FEDERAL BUREAU OF INVESTIGATION

BERTOLT BRECHT

PART 1 OF 1

FILE # 100-190707
Subject: Bertolt Brecht
FEDERAL BUREAU
OF INVESTIGATION

FREEDOM OF INFORMATION/PRIVACY ACTS
RELEASE

SUBJECT: BEETLE BREAT

FILE: __________________________

SUB: ______

VOL: ______

PAGES REVIEWED: ______

PAGES RELEASED: 369

NOTES: ________________________________________________________________

________________________________________________________________________

________________________________________________________________________

*NO DUPLICATION FOR THIS PAGE*
**FEDERAL BUREAU OF INVESTIGATION**

<table>
<thead>
<tr>
<th>REPORT MADE AT</th>
<th>DATE WHEN MADE</th>
<th>PERIOD FOR REPORT MADE</th>
<th>REPORT MADE BY</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOS ANGELES</td>
<td>3/6/43</td>
<td>2/25/43 - 2/27/43</td>
<td></td>
</tr>
</tbody>
</table>

**CHARACTER OF CASE**

| INTERNAL SECURITY - G |
| ALIEN ENEMY CONTROL |

**SYNOPSIS OF FACTS**

Subject, registered German alien, was born in Augsburg, Germany, February 10, 1898. Leaving Finland, he entered the United States at San Pedro on July 21, 1941, with wife and two children. Declared intention to become United States citizen December 8, 1941. Subject alleged to have been a Communist in Europe, where he engaged in underground activity. Subject recently acted as technical adviser concerning the underground film "KATZEN ALBRECHT". Subject's writings, some published as late as 1938, advocate overthrow of Capitalism, establishment of Communist State and use of sabotage by labor to attain its aims. Translations of pertinent excerpts set out.

- - P - -

**DETAILS**

Investigation conducted with reference to Subject has disclosed the following:

The records of the Immigration and Naturalization Service, Los Angeles, disclosed that ERICH BERTHOLD FRIEDRICH BRECHT was born at Augsburg, Germany on February 10, 1898, and that he arrived in the United States at the port of San Pedro on July 21, 1941 on the S.S. Annie Jackson from Helsingfors, Finland. Accompanying BRECHT were his wife, ERICH BERTHOLD BRECHT and two children, STEVEN and ERITA, then eighteen and twelve years of age, respectively. The above records also revealed that BRECHT married in Berlin in 1928. BRECHT declared his intention to become a citizen of the United States on December 8, 1941, at Los Angeles.

<table>
<thead>
<tr>
<th>NOTICES DESTROYED</th>
<th>DATE OF THIS REPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/11/41 22J</td>
<td>MAR 11 1943</td>
</tr>
</tbody>
</table>

- - 100 - 190707 - -

**RECORDS**
Subject registered as an enemy alien in February, 1942, receiving registration number 762440. Information contained in his application for a registration certificate indicates that he was born in Germany in February 12, 1875; that he arrived in the United States in July, 1941; that his declaration of intention was made on December 8, 1941; that he was last a citizen of Germany, and was naturalized by that country. This application further states that Subject belongs to an author's organization known as the Der Club, and that he resided at 217 - 25th Street, Santa Monica, at the time of application. (Since that date BRECHT gave notice that he was moving to 1053 - 25th Street, Santa Monica, where he presently resides.) In his application BRECHT gave the names of Mr. and Mrs. WILLIAM DIETERLE as persons who could vouch for his loyalty. Although the application in question is made out to Eugen Berthold Friedrich Brecht, Subject signed the oath in connection therewith as BERTOLT EUGEN FRIEDRICH BRECHT.

BRECHT is described as follows:

- Age: 45
- Height: 5' 9"
- Weight: 140 lbs
- Eyes: Brown
- Hair: Dark brown
- Complexion: Dark
- Scars and marks: Scar on left cheek

On February 26, 1943, Source "A" advised that he knew Mr. and Mrs. BRECHT in Germany, where they were Communists. Source "A" stated that there was no doubt about their political attitude at that time, as it was evidenced in their activities, associations and in the writings of BRECHT, who is a poet and author.

On March 5, 1943, Source "B" advised that he knew BRECHT by reputation in Germany, where he was considered a radical and an associate of persons with Communist inclinations. Source "B" stated that he became acquainted with BRECHT personally in the United States and found him still a radical and an enemy of Capitalism. According to Source "B", BRECHT recently finished work on the moving picture entitled "NANDEN ALSO DRE", in the production of which he acted as story writer and Technical Adviser on Underground activity in Europe. The authenticity of "NANDEN ALSO DRE" is largely due, Source "B" stated, to the work of Subject, whose knowledge of the Underground was attained through personal experience. Source "B" stated that Subject was imprisoned by the Nazis at one time and is believed to have been severely treated by them.

A copy of a book of poems written by BERTOLT BRECHT was obtained at this office. This book is entitled "STENBORGER GEDICHTE" and is written in the German language. It was published in 1937 by the Halik Publishing House, Holland, under the patronage of DIDERMESCHAPI and the American German Cultural Freedom. A number of poems and excerpts of poems contained in this book are set out below:
The following verse is contained on the title page and is dated 1939 at Svendborg:

Taking refuge under the Danish thatched roof, friends,
Follow your fight.
I occasionally send you a few words
Startled by bloody visions coming across sound and forest.
Use that which reaches you with caution.
Yellowed books and partial reports are my basis.
If we see each other again,
I will gladly apprentice myself again."

A poem entitled "Song Against the War" is contained on Pages 22 and 23.

"The proletariat is dispatched to the war
To fight bravely and without thought of self.
It is not told why and for whom,
But it is not for himself.
(Chorus) To hell with your war! Wage it yourself!
We will turn the guns around
And wage another war.
That will be the right one.

The proletariat must go into the front line trench;
The Generals remain behind.
And when the masters have eaten,
It may be that the proletariat too will find something to eat.
(Chorus) (Same as Verse I)

The proletariat builds the machines of war
for poor pay.
So that they can kill with them.
Many a proletarian mother's son.
(Chorus) (Same as Verse I)

The proletariat pays for defeat;
The proletariat pays for victory.
Therefore, they will plan many a bloody war with the proletariat.
Even unto Judgment Day.
(Chorus) (Same as Verse I)

The proletariat has been at war a long time
in the great class struggle.
And it will bleed and pay until the day of its victory,
Which will make it master forever.
(Chorus) (Same as Verse I)

"Song of the United Front" is contained on Page 24.
"Because man is human,
he wants something to eat, if you please.
Talk doesn't satisfy him,
unless it doesn't deliver any food.
(Chorus) Therefore to the left, two, three! Therefore to the
two, three!
Where your place is comrade.
Join the United Front of Labor
Because you are also a laborer.

"Because man is human,
He doesn't like boots in his face
He doesn't like to see slaves under him,
Nor a master over him.
(Chorus as above)

"Because the proletariat is the proletariat,
No one else will free it.
The emancipation of the worker
Can only be the work of the worker.
(Chorus as above)"

"Resolution" is contained on Page 25.

"In consideration of our weakness
You made laws to enslave us.
The laws will not be obeyed in the future,
In consideration of the fact that we no longer wish to be slaves.
(Chorus) In consideration of the fact that you then threaten us
with guns and cannons,
we have decided to fear bad living more than death.

