET UNION  
**VOLGA-VOLGA**  
CITY  
A ROLLING RUSSIAN  
MUSICAL COMEDY RICH IN  
ROBUST HUMOR AND LITTING TUNES  
EXTRA!  
FIRST PICTURE!  
RECAPTURE  
OF KIEV  
14th St. Near 4th Ave.

13TH WEEK  
**GUILTY PARENTS** MIA MIA  
PRIMITIVE LOVE  
BROOKLYN

NOW  
**ALBIE** with **NORTH STAR** RITZ  
FULTON & B'WAY BRUN  
SAMUEL GOLDWYN'S MASTERPIECE  
Brothers  
WALTER HUSTON • ANN HARDING  
ERICH VON STROHEIM • ANNE BAXTER  
NEVER A  
DULL MOMENT  
DETROIT, MICH.

CINEMA COLUMBIA & WOODWARD  
Opens at 11:45 A.M.  
First Detroit Showing!  
Sweeping Spectacle! Superb Drama!  
**"GENERAL SUVOROV"**  
THE AMAZING STORY OF THE RUSSIAN GENERAL WHO  
IS NOW THE SYMBOL OF HEROISM IN THE RED ARMY  
Plus: "DON COSSACK CHORUS" directed by Serge Jaroff

PHONOGRAPH RECORDS  
STINSON TRADING CO. proudly presents  
Two New ASCH Releases  
• James P. Johnson in a 12-inch Boogie Woogie record  
• Jazz Variations Album—a cavalcade of the greatest Jazz artists  
AND THE LATEST U.S.S.R. FIGHTING SONGS  
• In the Battle for the Fatherland • The Holy War  
and 40 other latest songs, dances from the Soviet Union  
AVAILABLE ONLY ON STINSON RECORDS  
OR FOR AT YOUR FAVORITE MUSIC AND BOOK STORE — Catalogue upon request  
STINSON TRADING CO., 27 UNION SQUARE WEST, N. Y. 2, N. Y.

COASTLINE  
LIBRARY



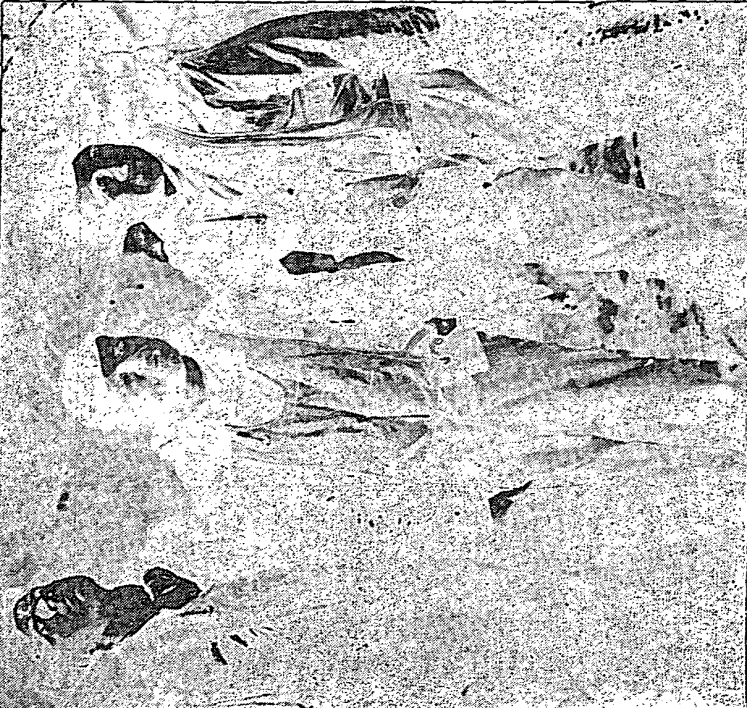
# The Purple Heart

**THE PURPLE HEART**, which opens in New York next Wednesday has been acclaimed by those who have seen it as one of the most important war films thus far produced. Practically the entire film takes place in a Japanese court-room where the captured Doolittle fliers are on trial for their lives.

"The Purple Heart" is the first Congress voted the medal in 1942 to be produced by David W. Greengard and the first of the new issue is since his return to his country. It was won by General Douglas MacArthur after a year's war of attrition with the Japs, who won it on the battlefield. Army signal corps on the fighting front.

"The Purple Heart" was so named by Congress so that all officers and men in the eight million man who had spilled their blood in their country to the American people. War I could be properly honored. The Purple Heart is a medal of the present war, bestowed for valor beyond the call of duty.

It was established as an award by the War Department in 1932. General George Washington during the Revolutionary war and as such Purple Heart recipients has in the cities and perhaps the best created vastly known of all military decorations. Lewis Milestone, one of Holly-



Here Andrews, Donald Barry and Sam Levine play three of Doolittle's fliers who were forced down in Japan during the raid on the enemy mainland.

## Film Front

By DAVID PLATT

**CHARLES CHAPLIN** has been a warm friend of the Soviet Union since 1937. It was the first Hollywood star to come out for American-Soviet friendship. The Hollywood press has never forgiven him for this. They have been hounding him for more than twenty-five years. In 1922 when Chaplin announced that he was taking a trip to Europe he was accused by supporters of the unkempt press.

"Oh, Chaplin, why are you going to Europe?" "Are you going to make pictures with you are there?" "No." "What do you do with your old man?" "I have them away." "What do you do with your old man?" "I have them away." "Oh, Chaplin, do you ever get tired of making pictures?"

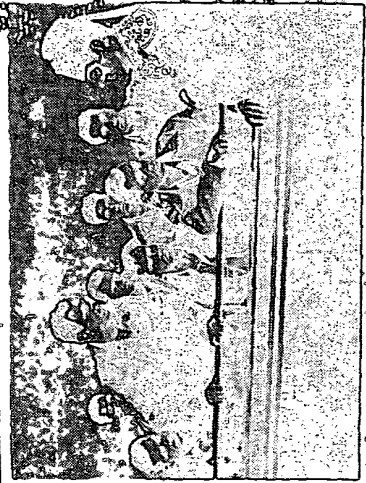
## Charlie Chaplin Is Still The People's Favorite

head his wife. It was a sensation. Chaplin was pronounced guilty of every crime in the book before he was taken. He was hounded at, faced at and sent where he had a chance to make himself heard. His films were banned in many communities. One or two editorial writers came to his defense. Washington learned of the White House. A 12 Reporter looked out at Chaplin's "suspicious critics" who at one blow sought to wipe out his "best and immeasurable record of high achievement," which has inspired laughter and light-hearted gabby all around the world. H. L. Mencken came to his defense in the Baltimore Evening Sun. Chaplin's own statement at the time looks good for today. "All I ask is that the public suspend judgment until the case is decided. I can fight an unjust charge even though all the lawyers of California are behind it, but I do not think it fair to ask me to fight all gossip and all charges



Feder Chang as the head of the Black Dragon Society leads the Chinese traitor "spy" U. S. soldiers. During the trial they testify falsely against the Americans.

wood's leading directors directed "The Purple Heart," the picture seems to glittering all-star cast. Sam Andrews is the only established name player in the cast. Of his talents, Richard Conte and John Garfield are but little known to most audiences, especially an important of highly important roles in Hollywood. The film is a statement of highly important roles to Chinese actors. Common practice in Hollywood is to give these key roles to continental proven ability and to resort to all the artifices of makeup to make them appear as Orientals. But in "The Purple Heart" Richard Lee, who portrays Mitsui, has perhaps the biggest acting assignment since the days of Sessue Hayakawa. Only slightly less in importance are the parts taken by Feder Chang, Ray Chang and H. T. Wang.



Here Andrews, Sam Levine, Donald Barry, John Garfield, Fred Kohler, Edwin O'Shea, Charles Russell, Frank Grayson, Richard Conte (right), Allen Jung (in robes). In this scene the fliers' court-appointed attorneys, Japs' captives they will not really be able to offer evidence.

## MOTION PICTURES

"Gorgeous" is just one of the words for "Lady in The Dark" at the Raramount.

—Rochester, Paramount-American  
PARAMOUNTS  
*Lady in the Dark*  
In Technicolor  
CAST: WILLIAM POWELL, GARY MURPHY, XAVIER GUGAT, DEAN MURPHY  
Produced by XAVIER GUGAT  
Directed by DEAN MURPHY  
DISTRIBUTED BY  
PARAMOUNT

MURPHY BROWN  
IN WALKER BUCK  
PASSAGGIO  
MARSIGLIE  
Produced by  
Marsigliese  
DISTRIBUTED BY  
PARAMOUNT





# CHANGE THE WORLD

Advertise the Beauty of  
Cooperative Living Instead  
Of the Life of Drugs

By MIKE GOLD



CANADA has taken measures to reduce the amount of drinking during this war for survival. Every bit of grain is needed for food in such a war. The labor and time that go into manufacture and transportation of liquor had better be used to build planes and tanks against Hitler.

No prairie morality is here involved. If a man wants to drink he is free to do so. Up to the time, however, that his drinking interferes with our war against the East of Berlin.

Nothing else is important if there remains the slightest chance that the American car-consumer. Are there really people who can write over the top of whiskey, coffee, gasoline, or any such luxury or necessity? Let them remember the enslavement of France and the extinction of Czechoslovakia, Norway and Poland. Let them remember the two million Jews Hitler has already murdered. Let them know that he has promised to kill in human slaughterhouses in 1943 what is a shot of whiskey when weighed against the loss of one's freedom, hope and life itself?

I was interested to see that among the measures for restricting the traffic, Canada has seen fit to prohibit all liquor advertising. This contains an idea I have had about the tobacco habit. Money and whiskey, in moderation, might not injure many. They are habits that would die out in time, when a strong and intelligent youth grew up, as has grown up in the Soviet Union.

But millions upon millions of dollars are spent yearly in buying advertisements that make these habits seem as conducive as a right to the Venusian mountains. You could build a nation of oceanic islands by such advertising methods. An advertising industry built by Hitler, as he tried the French press, could even make fascist advertising. There advertising man, if paid for it, would write poems in praise of spirits, lyrics making one long for leprosy, diatribes of ecstasy to celebrate the spread of tuberculosis.

