

A Guide to the Microfilm Edition of

**Federal Bureau of Investigation
Confidential Files**

**COMMUNIST ACTIVITY
IN THE
ENTERTAINMENT INDUSTRY**

UNIVERSITY PUBLICATIONS OF AMERICA

A Guide to the Microfilm Edition of

**Federal Bureau of Investigation
Confidential Files**

**COMMUNIST ACTIVITY IN THE
ENTERTAINMENT INDUSTRY
FBI Surveillance Files on Hollywood,
1942–1958**

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INTRODUCTION

J. Edgar Hoover, the director of the Federal Bureau of Investigation (FBI), knew the influence and impact of popular culture. Thanks to his relentless and intelligent use of that culture, he and the bureau had become “venerated like no other institution in a country where Christianity and baseball had to tolerate disbelievers.”¹ By the early 1940s, Hoover and the bureau—the stars of movies, radio, comics magazines, and bubblegum cards—had become icons beyond criticism.

The FBI director’s familiarity with the movie industry as well as his long-standing, almost indiscriminate, distrust of anyone holding Leftist political views led him in August 1942 to request the Los Angeles office of the bureau to report on “Communist infiltration of the Motion Picture Industry.” In February 1943 Hoover received from the Los Angeles office what he described as “an Excellent comprehensive report.” Over 200 pages long and extensively indexed, it was based on a variety of sources, including numerous “confidential informants.” The tenor of the report may be gauged from the fact that it paid little attention to Willie Bioff and George Browne (union officials indicted and subsequently convicted for extortion and racketeering) but devoted considerable space to the putative Communist ties of Herb Sorrell, who—according to one historian—was “viewed by most of the Hollywood community as being a dedicated and honest union man who operated a clean, honest, and democratic labor organization.”²

The report by the Los Angeles office of the bureau contained the usual melange of information that such efforts engendered, as well as some glaring errors: Orson Welles, for example, who is described as “having changed with the Communist Party line,” is mistakenly identified as a “member of the original Group Theatre.” Hoover’s concern over “the spread of Communism in the Hollywood motion picture industry” is expressed in a special delivery letter to the Los Angeles FBI office dated June 21, 1943. Hoover requested the office to “keep this investigation up to date” and “keep me currently advised of significant developments.” Hoover’s correspondence, the lengthy reports transmitted by the Los Angeles office to FBI headquarters in Washington, D.C., and various memoranda are part of a process in which “everything is by the numbers and everything is on paper” (to use the words of Hoover critic Victor Navasky).³

The FBI demonstrated an interest in many different aspects of the entertainment industry in Hollywood (and New York City). These files do not reflect every detail of that interest, but they do demonstrate why one history of Hollywood in the 1940s refers to “FBI men [who] kept coming around to ask questions.”⁴ The bureau did not ignore the extreme Right and looked into the activities of Myron C. Fagen, a virulent anti-Communist active with the Cinema Education Guild whose association with the anti-Semitic rabble-rouser Gerald L. K. Smith, also earned the disapproval of most Hollywood conservatives. In keeping with its mandate, the Los Angeles office concerned itself with people and organizations that were characterized as left of center. Agents dealt with “peaceniks,” the Communist party, outspoken liberals, advocates of

improved race relations, anti-Communist movies, House Un-American Activities Committee (HUAC) hearings, the activities of anti-HUAC groups, and movies that supposedly fostered Communist propaganda.

In 1956 Alan H. Belmont, the assistant director in charge of the bureau's Domestic Intelligence Division, recommended that the reports on the Communist infiltration of the motion picture industry be "discontinued." In a memo to Hoover, he asserted that such infiltration now was "practically nonexistent" and it did not appear that the "amount of information being obtained is commensurate with the time and money being expended..." Hoover concurred. In August 1956 the bureau, which over the past decade-and-a-half had gained "vast clout" (as one writer put it) in all areas touching on "subversion and internal security," formally began a new counter-intelligence program: COINTELPRO, which has succinctly been defined as "extra-legal harassment."⁵ It may well be that the upper-eschelon of the bureau wished to direct its resources in that direction, but the Los Angeles office continued to "follow and report pertinent activity of Communist Party elements with respect to the...film industry" albeit with less detail and zeal than previously. Yet well before the implementation of COINTELPRO in 1956 the bureau had utilized the horde of material in its files to support certain political objectives, most notably as regards to "the Red menace." As one history points out, the FBI throughout much of the 1940s and 1950s "was selling its own brand of anti-Communism"—and one of its most important clients was HUAC, through which material from the bureau's confidential files became "public information" that could spread fears about radicalism "without compromising the FBI's image of a disinterested, nonpartisan, investigative agency."⁶ It is therefore not surprising that the 1947 HUAC hearings dealing with the movies and obviously based on FBI information was called by the committee "[h]earings dealing with Communist infiltration of the movie industry."⁷ Related hearings held in 1951–52 dealt with "Communist infiltration of [the] Hollywood motion picture industry."⁸

During World War II, when the FBI began surveillance of the movie industry per se (and not just of various individuals connected with it as previously had been the case), a "Popular Front" atmosphere pervaded the entire U.S., including Hollywood, and our "Russian comrades," were widely applauded. The FBI may have been concerned with "Soviet influence in Hollywood" and the visits of Soviet filmmakers to the studios, but the industry adjusted its product to what has been called "the stereotyped needs of the hour," and transformed the once-despised Soviet Union into "the land of Tchaikovsky and Cossack dancers, whose people, like all others in Occupied Europe, suffered the privations of the invaded..." The formerly reviled commissars became "freedom fighters" and "ideological dogmatism was replaced by idealistic humanitarianism."⁹ Before long, however, pro-Soviet films which reflected the "Popular Front" spirit, such as *Mission to Moscow* (Warner Brothers), *The North Star* (Goldwyn), and *Song of Russia* (MGM) came back to haunt many of those involved in their production. Once the Cold War broke out, as the FBI files show, involvement with these paeans of praise to a wartime ally became grounds for suspicion of Communist ties—and worse.

During the war, sympathy for the Soviet Union and participation in the "Popular Front" were not a handicap, but the "Popular Front" atmosphere had already begun to erode before the war's end in August 1945. These files, along with the organization in early 1944 of the Motion Picture Alliance for the Preservation of American Ideals (Alliance), testify to the resurgence of conservative sentiments in Hollywood. Formally

committed “to fight, with every means at our organized command, any effort of any group or individual, to divert the loyalty of the screen from the free America that gave it birth,” the Alliance had strong anti-Communist overtones. In the words of one founding member, it aimed “to turn off the faucets which dripped red water onto film scripts.”¹⁰

Against the backdrop of emergent red-baiting the bitter and lengthy strikes called in 1945 and 1946 by the Conference of Studio Unions (CSU) stand out. In essence these strikes were jurisdictional disputes which pitted the somewhat larger International Alliance of Theatrical Stage Employees (IATSE), often accused of “sweetheart unionism,” against the more progressive and politically active CSU, led by the left-leaning Sorrell. Roy Brewer, on the other hand a staunch anti-Communist, led the Los Angeles IATSE locals which had cleaned out the Mafia element that Bioff and Browne had represented. The CSU had been created in 1941 and was made up of the craft and technical local unions whose members preferred not to affiliate with the IATSE. As can be seen from the files these strikes were as much political in nature as economic. The strikes involved pitched battles in front of the Warner Brothers and MGM studios as CSU pickets clashed with IATSE members attempting to go to work. Each side had its strong-armed squads; the studios energetically enlisted against the CSU and employed thugs, tear gas, and studio police against the pickets. The second lengthy strike was the decisive one, and as an English observer noted: “in an atmosphere of violence, recriminations, and accusations of Communism, the strike was eventually settled with IATSE stronger than ever, and Roy Brewer established as a doughty fighter against the Communists...in which capacity he was soon to play a significant role in the aftermath of the HUAC hearings.”¹¹