"In consideration of the fact that we will remain hungry
If we tolerate your stealing from us,
We want to establish once and for all that only panes of glass
Separate us from good bread, which we lack.
(Chorus as above)

"In consideration of the fact that houses are empty
While you leave us without shelter,
We have decided to occupy them
Because the slums we live in do not suit us any longer.
(Chorus as above)

"In consideration of the fact that there is too much coal
While we freeze without it,
We have decided to fetch it for ourselves,
(Consideration of the fact that we will then be warm.
(Chorus as above)"
"In consideration of the fact that you will never succeed in establishing just wages for us, we will now take over the factories ourselves—consideration of the fact that without you there will certainly be enough for us.
(Chorus as above)

"In consideration of the fact that we do not trust the Government no matter what it promises, we have decided to establish a good life for ourselves, now, under our own leadership.
(Chorus as above)

"In consideration of the fact that you listen only to cannons—You can't understand any other language—We have to turn the cannons on you—Yes, that would do the trick."

The "Invincible Inscription" as found on Page 38.

"At the time of the world war, in a cell of the Italian prison, San Carlo, full of arrested soldiers, drunks and thieves, a Socialist soldier scratched on the wall with a copying pencil: "Hail Lenin."

"Way at the top in the half dark cell, hardly visible, but written in monstrous letters.
When the keeper saw it, they sent a painter with a pail of lime, and with a long handled brush he covered the threatening inscription. Since he, however, only traced the characters with the lime, there stood up in the cell, now in lime; "Hail Lenin."

"A second painter painted over the whole thing with a broad brush, so that it couldn't be seen for hours, but toward morning, when the lime dried, the inscription again appeared: "Hail Lenin.
Then the keeper sent a mason with a chisel after the inscription, and he scratched out letter by letter, for an hour, and when he had finished, there stood high up in the cell, now colorless, but cut deep into the wall, the invincible inscription: "Hail Lenin."

"Now then remove the wall, said the soldier."

"Dismantling of the Ship Oskawa by the Crew" is contained on pages 10.

The beginning of the year 1922, I signed on the 6,000 ton steamer, built four years previously for two million dollars by the United States Shipping Board. We took on a cargo of champagne and kerosene in Hamburg for Rio. Since the pay was poor, we felt the need
of drowning our sorrows in alcohol, so several cases of champagne found their way to the crew's quarters. But four days out of Hamburg, one could hear the clinking of glasses and the song of carefree life in the officers' quarters and even on the bridge and in the chart room. Several times the ship left its course. But we reached de Janeiro through all kinds of fortunate circumstances. Our count was one hundred cases less champagne when unloading. But all couldn't find a better crew in Brazil, he had to get along further with us. We took on over a thousand tons of frozen meat for Hamburg. A few days at sea the worry about bad pay and uncertain old age overcame us, and one of us in despair put much too much oil in the fire, which blazed out of the stack over the whole upper deck, so that both the bridge and chart room burned up. To keep from sinking, we took part in putting the fire out, in order to save much of the deck, but we grumbled about bad pay (uncertain future) and didn't exert ourselves too much. It would be easy to rebuild at some cost; they saved enough money on our pay.

"Too much worry in the prime of life makes men age quickly and makes them unfit for the struggle for life. So one fine day the dynamo turned out, because we had to save our strength. Dynamos require care which is not given by unhappy people. We were then without light. At first we used oil lamps to prevent colliding with other ships, but a tired mate, disheartened by the thought of his unhappy old age, threw the lamps overboard to save work. About this time, a short distance from Madeira, the meat in the refrigerator began to stink because of the failure of the dynamos. Unfortunately, a distraught seaman pumped nearly all the fresh water out instead of the bilge water. There was still enough to drink, but not enough for the boiler. Thus we had to take salt water for steam, which caused the pipes to become stopped with salt. It took a lot of time to clean them out. We had to do that seven times. Then there was a breakdown in the engine room. Grinning, we repaired that. The Osawa limped slowly to Madeira. There were no parts there to make repairs of the proportion of those now necessary. We simply took on water, some lamps and a little oil for the lamps.

"It appears that the dynamos were completely ruined and as a result the cooling system didn't work and the stench of rotting meat became unbearable for our exhausted nerves. The skipper went around with a revolver—a sign of insulting mistrust! One of us, besides himself because of this unworthy treatment, let steam into the pipes of the cooling system so that the damned meat was at least cooked.

"On that afternoon, the entire crew sat and figured diligently what the cargo would cost the United States. Toward the end of the trip, we were even successful in improving our record. Off the coast of England a fog gave out so that we had to be towed into Hamburg at great cost. The stinking meat caused our skipper a great deal of worry. He had to go to the graveyard. Any child, we thought, could thus see that was really too small."
"Speed of Socialist Construction", found on Page 43.

A man, who in 1930 came from Nikolajewsk on the Amur, said, when asked in Moscow how things were up there: How should I know? My journey took six weeks and in six weeks everything changes there.

"The Great October", found on Page 43.

"Oh great October of the working class!
Final rising up of the long oppressed!
Oh soldiers who finally pointed your guns in the right direction,
Those who tilled the earth in the Spring
Didn't do it for themselves
Summer bowed them evermore.
The harvest went into the barns of the masters—
But October definitely saw bread in the right hands!

*Since then the world has her hope.
The miner in Wales, and the Manchurian coolie,
and the Pennsylvania worker, who lives a dog's life,
and the German, my brother, who even envies the others;
they all know that there will be an October.

"Even the planes of the fascists, which fly against him,
Are viewed by the soldier of the Spanish militia with less concern.

"But in Moscow, the famous capital of all workers,
The unending procession of victories moves across the red square every year.
Carrying with them the emblems of their victories,
Images of tractors and the cotton of the textile workers—
Even the bundles of the grain mills.
Above them their fighter planes, which darken the heavens,
And before them their regiments and tank squadrons.
On wide cloth banners they bear their watch words and
images of their great teacher.
The pennants are transparent so that all of this may be seen at once.
Narrow banners wave from thin high standards.
In the distant streets, when the procession comes to a stop,
dances and contests began.
The processions, many of them together, move happily—happily—
But a threat to all oppressors.

Great October of the working class.

The following is contained on Page 55, "Decision of the Soldier of the Revolution.
"His Answer"
If I want to wear whole shoes,
unfortunately I walk beside my shoes,
will have to chase out those who give me no shoes
and put the whole leather market in order.

By trousers are torn. If I wish to get half way through the winter,
I will need trousers—
Therefore I will have to know where the trousers are
And will have to control all spinning mills.

"If I wish to eat good bread,
I will have to break up the corn exchange
And discuss the matter directly with the farmers,
And send tractors into the fields.
I must produce grain on a wholesale scale.

"If I do not wish to soldier for the wars of those who oppress me,
I will have to laugh at all of their speeches
And unfurl my flag—it is red—
And will have to declare my war on them."

12th stanza of "Cantata to the Day of Lenin's Death", found on Page 58.

Lenin is enshrined in the great heart of the working class;
He was our teacher,
He fought with us,
He is enshrined in the great heart of the working class."

"Difficulty of Governing", found on Page 63.

(Stanza II)
"It is just as difficult, according to what they tell us, to manage a factory. Without the owner the walls would fall in and the machines would rust, they say. Even if a plow were manufactured somewhere, it wouldn't find its way to the field without the sly words which the manager writes to the farmers. Who else could tell them that there were plows to be had? And what would become of a farm without an owner? One would certainly sow rye where potatoes have already been planted.

"Or could it be that governing is so difficult only because exploitation and deception must be learned.

"On the Designation 'Emigrant', found on Page 61.

Emigrants: I always found this name which is given us wrong. Before it means one who leaves his country behind. But we didn't emigrate, we, of our own free will, choosing another country. Neither did we emigrate into a country to remain there, who could have thought it, forever. Instead, we fled. We were driven out, banned. The country:
but accepted us is no home, but a place of exile. We sit restless near the Border as possible, waiting for the day of our return, observing every little change beyond the Border, questioning every newcomer eagerly, forgetting nothing and giving up nothing and pardoning nothing that happened—pardoning nothing. The quiet sound doesn't deceive us. We hear the cries from their camps this near who escaped over the border seem almost as rumors of evil deeds. Everyone of us who walks through crowds in worn out shoes, evidence the infamy which now pollutes our country. But none of us will remain here. The last word hasn't yet been spoken.
UNDEVELOPED INFORMANTS

The Los Angeles Field Division:

At Los Angeles, will remain in contact with Confidential National Defense Informant [REDACTED] for further information regarding subject.