In short, what I dislike about liquor and tobacco is not their sales so much, but those who jump upon them—the trusts and the paid firms, the advertising men. Is there ever anyone worse than those who lead children into vice?

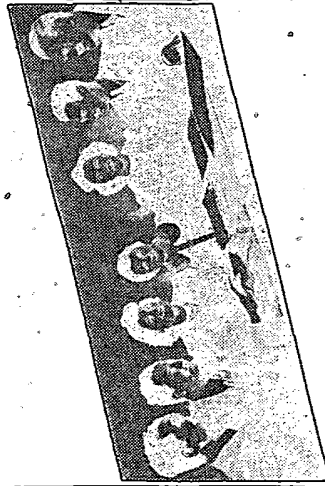
But for heaven sake, please do not stop smoking your cigarettes around me—and apologize, as though I was a member of the Young Christian Brethren League. A glass of beer, a cigar or cigarette, Scotch and soda, and all the rest of these pleasant sins, are all right by me.

Only a small percentage of people ever become true alcoholics, and only a fraction are injured permanently by tobacco. See it both habits did more harm than they do, I would not see any use in prohibiting them. In this I disagree with George Seldes, for example. He is one of your genuine crusaders against tobacco. Last week's edition of his interesting paper, "The Truth," is devoted to exposure of the tobacco cart.

Seldes principally quotes the findings of Professor Raymond Pearl, of Johns Hopkins, whose researches show that all tobacco smoking, whether moderate or violent, shortens the life of the smoker by years.

This may be to the scientist's truth, but how many will it frighten? What sort of man or woman would stop doing something worth while if even plausible have always used fear as their main method of reforming the world. But I do not believe in such methods. I would rather stop the advertising habit, and then turn all their scientific genius into the task of walking up the human race to the beauty of cooperative living. Let us substitute the creative life for the life of

## American Ballads



The American Ballad Singers, a sextette of outstanding artists comprising Ruth Fremont, Helen York, Robert Crawford, Thomas Edwards, Emily Raman and Ned Wade—aided by composer, Bob Sherwin, will present a holiday program of native folk ballads at motion picture prices at the Brooklyn Academy of Music on Tuesday evening, Dec. 22.

## Theatre

### Theatre Showcase's Heart Is in the Right Place

THEY COULD A NEW PLAY BY BEN LUTHELMAN. PRESENTED BY THE THEATRE SHOWCASE AT THE THEATRE SHOW CASE ON SAT. 22 AT 8 P. M.

By Ralph Warner

The Theatre Showcase is the name of an enterprising group of actors and playwrights who display their wares in an old brownstone house on the sidewalks of Broadway. They have produced several plays in recent seasons, and since this is a war year, they offer a sabotage drama, "The Code."

The leading man, author and director of the play, is Clifford Odets. He is a man who plays the role of a so-called-Holmesian that he is of a matching, realistic doctor in the style of Arthur Miller. Odets' characters are reminiscent of those of Clifford Odets' former people.

### Too Much Plot

However, the resemblance and similarity of the play to "The Code" is so striking that it is difficult to find any originality in the play. As offered at the Theatre Showcase on 4th St., it is too much of both and not enough of either.

"The Code" has to do with a man who has lost his job as an architect in a war industry town. He is a man who has lost his job as an architect in a war industry town. He is a man who has lost his job as an architect in a war industry town.

Reprint from the New York Times "Book," Author's column of Dec. 18th  
"Theatre Showcase's Heart Is in the Right Place" apparently excellent distribution channels that broader seems to be among the country's best-selling authors. The

## Good Neighbors

### A Laboratory Case in Neighboring Relations

By Samuel Putnam

In a recent column in the Daily Worker the present writer told how Mr. Henry Luce, multimillionaire publisher of "Life," "Time," and "Fortune" magazines, is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named



Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

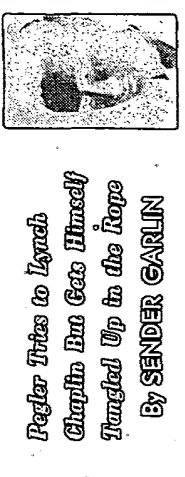
Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

Mr. Luce, however, is not the only one who is getting in bad with Latin Americans in general and with the people of Bolivia in particular just now, through the gratuitous aid and services of a friend named

## CONSTANT READER



Pegler Tries to Lynch Chaplin But Gets Himself Tangled Up in the Rope  
By SENNER GARLIN

THE SIMPLEST way to compile an "Honor Role for 1942" would be to list the individuals assailed during the past year by Westbrook Pegler for their support of the war against Hitler. Of course, Charlie Chaplin would have to be included in that list, along with Franklin D. Roosevelt, Joseph Stalin, Winston Churchill, Eleanor Roosevelt, and countless others.

The other day, for instance, Pegler attacked Chaplin in one of those nasty, unmerciful pieces of innuendo that has so endeared him to the foreign industries currently leading the National Association of Manufacturers and all the other labor-haters, union-busters and miscellaneous collection of clowns that roam around the country-infesting the people with lies that emanate from the office of Adolf Hitler's counselor on public relations, Dr. Paul Joseph Goebbels.

Pegler's latest intended victim is a world-famous silent actor. He attacked Chaplin because he expressed the feelings of most of America on the issue of the Soviet and British. Charlie Chaplin was attacked at the very time when the British, the Russians, the Chinese, the French and the United States were all fighting against the Axis. For this is what Chaplin and millions of other patriotic Americans are in favor of.

A patriarch of cinema, as his neighbors in Connecticut and the sport writers testify in New York can testify, Pegler preaches a sermon to Chaplin about his personal, private, domestic affairs all of which is so much of Pegler's damn business. Chaplin can easily match Pegler in virtue, private and public, as witnessed by the fact that the Scripps-Howard columnist recently charged his mansion in Hollywood, Calif., with 6,000 feet of mink linings, a lot of copper plumbing, galvanized gutters, and 10,000 feet of lumber. Pegler did perfectly all right with his conscience in depriving the annual salaries of these vital materials.

Pegler is by no means exceeding his mark toward the end of his mad-swinging of Chaplin to nearly assumes that "family" the war with the Axis. He is, in fact, the American people with "re-education" their American form of government. He can assure them that this is an open invitation to disloyalty and treason to the U. S. S. R.

If the present government headed by the commander-in-chief is not an "American form of government," why should millions have a incentive to defend it to fight for it?

Pegler writes that Chaplin "denies that American sons of those who made him rich be sent to make a second front" and thus leaves no doubt that he considers it a crime for American sons to engage in battle with the Axis. For this is what Chaplin and millions of other patriotic Americans are in favor of.

It is a patriarch of cinema, as his neighbors in Connecticut and the sport writers testify in New York can testify, Pegler preaches a sermon to Chaplin about his personal, private, domestic affairs all of which is so much of Pegler's damn business. Chaplin can easily match Pegler in virtue, private and public, as witnessed by the fact that the Scripps-Howard columnist recently charged his mansion in Hollywood, Calif., with 6,000 feet of mink linings, a lot of copper plumbing, galvanized gutters, and 10,000 feet of lumber. Pegler did perfectly all right with his conscience in depriving the annual salaries of these vital materials.





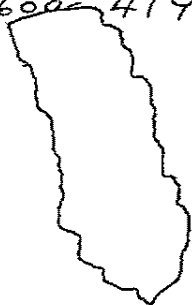




ORIGINAL STATEMENTS  
- CHAPLIN CASE FILE

LA FILE

1600 41933



RUSHMORE  
10/53



STATE OF NEW YORK )  
                          ) SS:  
COUNTY OF NEW YORK )

(b)(6)

I, HOWARD RUSHMORE, a citizen of the United States by birth, presently residing at [redacted] New York 28, New York, being duly sworn according to law upon my oath depose and say that I understand I am making this statement to an officer of the United States Immigration and Naturalization Service. I have been informed by him that this statement may be used in any subsequent proceedings, civil or criminal, the Government may see fit to institute. I make this statement of my own free will and accord and am willing if necessary to testify in person to the following.

I was a member of the Young Communist League during the years 1935 and 1936 and was a member of the Communist Party during the years 1937 through 1939. In the latter capacity I worked on the Staff of the "Daily Worker", official organ of the Communist Party of the United States, in the capacity of Feature Editor, movie critic and, two days per week, City Editor of that publication from 1937 through 1939. At various times during that period I received instructions which I deemed to be Communist Party directives from Clarence Hathaway and Sam Don to give wholly favorable treatment to Charlie Chaplin and his movies. These instructions were issued orally by Clarence Hathaway and Sam Don in their capacities at various times of Editor of the "Daily Worker". I followed those instructions in writing for the feature page of the "Daily Worker", often with the aid of material furnished by the Cultural Commission of the Central Committee of the Communist Party about Charlie Chaplin. All that material praised Charlie Chaplin and never, to my recollection, was critical of him in any way. Similar instructions were given to me personally by V. J. Jerome, then head of the Cultural Commission of the Communist Party, who occasionally checked with me to assure that Charlie Chaplin had been given adequate space in the "Daily Worker". Because of these instructions I regarded Charlie Chaplin as one of the most favored artists of the Communist Party, or in Communist Party parlance as a "party asset".

*Howard Rushmore*

Howard Rushmore

Subscribed and sworn to me this 10th day of March, 1953.

(b)(7)(c)



United States Immigration and  
Naturalization Service

HOWARD R  
1/22/

STATE OF NEW YORK )  
                          ) SS:  
COUNTY OF NEW YORK ) (b)(6)

I, Howard Rushmore, a citizen of the United States by birth, presently residing at [redacted] New York 28, New York, being duly sworn according to law upon my oath, depose and say that I understand I am making this statement to an officer of the United States Immigration and Naturalization Service. I have been informed by him that this statement may be used in any subsequent proceedings, civil or criminal, the government may see fit to institute. I make this statement of my own free will and accord and am willing if necessary to testify in person to the following.