The 1947 HUAC hearings were of great interest to the bureau. A comparison of the FBI reports and memoranda with the transcripts of the hearings (and the subsequent ones in the early 1950s) makes clear the source of the questions asked by counsel of the “unfriendly” witnesses—and the information about their Communist ties which was read into the record. Overall, HUAC did not handle itself very well, although it did give the “friendly” witnesses—some of them Alliance members—an unimpeded opportunity to strike out against what they described as “Communist subversion.” A historian of HUAC commenting on the “ever more fervid denunciations of Communists—in Hollywood and everywhere else”—noted that the committee allowed these witnesses to indulge in “rumor, speculation, and surmise,” to enter into the record “numerous names of alleged Communists...without pressing for documentation,” and “invited their views on matters well beyond their ken.”¹²

Originally the committee had characterized nineteen of the various witnesses scheduled to appear as “unfriendly.” Eight of these were not called by the committee, and the German playwright Bertold Brecht put on such a good show of seeming cooperation during an aimless and near incoherent interrogation by HUAC’s counsel that the chairman, J. Parnell Thomas, commended Brecht for being “a good example.” Brecht expert Eric Bentley, later quoted “a wit” who said that the committee asking Brecht questions seemed as if the “apes had taken to studying the biologist.”¹³

The other “unfriendly” witnesses fared worse—mainly because of their boisterous, aggressive responses to questioning by HUAC counsel. Thomas lost control of the hearings as the witnesses attempted to lecture the committee. All took the First Amendment in refusing to testify, all were removed from the witness chair because of their stormy behavior, all were cited, tried, convicted, and served prison terms for

contempt. Despite earlier assurances to the contrary, the studios quickly suspended the “Hollywood Ten” (seven writers, two directors, and one producer). Leaders of the industry, meeting at a hotel in New York City within days of the hearings, issued the “Waldorf statement.” Adopted with few objections it assured HUAC that the industry was in favor of political purity and would not employ anyone whose political allegiance was in doubt. As has been pointed out, “the firing of the Ten was only a prologue to a tragedy with a cast not of ten but of hundreds.”¹⁴ By early 1951 when HUAC again zeroed in on the industry, the blacklist had been institutionalized. It affected not only Communists and “fellow travellers,” but anyone who dissented from the prevailing anti-Communist political point of view. The FBI took a special interest in the “Hollywood Ten.” Bureau files are replete with memos about them as a group, about the industry response to them, and about efforts to defend and to assist them, including detailed reports on their conversations with their lawyers in 1947. Moreover, the bureau kept a wary eye on individual members of the “Hollywood Ten” both before and after their incarceration.

During the years covered by these files the movie industry underwent great changes. The industry reached its apogee in admissions in 1946, selling over 3,000,000,000 tickets at the box office—by contrast ten years later a population that had increased by 25,000,000 bought over one-third fewer tickets annually. “American audiences,” said one study, “found new ways of spending their spare cash...; in 1946 Americans spent at the cinema nearly 20 per cent of their outgoings on recreation...but by 1957 the...figure...had dropped to 7 per cent.”¹⁵ A combination of circumstances conspired in the years after World War II to dethrone the movies as the mass medium in the United States. It was not just television. The 1948 consent decree settling a long-standing antitrust action brought by the federal government against the more important film companies resulted in a divorce of exhibition from production. This ruling caused considerable corporate disruption since often a company’s theaters were the main source of profit. The removal of an assured domestic market also led the industry to look for a genre that could assure a good return at the box office. Despite a supposed clamor for anti-Communist films these did not attract audiences. One reason for the lack of audience interest was the fact that most of these films—such as *The Iron Curtain* (20th Century Fox, 1948), *The Red Danube* (MGM, 1949), and *I Was a Communist for the F.B.I.* (Warner Brothers, 1951)—were “clinkers.” In the vernacular of the day “people voted with their feet,” and even a star like John Wayne with all his drawing power could not attract an audience for his *Big Jim McClain*, a 1952 Warner Brothers film about a HUAC subpoena server hunting subversives in Hawaii.¹⁶ Gimmicks such as 3-D worked only briefly. Introduction of various wide-screen processes, extensive use of color, and production of blockbusters in various genre only momentarily stayed the audience decline.

The atmosphere in which these developments occurred was increasingly anti-Communist. The United States in the late 1940s and for much of the 1950s underwent a Red Scare. Senator Joseph McCarthy burst onto the public scene in February 1950 with his charge about subversives in the State Department, but “McCarthyism” was already well in play by then. President Harry Truman had used a domestic fear of Communism to whip up support for an activist, anti-Soviet foreign policy which initially culminated in the signing of the North Atlantic Treaty in 1949, the first peacetime “entangling alliance” for the United States since the end of the 18th century. A milestone in

achieving this state of affairs was the indictment of the Communist party's top leadership in 1948; the trial stretched out for much of 1949 before convictions were gained by the government. The prosecution made use of FBI informants such as Herbert Philbrick, who led three lives as citizen, Communist, and counterspy before surfacing to testify in 1949. One writer has accurately remarked that "a spectre was haunting America—the spectre of Communism...exacerbating fears..." distorting life.¹⁷

The material in *Communist Activity in the Entertainment Industry* reflects the political paranoia that marred an important area of our culture in the late 1940s and early 1950s. The FBI files are useful, however, not only for what they tell us about the agency's actions, its director's concerns, and the people and groups subject to FBI surveillance. These files are an index to fear, and to fear's creation. Moreover the files also contain an enormous amount of ephemera that otherwise would be lost to history. With diligence and perhaps some luck it might be possible to dig out of the newsclippings series all the columns of the anti-Communist journalist George Sokolsky. The FBI has done much of this work. The *Daily Worker's* contentious columnist David Platt has recently been anthologized, but these files contain some columns missing from that collection. Where else could one find so many conveniently collected together newspaper clippings about the "Hollywood Ten," or pamphlets such as "Red Treason Over Hollywood." Harvey Klehr and John Haynes have recently pointed out the "latest fascination with American Communism has been stimulated by the increasing availability of research material, including files of intelligence agencies (notably the FBI)..."¹⁸ These FBI materials, as well as others published in this series by University Publications of America, have been obtained under the Freedom of Information Act. Use these materials; use the Freedom of Information Act to gather other materials.

And remember that "Source T-10" in these files has been identified as Ronald Reagan, then president of the Screen Actors Guild, and more recently president of the United States.

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¹ Richard Gid Powers, *G-Men: Hoover's FBI in American Popular Culture*, (Carbondale: Southern Illinois Press, 1983), p. xi.

² Dan E. Moldea, *Dark Victory: Ronald Reagan, MCA, and the Mob*, (New York: Viking, 1986), p. 67.

³ Victor Navasky quoted in Alan Brinkley, "Dreams of a G-Man," *The New York Review of Books*, April 23, 1987, p. 16.

⁴ Otto Friedrich, *City of Nets: A Portrait of Hollywood in the 1940s*, (New York: Harper and Row, 1956), p. 377.