Will review issues of FREIES DEUTSCHLAND for information about BRECHT pertinent to this investigation.
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE BY

LOS ANGELES

DATE WHEN MADE 3/30/43
PERIOD FOR WHICH MADE 3/13, 19, 22, 27/43
REPORT MADE BY

TITLE

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases,
Eugen Berthold Friedrich Brecht,
Bert Brecht, Berdat

CHARACTER OF CASE

INTERNAL SECURITY (G)
ALIEN ENEMY CONTROL

SYNOPSIS OF FACTS:

Subject is author of "Die Massnahme" ("The Disciplinary Measure"), a self-styled "educational play" which advocates Communist world revolution by violent means. Subject also published letter defending this play and advocating its presentation by labor groups.

- P -

REFERENCE:

Report of Special Agent Los Angeles, dated March 6, 1943.

DETAILS:

Subject is the author, with HANNS ZISLER and S. DUDEN, of an "educational play" entitled "Die Massnahme" ("The Disciplinary Measure") which appears in German in the second volume of the collected works of BERTOLT BRECHT (BERTOLT BRECHT, Gesammelte Werke, Band II) pages 229 to 363. This volume was published by the Malik-Verlag Publishing Company, London, W.C. 1, and was printed by HEINRICH MERCY SOHN, Prag, Czechoslovakia, in March, 1938.

This play has been translated by the writer and a synopsis thereof is being set out below:

"The Disciplinary Measure", which the authors call an educational play, deals with the work of four Communist agitators who go from Moscow to Hakden, Manchuria, to spread propaganda and support the Chinese Communists among the industries of Hakden. The action of the play takes place before
the "Control Committee" when the four agitators return to give an account of
their work and especially of the fact that they have been forced to kill a
young Communist comrade whose intentions were good but whose death was deemed
a necessity by the four agitators since his activity threatened to endanger
the Communist movement among the Chinese.

In order to explain their position to the "Control Committee", the four agitators re-enact for that body their activity in Mukden.

In the first of these scenes, the four agitators explain that
they were from Moscow, enroute to Mukden to spread propaganda and to support
the Chinese party, and stated that they required the services of a guide and
an automobile. The Young Comrade who explains that he is in favor of the
measures of the Communist Party, consents to act as a guide for the four
agitators who further explain to him their purpose as "bringing information
about their situation to the uninformed; bringing class consciousness to the
oppressed and the experience of the revolution to the class conscious."

Before he may go as a guide for the four agitators, the Young
Comrade obtains permission to do so from his superior, the head of party
headquarters at an outpost of the Soviet Union. This party head explains
to the agitators and the Young Comrade that they will have to cross the
border into Mukden in disguise and will have to remain simply unknown
workers "in the interest of Communism" and "in agreement with the onward
march of the proletarian masses of all countries approving world revolution."

When the four agitators and the Young Comrade went into
Mukden, they instructed the Young Comrade to spread propaganda among the
coolies towing a rice boat on the river. They specifically instructed the
Young Comrade not to be overcome by sympathy for the coolies, thus being
impelled to help them, but rather, to merely stir them up to demand better
conditions of work. When the Young Comrade sees the sorry plight of the
coolies, he cannot restrain himself, however, from assisting them, and he was
immediately chased by the authorities.

The four agitators explained that this activity on the part
of the Young Comrade endangered all of them, thereby endangering the movement.

In the next scene, the four agitators explained that they
founded cells in industries and instructed the first functionaries as to
how to print forbidden literature secretly. When part of a textile factory
went out on strike and the remainder of workers continued at their jobs,
the four agitators instructed the Young Comrade to go to the factory gate
and distribute pamphlets. This, the Young Comrade does with the result that
he becomes involved in a brawl in which a policeman was killed.

The four agitators consider this a mistake because
the Young Comrade then had to flee instead of distributing pamphlets and the Police Force was strengthened. The four agitators reasoned that the Young Comrade should have simply continued his task of spreading propaganda instead of involving himself in a fight, the purpose of which was to rectify some small injustice.

In the next scene, the four agitators explain that they taught the workers to transform their fight for better wages into a fight for power. They taught them to use weapons and demonstrations. They attempted to use to their own purposes a quarrel which had arisen between the British and the Manchurian authorities. It was hoped by the four agitators that the Manchurians would arm the workers in order to fight the English. They saw therein an opportunity for the workers to gain power through force of arms. The Young Comrade is sent to a rich employer to encourage him in arming the coolies. Since he cannot stand the employer's attitude, however, he leaves the latter's house before winning his point, thereby losing an opportunity for his party.

This, of course, was considered another mistake made by the Young Comrade.

In the next scene, the four agitators advised that there was a great deal of unrest in the city. The Young Comrade who was impressed by this unrest told the four agitators that the time was ripe for revolution and that he intended to leave the people in a revolt which would start with an attack on the City Hall. The Young Comrade explained that the leader of the unemployed group was a genuine socialist and that the unemployed had accepted the teachings of the Communists.

The four agitators stated that this was not enough, that the employed as well as the unemployed would first have to be incited to revolt. They also advised the Young Comrade that the leader of the unemployed, in whom he had faith, was merely a stooge of the employers. They told the Young Comrade further that they knew that the garrison at Mukden had been strengthened and that therefore, an attempted revolution would fail.

The Young Comrade would not be convinced, however, stating that he could wait no longer for revolution because the misery of the people demanded it. The four agitators indicate that the Communists are not in favor of helping every miserable person but are interested in organizing a truly successful revolution. The Young Comrade thereupon breaks with the four agitators, tearing off his disguise. When he heard the thunder of cannons, however, he realized his mistake and fled with the four agitators.

In the last scene, the four agitators decide on the proper measure to take in the critical situation in which they found themselves. They were being pursued by the authorities and were in danger of being found out because the identity of the Young Comrade was then known. They
therefore, decided that the Young Comrade would have to die and his body would have to be destroyed in order to save the movement.

The Young Comrade by that time sees his mistake and consents to being killed. He is shot and thrown into a lime pit where his body is destroyed. The Four Agitators then return to their work which was successful.

Between the various scenes of this play, the "Control Committee" indicates agreement with the action of the four agitators. In one instance they state, "He who fights for Communism must be able to fight and not to fight, to tell the truth and not to tell the truth, perform services and refuse to perform services, keep promises and fail to keep promises, to meet danger and to avoid danger, to be discernible and to be indiscernible. He who fights for Communism has only one virtue; that he fights for Communism.

In other places throughout the play, the "Control Committee" sings The Praise of the U.S.S.R., of the Communist Party and of illegal work. They conclude the play with the following addressed to the four agitators: "You spread the teachings of the Classicists, the ABC of Communism. To the unenlightened you brought enlightenment about their situation, to the oppressed you brought class consciousness. To the class conscious you brought the experience of revolution. The revolution is also on the march there, and the ranks of the fighters are organized there also, and we are in agreement with you. Your report shows us how much is necessary to transform the world; anger and tenacity, knowledge and indignation, to strike quickly, to ponder deeply, cold patience, endless waiting, a grasp of individual detail and comprehension of the whole. We can only change reality when taught by reality."