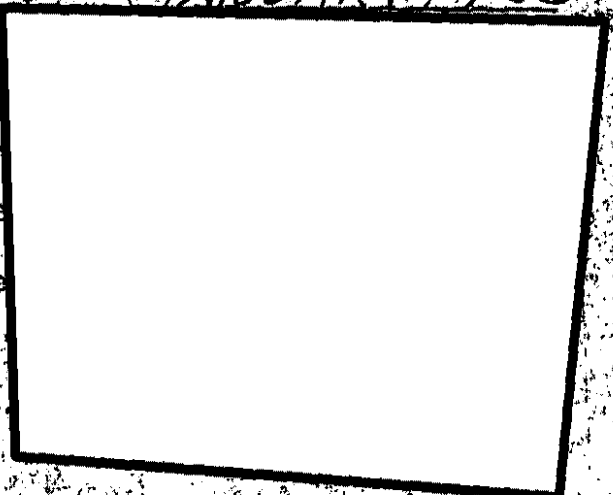
From 1937 to 1939 I was on the staff of the "Daily Worker", official organ of the Communist Party of the United States, in the capacity of Feature Editor, movie critic and, two days per week, City Editor of that publication. During that period I was instructed by Clarence Hathaway and Sam Don, both Editors of the "Daily Worker" at various times, to give wholly favorably treatment to Charlie Chaplin and his movies. I followed those instructions in writing for the feature page of the "Daily Worker", often with the aid of material furnished by the Cultural Commission of the Central Committee of the Communist Party about Chaplin. All this material praised Chaplin and never, to my recollection, was critical of him in any way. Similar instructions were given to me personally by V. J. Jerome, then head of the Cultural Commission of the Communist Party, who occasionally checked with me to assure that Chaplin was being given adequate space in the "Daily Worker". Because of these instructions I regarded Chaplin as one of the most favored artists of the Communist Party, or in Communist Party parlance, as a "holy cow".

Howard Rushmore  
Howard Rushmore

Subscribed and sworn to before me this 22nd day of JANUARY 1953  
at JOURNAL AM OFFICE

(b)(7)(c)

I hereby certify that I witnessed the signature of \_\_\_\_\_ to the \_\_\_\_\_ that he stated in my presence that he had read the \_\_\_\_\_ signed it and that he understood the contents there



100-100000-1000

VIRGINIA  
11

(b)(7)(c)

(b)(6)

SWORN STATEMENT of PAULINE SWANSON TOWNSEND made before Acting Immigrant Inspector [REDACTED] Malibu, California, Nov. 13, 1952

PRESENT: PAULINE SWANSON TOWNSEND, Witness  
[REDACTED] Investigator,  
(b)(7)(c) [REDACTED] Examining Officer

*Investigator*

EXAMINING OFFICER TO WITNESS:

You are advised that I am an Investigator and Acting Immigrant Inspector of the United States Immigration and Naturalization Service, and am authorized by law to administer oaths in connection with the enforcement of the immigration and nationality laws. I desire to take a statement from you at this time regarding your knowledge of one CHARLES SPENCER CHAPLIN, an alien. Any statement you make must be voluntary, and may be used by the Government in determining the alien's eligibility for admission into the United States or his right to be and remain in the United States; or it may be used by the Government in any criminal or civil matter involving you, CHAPLIN or anyone else. In other words, it becomes the property of the Government and may be used as the Government sees fit. Are you willing to answer questions under these conditions?

A. *Yes.*

Q. Please raise your right hand. Do you solemnly swear that the statements you are about to make will be the truth, the whole truth and nothing but the truth, so help you God?

A. *I do.*

Q. You are also warned that any false statement made wilfully and knowingly might subject you to a fine of \$2,000 or imprisonment for five years or both. Do you understand?

A. *Yes.*

Q. What is your full, true and correct name?

A. *Pauline Swanson Townsend.*

Q. When and where were you born, and of what country are you a citizen?

A. *Athens, Ohio, July 7, 1908; I am a citizen of the United States.*

Q. Where do you reside and what is your occupation?

A. [REDACTED] *Malibu, California.*

(b)(6)

Q. Was there a time when you were a member of the Communist Party?

A. *Yes.*

*RST*

Q. During what period of time were you a member of the Communist Party?

A. Spring of 1943 until Spring 1948

Q. What particular assignments were given you, or what particular duties did you perform in behalf of the Communist Party?

A. From June to November 1943, I was Executive Secretary of the L.A. Council of the National Council of American-Soviet Friendship. I worked in other organizations, but I had no important role.

Q. Do you know one CHARLES SPENCER CHAPLIN?

A. I have met him.

Q. Did you ever have knowledge that he was a member of the Communist Party?

A. No, never.

Q. In connection with your activities in behalf of and while a member of the Communist Party, did you have any contact with CHARLES SPENCER CHAPLIN?

A. Yes.

Q. Please explain approximately when and for what purpose you contacted CHARLES SPENCER CHAPLIN?

A. In July or August 1943 Mikhail Kalatozov, Soviet motion picture director, who was sent here as a good-will emissary to the Hollywood motion picture industry, had a conversation with me through Dorothy Claire Harris, who acted as Russian interpreter. This was at a cocktail party I had arranged at the Mocambo Restaurant on the Sunset Strip in Hollywood. I had invited 600 prominent people in Hollywood and about 700 or more came. Chaplin was one of those invited. Mr. Chaplin was included in the invitation. There was a reception line in which everyone was introduced to Kalatozov + to Dr. Thomas L. Harris, Director, L.A. Council, National Council of American-Soviet Friendship. In this conversation during the affair, Kalatozov told me Chaplin was revered in the Soviet Union, and that after the people had been received he would like to have a talk with him. They sat at a table together + talked for awhile. I think Dorothy Harris was the interpreter. Also at this party, when Kalatozov expressed his admiration of Chaplin, I thought it would please him if Chaplin made the introduction. So Dr. Harris introduced Chaplin and Chaplin made a 20-minute extemporaneous speech + finally introduced Kalatozov. I was embarrassed because Chaplin made a political speech, and the party was supposed to be strictly social. I can't remember exactly what he said, but he praised the Soviet Union and the Soviet motion picture industry. I was criticized the next day by John Howard Lawson + separately by Max Baer for the way the party was run.

PS

Q. Have you seen CHARLES SPENCER CHAPLIN in the company of any officials of the Soviet Union?

A. Yes.

Q. Please explain approximately when and under what circumstances.

A. I saw him at a party in Soviet Vice Consulate in Los Angeles. The occasion was the 1943 anniversary of the October Revolution. The formal was V. V. Paltov. Also there were several visiting Soviet military and naval dignitaries. Chaplin was an honored guest. His wife was there with him.

Q. Have you ever heard CHARLES SPENCER CHAPLIN express his views regarding the form of Government of the United States? If so, what views did he express?

A. No.

Q. Have you ever heard CHARLES SPENCER CHAPLIN express his view regarding Communism? If so, what views did he express?

A. No. During the November party, I was busy and didn't get to hear all his speech, but was told by others that he was going completely overboard. Helen Leonard was one.

Q. Have you heard CHAPLIN on any occasion express an opinion favoring the overthrow of the Government of the United States by force or violence?

A. No.

Q. Have you heard CHAPLIN on any occasion express an opinion opposing all organized Government?

A. No.

Q. What knowledge, if any, do you have of CHAPLIN's contributions to the Communist Party? By that, I mean to any echelon of the Party, either within the United States or world-wide.

A. None to the Party. But the day after the November affair, I found I had a deficit of about \$1,000, so I called a number of people for contributions. I called Chaplin's home and talked to a lady secretary and identified myself and explained my problem. She agreed to tell him. The next day I got a \$500 check signed by him made payable to the Los Angeles Council, National Council of American Soviet Friendship. Accompanying it was a social note, thanking me for inviting him to the affair and conveying his good wishes to Dr. Harris.

Q. What knowledge, if any, do you have of absences of CHARLES SPENCER CHAPLIN from the United States?

A. *None*

Q. What knowledge, if any, do you have of possible immoral conduct on the part of CHARLES SPENCER CHAPLIN?

A. *I have no personal knowledge. I know him only in relation to his present wife and children, and he seems to be a devoted husband and father.*

Q. Is there anything additional you can recall, bearing on CHAPLIN's character, attitude toward the United States, association with officials or agents of the Soviet Union, attitude toward Communism, or affiliation with the Communist movement?

A. *No.*

Q. After you have read the foregoing, I will ask you to sign this statement, swearing that the information contained therein is true and correct to the best of your knowledge and belief.

*Charles Swanson Townsend*

Subscribed and sworn to before me this 13<sup>th</sup> day of November, 1952  
at Malibu, California.

(b)(7)(c)



Acting Immigrant Inspector



11/4/52 Louis Budenz





















HEROES I HAVE KNOWN  
Twelve Who Lived Great Lives

By MAX EASTMAN

Published by Simon & Schuster  
Copyrighted 1942

CHAPTER 8 - Page 155

ACTOR OF ONE ROLE  
A Character Study of Charlie Chaplin

- - - -

He was the most famous man in the world when I met him in 1919. Woodrow Wilson had just made a triumphal passage through the capitals of Europe, but vaster crowds would have followed Charlie Chaplin. In the History of Great Fame—when that book is written—no chapter will be more astounding than that in which this little modest actor of one role, his birth timed and his genius cut and trimmed to fit a new kind of entertainment, became in three short years known and loved by more men, and more races and classes of men, than anyone, even the great religious leaders, ever had been before.

Pg.156 The story will give pause to those who think that subtle and mature art is incompatible with mass popularity. For Chaplin's acting was mainly distinguished from that of his colleagues by what, to my mind at least, is the subtlest and most mature of all values, power in reserve. He loves to not quite do something, letting his audience feel the more exquisitely what it would be if he did do it.