⁵ Richard M. Fried, *Nightmare in Red: the McCarthy Era in Perspective*, (New York: Oxford University Press, 1990), pp. 82, 189.

⁶ Kenneth O'Reilly, *Hoover and the Un-Americans: the F.B.I., HUAC, and the Red Menace*, (Philadelphia: Temple University Press, 1983), pp. 6,7.

⁷ U.S. Congress, House of Representatives, Committee on Un-American Activities, 80th Congress, 1st Session, *Hearings regarding Communist infiltration of the motion picture industry*, Oct. 20–24, 27–30, 1947.

⁸ *Ibid.* 82nd Congress, 1st Session, *Communist Infiltration of Hollywood motion picture industry*, part I—Mar. 8, 21, April 10–13, 1951, part II—April 17, 23–25, May 16–18, 1951, part III—May 22–25, June 25, 26, 1951, part IV—Sept. 17–19, 1951, part V—Sept. 20, 21, 24, 25, 1951, part VI—May 10, Sept. 10–12, 1951; 2nd Session, part VII—Jan. 24, 28, Feb. 5, Mar. 20, April 10,30,1952, part VIII—May 19–21, 1952, part IX—Aug. 19, Sept. 29, 1952.

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- ⁹ Colin Schindler, *Hollywood Goes to War: Film and American Society, 1931–1952*, (London: Routledge and Keegan Paul, 1979), p.62.
- ¹⁰ Motion Picture Alliance for the Preservation of American Ideals advertisement in *Variety* and screenwriter John Lee Mahin quoted in Larry Ceplair and Steven Englund, *The Inquisition in Hollywood: Politics in the Film Community, 1930–199999960*, (Berkeley and Los Angeles: University of California Press, 1983), p. 11.
- ¹¹ Barry Norman, *Talking Pictures*, (London: BBC Books/Hodder and Stoughton, 1987), p. 188.
- ¹² Walter Goodman, *The Committee: the Extraordinary Career of the House Committee on Un-American Activities*, (New York: Farrar, Straus, and Giroux, 1968), p. 209.
- ¹³ Eric Bentley, ed., *Thirty Years of Treason: Excerpts from Hearings before the House Committee on Un-American Activities, 1938–1968*, (New York: Viking, 1971), p. 206.
- ¹⁴ Bernard F. Dick, *Radical Innocence: A Critical Study of the Hollywood Ten*, (Lexington: University Press of Kentucky, 1989), p. 223.
- ¹⁵ John Izod, *Hollywood and the Box Office, 1895–1986*, (New York: Columbia University Press, 1988), p. 134.
- ¹⁶ Daniel J. Leab, “How Red Was My Valley: Hollywood, the Cold War Film, and I Married a Communist,” *Journal of Contemporary History* 19 (January 1984), p. 71. See also Leab, “The Iron Curtain: Hollywood’s First Cold War Movie,” *Historical Journal of Film, Radio and Television* 8 (#2), 1988, pp. 153–88, “Anti-Communism, the FBI, and Matt Cuetic: the Ups and Downs of a Professional Informer,” *Pennsylvania Magazine of History and Biography* 115 (October 1991), pp. 535–81 (on *I Was a Communist for the F.B.I.*), and “Hollywood im Kalen Krieg” in Helga Belach and Wolfgang Jacobsen, eds., *Kalten Krieg*, (Berlin: Stiftung Deutsche Kinemathek, 1991), pp. 204–227.
- ¹⁷ Stephen J. Whitfield, *The Culture of the Cold War*, (Baltimore: Johns Hopkins University Press, 1991), pp. 1,2.
- ¹⁸ Harvey Klehr and John Haynes, *The American Communist Movement*, (New York: Twayne, 1992), p. 1.

NOTE ON SOURCES

Communist Activity in the Entertainment Industry: FBI Surveillance Files on Hollywood, 1942–1958 has been filmed in its entirety as released by the FBI through the Freedom of Information Act to Professor Daniel J. Leab, History Department, Seton Hall University. The originals are now in the FBI Central Files in the FBI Headquarters, Washington, D.C.

ACRONYMS LIST

The following acronyms are used throughout this guide and are spelled out here for the convenience of the researcher.

AFL	American Federation of Labor
ASP	Arts, Sciences, and Professions Council (successor to PCA)
CIO	Congress of Industrial Organizations
CSU	Conference of Studio Unions
FBI	Federal Bureau of Investigation
HICCASP	Hollywood Independent Citizens Committee of the Arts, Sciences, and Professions (successor to Hollywood Democratic Committee)
HUAC	House Un-American Activities Committee [documents in this micropublication refer to HUAC's predecessor, House Committee on Un-American Activities (HCUA)]
IATSE	International Alliance of Theatrical Stage Employees, AFL
OWI	Office of War Information
PCA	Progressive Citizens of America (successor to HICCASP)
RKO	Radio-Keith-Orpheum
USSR	Union of Soviet Socialist Republics

EXPLANATION OF EXEMPTIONS

The Freedom of Information Act (FOIA), under which these documents were requested, processed, and released, allows the FBI and other federal agencies to delete and withhold a variety of types of information. These exemptions—listed below and on the following page—authorize the Bureau to withhold any classified information (exemption [b] [1]), any material “related solely to the internal rules and practices of the FBI,” such as informant coding symbols ([b] [2]), any records that would invade someone’s personal privacy by, for instance, discussing their sexual habits ([b] [7] [C]), or material that would “reveal the identity of a confidential source or reveal confidential information furnished only by the confidential source” ([b] [7] [D]), among others. Whichever exemption or exemptions the FBI is claiming in withholding a certain passage or document is cited as such in the margin of a partially released document or on the top line of the “deleted page” sheets, which are inserted when a single page or entire document is withheld. Deleted page sheets also appear in place of referral documents, memos prepared by agencies other than the FBI and which the FBI forwarded to the originating agency for separate (and subsequent) FOIA processing.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552

- (b) (1) information which is currently and properly classified pursuant to Executive Order 12356 in the interest of the national defense or foreign policy, for example, information involving *intelligence sources or methods*
- (b) (2) materials related solely to the internal rules and practices of the FBI
- (b) (3) information specifically exempted from disclosure by statute (see continuation page)
- (b) (4) privileged or confidential information obtained from a person, usually involving commercial or financial matters
- (b) (5) inter-agency or intra-agency documents which are not available through discovery proceedings during litigation; documents, the disclosure of which would have an inhibitive effect upon the development of policy and administrative direction; or documents which represent the work product of an attorney-client relationship
- (b) (6) materials contained in sensitive records such as personnel or medical files, the disclosure of which would constitute a clearly unwarranted invasion of personal privacy
- (b) (7) investigatory records compiled for law enforcement purposes, the disclosure of which would: (A) interfere with law enforcement proceedings; (B) deprive a person of the right to a fair trial or an impartial adjudication, or give one party of a controversy an undue advantage by exclusive access to such information; (C) constitute an unwarranted invasion of the personal privacy of another person; (D) reveal the identity of a confidential source or reveal confidential information furnished only by the confidential source; (E) disclose investigative techniques and procedures, thereby impairing their future effectiveness; and (F) endanger the life or physical safety of law enforcement personnel
- (b) (8) information collected by Government regulatory agencies from financial institutions
- (b) (9) geological and geophysical information, including maps, produced by private companies and filed by them with Government agencies.