In a letter dated May 12, 1930 at Berlin, which is published along with the foregoing play and which is signed by both BISLER and the Subject, the authors of "The Disciplinary Measure" defend this play and explain their intention in writing it. This letter objects to censorship of the "Disciplinary Measure" before its presentation. It specifically calls "The Disciplinary Measure" an educational play and suggests that its presentation be removed from all influences.

This letter further suggests that the play be presented by those for whom it was intended, and who alone have use for them: Workers choruses, groups of amateur players, school choruses, school orchestras.

In a note published together with the play, it is stated that "the players (singers and actors) have the task of teaching while they learn." This note further states: "However, attempts should not be made to derive recipes for political action from "The Disciplinary Measure" without a knowledge of the ABC of dialectic materialism. What Lenin said about morality applies to the several ethical concepts such as Justice, Freedom, Humanity, etc., which appear in the play: 'We draw our moral philosophy from the interest of the proletarian class struggle.'"
On March 13, 1943, Source A advised that Subject and EISLER were co-authors of a march known as the "Song of Solidarity" (Solidaritäts-Lied) which was written in about 1931. According to Source A this march was adopted with the permission of Subject and EISLER as the song of the Communist youth organization in Germany prior to Hitler's rise to power.

ENCLOSURE:

TO THE BUREAU:

Three copies of the English translation of "The Disciplinary Measure", the letter written by Subject and EISLER and a note pertaining to the play and published with it.
UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

*At Los Angeles, California, will maintain in contact with Confidential National Defense Informant [REDACTED] for further information regarding Subject.*

*Will review issued of FREIES DEUTSCHLAND for information about BRECHT pertinent to this investigation.*

*Will present the facts in instant case to the United States Attorney to determine whether he will authorize the arrest of Subject as an enemy alien with a view to his internment.*
May 22, 1943

SAC, Los Angeles

Re: BERTOLT BREHET FRITZEGH, with aliases ALLEN ERICO ERONCE - G

Dear Sir:

Reference is made to your letter of April 15, 1943 in the above entitled case.

You are instructed to present the facts in this case to the United States Attorney for his opinion as to whether or not the captioned subject should be apprehended as a dangerous alien enemy. Immediately on the receipt of an opinion from the United States Attorney you should communicate with the Bureau, setting forth full details of this opinion, together with the reasons given by the United States Attorney for deciding as he did. This action should be taken without delay in order that the case may be promptly followed up with the Department at the Seat of Government.

With respect to subject Brecht's connection with the [blank] case, it is not desired that your office take any action at this time which might disclose confidential information or valuable informants.

Very truly yours,

John Edgar Hoover
Director
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, with aliases ALIEN ENEMY CONTROL (C)

Dear Sir:

Reference is made to the reports of Special Agent [redacted], Los Angeles, California, dated March 6, 1943 and March 30, 1943 in the above-entitled case, in which information is set out indicating that subject is a writer of Communist and revolutionary poetry and drama. Reference reports also contain information to the effect that subject is a German alien.

The material reviewed as a basis for the above reports not only advocates overthrow of the Government by force of arms with the intent of founding a Communist state, but advocates the use of sabotage by labor as a means of accomplishing its ends. The poem entitled "Demolition of the Ship GOKANA by the Crew", contained on Page 5 of reference report dated March 6, 1943, specifically refers to a United States Steamer which was destroyed by its crew since they were paid too small wages. It specifically refers to the expense to the United States of this act of sabotage. Furthermore, the author, and subject of this case, does not consider himself, according to his writings, an immigrant, but rather an exile from Germany, his native country. The poem entitled "On the Designation 'Emigrant'", found on Page 8 of reference report dated March 6, 1943, expresses this point of view.

It is therefore suggested that the Bureau may wish to submit the facts in this case to the Department in order to determine whether any action might be taken by this office looking toward the internment of subject as an enemy alien. In the event that it is not deemed advisable to refer this matter to the Department, it is requested that this office be advised as to whether the facts should be referred to the United States Attorney at Los Angeles.

Whereas the writings of BRECHT set out in reference reports go back to approximately 1939 and prior thereto, investigation has disclosed that BRECHT is still inclined toward Communism and that his works are constantly regarded by German refugee Communists as an expression of opinion.
Res: BERTOLT EUGEN FRIEDRICH BRECHT, WAS ALIEN ENEMY CONTROL (G)

in which they concur. The April, 1943, issue of the German publication "Freies Deutschland", carries an article about activities in New York which states that BRECHT and his works were honored in an evening's entertainment on March 6, 1943. BRECHT was supposed to be present on that occasion and some of the poems written by him were read by PETER LORRE and ELISABETH BERGER. Investigation at Los Angeles has disclosed that some of the poems read by PETER LORRE are among those set out in reference reports.

An informant of this office alleges that BRECHT is looked upon by German Communists as their poet laureate. These latter facts are set out in greater detail in a report in the case entitled Due to the fact that the investigation has been developed along extremely confidential lines, it is not desired that BRECHT'S present significance be presented to an enemy alien hearing board if this can be avoided, for fear of disclosing valuable sources of information thereby. If, therefore, it appears possible that an executive warrant be obtained without the use of this latter information, it is suggested that the same be withheld and only the information contained in reference reports be submitted for an opinion.

Very truly yours,

R. B. HOOD
Special Agent in Charge

BCT:CB
100-18112
CONFIDENTIAL NATIONAL DEFENSE INFORMANT advises Subject made moving picture with Communist tendencies, which he showed in Moscow in 1932. Source advises Subject is friend of numerous persons in SALKI VIERTEL's circle, who are known to have Communist tendencies. BRECHT's radical poetry is known to have been used recently by foreign group on program in New York. Advertisement in refugee weekly "AUFBAU" indicates BRECHT still active in New York, although Source advises he is expected to return to Los Angeles soon.

Letter to Bureau dated April 16, 1943.

DETAILS:

On April 19, 1943, CONFIDENTIAL NATIONAL DEFENSE INFORMANT advised that to his knowledge Subject was in Moscow in 1932 to show a picture with Communist tendencies, entitled "KULISCHAMPF". Informant stated that this picture had as its subject the unemployed who lived in a tent colony near Berlin. BAKIS KISLER wrote the music accompanying this picture. Informant saw Subject in Moscow at that time, although he was not positive that he had seen KISLER as well.

On April 19, 1943, Source advises that Subject's wife was frequently invited to social affairs put on by SALKI VIERTEL, 165 N. B. at.
Monika, and that Subject and his wife were popular with persons of Communist tendencies in SALLY VIERTEL's circle.

On February 8, 1943 Subject left by the Southern Pacific train, the Californian, for New York, after having applied for permission to travel, and after having received a permit from the United States Attorney at Los Angeles. BRECHT stated in his application for this permit that he was going to New York for a period of eight weeks to attend to business of a theatrical nature. He said that he could be reached in New York through ERWIN PISCATOR, 66 West 12th Street, New York City. The New York Field Division was informed of BRECHT's travel to New York.

Relative to BRECHT's activity in New York, it is observed from the April, 1943, issue of FREIES DEUTSCHLAND that BRECHT's works are being read there and that an evening is being dedicated to him. This matter is written up by ALFRED KANTOROWICZ, who is referred to previously in this file as the author of the "New York Letter" carried monthly in FREIES DEUTSCHLAND. A portion of this article relative to BRECHT is translated as follows:

"The literary activity of the anti-Fascist German American circles in New York were stimulated by the arrival of HERT BRECHT in New York. The 'Tribute for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a HERT BRECHT evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the 'Tribune' and is under the artistic direction of FRIEDRICH ALEX in the presence of the guest. The former (and one may well add the future) publisher of the German editions of BRECHT's works, WILH. HERFELD, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world—for example, the Solidarity Song, whose refrain will certainly be hummed or sung by the audience: 'Forward, and do not forget the source of our strength.' LIEBESKIND will read new poetic prose written by BRECHT. The German actor PETER LORRE, who has become a star in Hollywood, will recite poems by BRECHT. And ELIZABETH BERGER—It is unnecessary to explain her importance to German acting, everyone knows her—will read HERT BRECHT's ballad 'The Children's Crusade', which was first published in the German American periodical 'The German American', which is well worth reading."