Our friendship began on the note of this mutual taste. I was rather notorious at the moment, being about the only Socialist agitator who had opposed the World War and supported the Russian revolution, and yet managed to stay out of jail. I traveled to the West Coast soon after the Armistice, while the famous "Palmer raids" were still suppressing what they called sedition. It was more like a sortie from a besieged city than a lecture tour. My meetings were the first opportunity the radicals had had for a long two years to make their voices heard, and they came out in mobs. The police came too. There were forty of them lined up like great blue smooth-feathered birds of prey around the inside wall of the Philharmonic Auditorium where I spoke in Los Angeles. My friend Bob Wagner came up afterwards, while I was shaking hands with people, and whispered:

"Charlie Chaplin is in the wings and would like to meet you!"

If he had said "Julius Caesar," I would not have been more astonished or delighted. To crown my delight, Charlie's first words when he shook hands were in genuine admiration of what he termed my eloquence.

Pg.157 "You have what I consider the essence of all art," he said, "even of

mine, if I may call myself an artist--"restraint."

"Well--did you see those policemen?" I said.

But we both knew that was not what he meant. For my part, I was so surprised to hear just that remark coming out of Hollywood that it has remained verbatim in my memory: "If I may call myself an artist!"

We had supper together that night, and the next day I went out to the little row of English-village houses on La Brea Avenue that forms the street front of his studio. It was the only studio in Hollywood that did not look like a freight yard. We swam together in his marble pool, and talked again all afternoon, and had our "movie" taken eating raw lemons like apples off a tree. I was, as almost everyone is, quite as captivated by the real Chaplin as by the Chaplin on the screen.

Humor is a playful thing; it isn't there if you take it seriously. It is natural, therefore, that the world's favorite humorist should turn out to be the world's most charming playmate. I would back Charlie Chaplin against anyone I ever met to cast a spell--if he wanted to--over the most hard-boiled and leather-hided visitor of either sex that you could bring around. Something, however, deeper than his charm appealed to me in him that day. Perhaps his prodigious fame had to do with it; any instinctive hero-worshiper has a weakness in that direction. But that was not all. Charlie Chaplin seemed to my mind and my immediate perceptions a great man, and I was moved, with that in the back of my head, to study and try to understand him. I have been doing that off and on ever since, and shall probably continue. But here for the time being I will put down a few of my results.

Most entertaining people are egotistically aware of it, but Charlie has a deep modesty. Like all actors, of course--and actors in this are very much like human beings--he would rather be in the center of the stage than off in a corner. But he has the gift of admiring others, and the rarer gift of listening to them with vivid and prolonged interest. He is high-strung and aesthetic, with an instantaneous distaste for anything false-faced or cheap, and no hesitation about extruding it from his attention or abruptly leaving it. That gets him lots of enemies, especially in Hollywood where plenty is false-faced and cheap. But among people he likes he is in the depth of his heart humble, a poor boy who had no opportunities and is eager to learn. Once long ago, but when already at the height of his prodigious fame, he showed me with the pride of a child who has won a prize a letter of appreciation from H. G. Wells.

"He's quite a writer, isn't he? Isn't he pretty well thought of?" he said, putting the treasured letter carefully back in his breast pocket.

He still has hanging in his front office two framed testimonials: on July 3, 1915, the readers of Pictures and the Picturegoer voted him "the cleverest British-born film actor--142,920 votes!" Story World Magazine of Hollywood, in 1923-4, named him "one of the ten greatest figures in motion pictures. It now takes pleasure in making formal acknowledgment of its opinion."

Next to this ability to receive as well as to give, without which all charm is brassy and hard-surfaced, the main elements in Charlie's magnetism are a restless intellect and imagination, humor, good looks, grace, agility, and a gift of bringing, or if need be dancing, everything he mentions into being by the instinctive motions that accompany his speech. I say "intellect" with malice toward some, who, lacking the real thing themselves, like to think of Charlie's endless, genuine, and very fertile interest in thinking is a pose. People naturally at home in the world of ideas are always thus misjudged if they happen to be alive also in the world of things. Charlie is alive all the way around. He never had any schoolroom discipline to speak of, and he reads a big book like Spengler's Decline of the West, for instance, by a hop-skip-and-jump process that is remote indeed from scholarship. But he makes no bluff to the contrary--not with me, at least. And he offers what he has to say about such a book as a curious shell picked up in a stroll along the beach, not a compendium of the ocean. The shell is always curious, always relevant, always has some curve or color of its own. That is why I say he has intellect as well as imagination.

"In the matter of reading," he said to me once, "I am an Epicurean-- a very little food for thought is enough!"

I went and bought a lot of books," he said at another time, "and now I've got to read them! But I have to be choosy because I'm a very slow reader. It's hard for me to concentrate on a book. For that reason I hardly read modern literature at all. Only very recently I discovered Joyce's short stories. Some of those I've read three or four times. That one story Clay says more about human character in ten pages than ten volumes of Dickens."

Charlie's eyes are of the very darkest blue, the color that the camera likes best. They are "honest" and "unflinching" eyes, set deeply in a noble brow, and when he lies to people because he does not like them or their questions, they make it very persuasive. It has filled the world full of contradictory stories about him, all honestly believed-- a state of affairs pleasing to him because of his reticence. The lower part of his face is not so noble as his brow and eyes, his mouth not quite so unflinching. But the trim grace and veritable perfection of his build and carriage, which is that of the prince of tumblers, tap dancers, tightrope walkers--the prince of agility and poise--harmonize with the classic perfection of his head to make a unitary impression of great beauty. He seems to possess, above all, complete and exquisite integration.

And this too is misleading. For he has no unity of character, no principles or convictions, nothing in his head that, when he lays it on the pillow, you can sensibly expect will be there in the morning. He is an actor--you have always to remember that--so deep down and completely an actor that, if you let his charm bewitch you into resting any hope on what he says, you will certainly sooner or later find that hope floating in the air.

"Oh I know Charlie well—we're intimate friends. In fact, he's dining at my house tomorrow. Why don't you drop in and meet him?" Thousands of people have said that, almost everybody, in fact, with whom Charlie ever enjoyed a long evening's conversation. And they have said it, usually, to all their best or most important friends and relatives. The friends and relatives have dropped in, all of them, bringing their important friends and relatives along. The board has been made festive, the cocktails have been passed around, the conversation has grown unnaturally animated, the ringing of the doorbell has been awaited with eagerness—surprise—impatience—consternation—mortification—despair—and Charlie never heard from again from that day to this. There is no snobbery in this. He has pulled it on America's Four Hundred, and he pulled it on the King of England, sending back from Paris a check for \$2000 in lieu of his presence at a "Benefit Vaudeville" at which the King had planned, with the royal assurance, to have him appear.

Nobody "knows Charlie well" who does not know how deep down he is an actor. Barring a few elementary trends like a fine distaste for shoddy, an intellectual sympathy for revolutionists, a collector's mania toward dollars, and a frank and reliable liking for his own ease and comfort, it is safest not to bank on his qualities at all—much less his opinions. The day after he so praised my radical speech in Los Angeles I heard him express a glowing belief in slavery as an immortal institution, backing it up with arguments and illustrating it with a pantomime that left his hearers breathless if not convinced. About the same time—1920-1—he made this remark: "Any perfectly free and profound intelligence would be Bolshevik today. H.L. Mencken, for instance, if he should really get down and study the problems of life. But I hope he won't, for he's more entertaining as an acrobat."

To the best of my belief he expressed both these opinions, or acted both these parts, without any mental reservations, and he has acted many others quite as contradictory and conclusive. His genius is essentially dramatic, and in the long run subtle understanding has to content you in the place of character. It does content me, and I think that is one reason why we have been good friends for so many years. I sensed very early, through watching with keen attention these wholly unintegrated flights of his mind, that he could not be relied upon to be, or continue to be, anything in particular, and I never expected him to. If he was irresponsible toward me, instead of nursing the injury, I cured it by being irresponsible toward him. Chained down as I am by a puritan conscience in matters of social obligation, I enjoyed the moral holiday.

Another matter in which I got "wise" to Charlie very early was that collector's mania I spoke of. I was raising money for our magazine, The Liberator, on the trip West when I first met him, and when he so generously praised my speech I hoped he might react similarly to an appeal for funds by my traveling companion, Isaac McBride. He did say he wanted to help, and said it with some warmth, and then gave us twenty-five dollars. If he had said he didn't want to help and given us twenty-five dollars, I would have learned something else. As it was, I learned right there never to try to drag Charlie in, as I did most of my rich



friends, on various schemes of social reform. Charlie likes radical ideas; he likes to talk about transforming the world; but he doesn't like to pay for the talk, much less the transformation.

Pg. 164 Of course, when you've made an emphatic remark like that about a born actor, you have to turn right around and make another almost opposite. Once Charlie happened to arrive in New York just as our book-keeper ran away with the last three thousand dollars in The Liberator's till. I received a lot of commiseration from all sides, but Charlie said the only thing that seemed to me halfway logical. He said:

"I can't make it all up to you, but I've got a thousand I can spare."

He isn't stingy, you see. It is more subtle than that. He is anxious about money. He might just as well have given me the whole three thousand, or a million. But he couldn't, because he lives in dread of poverty. He grew up in dread of poverty. When he was nine, his mother took him to an orphan asylum and left him there for two years because she could not feed him. Experiences like that in childhood leave channels of scar tissue in which the feelings flow, no matter what the mind says. Charlie is afraid all the time that he will be taken to that orphan asylum again. I spent a luxurious month once in his house on Summit Avenue, and the coffee came up every morning not in cups, but in two-handled soupbowls from which one of the handles had been broken off. It seemed a sensible idea--they were just like cups--but somehow it didn't fit into the general atmosphere of life among the movie millionaires of Beverly Hills. It was the little waif Chaplin, the poor boy from London's East End, almost the same one you see on the screen, being careful about expense.

Pg. 165 The Harvest days of our friendship were in 1920 and '21, when I went out to Hollywood to be far from The Liberator--and near a beautiful actress I loved--while writing a book on The Sense of Humor. Charlie was devoted to my actress too, and our friendship became a three-cornered one in which a lot of unusual emotions were given a place in the sun. As I look back upon those winters, Charlie and I seem to have been together almost every evening, playing charades and the speechmaking game and the drama game. We had to give up charades finally, because we found our whole energy going into all-night sessions of it, and neither of us doing a stroke of work in the daytime.