SUBSECTIONS OF TITLE 5, UNITED STATES CODE, SECTION 552a

- (d) (5) information compiled in reasonable anticipation of a civil action proceeding**
- (j) (2) material reporting investigative efforts pertaining to the enforcement of criminal law including efforts to prevent, control, or reduce crime or apprehend criminals, except records of arrest**
- (k) (1) information which is currently and properly classified pursuant to Executive Order 12356 in the interest of the national defense or foreign policy, for example, information involving intelligence sources or methods**
- (k) (2) investigatory material compiled for law enforcement purposes, other than criminal, which would reveal the identity of an individual who has furnished information pursuant to a promise that his identity would be held in confidence**
- (k) (3) material maintained in connection with providing protective service to the President of the United States or any other individual pursuant to the authority of Title 18, United States Code, Section 3056**
- (k) (4) required by statute to be maintained and used solely as statistical records**
- (k) (5) investigatory material compiled solely for the purpose of determining suitability eligibility, or qualifications for Federal civilian employment or for access to classified information, the disclosure of which would reveal the identity of the person who furnished information pursuant to a promise that his identity would be held in confidence**
- (k) (6) testing or examination material used to determine individual qualifications for appointment or promotion in Federal Government service the release of which would compromise the testing or examination process**
- (k) (7) material used to determine potential for promotion in the armed services, the disclosure of which would reveal the identity of the person who furnished the material pursuant to a promise that his identity would be held in confidence**

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HOW TO CITE FBI RECORDS

Citations of FBI records should give the reader sufficient information to access the same material if desired. Although FBI files contain many different types of records, the following examples should suffice for most of them. They should include document type, "sender" to "recipient," date, caption/subject, headquarters or field office city, and classification-file number-subfile (if applicable)-serial number.

Example: memo, SAC [Special Agent in Charge], Boston to Director, FBI, 12/10/50, WILLIAM JONES, JOHN SMITH-VICTIM, Bureau File 7-xxxx-124.

Example: letter, SAC, Atlanta to Chief of Police, Atlanta, 1976 TRAINING SCHEDULE, 1-xxxx-124.

The types of documents usually found in FBI files are as follows:

(1) Letters: A communication sent from FBIHQ to a field office, from a field office to FBIHQ, from one field office to another or from either FBIHQ or a field office to any outside agency or person.

(2) Memorandum: A communication (on FBI memorandum paper) to the Attorney General and other departmental officials; from one official to another at FBIHQ, or from one employee to another within a field territory. It is also applicable to the omnibus types, such as memoranda to all SACs.

(3) Letterhead Memorandum (LHM): A memorandum on letterhead stationery; it should normally require a cover communication for transmittal.

(4) Report: A written document containing the results of an investigation. It is almost always prepared in a field office.

(5) Cover Page: The page(s) containing administrative data, leads and informant evaluations not found in LHMs or reports. Cover page(s) are not disseminated outside the FBI.

(6) Teletype: A communication transmitted by machine.

(7) Airtel: An intra-FBI communication with highest priority of those sent through the mail. Originally conceived as a teletype sent via airmail, it may be in teletype phraseology.

REEL INDEX

Entries in this index refer to specific files within the *Communist Activity in the Entertainment Industry: FBI Surveillance Files on Hollywood, 1942–1958*. The files in this micropublication mirror the FBI's filing arrangement, Bureau File number, and type of file. Due to the large quantity of documents relating to the FBI's investigation of Hollywood, the documents are further subdivided by volume number. The cumulative date range and page counts have been included for each volume number. Reels 1–7 pertain to forty volumes consisting of chronological correspondence and are arranged by Bureau File number and document designation number. Reels 8–10 consist of newsclipping files, also arranged by their volume numbers, 1–25. Reels 11–14 consist of enclosures to specific documents and are identified by specific serial number. Reel 14 also has a small number of documents released recently and documents released by the FBI from other sponsoring agencies.

The documents within the individual files are arranged generally in chronological order; exceptions are noted by a bracketed statement following the file's page count. In the interest of accessing material within files, this index denotes major issues, investigative and legal cases, prominent individuals and organizations, and key policy matters under the category *Major Topics*. The four-digit number on the far left is the frame number where the documents for a particular file begin.

Reel 1

Frame No.

Bureau File #100–138754 [Chronological Correspondence] September 1942–March 1945

- 0001 **Volume 1.** September 1942–July 1943. 307pp.
Major Topics: List of radical artists, writers, actors, and musicians; Communist influence in labor unions; Harry Carlisle; Communist front organizations and activities; IATSE; films of a propaganda nature; *Mission to Moscow*; writers' unions; establishment of American Legion Union Post [Cinema Post #561].
- 0308 **Volume 2.** July 1943 cont.–April 1944. 228pp.
Major Topics: *Mission to Moscow*; films of a propaganda nature; Warner Brothers Pictures; Cinema Post #561; Northwest Section (Movie Industry), Los Angeles County Communist Party organization and membership list; Screen Writers Guild; AFL and independent unions; history of Communist infiltration; Communist front organizations; Hollywood Democratic Committee.
- 0536 **Volume 3.** April 1944 cont.–August 1944. 283pp.
Major Topics: Propaganda in films; Motion Picture Labor Committee for Political Action; Northwest Section (Movie Industry), Los Angeles County Communist Party organization and membership list; history of Communist infiltration; Mikhail Kalatozov; Hollywood Writers Mobilization; League of American Writers; Communist and Communist-front organizations' membership subdivided into producers, directors, writers, actors and actresses, labor, and miscellaneous; Hollywood Democratic Committee; OWI activities; War Activities Committee–OWI film productions; Motion Picture Alliance for the Preservation of American Ideals; Cinema Post #561.

Frame No.

- 0819 **Volume 4.** October 1944–March 1945. 180pp.
Major Topics: History of Communist infiltration; Communist Political Association activities; Hollywood Democratic Committee; AFL Political Action Committee activities; Cecil B. DeMille; Communist infiltration of RKO Radio Pictures; CIO Political Action Committee; CSU; Hollywood Writers Mobilization; strike activities; Herbert Sorrell.

Reel 2

Bureau File #100–138754
[Chronological Correspondence] cont.
February 1945–August 1947

- 0001 **Volume 5.** February 1945–June 1945. 89pp.
Major Topics: Soviet request for 35mm film; *The Master Race*; propaganda in films; Hollywood Writers Mobilization; Hollywood Democratic Committee; OWI activities; Council of Hollywood Guilds and Unions; strike activities; Herbert Sorrell; Communist Political Association; Motion Picture Alliance; screen guilds; HICCASP; CSU.
- 0090 **Volume 6.** June 1945 cont. 86pp.
Major Topic: Report on Soviet influence and propaganda efforts in Hollywood.
- 0176 **Volume 7.** June 1945 cont.–September 1945. 101pp.
Major Topics: HUAC investigations; Actors' Laboratory; Motion Picture Alliance; CSU–IATSE jurisdictional strike; IATSE [AFL]; Hollywood Writers Mobilization; HICCASP; Warner Brothers Pictures studio riot; Herbert Sorrell.
- 0277 **Volume 8.** November 1945–May 1947. 270pp.
Major Topics: CSU jurisdictional strikes; IATSE [AFL]; AFL strike call; Helen Gahagan Douglas; American Youth for Democracy; Frank Sinatra; Herbert Sorrell; HUAC investigations; Tenney Committee investigations; Hollywood Writers Mobilization; HICCASP; strike activities; International Film and Radio Guild; Paul Robeson and the National Win-the-Peace Committee; Motion Picture Alliance; Communist political and election activities; labor violence; PCA; International Labor Organization (ILO) support of CSU; People's Educational Center.
- 0547 **Volume 9.** May 1947 cont.–August 1947. 127pp. [Documents in this file are in reverse chronological order.]
Major Topics: House Un-American Activities Committee investigations; V. J. Jerome; Henry Wallace; CSU; name checks and Communist party members; Eric Johnston and the Motion Picture Association; PCA, Hollywood Chapter; Motion Picture Alliance.
- 0674 **Volume 10.** August 1947 cont. 252pp.
Major Topic: Report on the history, prominent individuals, and organization of Communist infiltration.