Confidential National Defense Informant [Redacted] advised this office at the time when PETER LORRE returned to Los Angeles from New York.
This informant learned through a friend of Mrs. Lore that Peter Lore had read some of Brecht's works at a meeting in New York, which may be identical with the meeting mentioned in "Friehe Deutscbland."

Shortly thereafter, Source obtained from Peter Lore a typewritten program indicating the poems of Brecht which he had read in New York. This program was exhibited to Confidential National Defense Informant and the writer. It contained, among other numbers, several poems from Brecht's "Svendborgs Gedichte," which are of a revolutionary nature, such as "Schwerigkeit des Regierens," "An die Nachgeborenen," "Laotse," and "Ueber die Beschiehnung Emigranten." Source also had the copy of "Svendborg's Gedichte" from which Lore read and it was noted therein that the word emigration had been changed to exile in the poem entitled "Ueber die Beschiehnung Emigranten." This poem was set out in full in a prior report and the above is being mentioned simply to indicate that persons connected with subject do not consider themselves immigrants here, but look upon themselves rather as exiles who wait to return to Europe.

On May 15, 1943, Confidential National Defense Informant furnished this office with two advertisements found in the May 7, 1943, and April 23, 1943, issues of "Aufbau," refugee weekly published in New York. One of these advertisements is for a special program under the auspices of the "Tribune" at the Heckscher Theater, 1 East 106th Street, New York, on April 24, 1943, at 8:15 p.m. According to the advertisement, this program was sponsored by the Landessentrale der Arbeiter-Krankenkasse Von Amerika (The Central Office of the Workers Health Insurance Association of America), and the Washington Heights Center, Branches 91, 92 and 410. The program to be offered was described as a "Horten" evening, at which Subject would read some of his new poems. Other persons participating in this program are listed as follows: Elizabzth Bergner, Hertha Diaz, Greta Wilselz, Herma Bersal, Winland Herselle. Friedrich George Aelen was said to be responsible for directing the program, which was called a "closed" meeting, to which members of the above organizations were invited.

The second advertisement was for a program to be held May 10, 1943, at the Studio Theater, 66 West 12th Street, New York, in honor of the 10th anniversary of the burning of books on the same date in 1933. This advertisement lists Subject as one of the persons cooperating in putting on this program. Other persons in the same capacity are listed as follows: William Rose Benz, I. Van Goll, Oskar Marie Graf, Alfred Kantorwik, Basto Pefnurne, Mystery Rice, Andy Speer and Genevieve Taggart De-Pitt. Speakers for this affair are listed as follows: Eyt Daniel, John Davidson, Bernhard Von Mendelsohn and Hughes Marlowe. Lyman Spulski and Clara [name] are listed as solicitors; Alfred Mendelsohn is listed as chairman, and Friedrich George Aelen is listed as the person responsible for directing the program. It appears that the Joint Committee for the Restoration of Burned and Banished Books in Europe, The New School for Social Research, Die Tribuna fuer Freie Deutsche Literatur und Kunst and other organizations are considered sponsors for the program.
Since previous information reported in this case indicates the Communistic trend of BRECHT's literature, some of which is known to have been recently read in New York at programs similar to those advertised in the AUFBAU, the above is set out to indicate that BRECHT's activity in New York appears to be continuing.

- PENDING -
UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

At Los Angeles, will maintain contact with Confidential National Defense Informant  and Source  for information relative to Subject's activities.

Will continue to review issues of FREIES DEUTSCHLAND and AUFBAU for current information regarding Subject.

Upon receipt of information from the Bureau in answer to reference letter dated April 16, 1943, will take whatever action is recommended with regard to obtaining the internment of Subject as an enemy alien.

A copy of this report is being forwarded to the New York Field Division for information, inasmuch as Subject is presently residing in New York.
FEDERAL BUREAU OF INVESTIGATION

BERTOLT EUGEN FRIEDRICH-BRECHT, with aliases

SYNOPSIS OF FACTS:
Subject obtained necessary permit and travel to New York on February 6, 1943. Article in April, 1943, issue of "FRIETERS DEUTSCHLAND", a German-language periodical, published in Mexico, states meeting was to be held in New York on March 6, 1943, in honor of Subject and his works. Advertisements in "AUFBAU", German-language newspaper, published in New York, indicate that Subject was active in two programs presented on April 21st and May 10, 1943, in New York. Meeting of April 21st, which was dedicated to Subject, and at which he was to read his own poetry, was called a "closed" meeting, only open to members of sponsoring organizations, the "LANDESZENTRALE DER ARBEITER-KRANKENKASSE VON AMERIKA" and "The Washington Heights Center". Subject allegedly returned to Los Angeles about May 15, 1943.

REFERENCE: Bureau file no. 100-190707.

DETAILS:

On February 6, 1943, after applying for and receiving permission to travel, Subject left Los Angeles for New York. In his application to the United States Attorney for travel permission, BRECHT stated that he was going to New York for a period of eight weeks, to attend to...
business of a theatrical nature. BRECHT gave no specific address in New York to which he was going, but stated that he could be reached there through ERWIN PISCATOR, 66 West Twelfth Street, New York City.

Relative to Subject's activity in New York, it is observed from the April, 1943, issue of "FREE DEUTSCHLAND", a German-language periodical published in Mexico, that BRECHT's works are being read there as part of a program dedicated to him. This matter was reported in the above publication under the caption "New York Letter", written by ALFRED KANTOROWICZ. A portion of this article relative to BRECHT is translated as follows:

"The literary activity of the anti-Fascist German American circles in New York were stimulated by the arrival of BERT BRECHT in New York. The 'Tribune for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a BERT BRECHT evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the 'Tribune' and is under the artistic direction of FRIEDRICH ALEXANDER in the presence of the guest. The former (and now one may well add the future) publisher of the German editions of BRECHT's works, WILHELM HERZFELDE, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world—for example, the Solidarity Song, whose refrain will certainly be hummed or sung by the audiences 'Forward, and do not forget the source of our strength'. LISELE NEUMANN will read new poetic prose written by BRECHT. The German actor PETER LOHR, who has become a star in Hollywood, will recite poems by BRECHT. And ELIZABETH BERGMAN—it is unnecessary to explain her importance to German acting—everybody knows her—will read BERT BRECHT's ballad 'The Children's Crusade', which was first published in the German American periodical 'The German-American', which is well worth reading."

It is noted that the above quotation makes reference to one WILHELM HERZFELDE, publisher of the German editions of BRECHT's works. A check of the edition of BRECHT's works containing the play entitled "Dis Messnabhe" (known in English as the "Expedient" or "The Disciplinary Measure") which has been previously reported on, indicates that WILHELM HERZFELDE's name appears on the copyright page, together with the name of the Malish-Verlag Publishing Company. Further reference to HERZFELDE will be found later in this report.