Pg. 166 I must explain that those charades of ours were not little impromptu guessing games; they were elaborately worked out dramas and scenic spectacles, in the preparation of which all human experience and the entire contents of Charlie's house would be levied on. His dining room opened through a wide archway into the library, and it had two exits at the opposite corners, one into the kitchen and one that went upstairs. There was a curtain in the archway that could be drawn, and thus the whole living part of the house would be converted into a theater. Without disturbing the guests, you could sneak up those back stairs and ransack their wardrobes, if any of them had had the hardihood to come for the night. Charlie and I would always choose the sides, and we would choose them the day before, inviting to dinner those whom we each wanted on our team. We got so expert at this game that we thought a charade was no good if it didn't have continuity--

the first syllable being the first act of a play, the next the second act, etc.

It is not easy to get people into a mood at once energetic enough and relaxed enough to enter into such exploits, and that is where the speechmaking game came in. It was a creation of mine, a revenge I took for my long years of suffering before audiences who wouldn't give me any help.

We played it this way: one end of the room would be cleared of people, and regarded as a platform. Everyone would write the subject of a speech on a slip of paper, fold it tight, and drop it into a hat. We always had to warn them to write a serious subject, not a funny one—the fun would come afterwards. And we had to make everyone in the room honestly agree to play: if anyone hung back, they all would. Then the host or ringmaster—whoever was engineering the game—would take out his watch, and pass the hat to the first person on the left of the platform. He—or she—had to draw a folded paper from the hat, mount the platform, face the audience, unfold and read it aloud, and make a speech one minute long on the subject read. If he could not think of a word to say, he had to stand there facing the audience just the same, until the minute was up.

It is one way of finding out how long a minute is. And it is an unflinching means of limbering people up to the point of playing charades. After they have suffered through one of those lonely minutes, they are ready for anything that is done in company.

Charlie improved on my speechmaking game by passing two hats, in one of which a subject was dropped, in the other the description of a character. Then we had to make a speech on the subject and in the character. This soon involved costumes and became almost as formidable as charades. I vividly remember Charlie as a "Toothless Old Veteran" discoursing on "The Benefits of Birth Control." He rises before my mind's eye, too, completely costumed and made up as Carrie Nation, delivering, hatchet in hand, a lecture on "Some Doubts as to the Origin of Species." It was in one of our games that he first preached the sermon on David and Goliath that forms a hilarious climax in The Pilgrim. When I saw it my mind traveled back to the evening I first introduced him to the speechmaking game, and he stood up there valiantly for one minute—fussed and embarrassed as a schoolgirl, giggling and saying absolutely nothing. He was trying to be himself. As soon as he caught on to the trick of acting a part he adored it.

Charlie devised what we called the drama game, to take the place of those charades after they got so elaborate that neither The Kid nor The Sense of Humor was getting any attention at all. For this game we would drop into the hat titles suitable for one-act plays. We would divide the company into couples, and each couple would draw a subject. After consultation, and a raid on the wardrobes upstairs, they would put on a one-act play corresponding to that title, making up the dialogue as they went along. Of all the "parlor games" I ever played, that is the best fun.



In Moscow, a little later, I saw this same kind of fun put on the stage. In the mood of creative adventure that followed the revolution, an impromptu theater called Semper Ante was set up by a group of witty actors, and played to full houses for almost ten years.

Besides these inimitable night's entertainments, the gayest events of that kind in my life,\* I used to hang around Charlie's studio and watch him make pictures, learning much of what I put in my book on humor there. He was doing the cocktail-shaker gag in The Idle Class one afternoon. The hero, you may remember, is an alcoholic, and he receives a letter from his absent wife saying she will never come home again unless he stops

\* To show that this was not a one-sided gaiety, I will quote from Meg Voyages, the French edition of Charlie's little book describing his trip to Europe in 1921:

"Lunch today with Max Eastman, one of my best friends. He tells me of a party at his house the same evening, and I gladly accept his invitation. ...What an evening! I really escaped from myself. My emotions ran the whole gamut from laughter to tears without an artificial moment. It was for this that I had left Los Angeles..."

Pg.169

drinking. He is standing in front of a table on which sits her portrait, and also some bottles and a cocktail shaker. He takes up the portrait and gazes at it, tears pouring from his eyes and great sobs shaking him. He turns round to set it down on the table, and the sobs continue to shake him, his shoulders rising more and more rapidly, until the audience can hardly bear it. Is Charlie going sentimental, after all? Then he turns gradually back, a look of sublime abstraction in his eyes and his shoulders in motion because he is gently agitating a cocktail shaker.

Charlie performed that little act nine times while I watched him, consulting me each time, of course--that too is a part of his charm--and later we went to the projection room together and chose the best of the nine. It did not satisfy him, and he went back on the set the next day and did it nine times more.

It was understood between us that I was going to write about him some day, and I would often take down remarks he made, or answers to my prying questions. I asked him about that cocktail-shaker gag:

"How did it come to you? Did you think it up when you were writing the scenario, or just happen to do it on the set?"

I liked his answer even better than the gag.

"Max, it isn't mine at all. It was suggested to me by a man on the set."

Pg.170

Charlie brought his mother over from England while I was in Hollywood, and gave her a comfortable house to pass her last days in. She was a little crazy, but was aware of it and able to manage it some of the time. It had been difficult on account of her mental state to get her into the country, and she had been instructed to be very careful when talking to the immigration officials. Her mind got out of hand, however, and her first word when one of them

of them approached was:

"You are Jesus Christ!"

Then she remembered what she had been told, and added with a sane and engaging smile:

"I mean by that, sir, that when I looked in your eyes I realized, notwithstanding the blue cap, that you have a gentle and spiritual nature!"

She came through with flying colors—a perfectly bewitching woman. Almost nobody knew that she was in Hollywood, and it was a day in my life when Charlie took me to see her. She was rosy-faced, red-haired, very cockney English, a music-hall singer and dancer by profession. She put a record on the phonograph and did us a merry little song and dance. There was a canary on the piano. He chirped in the midst of her dance, and she stopped—her gay expression turned to utter pathos. "Poor thing, he's lonely here!" she said, or sang—for it was all in time to the music—and then she was dancing merrily again, and she twirled at the end, and with the last note sat down accurately and lightly in the chair she had risen from.

Pg. 171

Charles Spencer Chaplin, Senior, was an entertainer too—a "topical vocalist" is the way he is billed on a yellowing poster in his son's possession. Maybe he was a good topical vocalist—nobody seems to know—but I thought I saw the source of Charlie's genius in his mother.

\* \* \*

There was a large gap in our friendship after those Hollywood days. I went away to Russia and France and was a long time coming home. Charlie meantime seemed to have been entertaining the world more with his marital problems than his pictures. I hate marital problems, and was glad the Lita Grey episode evolved to its inevitable end without my personal attention. Fourteen years had elapsed since our gay evenings together, when I found myself again strolling over to the little studio on La Brea Avenue. I wondered if I would find Charlie as much changed as all the rest of Hollywood. The lazy little toy village I remembered, with its population of child millionaires, had turned into a "business center" now. There were three small memory-laden cottages I wanted to get sentimental over, but I couldn't find them—they were gone!

Pg. 172

"Will Charlie also have turned into a business center?" I asked myself. And I asked it with trepidation, for that is one of the ways in which he could degenerate. At least so I thought, for I never could understand his passion for the national currency. Moreover, there was a general impression then that Charlie was about through making pictures. I found him in the projection room, discussing with his staff the first two reels of Modern Times, which had just been run off. Paulette Goddard was there, looking so intelligently and brightly beautiful that it seemed, as though the heavens at last had dropped a star into his lap—the only miracle that ever could end his marital problems. And he himself was at the top of his form, standing out in front of the little audience, entertaining them with an illustrated

lecture on the picture's merits and defects--illustrated, I mean, with the old inimitable pantomime. I saw no change to speak of. He seemed to me, as always a young man of unlimited promise, a young man who had created an immortal character, and would create, if he ever got going, a hundred more.

We went up to the new house, after he had run off those two reels for me, and played a game of tennis, and spent a long evening talking. Far from having degenerated, or being in the least unbalanced about his work, Charlie seemed to me to have gained both in poise and self-confidence. It did not bother him that most people thought he was on the shelf. He answered quite casually when I asked him why his tempo of production had slowed down from a picture every seven days on the old Keystone lot to a picture every seven years.

Pg.173 "I'm more finicky, I guess," he said. "I care more about making it good. Besides, it was new--the whole industry was new in those days. Everything was exciting. We had no scenarios even, at first. We would finish a picture on Saturday, and say, 'Well, now we must get a story for Monday.' On Monday we wouldn't have a story, but one would develop out of the props and the people who happened to be standing around. You'd say, 'Well, can I have a couple of policemen this morning?' And if they said yes, you'd say, 'How about a couple bricks?' And if you got those too, there was your story. Everybody has slowed up, as a matter of fact."

"Yes, but not the way you have," I said, "not so much that the public is worried for fear they've quit altogether."

"Well, why worry?" he said. "Why this terrible insistence on work? Work is a beastly thing, especially when it gets to be a kind of religion. 'If you don't work, you can't eat'--they've got to offer us something better than that in the communist society. It's too damn irksome and nasty. I'd like to see a state of society where everybody could get up in the morning and say, 'Well, it's all right, I don't have to work!'"

Pg.174 "Look at the animals. They don't put the moral aspect on life all the time. So many gorgeously beautiful creatures--with poise and dignity! Think of a lion--unmolested by these bustling humans. He lives a magnificent life, works when he has to, and then sits, leisurely and sufficient, blinking at the sunset and playing with the cubs!"

I could not possibly help thinking of a lion while he spoke, for he became the lion. And I could not worry quite so much about his slower tempo. Within limits, it seemed reasonable. It seemed, in fact--this revolt against the high-pressure production mania that has corrupted so many American artists--another sign of promise in a remarkably promising young man.

"Besides," he added, "I find less satisfaction than I used to in merely entertaining people. As one grows older he wants to do something that will give him some spiritual satisfaction. I hate that word 'spiritual,' but you know what I mean."