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Bureau File #100–138754
[Chronological Correspondence] cont.
August 1947 cont.–January 1948

- 0001 **Volume 11.** August 1947 cont.–October 1947. 271pp.
Major Topics: Communist propaganda pamphlet *Is Communism Un-American?*; Communist industrial recruiting; Industrial Subsection, Hollywood Section, Los Angeles Communist Party; trials of studio strikers; *The American Crime*; name checks; CSU; strikes; HUAC investigations; propaganda in films; FBI policy on previewing films for propaganda content; Ronald Reagan; Eric Johnston and the Motion Picture Association; Gary Cooper.

Frame No.

- 0272 **Volume 12.** October 1947 cont.–November 1947. 186pp.
Major Topics: History of infiltration; name checks for HUAC; HUAC Washington hearings; Charles Chaplin; Senator Claude Pepper; surveillance of and informant reports on Hollywood persons involved in the HUAC hearings; John Garfield; Communist efforts to thwart HUAC investigations; FBI previewing of films for propaganda content; John Garfield; Paul Draper; *All My Sons*; Arthur Miller; PCA activities opposing the HUAC hearings; Louis B. Mayer.
- 0458 **Volume 13.** November 1947 cont. 93pp.
Major Topics: Efforts to defend subpoenaed “Unfriendly 19”; surveillance of and informant reports on Hollywood persons involved in the HUAC hearings; Edward G. Robinson; testimony before HUAC; Martin Popper.
- 0551 **Volume 14.** November 1947 cont. 111pp.
Major Topics: HUAC Washington hearings and “Unfriendly 19;” National Lawyers Guild; Tenney Committee hearings; Communist influence in New York motion picture industry; Bartley S. Crum; surveillance of and informant reports on Hollywood persons involved in the HUAC hearings; Martin Popper; Screen Writers Guild.
- 0662 **Volume 15.** October 1947–January 1948. 320pp.
Major Topics: Committee for the First Amendment; efforts to support subpoenaed “Unfriendly 19”; surveillance of and informant reports on Hollywood persons involved in the HUAC hearings; Ira Gershwin; Max Lowenthal; Martin Popper and National Lawyers Guild activities; Bartley C. Crum; Eric Johnston; John Garfield; wiretaps; American Writers Association; PCA; Hollywood “purge”; reactions to the HUAC Hearings; indictments of Hollywood “10”; International Motion Picture Committee.

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Bureau File #100–138754
[Chronological Correspondence] cont.
December 1947–April 1950

- 0001 **Volume 16.** December 1947–May 1948. 296pp.
Major Topics: People’s Educational Center; PCA; screen guilds; Eric Johnston and Motion Picture Producers Committee; FBI previewing of alleged propaganda films; microphone surveillance of Benjamin Margolis; Motion Picture Association; “Hollywood 10”; Actors’ Laboratory; Committee of 1000; Lynn [Lin] Root; New York theater investigations; Freedom From Fear Committee; labor situation in Hollywood; Senator Claude Pepper; Screen Writers Guild; Martin Popper; *Thieves’ Paradise*; Motion Picture Alliance; Civil Rights Congress.
- 0297 **Volume 17.** May 1948 cont.–January 1949. 246pp.
Major Topics: Review of book *Hollywood on Trial*; Abe Polonsky; wiretaps; Motion Picture Association; Hollywood Section, Los Angeles Communist Party, reorganization; Hollywood ASP and Conference for Peace; screen guilds; Sid Benson; Screen Writers Guild; “Hollywood 10”; Dore Schary; French motion picture industry; National Americanism Commission of the American Legion; RKO Radio Pictures studios; Myron C. Fagan; Cinema Educational Guild; Lester Cole lawsuit against Metro–Goldwyn–Mayer (MGM); John Howard Lawson; Civil Rights Congress.
- 0543 **Volume 18.** January 1949 cont.–September 1949. 192pp.
Major Topics: Cinema Educational Guild; “Hollywood 10” activities; activities calling for abolition of HUAC; Anti-Censorship Committee; Conference on Cultural Freedom and Civil Liberties; New York City ASP; social democracy and the theater; Communist infiltration of New York theater; Lester Cole lawsuit against Metro–Goldwyn–Mayer (MGM); Motion Picture Alliance; Western Peace Conference; Hollywood ASP; Civil Rights Congress; Communist infiltration in the radio industry; John Howard Lawson; Dalton Trumbo; FBI reviews of films for propaganda content.

Frame No.

- 0735 **Volume 19.** September 1949 cont.–January 1950. 184pp.
Major Topics: “Hollywood 10” activities; John Howard Lawson; Dalton Trumbo; Cinema Educational Guild; Myron C. Fagan; Hollywood ASP; Continental Congress for World Peace; screen guilds; Civil Rights Congress; Lester Cole; Communist infiltration of the radio-television industry; New York City ASP.
- 0919 **Volume 20.** January 1950 cont.–April 1950. 145pp.
Major Topics: Los Angeles County Communist Party; National ASP; Hollywood ASP; “Hollywood 10” activities; screen guilds; Cinema Educational Guild; Myron C. Fagan; FBI reviews of motion pictures; Cultural and Scientific Conference for World Peace; Communist cultural activities; John Howard Lawson; Communist infiltration of legitimate theater; Actors Equity Association; Clifford Odets; Paul Draper; Hollywood ASP on hydrogen bomb issue; American-Soviet Friendship Committee; Screen Writers Guild.

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Bureau File #100–138754 [Chronological Correspondence] cont. April 1950 cont.–April 1951

- 0001 **Volume 21.** April 1950 cont.–June 1950. 79pp.
Major Topics: “Hollywood 10” activities; “U.S. Supreme Court and Hollywood 10”; Hollywood ASP on political issues; Herbert Biberman; Rockwell Kent; Cinema Educational Guild; Myron C. Fagan.
- 0080 **Volume 22.** June 1950 cont. 58pp.
Major Topics: Communist infiltration of legitimate theater; People’s Drama, Inc.; Little Theater Groups; Gene Kelly; lists of suspected and Communist theatrical personnel.
- 0138 **Volume 23.** June 1950 cont.–September 1950. 125pp.
Major Topics: “Hollywood 10” activities; Hollywood ASP support of “Hollywood 10;” Herbert K. Sorrell; Screen Writers Guild; Committee for the “Hollywood 10”; Drew Pearson allegations regarding Louis B. Mayer and cancellation of HUAC hearings on Hollywood in 1945–1946; National ASP support of “Hollywood 10”; reorganization of Los Angeles County Communist Party apparatus.
- 0263 **Volume 24.** August 1950–September 1950. 152pp.
Major Topics: History of Communist infiltration; John Howard Lawson; list of suspected and Communist motion picture industry personnel; Louis B. Mayer; Harry M. Warner; Korean War issue; Hollywood ASP; Screen Directors Guild; Screen Writers Guild; Motion Picture Alliance; 1947 HUAC hearings; “Hollywood 10” activities.
- 0415 **Volume 25.** September 1950 cont.–November 1950. 88pp.
Major Topics: “Hollywood 10” activities; Cinema Educational Guild and Myron C. Fagan; Hollywood ASP activities; Committee for the Protection of Foreign Born; Committee to Free the “Hollywood 10” activities; Dore Schary; Screen Directors Guild.
- 0503 **Volume 26.** November 1950 cont. 58pp.
Major Topics: Cultural Commission, Communist Party, USA; labor unions; Actors Equity Association; Committee for the Negro in the Arts; People’s Drama, Inc.; FBI reviews of motion pictures; “Hollywood 10” activities; international motion picture affairs.
- 0561 **Volume 27.** November 1950 cont.–February 1951. 197pp.
Major Topics: “Hollywood 10” activities; Cinema Educational Guild; labor unions; Communist front intellectual and entertainment groups; Committee to Free “Hollywood 10” activities; Hollywood ASP activities; Motion Picture Industry Council; screen guilds; anti-Communist activities in Hollywood; Korean War issue; Dore Schary; New Playwrights, Inc.; People’s Drama, Inc.; *An Enemy of the People*; Edward Dmytryk; Los Angeles Committee for the Protection of Foreign Born; FBI reviews of motion pictures.