It is also noted from the program quoted above that BRECHT's "Solidarity Song" was to be heard at the meeting of March 6, 1943. Attention is directed to the information previously reported, to the effect that this song, which was written in about 1931, was adopted as the song of the Communist youth organisation in Germany, prior to HITLER's rise to power, with the permission of Subject, its author.
The April 23rd and May 7, 1943, issues of the "AUFBAU", German-language newspaper, published in New York, contained advertisements which reflect Subject's activities there. One of these advertisements is for a special program held under the auspices of the "Tribune", at the Hecksher Theater, which is located at 1 East 104th Street, New York, on April 21, 1943, at 8:15 p.m. According to the advertisement, this program was sponsored by the "LANDESZENTRALE DER ARBEITER-KRANKENKASSE VON AMERIKA" (Central Office of the Workers Health Insurance Association of America), and the Washington Heights Center, Branches 91, 92, and 410. The program offered is described in the advertisement as a Bertolt Brecht Evening, at which the Subject would read some of his own poems. Other persons participating in this program are listed as follows:

WITJAND HERZFELDE
HERBERT BERGHOFF
GRETA WILLEMS
HERTHA BLAZ
ELIZABETH BERGNER

The program is said to be under the direction of FRIEDRICH GEORGE ALEKIAN, and is described as a "closed" meeting, to which members of the sponsoring organizations are invited.

The second advertisement is for a program scheduled for May 10, 1943, at the Studio Theater, 66 West 12th Street, New York, in honor of the tenth anniversary of the burning of books on the same date in 1933. This advertisement lists Subject as one of the persons cooperating in putting on this program. ALFRED KANTOROWICZ and several others are listed in the same capacity. The following persons were scheduled to speak:

EVE DANIEL
JOY DAVIDMAN
KLEINOREN VON MENDELSOHN
HUGHES MARLOWE

The program was to be under the direction of FRIEDRICH GEORGE ALEKIAN; ALFRED KANTOROWICZ was to act as Chairman. The "Tribune", mentioned in the previous program, and other organizations, according to the advertisement, sponsored this program.

This office has recently been advised that Subject returned to his home in Santa Monica on about May 15, 1943.

- PENDING -
UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION:

AT LOS ANGELES, CALIFORNIA, will maintain contact with
for information relative to Subject's current activities.

Will continue to review issues of "FREIES DEUTSCHLAND"
and "AUFBAU", for information regarding Subject.

Will refer the facts in instant case to United States
Attorney at Los Angeles for an opinion as to whether Subject may be proceeded
against with a view to obtaining his internment as an enemy alien.
Date: July 13, 1943

To: SAC, Los Angeles

From: J. Edgar Hoover – Director, Federal Bureau of Investigation

Subject: HERMANN RUDOLPH FREIDRICH KROCHT, was
Alien Enemy Control - O

Reference is made to your letter of June 18, 1943, advising of the
most recent developments in this case.

In view of the fact that the Assistant United States Attorney
submitted the question of whether or not captioned subject should be apprehended
as a dangerous alien enemy to the Department, it is not thought that
the Bureau should follow this matter up with the Department until such time
as some decision is rendered.

You are, therefore, instructed to maintain close contact with the
United States Attorney handling this case and to advise the Bureau
of any opinion furnished him by the Department.
Reference is made to Bureau letter dated May 22, 1943 (170-190707) in the above entitled matter, instructing this office to present the facts in instant case to the United States Attorney at Los Angeles for his opinion as to whether or not subject should be apprehended as a dangerous alien enemy. Referenced letter requested that the Bureau be immediately advised regarding the details of the opinion of the United States Attorney in order that the case might be promptly followed up with the Department at the Seat of Government.

The facts in this case, as set out in the reports of Special Agent Los Angeles, dated March 6, 1943, March 30, 1943, and June 8, 1943, were presented to Assistant United States Attorney ATTILIO DIGIRALDI on June 11, 1943, upon his return to duty after a trip to Washington, D.C. On the basis of the above mentioned reports, together with a translation of a play written by subject, known as "Die Massnahme", which has also been furnished to the Bureau, Assistant United States Attorney DIGIRALDI decided to lay the question of subject's apprehension before the Department without making any definite recommendations.

In submitting copies of the above mentioned reports and translation to the Department, the United States Attorney at Los Angeles advised the Department that subject, an alien enemy, appeared to be a proletarian, bordering on an anarchist, who, in his play "Die Massnahme", expounded "Communism of the Soviet Russian ideology". The United States Attorney went on to state that subject is opposed to capitalism in any form; that he advocates extreme violence to further the Communist cause as a whole rather than to relieve oppressed peoples. It therefore appeared that subject might be apprehended in time of war on the grounds that he is an alien enemy whose activities are dangerous to our national security.

The United States Attorney also raised the issue of subject's status as a leader type who advocates violence for a cause opposed to fascism and which is compatible with the ideology of a government which is an ally of the United States. Therefore, if internment were based solely on the possibility of subject's giving aid and comfort to the enemies of this country, there would be no proper cause for his internment. "On the other hand," quoting the United States Attorney literally, "one cannot pass unobserved the fact that the subject in his literature justifies any type of the 'cause' and he may deem it propitious to strike at a time when all efforts are directed toward winning the war."
Re: BERNHARD FUCHS-FRIEDRICH BRECHT, w.as.
ALIEN ENEMY CONTROL (G)

As previously stated, the United States Attorney offered no definite opinion regarding subject's apprehension in this case, but requested the Department's advice and instructions in the matter.

Very truly yours,

[Signature]

RGT: GIF
100-15112
Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California
July 10, 1943

Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, w.a.s.: ALIEN ENEMY CONTROL - O

Dear Sir:

Reference is made to the report of Special Agent [redacted] Los Angeles, dated July 10, 1943, five copies of which are enclosed herewith, which advises that no authorization is being made at this time for the apprehension of Subject as a dangerous alien enemy. It will be further noted in reference report that the Department suggested that periodic checks be made of Subject's activities in order that this case may be given further consideration should information of importance be developed.

This is to advise that continuous investigation is being conducted relative to Subject's activities in connection with the case entitled [redacted] since Subject's associations and activities involve him with persons who are being investigated in the [redacted] case, and whose activities should not be presented to an Alien Enemy Hearing Board at this time, further information regarding BRECHT will be carried under the latter caption and will not be reported in instant case, unless they can be segregated from the activities of other individuals and reflect on BRECHT alone.

Very truly yours,

R. B. HOOD
SAC

NCT: evb
100-15112

RECORDED 14-11-17

COPYs DESTROYED
SYNOPSIS OF FACTS: Facts in instant case presented to Assistant United States Attorney ATTILIO di GIROLAMO on June 14, 1943. On June 26, 1943, of Assistant United States Attorney di GIROLAMO's office, advised that no Presidential Warrant was being authorized for Subject's apprehension as an alien enemy at this time. On July 1, 1943, Subject was granted permission to travel to Arrowhead, California, to visit the actor PETER LORRE.


DETAILS:

The facts developed in instant investigation were presented to Assistant United States Attorney ATTILIO di GIROLAMO on June 14, 1943. On June 26, 1943, after advice had been received from the Department relative to this matter, of Assistant United States Attorney di GIROLAMO's office, advised that no Presidential Warrant was being authorized for Subject's apprehension as an alien enemy at this time. The Department suggested, however, that the United States Attorney at Los Angeles request this office to make periodic checks of Subject's activities and to report the same, at which time the Department would re-open instant matter and give it further consideration.

On July 2, 1943, it was learned from the office of the United...
States Attorney that Subject had, on July 1, 1943, applied for permission to travel to Arrowhead, California, to visit the well-known actor PETER LORE. This travel request, which was granted, stated that Subject wished to depart on July 3 and return on July 6, 1943.

Inasmuch as no continuous investigation has been requested in instant matter, this case is being closed herewith, subject to being reopened to report the activities of Subject as disclosed by periodic checks, which will be made from time to time by this office.

- CLOSED -
Re: BERTOLT EUGEN FRIEDRICH BRECHT, was.
ALIEN ENEMY CONTROL - G

Dear Sir:

Reference is made to Bureau letter dated July 13, 1943, in the above-entitled matter, Bureau file No. 100-190707.