Pg.174

In one way we had both changed in those fourteen years--our being together no longer compellingly suggested play. Jimmie Cagney was there, I remember--a natural for the drama game--and two other people limber enough to enter into one of the old hilarious evenings. But something else wasn't there--youth, I suppose, and the gay, intelligent laughter and vivacity of the girl we had both been so fond of. Instead of playing we talked, and what we talked about was work.

I asked him how he had come to make the picture MODERN TIMES.

Pg.175

"It started from an abstract idea," he said, "an impulse to say something about the way life is being standardized and channelized, and men turned into machines--and the way I feel about it. I knew that was what I wanted to do before I thought of any of the details."

I reminded him that he had conceived of the picture years before, and had even photographed one of the gags. I described it to him: a beggar sits on the sidewalk at a busy intersection; the public hurries by, like automata or German soldiers on the quick-step; every so often one of them turns briskly aside to hand the beggar a nickel; he receives it in the same perfunctory manner and rings it up on a cash register!

"That's modern life," he said to me then, "everything mechanized and regimented--even charity!"

Charlie had completely forgotten this; he did not even remember the gag. But it is a fact--and one which acquired some significance later--that for several weeks in 1921 he was sowing this brilliant notion abroad in conversations, careless, as he always is, with such riches. One of our playmates in those days was the French director, Maurice Tourneur, and it is not unimaginable that through him Charlie's idea for a modern comedy traveled to France. When MODERN TIMES came out, Rene Claire and the producers of A Nous la Liberte sued Charlie Chaplin for plagiarism. After a while they withdrew the suit--wisely, as my recollection proves. Whatever sins this genius may have on his conscience (or what takes the place of conscience in a complete actor), plagiarism is not among them.

Pg.176

I had another book on humor, Enjoyment of Laughter, in mind, and I fell back that evening into my old habit of studying my gifted friend with pencil in hand. I will recall here what he said about his creative moods and methods. I asked him if his pictures always start from an abstract idea, and he hesitated.

"That is the way I like to have them start," he said. "I like to wake up some morning with a desire to say something--a feeling, I suppose I mean, about something. To take a simpler example, I find the idea of a tramp and a gamin together attractive. They meet in a patrol wagon and start life again. That is attractive. I must find out what exactly is the thing that is attractive about it. That's where the intellect comes in. I must bring this idea or feeling to the fore. I must bring it to the noetic mind. I must work back from it to a total situation by reasoning. I enjoy that phase. I enjoy gnawing at an idea."

Pg.176

"Maybe I enjoy it too much, and that's why I don't produce as often as I used to. These days, if I don't feel jolly I just put it off. I've got used to the spells of dullness now, and they don't worry me. They used to worry me to death. 'You're through,' I'd say. 'You've lost your creative streak for good!' Now I just stay in bed and think. I start in thinking at seven and finish at four when I'm seeking a story. It's a pure matter of sticking to it. I've gone as much as a month without a creative thought, messing around with some notion that seemed to me as though it ought to contain one. 'Hell, you can't make a story out of that,' I'd say. 'Yes, but you can stick to it until a story comes!'

Pg.177

"There's no use just sitting down and waiting for an inspiration, though. You've got to play along. The main thing you've got to do is preserve your vitality. Not seeing anybody. I even conserve my emotions. 'I'm not going to get excited about anybody or anything,' I say, 'until I get this gag worked out.' I go along that way, living a quiet and righteous life, and then I stay out late one night, and have a couple of drinks—perhaps all night—and the next morning the reserve pours out. But you've got to have the reserve. Dissipation is no use except as a release. You've been damming it up inside of you, and all of a sudden you say: 'Oh, here it is!' And then you go to work."

A couple of years after Modern Times came out, I received a telephone call from Paulette Goddard asking me if Eliana and I wouldn't come out to Hollywood and stay with them for a while. She said she thought I would do Charlie good. I surmised that "do Charlie good" meant get him to make another picture and put Paulette in it. But that was all right, and I said I would come if he also wanted me. I got a telegram the same night:

"Expecting you. Charlie."

Pg.178

For various reason we put off going for almost two months, and were extremely casual about it, merely telegraphing toward the last the probable date of our arrival. I found Charlie surrounded with a pile of manuscripts almost half his size.

"I'm learning to write," he said. "All these papers you see around here are scenarios with dialogues in them."

"You're learning to talk!" I said.

"Well, I may not talk myself. I may just direct a picture for Paulette, but what I'm interested in now is writing. I don't see how you do it. It all seems wonderful to me when it pours out. I thought every one of these sheets was a masterpiece when I wrote it. But when I look at it the next day I think it's terrible."

The upshot of it was that he thought we might work together--we had played together so often.

"I really would like to collaborate with you on a talking picture," he said.



Pg.178 It seemed natural--indeed it was not a new idea--and with Paulette's ambition pushing in the same direction, it even seemed probable. But Eliena, who adores Charlie, was a good deal more excited about it than I was.

Pg.179 "Remember what I've told you," I said. "Enjoy any Charlie Chaplin you have the good luck of a chance to. But don't try to link them up into anything you can grasp. There are too many of them. The one that wants to collaborate with me is, in my opinion, a wise guy, but I doubt if he lives through the night."

He did live through the night and all the next day. After tennis in the afternoon, Charlie said:

"If you'll come up to my room after breakfast tomorrow we'll start in by going through some of those mountains of stuff I've written, and see if any of it is any good."

The next morning before I got up, Charlie left for Monterey, thinking he could write better if he got away from Paulette--which, at the moment, was undoubtedly correct. He left word that I was to have his sunny bedroom to write in. When he came back to play host again, the idea of our collaboration had vanished from the agenda. He never mentioned it again, nor did I. Nor did it make any difference. I had no complaint. I had paid off his casualness in advance.

Last spring, after he had had time to get tired of the social maelstrom that followed the premiere of The Great Dictator, I sent Charlie a telegram at the Waldorf Astoria:

"Come on up Sunday and bring a companion. I've got a new game."

Pg.180 When Frank, his present Japanese parent-secretary, called up to say that he would come, I invited Edmund Wilson, the literary critic, and his gifted wife, Mary McCarthy, to come over from Stamford, and got my friend Charles Reitell, a doctor of sick industries by profession, to bring some of his intelligence and personality tests along. In inviting these guests, I explained that Charlie Chaplin might or might not be there.

Charlie arrived at noon with a gentle and warmed companion from Brooklyn, and we played with those tests, and discussed them, and discussed everything under the sun, until one-thirty that night. It was like old times in Hollywood. Somewhat to our surprise Bunny Wilson, who is a distinctly literary person, made a phenomenal score in the test for operators of delicate machinery. Dr. Reitell guaranteed him a sixty-dollar-a-week job on application. On the same test, I was marked way down for "labored accuracy." "Don't hire this man" was written across my sheet.

Charlie pleaded the absence of his reading glasses and did only one eighth of the test--perfectly. The rest of the time he spent denouncing the whole idea of classifying human beings.

Pg.180

"These tests tell nothing," he said. "People are individuals; they aren't bunches of attributes. You have to know them with your intuitions before you know them."

The Wilsons left about midnight, and a few minutes after they went out, Bunny stuck his head back through the door:

"Max, I can't seem to start my car. I wonder if you know anything about brakes!"

Pg.181

Charlie jumped right out of his chair with delight.

"There you are!" he exclaimed. "That shows you what these tests are worth! Wilson the great machine operative--sixty dollars a week as a mechanic--and he has to come back and ask Max to start his car!"

Just the same, Dr. Reitell knew a lot more about us when he went home than he could have found out in months of ordinary conversation. In particular, I thought, he had the low-down on Charlie and me, and the reasons for our long mutual understanding. Our "personality inventory" showed a surprising number of traits in common. On "emotional instability" Charlie made a score of 84 per cent--50 per cent being the average, and 98 per cent indicating a visit to the psychiatrist, at the very least.

"Your high score there," Dr. Reitell said in a kindly way, "assures you of the ability to dramatize your public. You overfeel for them their emotions."

He did not offer any such consoling reflections on my still closer approach to the booby hatch. My score was 87 per cent.

The doctor's inventory attributed one trait to Charlie that indubitably belongs to him, and makes him stand out almost solitary among the weakly gregarious and garrulous brain wasters of the movie world. That is a high degree of "self-sufficiency."

Pg.182

"Your score of 77 per cent in this trait indicates," the doctor announced, "that you prefer to be alone, rarely ask for sympathy, and tend to ignore the advice of others."

The phrase is a picture of Charlie in Hollywood--or above it. It explains both the awe--if the word is not too strong--and the resentment with which many of its more convivial celebrities regard him. It explains also the dreadful state of mercy-turned-into-rage that girls get into when their almost universal impulse to become his mother--welcomed for a certain distance--finds the inner citadel impregnable.

And not girls only. There is an impulse in all affection to try to "get hold of" its object--to make sure that he depends enough upon its warmth, to be there whenever a returning warmth is needed. Charlie doesn't depend upon any warmth that much--not even when he is in love. He is sufficient unto himself.

Pg.182

This trait frightens some people and gets them mad. It gives me the pleasure of admiration. I do think, however, that in late years it has grown on him, and given rise to flaws in his work. Like most brooding artists, Charlie is hypersensitive, and gets very sad if you tell him something he has just done is no good. Nevertheless, he always used to have some robust critic around the studio, like Eddie Sutherland, a good director himself, who would say; "Aw, Charlie, cut that gag short--it's a bore!" Charlie would go into a gloom, and maybe quit work altogether for a day or two. But when he emerged, he would emerge with a perfectly objective and correct appraisal of the criticism.

Pg.183

I have felt that in his last two pictures he lacked that sort of corrective. He was indulging his touchiness. He was getting a taste for yes-men. It is a glaringly obvious flaw in The Great Dictator that there is no build-up toward the momentous speech made by the little barber at the end. The speech is crudely tacked on and, however grateful to our hearts politically, remains an addendum rather than a part of the picture. All he had to do to correct that was to give the little man a yen for speechmaking--put in one or two ludicrously unsuccessful attempts to grab an audience before the grand chance comes. In matters of comedy or pathos Charlie is just the one who knows this best. He was thrown off his balance here, I think, by the weight of his feelings. A trifle less indulgence of that admirable "self-sufficiency" might have made both Modern Times and The Great Dictator better even than they are. There is no man so great that he can not be helped.