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- 0758 **Volume 28.** February 1951 cont.–April 1951. 200pp.
Major Topics: HUAC investigations and hearings; National ASP; Hollywood ASP protest activities; Herbert Biberman; Communist front intellectual and entertainment groups; Gale A. Sondergaard; Motion Picture Alliance and John Wayne; Cinema Educational Guild; CSU; Herbert K. Sorrell; Edward Dmytryk; Screen Writers Guild.

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Bureau File #100–138754
[Chronological Correspondence] cont.
April 1951 cont.–July 1952

- 0001 **Volume 29.** April 1951 cont.–June 1951. 218pp.
Major Topics: HUAC investigations and hearings; Meta Reis Rosenberg; Los Angeles County Communist Party membership; Cinema Educational Guild; National ASP's anti-HUAC activities; Motion Picture Alliance; American Guild of Variety Artists; informant reports; Hollywood Communists in Mexico; Myron C. Fagan.
- 0219 **Volume 30.** June 1951 cont. 56pp.
Major Topics: Labor unions; National ASP activities; American Federation of Musicians, Local 802; Communist front intellectual and entertainment groups; American National Theater and Academy; HUAC investigations and hearings; Union Films.
- 0275 **Volume 31.** June 1951 cont.–September 1951. 155pp.
Major Topics: HUAC investigations and hearings; Hollywood ASP; Steve Nelson Case and the Civil Rights Congress; Herbert Biberman; John Howard Lawson; Korean War issue.
- 0430 **Volume 32.** September 1951 cont.–November 1951. 133pp.
Major Topics: HUAC hearings; Hollywood ASP's protest activities; Sidney Buchman; witness list.
- 0563 **Volume 33.** November 1951 cont.–March 1952. 183pp.
Major Topics: National Americanism Commission of the American Legion; list of motion pictures containing Communist or "fellow traveler" motion picture personnel; HUAC hearings; John Howard Lawson; Hollywood ASP activities; Negro motion picture actors and actresses; Screen Writers Guild; Screen Actors Guild; Motion Picture Alliance; American Legion support of anti-Communist activities in Hollywood; Hollywood Communist Party organization [John Reed Division] membership; HUAC Los Angeles Hearings witness list; Citizens Committee to Preserve American Freedoms.
- 0746 **Volume 34.** March 1952 cont.–July 1952. 155pp.
Major Topics: HUAC Los Angeles investigations and hearings; witness lists; anti-HUAC activities; Citizens Committee to Preserve American Freedoms; American Legion support of anti-Communist activities; Motion Picture Association; Paul Jarrico–RKO Radio Pictures dispute; Communist infiltration of New York theater and radio groups; Hollywood ASP activities; National Lawyers Guild, Beverly Hills chapter; Edward G. Robinson; Hollywood ASP Equal Rights Conference for Negroes; Freedom Stage, Inc.

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Bureau File #100-138754
[Chronological Correspondence] cont.
June 1952–November 1958

- 0001 **Volume 35.** June 1952–August 1952. 19pp.
Major Topics: Judy Holliday; Hollywood ASP activities; Hollywood chapter, Civil Rights Congress, activities.
- 0020 **Volume 36.** August 1952 cont.–January 1953. 115pp.
Major Topics: HUAC Los Angeles hearings; Hollywood ASP protest activities; Communist infiltration of radio-television industry; interrelation of Communist cultural activities between Los Angeles and New York City; National ASP on Korean War; Los Angeles Committee to Secure Justice in the Rosenberg Case; Motion Picture Industry Council support of HUAC; Champions of the Bill of Rights; Citizens Committee to Preserve American Freedoms.
- 0135 **Volume 37.** January 1953 cont.–December 1953. 159pp.
Major Topics: American Legion anti-Communist activities; HUAC Los Angeles hearings; Screen Actors Guild; witness lists; Hollywood ASP activities; law suits against motion picture industry; Independent Productions Corporation; *The Salt of the Earth*; Actor's Equity Association; labor unions; National ASP; congressional investigations in entertainment industry; John Howard Lawson; Lucille Ball.
- 0294 **Volume 38.** December 1953 cont.–March 1955. 240pp.
Major Topics: Hollywood ASP activities; *The Salt of the Earth*; labor unions; Martin Berkeley; New York ASP; Herbert Biberman; John Howard Lawson; labor situation; Citizens Committee to Preserve American Freedoms; activities of New York City FBI office; Motion Picture Alliance; gray lists issue; informant activities; Communist infiltration of radio-television industry; National ASP; reorganization of Los Angeles Communist Party's Cultural Division; Writers Guild of America; Barry Storm; *The General Died at Dawn*.
- 0534 **Volume 39.** March 1955 cont.–December 1955. 152pp.
Major Topics: Los Angeles Communist Party organization; Writers Guild of America; studio craft unions and screen guilds; Hollywood ASP activities; Fund for the Republic activities; New York ASP activities; *The Salt of the Earth*; Communist film reviews; list of Communists in motion picture industry; labor-studio contract negotiations; American Legion list of Communists in motion picture industry; IATSE; HUAC hearings; Association of Motion Picture Producers, Inc.; Communist ghost writer allegations; Motion Picture Alliance; American Federation of Television and Radio Artists, AFL; HUAC hearings on Communist infiltration in the New York theater and radio-television industries.
- 0686 **Volume 40.** January 1956–November 1958. 197pp.
Major Topics: John Cromwell; Los Angeles Communist Party, Cultural Division membership; Citizens Committee to Preserve American Freedoms; Musicians Committee for Cultural Freedom; Hollywood ASP activities; HUAC hearings; Independent Productions Corporation; American Federation of Television and Radio Artists, AFL; HUAC hearings on Communist infiltration in the New York theater and radio-television industries; Fund for the Republic activities; Marilyn Monroe; *Storm Center*; King Brothers, Inc. cover up of Communist script writers; John Howard Lawson; blacklisting issue; Arts and Research Foundation; activities of the "Hollywood 10."