Attention is respectfully directed to Los Angeles letter to the Bureau dated July 10, 1943, and to the report enclosed therewith made by Special Agent in Los Angeles, dated July 10, 1943. This report contains information relative to the decision of the Department which advised the office of the United States Attorney at Los Angeles that no Presidential warrant would be authorized for subject's apprehension as a dangerous alien enemy at this time.

Although not stated in the above report, of Assistant United States Attorney DI GIROLAMO's office read the Department's communication relative thereto, to the Agent who reported the above matter. This letter contained no reference to any reason the Department might have had for not authorizing the issuance of a Presidential warrant for subject's apprehension.

As stated in my letter dated July 10, 1943, the activities of the subject are being followed in connection with the investigation of the case entitled and instant case is being carried in a closed status.

Very truly yours,

R. B. HOOD
SAC

RCHBH
100-16112

COPIES DESTROYED

51 Aug 1943

FEDERA W THE UNITED STATES

Los Angeles, CA

July 28, 1943
The Commission desires to bring to your attention the information summarized below:

IDENTIFYING DATA: Berthold Brecht, 1063 California Street, Santa Monica, California.

SUMMARY OF INFORMATION:

It is alleged that Mr. Brecht is an outspoken Communist and that he is one of the group which formed the German Modern Music Group at 764 Hoover Street in Los Angeles, California on February 9, 1936.

ACTION TAKEN BY THE COMMISSION: The Commission has made no investigation in this case.

Very truly yours,

Wm. H. McMillen,
Chief
Investigations Division.

Copies sent to the agencies checked:

Federal Bureau of Investigation
Military Intelligence Service
Office of Naval Intelligence

61 OCT 26 1943
Los Angeles - 13 - California
May 18, 1944

PERSONAL AND CONFIDENTIAL

Director, FBI

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

Dear Sir:

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

1. [Redacted]
2. DREFTOL DREFT, 1603 - 26 Street, Santa Monica, California.
3. [Redacted]
4. [Redacted]
5. [Redacted]
6. [Redacted]
7. [Redacted]

Very truly yours,

[Signature]

R. B. [Redacted]
SAC
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT: LOS ANGELES

DATE WHEN MADE: 10/2/44

REPORT MADE BY: KN

PERIOD FOR WHICH MADE: 7/22, 26, 28, 29, 31; 8/1-4, 9-11, 14-25, 26, 28/44

CHARACTER OF CASE: INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

CONFIDENTIAL Reference 8-IS. BERT BRECHT German alien born Augsburg, Germany, 2/10/98, arrived U.S. at San Pedro, Calif., 7/21/41, from Finland. He is German poet allegedly a Communist and member of underground in Europe. In 1931 he and HANS EISLER wrote "Song of Solidarity," adopted by Communist youth organization in Germany. He was exiled from Germany in about 1933 and has since lived in Finland, France and Russia. From 1935 to 1939 he signed with LION FEUCHTWANGER and WILLY BREDEL as editor of "Das Wort (The Word)," published in Moscow by exiled German Communists. In 1936 he allegedly assisted "Professor ELI JACOBSSON, Soviet Agent," in organizing German-Communist Modern Movement Group in Los Angeles, but his presence in U.S. at that time unconfirmed. His writings in 1939 advocate overthrow of capitalism, establishment of Communist state, and use of sabotage by labor to attain its ends. From July 1939 to July 1941 he received $80 per month from fund collected by FRITZ LANG, Hollywood, California, with knowledge and approval of OTTO KAUTZ, alleged OGPU agent in Mexico, active in Free German movement, which aims at pro-Russian postwar German government. In U.S. he has written for "Freies Deutschland," organ of Free German movement, and has affiliated with LION FEUCHTWANGER, HEINRICH MARX, and HANS EISLER, all Communist German writers now in LA area and active in Free German movement. From February to May 1944, and November 1943 to March or April 1944, he visited New York, where he allegedly was active in

APPROVED AND FORWARDED: 

DO NOT WRITE IN THESE SPACES

COPY OF THIS REPORT

1. Bureau
2. San Francisco (info)
3. New York
4. New Orleans
5. Cincinnati
6. Los Angeles

COPIES DESTROYED

CONFIDENTIAL
organisation of a Free German group which was to be camouflaged so as not to appear as a Communist front. In May 1944, Council for Democratic Germany, of which BRECHT was an organiser, was announced; its personnel identified it with the camouflaged organization.

REFERENCE: Bureau file No. 100-190707.

DETAILS:

This investigation is being reopened for the purpose of summarising known information concerning BERITOL BRECHT, 1063 26th Street, Santa Monica, California, and initiating further investigation in order to keep abreast of his current activities in connection with the Free German movement.

PERSONAL DATA AND REPUTATION

DEEMIATION AND NATURALIZATION SERVICE
Los Angeles, California

The records of this governmental agency reflect that EUGEN BEITHELD FRIEDRICH BRECHT was born in Augsburg, Germany, on February 10, 1898. In 1928 he married HELEN HEIGEL BRECHT in Berlin, Germany. BRECHT and his wife arrived in the United States at the Port of San Pedro, California, on July 22, 1941, aboard the SS Annie Jackson from Helsingfors, Finland. He was accompanied by his two children, STEFAN and BARBARA BRECHT, then 18 and 12 years of age respectively. On December 8, 1941, at Los Angeles, 2. BRECHT declared his intention to become a citizen of the United States.
IMMIGRATION AND NATURALIZATION SERVICE
Philadelphia, Pennsylvania

BERT BRECHT registered as an alien enemy in February 1942 and was assigned Registration #7624464. In his application for a registration certificate he gave the same information as mentioned above concerning his birth date, arrival in the United States, and intention to become a United States citizen. He also stated that he was last a citizen of Germany, though he had been expatriated by that country. He asserted membership in an authors' organization known as the Pen Club, and he gave the names of Mr. and Mrs. WILLIAM DIETERLE as persons who could vouch for his loyalty. He gave his residence address at that time as 817 25th Street, Santa Monica, California, but subsequently gave notice of moving to 1063 28th Street, Santa Monica. It is to be noted that while the application for a registration certificate is made out in the name of EUGEN BERTHOLD FRIEDRICH BRECHT, he signed the oath in connection therewith as BERTOLT EUGEN FRIEDRICH BRECHT.

SOURCE

Through this source it was learned that on May 17, 1940, BRECHT, who was then in Helsinki, Finland, entered the names of the members of his family on the American quota waiting list in Copenhagen, Denmark. He indicated the members of his family as follows:

"(BERT)OLF BRECHT, born February 10, 1898, in Augsburg, German passport, written in New York 1938, valid until January 1941.

"(HEL)EN BRECHT, nee WIEGL, born May 12, 1900, in Vienna. Danish refugee papers written in Copenhagen, valid until August 1940.

"(STEFAN) BRECHT, born November 3, 1924, in Berlin. Danish refugee certificate written in Copenhagen, valid until August 1940.

"BARBARA BRECHT, born October 28, 1930, in Berlin. Danish refugee certificate written in Copenhagen, valid until August 1940.

"My collaborator for many years, MARGARET JUUL STEFFIN, born March 21, 1908, in Berlin (German citizen through marriage). Danish passport written in 1936 in Copenhagen, valid until August, 1941."

SOURCE

According to this source, BERT BRECHT is believed to be the cousin of one FRITZ LANG, a known German espionage agent in Lisbon, Portugal, during 1940 and 1941. This source claimed that LANG made such a statement to her?
but that inasmuch as LANG was an unusually boastful individual she could not
determine from his conversation whether he was telling the truth or not.

This FRITZ LANG is not identical with the FRITZ LANG mentioned hereinafter.
It might be noted that BRECHT has never been interviewed concerning his
possible relationship to this German espionage agent.