Pg.184

In Charlie's inventory the score on "introversion" was 88 per cent--so high that the doctor exclaimed with surprise; "You are not so damn far from being a recluse! Seclusion from the world with solitude seems to be your idea of heaven!" This again increased my respect for the doctor's methods, for I have heard Charlie express that idea of heaven many times. Years ago, when we both thought--some of the time, at least--that a world revolution was coming, he remarked:

"It's all right with me. I'm for the working class. But they needn't expect me on the barricades. I'm no hero--I've got too much imagination to be a hero. When the shooting starts, I'm going to take a loaf of bread and a can of sardines and beat it to the mountains."

He was climbing the mountains in a hurry while he said that--and then he climbed cautiously down again.

"I'll probably come back for a can opener, but that's all I'll ask of the revolution."

I wrote those words down at the time, because rumors were rife about Charlie's being a "dangerous Bolshevik." But the general notion of living a hermit's life is never far from his thoughts. His present home is on a little walled-in hill with trees enclosing its private sky.

"If I had a moat and a drawbridge," he said when he showed it to me,



Pg.184 "I could live here the year round all alone and be happy. I might let you in once in a while for a game of tennis, but only because I need exercise."

Another thing that vastly surprised our examiner was Charlie's low score of 18 per cent on "dominance versus submission."

Pg.185 "You certainly fooled me on this one," he said. "I had always thought you would dominate others, but I find you a very submissive, peaceful, quiet type indeed."

On "self-confidence" Charlie's score was still lower--only 11 percent.

"You are very hamperingly self-conscious," the doctor decreed, "and harbor definite feelings of inferiority. Any bold indications of aggressiveness, or strong assertions of power, are but a defense, a thin veneer, a cloaking of a timid, worried, and perturbed soul!"

Here I thought the doctor's system showed a serious defect. It failed to distinguish dominance as an ultimate fact from dominance as an immediate social attitude. It failed to realize that shy and diffident people often have a sovereign confidence in their own judgment, even if they have to go home and lock themselves into a soundproof chamber, to find out which judgment is their own.

You could safely bet that, in any group engaged in making moving pictures, Chaplin, even though unknown, would soon turn out to be the boss. He would either become the boss or get kicked out as unmanageable. And yet you would see no clash of wills. He would never bristle or bluster or try to domineer. He hates that kind of thing so much that he evaded meeting one of our excessively red-blooded writers on his recent visit to Hollywood.

"I like civilized people," he said.

Pg.186 It took this "submissive, quiet, peaceful type" only two months, after arriving in Mack Sennett's studio in Hollywood in 1914, a young kid and a total greenhorn, to become the director of every picture he appeared in. It took him less than six months to change the whole character and conception of cinema comedy prevailing there, if not everywhere. But there is no record of any "indications of aggressiveness" or "strong assertions of power." On the contrary, he bewildered everybody by behaving deferentially, and even humbly, but just not doing what the director told him to. Indeed, until the great news began to arrive from the box offices, Charlie's independence on the set was generally regarded as a special kind of stupidity. Mack Sennett finally allowed him to direct a picture of his own in sheer desperation.

"Let the damn fool find out for himself that it's not so easy!"

But Charlie told me another story from those same days, one not printed before, which illustrates his self-distrust:

"Mack Sennett was paying me \$175 a week, and when the contract expired,

Pg.186 Essenay offered me \$3000 a week. I went to Mack Sennett and told him I had had this offer. I said that I would prefer to stay with him, if he would pay me \$1000 a week. He came back with an offer of a three-year contract--\$500 a week the first year, \$1000 the second, and \$3000 the third.

Pg.187 "I knew I was popular. I had seen the crowds in the street outside the theatres. But I also knew how transitory such popularity is. I had grown up in the shadow of the uncertainties of an entertainer's career. I wanted to cash in on my popularity before it ran dry. I said to Mack Sennett:

"I'll accept your offer if you'll reverse it. Pay me \$3000 a week the first year, \$1000 a week the second, \$500 a week the third, and I'll stay."

"Sennett said it was an idiotic idea, and he wouldn't sign such a contract. But I meant it. I was ready to sign."

There is a shrewdness in such timidity, or near it, and Charlie is extremely shrewd. As a businessman he falls down only in matters demanding an adequate estimation of his own size. It did not seem funny to him to make out his income-tax reports on the theory that he and his half-brother, Syd, who also "acts in the pictures," were partners. Even after paying up a million dollars in back taxes and penalties, he could not quite follow the government's logic!

Here is another example of his shrewdness--or inferiority complex, I don't know which:

I came into his room one morning at the Waldorf Astoria, and found him still in bed. His face wore, or assumed when he saw me, that expression of unutterable pathos that so often and so suddenly breaks your heart on the screen.

Pg.188 "What's the matter, Charlie?" I asked. "Why are you so sad?"

He reached over and picked up a slip of paper from the bed table.

"Look at this!" he said.

I took the paper and read--in the handwriting of his valet-secretary:

"The X Company offers you \$877,000 for twenty-five fifteen-minute broadcasts."

I laughed. I thought his pathos was a joke. But it wasn't.

"I can't do it, you know," he said. And then, with increased mournfulness: "I need the money too! The government just relieved me of a million dollars."

"Why can't you do it?" I said. "You can make a speech!"

"It isn't that," he said. "You know how I love speechmaking. I can't come that close to my public. I have to remain a little remote and mysterious. They have to romanticize me. I would lose more than that at the box office if I made myself real and familiar over the radio."

To me, I must say, Charlie remains a mystery no matter how real and familiar he grows—a baffling combination of cool and high judgment, with total submersion in blind emotional drives. He loves advice; he loves a long conversation in which the best minds in the world devote themselves to his problems, and feel that they are guiding an untutored and yet great creative genius. He loves it the way a duck loves a shower bath. The advice is always thoughtfully weighed and, in so far as it is really good, "accepted." Everybody goes home with a feeling that important and rather intimate decisions have been made. But if they had been made on the other side of the moon, they would have had as much effect on Charlie's course of action.

He is one of the most intelligent people I know; indeed, I often fall back on the single word "intelligence" to describe both his good looks and his enduring charm as a friend. But there seems to be some almost weird disconnection between his earnest judgments and his acts of will. He is not more neurotic, I think, than most creative artists. They do have to be easy of access to all currents of emotion—the doctor was perfectly right there. But Charlie makes less effort to swim; less effort to keep his head above these currents, than most thinking people. He not only never acquired in childhood the habit of self-discipline, but never apparently even caught on to the idea. It just doesn't occur to him that he might stand up to a strong flow of feeling, or even move against it for a time, because his mind reminds him of something else. It doesn't occur to him to feel sorry when he hasn't. I have never heard him express regret. . . . But all of this applies only to his relations with people. Toward his art he has conscience, integrity, discipline, patience, persistence—every good and great quality. Here again he has to be understood as an untrained waif, a dream-endowed gamin, a delicate-minded guttersnipe—a leaf of paper with sacred writings on it blown through the streets of a London slum.

You will understand him in that way if you know him long enough. And very respectfully also—for he has great dignity—you will pity him a little, as you do his namesake on the screen. His life is filled to the brim with what most lives consist of yearning after—wealth and fame and creative play and beautiful women—but he does not know how to enjoy any one of the four.

His failure to revel in fame is, I suppose, a credit to him. He is not only impatient of it, because he really loves to wander in the streets alone, but he is distrustful of its meaning. A person of his aristocratic tastes, if noble-born, might adore the masses and drink their adulation with credulity. But Charlie knows them too well. He is, so far as I can

Pg.190 judge, sincerely and stubbornly unimpressed by numbers. If he had a choice between world-wide popularity and the praise of a few people whose judgment he respects, I believe he would veer toward the latter with the simplicity of a compass.

Pg.191 One day when he had been up to Croton to see me, I drove him to town in my open Ford car, A Model-T that had seen better, and also more hushed and integrated, days. I pulled it up alongside a Childs restaurant near Broadway, and we went in to have some griddlecakes and milk. Although we sat way back in the room, I became aware before long that the big window was filling up with peering faces. I watched Charlie with a curious interest, for to my more omnivorous egotism this trait of his was hard to believe in. He was at first smilingly annoyed. He got up and turned his back to the window.

"In my business you have to erect fortifications before you can enjoy a griddlecake," he said.

We finished quickly, and walked over to the car. . . . I neglected to mention that that old Ford was responsive to my every mood--if I happened to feel slightly embarrassed and in a hurry to get away, she never failed to burn out a spark plug or kick loose a connection. We sat there, painfully high up from the pavement, with the crowd steadily augmenting, and the car spitting and jerking in response to "Hello, Charlie!" "Atta-boy, Charlie!" "Go to it, Charlie!" "Give her the gas, Charlie!" Charlie bore up under it with apparent good nature. But when we got away, he cursed that crowd with a venom that astonished me.

"I can't understand that," I said, "I should think you would like their affection."

"It isn't affection, it's egotism," he said. "None of those people cared a damn about me. If they did, they wouldn't embarrass me. They were thinking about themselves, feeling bigger because they had seen me and could go and brag about it."

Pg.192 After he cooled down, he told me how differently the London crowds behaved.

"When I went down to the East End to visit my old haunts," he said, "word got round, and a regular mob collected. But they always stayed as much as a hundred feet away, kind of hushed and whispering to each other. They never addressed me. They really made me feel that I was loved--but not these New Yorkers. I know them!"

As usual, he had sensed an underlying truth and delved it up, but it is a truth that most people would be willing to leave buried for the sake of their own complacency. Mark Twain had a similarly undeluded perception of men, but it never marred his childlike joy in his own popularity.