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Bureau File #100-138754, Sub A
[News clippings]
January 1943–October 1947

- 0001 **Volume 1.** January 1943–February 1944. 118pp.
Major Topics: Labor union activities; *Mission to Moscow*; press reviews of films; David Platt's "Film Front" column—commentaries and reviews [from *Daily Worker*]; Motion Picture Alliance; Charles Chaplin.
- 0119 **Volume 2.** March 1944–December 1944. 103pp.
Major Topics: David Platt's "Film Front" column—commentaries and reviews [from *Daily Worker*]; *The Negro Soldier*; labor union activities; Hollywood Democratic Committee; *Seventh Cross*; Motion Picture Alliance; Screen Writers Guild; Hollywood Writers Mobilization.
- 0222 **Volume 3.** January 1945–May 1945. 102pp.
Major Topics: David Platt's "Film Front" column—commentaries and reviews [from *Daily Worker*]; Screen Actors Guild; *Uncle Remus*; postwar educational film production; Soviet films; CSU–IATSE jurisdictional strike; labor violence.
- 0324 **Volume 4.** June 1945–December 1945. 65pp.
Major Topics: David Platt's column—commentaries and reviews [from *Daily Worker*]; proposed HUAC investigations of motion picture industry; Motion Picture Alliance; Cecil B. DeMille; Herbert K. Sorrell and CSU strike activities; religious and racial intolerance in motion picture industry.
- 0389 **Volume 4 (Only Documents Dated 1946).** January 1946–December 1946. 47pp.
Major Topics: David Platt's column—commentaries and reviews [from *Daily Worker*]; United Productions; screen guilds; labor-studios wage negotiations; HUAC investigations.
- 0436 **Volume 5.** January 1947–June 1947. 102pp.
Major Topics: David Platt's column—commentaries and reviews [from *Daily Worker*]; foreign film reviews; HUAC investigations and hearings; anti-Soviet films; Robert Taylor and the *Song of Russia*; Adolphe Menjou; Eric Johnston; Screen Writers Guild.
- 0538 **Volume 6.** July 1947–October 1947. 117pp.
Major Topics: HUAC hearings; House Labor Subcommittee investigations of unions; labor strife; Los Angeles "Town Meeting of the Air" [radio discussion program]; Charles Chaplin; Hanns Eisler; PCA anti-HUAC activities; "Unfriendly 19"; Jack L. Warner.
- 0655 **Volume 7.** October 1947 cont. 117pp.
Major Topics: Robert Taylor and *Song of Russia*; HUAC hearings; John Howard Lawson; Adolphe Menjou; John Weber espionage investigation and Chalmers "Slick" Goodlin; Rupert Hughes; Paul V. McNutt; Committee for the First Amendment.
- 0772 **Volume 8.** October 1947 cont. 113pp.
Major Topics: Reactions to HUAC hearings; HUAC hearings; Humphrey Bogart; Paul V. McNutt and the Motion Picture Producers Association; Eric Johnston; Senator Claude Pepper; Walt Disney; "Unfriendly 19"; Committee for the First Amendment.

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Bureau File #100-138754, Sub A [News clippings] cont. October 1947 cont.–March 1949

- 0001 **Volume 9.** October 1947 cont. 102pp.
Major Topics: Reaction to HUAC hearings; HUAC hearings; John Howard Lawson; Eric Johnston; Dalton Trumbo; labor strikes; Roy M. Brewer; Lauren Bacall.
- 0103 **Volume 10.** October 1947 cont. 81pp.
Major Topics: HUAC hearings; reaction to HUAC hearings; atomic bomb spies and alleged Hollywood Communists; Emmett Lavery.
- 0184 **Volume 11.** November 1947. 98pp.
Major Topics: Reaction to HUAC hearings; “Hollywood 10” contempt hearings; Committee for the First Amendment; Lauren Bacall; Screen Writers Guild; House Speaker Joseph W. Martin.
- 0282 **Volume 12.** November 1947 cont. 112pp.
Major Topics: Reaction to HUAC hearings; RKO Radio Pictures; blacklisting allegations; Screen Actors Guild’s anti-Communist policy; Eric Johnston; Twentieth Century-Fox; “Hollywood 10”; Louis B. Mayer.
- 0394 **Volume 13.** November 1947 cont.–December 1947. 92pp.
Major Topics: Blacklisting of “Hollywood 10”; blacklisting of alleged Communists; *The Iron Curtain*; Hollywood AFL Film Council; screen guilds’ anti-Communist policies; Humphrey Bogart; “Hollywood 10” activities; Eric Johnston.
- 0486 **Volume 14.** January 1948–February 1948. 88pp.
Major Topics: “Hollywood 10” hearings; “Hollywood 10” law suits against studios; Screen Actors Guild’s non-Communist oath policy; Tenney Committee [California Senate Un-American Activities Committee] hearings; Eric Johnston; Edward Dmytryck; House Labor Subcommittee investigation of IATSE–CSU jurisdictional strike; Hungarian ban on U.S. films.
- 0574 **Volume 15.** March 1948–May 1948. 143pp.
Major Topics: “Hollywood 10” law suits against studios; legal defense of “Hollywood 10”; blacklisting issue; international film community’s response to Hollywood “inquisition”; anti-Communist films; John Howard Lawson; “Hollywood 10” contempt trials; Dalton Trumbo; protests against *The Iron Curtain*.
- 0717 **Volume 16.** May 1948 cont.–September 1948. 79pp.
Major Topics: *The Iron Curtain*; “Hollywood 10” contempt trials; anti-trust suit against studios on issue of blacklisting; Screen Writers Guild; press on anti-communism and the motion picture industry.
- 0796 **Volume 17.** October 1948–March 1949. 87pp.
Major Topics: HUAC Hollywood hearings; anti-trust suit against studios on issue of blacklisting; Screen Writers Guild; “Hollywood 10” activities; blacklist issue; John Howard Lawson; “red-baiting” films and plays; labor disputes; “Hollywood 10” law suits against studios; *Walk A Crooked Mile*; Eric Johnston; anti-Semitism and racial intolerance in motion picture industry.

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Bureau File #100-138754, Sub A
[News clippings] cont.
April 1949–December 1958

- 0001 **Volume 18.** April 1949–June 1949. 94pp.
Major Topics: Anti-Communist films; Dalton Trumbo; Screen Writers Guild; racism and *Home of the Brave*; “Hollywood 10” anti-trust law suit against studios; *Red Menace*; “Hollywood 10” activities; Albert Maltz and book *The Journey of Simon McKeever*.
- 0095 **Volume 19.** July 1949–March 1950. 131pp.
Major Topics: Anti-Communist films; Ayn Rand; racist films issue; “Hollywood Beat” column and David Platt column [motion picture and industry commentaries]; protest support for “Hollywood 10”; CSU activities; strike activities; “Hollywood 10” activities; Negro stereotype in films; Roberto Rossellini.
- 0226 **Volume 20.** April 1950–June 1950. 89pp.
Major Topics: John Howard Lawson; Dalton Trumbo; New York City’s Deadline For Freedom rallies in support of “Hollywood 10”; “Hollywood 10” activities; U.S. Supreme Court decision on “Hollywood 10” appeal; David Platt column [motion picture and industry commentaries]; appeal for re-hearing of “Hollywood 10”; international support of “Hollywood 10”; appeal to United Nations on behalf of “Hollywood 10”; blacklist issue.
- 0315 **Volume 21.** July 1950–December 1950. 76pp.
Major Topics: “Hollywood 10” activities; international support of “Hollywood 10”; Harry M. Warner on Communist infiltration; Motion Picture Alliance; public support for “Hollywood 10”; David Platt column [motion picture and industry commentaries].
- 0391 **Volume 22.** January 1951–May 1951. 144pp.
Major Topics: David Platt column [motion picture and industry commentaries]; HUAC hearings; V. J. Jerome; Gale A. Sondergaard; Motion Picture Alliance; Larry Parks; Actors Equity Association; *I Was A Communist For The FBI*; Roy M. Brewer; David Platt column [motion picture and industry commentaries].
- 0535 **Volume 23.** June 1951–February 1952. 94pp.
Major Topics: HUAC hearings; Ronald Reagan; Martin Berkeley; Hollywood ASP activities; blacklisting issue; Sidney Buchman.
- 0629 **Volume 24.** March 1952–March 1953. 125pp.
Major Topics: “Hollywood 10” law suit against studios; American Legion support of anti-Communist activities; Paul Jarrico; blacklisting issue; RKO Radio Pictures; Edward G. Robinson; Clifford Odets; Ronald Reagan; HUAC hearings; Charles Chaplin; *The Salt of the Earth*; lawsuits against studios alleging blacklisting; Libby Burke.
- 0754 **Volume 25.** April 1953–March 1955. 118pp.
Major Topics: HUAC hearings; Screen Actors Guild; television industry; Actors Equity Association; Edward Dmytryk; David Platt column [motion picture and industry commentaries]; *The Salt of the Earth*; Roy M. Brewer; reviews of Soviet and other foreign films.
- 0872 **Volume 26.** April 1955–December 1958. 63pp.
Major Topics: David Platt column [motion picture and industry commentaries]; *Blackboard Jungle*; *The Salt of the Earth*; Arthur Miller; lawsuits against studios alleging blacklisting; “Hollywood 10” activities.

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Bureau File #100-138754 [Enclosures to Serials]

- 0001 Enclosure to Serial 4. 29pp.
Major Topics: League of American Writers; IATSE convention proceedings: 1940, 1938.
- 0030 Enclosure to Serial 163. 27pp.
Major Topic: List of Communist party members employed in the motion picture industry, June 11, 1947.
- 0057 Enclosure to Serial 157X. 317pp.
Major Topic: Report entitled *Communist Infiltration of Motion Picture Industry, Up to Date as of May 24, 1947.*
- 0374 Enclosure to Serial 188. 34pp.
Major Topics: IATSE convention proceedings, 1940; *The Daily Worker* articles on film as propaganda.
- 0408 Enclosure to Serial 238. 11pp.
Major Topic: Statement on motion picture industry and congressional investigations.
- 0419 Enclosure to Serial 250. 71pp.
Major Topic: July 8, 1947 report entitled *Communist Infiltration of the Motion Picture Industry.*
- 0490 Enclosure to Serial 251X. 357pp.
Major Topic: Biographical sketches, highlighting Communist "connections" of witnesses appearing before HUAC in 1947.
- 0847 Enclosure to Serial 251X1. 205pp.
Major Topic: Report entitled *Summary on the Communist Infiltration into the Motion Picture Industry, October 2, 1947.*
- 1052 Enclosure to Serial 360. 16pp.
Major Topics: *Hollywood Reporter* and *Variety* articles regarding reaction to HUAC investigations; Hollywood ASP flyer.

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Bureau File #100-138754 [Enclosures to Serials] cont.

- 0001 Enclosure to Serial 391. 279pp.
Major Topic: HCUA hearings transcripts, October 20–24 and 28–30, 1947.
- 0280 Enclosure to Serial 455. 25pp.
Major Topic: Myron C. Fagan on *Thieves' Paradise.*
- 0305 Enclosure to Serial 464. 5pp.
Major Topic: Title page and Foreword of Gordon Kahn's book entitled *Hollywood on Trial: The Story of the 10 Who Were Indicted.*
- 0310 Enclosure to Serial 469. 21pp.
Major Topic: Transcripts of Abe Polonsky's telephone conversations of March 20, 1948.
- 0331 Enclosure to Serial 491. 45pp.
Major Topic: Myron C. Fagan.
- 0376 Enclosure to Serial 494. 33pp.
Major Topics: Investigation of the New York theater industry; New Theatre League.
- 0409 Enclosure to Serial 500. 29pp.
Major Topic: Cinema Educational Guild theater play entitled *Mr. X.*
- 0438 Enclosure to Serial 534. 30pp.
Major Topics: Myron C. Fagan; Catholic Stage Guild in Ireland; Gregory Peck.

Frame No.

- 0468 **Enclosure to Serial 541.** 6pp.
Major Topic: Title page from Myron C. Fagan's book entitled *Red Treason in Hollywood*.
- 0474 **Enclosure to Serial 554.** 80pp.
Major Topics: *Amici curiae* brief in *Lawson v. U.S.* and *Trumbo v. U.S.*; Dalton Trumbo's pamphlet on the "Hollywood 10" entitled *The Time of the Toad*.

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Bureau File #100-138754 [Enclosures to Serials] cont.

- 0001 **Enclosure to Serial 637.** 67pp.
Major Topics: Public correspondence with U.S. Supreme Court regarding the Eugene Dennis Contempt Case and "Hollywood 10".
- 0068 **Enclosure to Serial 826.** 45pp.
Major Topic: Script of *The Troubled Air*.
- 0113 **Enclosure to Serial 831.** 221pp.
Major Topics: HCUA hearings transcripts, May 16–18, 1951; Roy M. Brewer testimony.
- 0334 **Enclosure to Serial 834.** 20pp.
Major Topic: Press articles on the alleged Communist infiltration of Hollywood.
- 0354 **Enclosure to Serial 836.** 128pp.
Major Topic: HCUA hearings transcripts, May 24, 1951 and April 24, 1951.
- 0482 **Enclosure to Serial 839.** 113pp.
Major Topics: HCUA hearings transcripts, April 25, 1951; Edward Dmytryk.
- 0595 **Enclosure to Serial 1003.** 583pp.
Major Topic: Report entitled *Summary on the Communist Infiltration Into the Motion Picture Industry, July 15, 1949*.

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Bureau File #100-138754 [Enclosures to Serials] cont.

- 0001 **Enclosure to Serial 1006.** 51pp.
Major Topic: HCUA hearings transcripts, November 12–13, 1952.
- 0052 **Enclosure to Serial 1025.** 422pp.
Major Topic: HCUA hearings transcripts, March 26–28, 30–31, and April 7–8, 1953
- 0474 **Enclosure to Serial 1047.** 99pp.
Major Topics: Cinema Educational Guild pamphlet encompassing Myron C. Fagan's article entitled *Red Treason on Broadway*; Lucille Ball.
- 0573 **Enclosure to Serial 1103.** 523pp.
Major Topics: Report entitled *Summary on the Communist Infiltration into the Motion Picture Industry (Up to Date as of December 31, 1955)*.

Supplemental Release Materials

- 1096 **1948–1958.** 26pp.
Major Topics: Synopses of Communist infiltration of the Motion Picture Industry by D. M. Ladd for J. Edgar Hoover; Michael Seymour Blankfort.

Other Agency Documents Approved for Release by the FBI

- 1122 **1943–1947.** 40pp.
Major Topics: OWI review of script for *Secret Service in Darkest Africa*; Office of Censorship cable intercepts from USSR to the *American Cinematographer* in Hollywood.

SUBJECT INDEX

The following is a guide to the major topics of this collection. The first arabic number refers to the reel, and the Arabic number after the colon refers to the frame number at which a particular file/volume number containing the subject begins. Hence 1: 0536 directs the researcher to the file/volume that begins at Frame 0536 of Reel 1. By referring to the Reel Index, which constitutes the initial part of this guide, the researcher will find the main entry for the subject.

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