Charlie's failure to get any fun out of his money is not so healthy. It is more purely due to his deprived childhood. He is so much more keenly



Pg. 192 aware of the enormous expense of running a studio than of the infinitely more enormous income from his pictures and securities that he feels poor all the time. The whole fable of his sudden fortune is beyond the grasp of this unhappy infant, and his imagination gets hold of the size of it only on the debit side. Hence he takes no pleasure in giving, no pleasure in having, no pleasure in spending, money--a misfortune that keeps him in touch, at least, with the common man!

Pg. 193 Another thing that Charlie does not know how properly to enjoy is girls. Girls occupy almost as important a place in his life as dollars, and they cause him even more anxiety. It is not because there are more of them. There honestly aren't so many. But girls unfortunately are not, like dollars, all just alike. They differ fantastically. A susceptibility to their charms, therefore, is not a steady and firm propulsion like the trade winds, in relation to which a certain trend of character can be established and the hope cherished of really getting somewhere. They are a permanent source of contrary breezes, fluctuating and sudden gusts, gales, billows, storms, typhoons and hurricanes, which tear the character all to pieces.

Pg. 194 Anybody in a public position who tries with some force and resolution to solve the problem of happiness in love gets surrounded with a lot of scandal which has no relation to any reality but the famished lusts of the scandalmongers. Charlie is certainly not easy to live with, not any easier than Lord Byron or a kaleidoscope. It requires, as I have shown, a large initial act of understanding to be, or continue to be, his friend. Some of his girl friends have had this understanding, and some haven't. Some haven't had any understanding at all. But they have all gone in with their eyes open, and the opinion that there is something abnormal or monstrously heartless in his behavior toward women is an invention of the public, not a private fact. The private fact that explains Charlie's tendency toward matrimonial disaster is a very simple and very old one--namely, that love in people of poetic imagination is blind, but if these people also possess intellect, love opens its eyes after a while, often quite suddenly, and sees the object of his attachment.

I once asked Charlie about one of his celebrated loves whom I had never met, and he answered:

"I thought she was divinely natural and real--I found she was only gawky and crude."

It was said in the manner of a person who has bought a fountain pen at the five-and-ten-cent store, and thrown it away when he looked it over. But that is the ruthlessness of a mind with a taste for knowing, however late, the essential truth. He did not need to tell me that the experience had been, in its lifetime, tinged with Eternity, as they incurably and always are.

There are few mismatched wives who could not make a monkey out of a man by dragging out in the divorce court all the worst incidents they could

Pg.194 remember--and then some. There are few mismatched husbands who could not reciprocate, if they chose to. We are discussing the ways in which Charlie differs from others.

Pg.195 He is, to express it very simply, incurably romantic. He is as susceptible to feminine charms as Tom Moore or Robert Burns, and as given to lavish idealizations of the vessel in whom they reside. He has a veritable genius for lyrical raptures about girls. At the same time, and deeper, he has the need for a woman friend and companion--a companion not of his senses only, but his mind. It is not inconceivable that he might by chance find such a companion in the object of one of these raptures, and have the good sense to know it after the rapture subsides. But that is a gamble, the old romantic gamble, with the odds on the side of ironical Fate. The classical approach, the approach of George to Martha Washington, to take a remote example, itemizing her qualities and status, and choosing her for a life companion on the grounds of her fitness for the job, could never occur to Charlie. He belongs to a different age and cult of living. He can not mold his personal life as he molds a picture, bringing its central problem to "the noetic mind" for analysis. In real life he skips that delectable phase altogether. It just isn't in him to use his brains about women.

And the situation is complicated, if I am not mistaken, by the fact that he knows this. He senses the total process before it begins, and watches it unfold with a sad, helpless, abstract understanding that must be very trying to the victims of his adoration.

Pg.196 Charlie was in love, when very young and for a long time after, with a beautiful girl named Hetty who played in the theater where he first went on the stage. He came to America--he will admit in some moods--because Hetty was already booked to come. But he did not look her up when she came. He just thought about her. He could not believe she loved him--he was not egotistical enough. He let her slip out of his ken because of his diffidence--so the story goes. And when he went to London years after, still conscious of Hetty, still cherishing a dim yet tender "perhaps" in his breast, he learned that she had died. He brought home her photograph.

"It was nothing," he said when shyly showing me the photograph. "She was a fetish. I knew nothing about girls then." By which I knew that Hetty was one of the momentous things in his life.

Still, I have a hunch that excess of self-protection, as well as lack of self-confidence, played its part in this sad story. He knew that he loved Hetty too much. He knew even then that she was a "fetish." He was afraid of her actual self. He was afraid if he won the girl, he would lose the romance. That is not a new kind of fear in the world.

And that hyperprudence, a kind of timorous canny clinging to what he's got, is the reason Charlie does not even enjoy his creative art to the full; or exploit to the full his unparalleled chance to enjoy it.

Pg.196 His studio is as still as a cemetery more than half the time. It is not because he lacks energy or invention, or the funds, to fill it with a riot of experimental miracles. He lacks freehearted abandon. A good shot of generosity and recklessness--right into the blood stream--would make him one of the great comic poets of the world.

Pg.197 People who think Charlie Chaplin was wise to resist the lure of the sound track, pantomime being, they say, his natural art, are merely unacquainted with him. He is quite as instinctive and brilliant an actor in speech as in gesture. And he is an actor of infinite versatility. It is hard to think up a character that Charlie cannot portray with startling realism on a moment's notice. It is hard to think up a character he has not portrayed. That is why he is such a magician among directors, a magician who can make--with all respect to certain transitory celebrities--a silk purse out of a sow's ear. Charlie has a life work ahead of him before he will have given the public an honest half of the gifts, poetic and intellectual as well as comic and dramatic, with which he entertains a friend on a quiet evening. He is composing now a new musical score for his favorite picture, The Gold Rush--composing it on the violin and piano and pipe organ, all of which he plays as though by instinct. The music will be original and good, an exquisite and spectacular accomplishment, but still and all--only a sample. I may be greedy, but I find it something else than wise that this thinker and poet and actor, the most various as well as the subtlest dramatic genius of our time, should go down to posterity dressed casually in Fatty Arbuckle's pants, Ford Sterling's old shoes, and a property coat that was picked up on the way from the dressing room, when somebody told him to hurry up and get on the set. That, he solemnly assures me, is how the famous character that captured the world was born--a fact which does not, of course, make it any less superlative a work of art, but makes you realize how little of what he might do he has done.

Pg.198 Timidity and tightness, not wisdom, is what made Charlie stick to pantomime. He couldn't let go of what he had in his hand and take a chance on something new. The same thing made him do the talking job only half-way when he did do it. The one pervasive defect in The Great Dictator, as I saw it, was that neither as the little barber nor as Hitler--except in the mock-German speeches--did Charlie do any character acting with his voice. When you put on a make-up like that, you've got to talk your part as well as act it. In a charade or a drama game in the evening, Charlie would be the last one to dream of coming out in a fantastic costume, and then speaking in his own all too highly cultured British accent. Even in a fireside conversation, unfolding his fancies without any costume--anywhere, indeed, where the public is not involved--his voice goes into each part as automatically as his hands and arms. But having arrived at the pinnacle of success as a pantomimist, having also beaten all Hollywood at the box office, he had not the heart to take a new step. It might be a step down! And so he didn't take it for a long, long time, and when he did take it he took it halfheartedly.

Pg.198

Pg.199

If it is true, as Alexander Woolcott hazards, that with his one little mute creation on the screen, Charlie Chaplin is "the foremost artist of the world," it is not extravagant to say that, if he would gather a great gang around him, and let himself go, intellectually as well as poetically and financially, in that elegantly appointed idle studio of his, forgetting the box office, casting loose from the Motion-Picture Industry altogether, he might be one of the foremost artists of history. He might rival Moliere and Aristophanes--and have a grand good time besides. But he won't.

How much this is Charlie's fault, and how much Hollywood's or America's, or the twentieth century's, I do not know. I only know that I have seen him do things when discoursing about what might be done in the modern cinema, if it were not for the "cost of production," the "ignorance of the public," the "risks of experimentation," the "censorship," or some other "if" that ought not permanently to paralyze the foremost artist of the world, which, if presented on the screen, would startle men's eyes, and their minds too, as much as his first appearance did.

I do not mean that Chaplin has a "message" that he is holding back. He hasn't any message. Neither, for that matter, had Shakespeare. He has an audacity of invention, a breadth of speculative intelligence, a depth of meditation, and a versatility, or rather universality, in the pure art of acting, of which his screen comedies convey no more than a hint.

Pg.200

I am afraid we are all implicated in this, Charlie, and Hollywood, and the twentieth century, and America--above all, America. For Charlie Chaplin is essentially an American humorist. Notwithstanding those early years in London, where he struggled up out of poverty by learning to tap dance and do an act, it was in the rough, democratic, money-mad and sentimentally friendly atmosphere of an American studio that he developed the art and imagined the character that made him famous.

"Of course, I am essentially American," he said to me, not long ago. "I feel American, and I don't feel British--that's the chief thing."

A chief thing is that the distinguishing merits of his art are those of American humor--a more robust flight of the imagination and a more complete surrender to the mood of play than English humor ever ventured. His faults, too--that ever-present prudent thought of "the public," that automatic deference to considerations about dollars, which is the true summary of the "ifs" mentioned above--we must confess to be our own. Only in our shrewd and pecuniary America, where Mark Twain had to go back to King Arthur's court to find a safe target for the shafts of his furious laughter, and where Ring Lardner, through sheer lack of social courage, turned a heart-broken sensitivity into contempt, could such a wealth of comic and poetic and intellectual genius be content to express itself in one little no-matter-how inimitable, figure on the screen.













































ENVELOPE ONE

Contains photostatic copies FBI reports  
October 2, 1947  
June 9, 1948  
August 10, 1948  
July 5, 1949  
August 12, 1949  
January 5, 1950

See Central Office letter of October 1, 1952

*Charles James Alpha* 1600-41933  
A-5-653-092



*Envelope One*













APR 23 1951

Material for your consideration in connection with  
your present inquiry are only reports. Your attention  
is directed to the above reports which especially relate  
to the only part of your inquiry.

This is the result of a request for  
an FBI file check only and is not  
to be considered as a clearance.

