SOURCE

According to this source, KARIN-MICHAELIS has been residing
at the BRECHT home, 1063 26th Street, Santa Monica, for approximately eight
months. It was his opinion that MICHAELIS is related to Mrs. BRECHT.

A recent mail cover reflects a letter postmarked August 23, 1944,
Keene Valley, New York, from MICHAELIS, 205 West Fifth Avenue, New York City,
to Miss LARSEN and Miss HANSEN, c/o Mrs. HELENE BRECHT. This, of course,
indicates that KARIN MICHAELIS is presently in New York and that two other
individuals are possibly residing in the BRECHT home at this time.

It is known to this office that KARIN MICHAELIS is a Danish writer
who in November 1943 visited at the home of HANS EISLER, 1650 Amalfi Drive,
Pacific Palisades, an associate of BRECHT. Further, it is known that she is
on the Advisory Board of the Anti-Nazi Student Committee, 256 East 82d Street,
New York City, a German Communist organisation. The exact nature of MICHAELIS's
activities in the BRECHT residence or the purpose of her living there is unknown.

This source furnished information from the book, "Twentieth Century
Authors," published in 1942, which in part has the following to say about BRECHT:

"German poet, playwright and novelist, familiarly known as 'BERT
BRECHT' to the Germany-in-exile, was born in Augsburg, the capital of Bavarian
Swabia.... BRECHT's 'Ballad of the Dead Soldier', describing how they dug up a
soldier, patched him up, and sent him back to the front, circulated by word of
mouth throughout Germany, winning its author the undying hatred of the military.
His writings and unremitting political activities -- he was a member of the
Augsburg Revolutionary Committee -- earned him the honor of being fifth on the
Nazi list when Hitler's Beer Hall Putsch (November 1923) failed.

"After the Schillersaal Theater of Berlin was offered to BRECHT
for his productions, he trained actors who later became some of the finest in
the world--among them--OSKAR HUYOLKA, PETER-LOBBE, HELENE WIEGEL, LOTTI LEHNE,
ALEXANDER GRAMACH, ERNST-BUSCH.... (Several of these individuals, who include
HELENE WIEGEL, BRECHT's wife, will be mentioned later in this report.)"
In 1933 when BRECHT's dramatic version of Gorky's Mother was in its sixty-first performance in Berlin, the police mounted the stage and arrested the actors. The play, translated by PAUL PETERS, was staged by the Theater Union of New York in December 1935. After Hitler's rise to power, BRECHT was expelled from the Third Reich and has since lived in France, Norway, the Soviet Union, and now the United States.

"In exile BERTOLT BRECHT has written a novel, 'A Penny for the Poor,' (1934) ... mercilessly exposing with mordant wit the faults and failures of the present age. For the theater he has created the vitriolic anti-Nazi satire, Round Heads, Peak Heads (1937), and an equally pungent sequence of plays on life in the Third Reich. ... the most significant of his dramas, however, is the one-act Senora Carrars Rifles (1938), dealing with the Spanish War.

"... Hated by the Nazis, BRECHT was fortunate to escape with his life and arrive in this country safely at last in 1941. ... Mother Courage, an historical play of the Thirty Years War, has been tentatively announced for publication here."

SOURCE

This source furnished further information concerning BRECHT from the book entitled, "Germany; A Self Portrait," published in 1944 by the Oxford University Press, London, New York, Toronto. This book states that BRECHT was born, as previously indicated, of a lower middle class family. He was drafted into the German Army at the age of 17 and served through World War I as a medical orderly. The phenomenal success of his "Ballad of the Dead Soldier, which was based on his experiences in Army hospitals, decided him on a writing career. He became the most important playwright of the younger generation. He was invited to join the staff of the Deutsches Theater in Berlin by the director, MAX REINHARDT. Later, seeking more freedom for experiments, he supervised his own productions at the Schaubuehne Theater, collaborating with the director, ERWIN PISCATOR, and the composer, KURT WEILL. The most notable production of this trio was an adaptation of JOHN GAY's "The Beggar's Opera," which in BRECHT's modern version became an acid satire on conditions in Weimar, Germany. BRECHT escaped from Germany when Hitler came to power and lived in exile in France, Denmark, Norway, and Soviet Russia before coming to the United States. He has written much in exile, and every line is directed against the rulers of present-day Germany. His most recent book is a poetic play, "The Trial of Lucreius." His poem, "The Ballad of the German Soldier's Bride," has been beamed to Germany by the British Broadcasting Corporation.
This informant has advised that from conversation overheard, Brecht is supposed to have escaped from a concentration camp in Germany disguised as a woman.

According to this source, it was never established whether Bert Brecht was technically a member of the German Communist Party in Germany, but it was nevertheless known that he was a member of various Communist front organizations and participated in many affairs sponsored by the German Communist Party. His plays were used by the Communist Party on many occasions, according to this source.

This source, who knew Mr. and Mrs. Brecht in Germany, advised that they were Communists and that there was no doubt about their political attitude at that time, as it was evidenced in their activities and associations and in the writings of Brecht.

This source advised that he knew Bert Brecht by reputation in Germany, where he was considered a radical and an associate of persons with communist inclinations. This source further stated that he has since become personally acquainted with Brecht in the United States and has found him still to be a radical and an enemy of capitalism. According to this source, Brecht had been imprisoned by the Nazis at one time and apparently had been severely treated by them.

This source has stated that he considers Bert Brecht a Communist, though he was unable to furnish specific information. He spoke in generalities of the Communist tendencies of Brecht, which will be indicated later.

According to this source, advised that from his various contacts with Brecht he was convinced that Brecht has studied Communist doctrine meticulously, and that he felt that men such as Brecht tend to advocate Marxism but to live a rather bourgeois existence themselves.
ACTIVITIES IN EUROPE, 1930 TO 1940

SOURCE

According to this source, BERT BRECHT together with HANNS EISLER and S. DUDEN wrote an educational play entitled "Die Massnahme" (The Disciplinary Measure) in 1930, or possibly earlier. This play appears in the second volume of the collected works of BERTOLT BRECHT (BERTHOLD BRECHT, Gesammelte Werke, Band II), pages 329 to 363. This volume was published by the Malik-Verlag Publishing Company, London W.C. 1, and was printed by HEINRICK HERZ/SOHN, Prague, Czechoslovakia.

According to this source, "The Disciplinary Measure" is described as an "educational play" by its authors. It deals with the work of four Communist agitators who go from Moscow to Mukden, Manchuria, to spread propaganda and support the Chinese Communists among the industries of Mukden. The action of the play takes place before the "Control Committee" when the four agitators return to give an account of their work and experience of the fact that they have been forced to kill a young Communist comrade whose intentions were good but whose death was deemed a necessity by the four agitators since his activity threatened to endanger the Communist movement among the Chinese. In order to explain the position to the Control Committee, the four agitators remant for that body their activity in Mukden. On the whole, the book advocates Communist world revolution by violent means.

This source reflects that a letter dated May 12, 1930, at Berlin, Germany, was published along with this play. It is signed by both HANNS EISLER and BERT BRECHT. It defends the play, explains the intention in writing it, objects to censorship before its presentation, and specifically calls it an educational play. It suggests that its presentation be removed from all influences. A complete translation of this play has previously been brought to the attention of the Bureau.

SOURCE

This source advised that in about 1931 BERT BRECHT and HANNS EISLER were two-authors of a march known as the "Song of Solidarity" (Solidaritats-Lied). This march was adopted with the permission of BRECHT and EISLER as the song of the Communist youth organization in Germany prior to Hitler's rise to power.

It may be noted here that HANNS EISLER is known to this office as a German refugee writer and musician with communist tendencies, presently active with BRECHT in the Free German movement, which will be described later.
This source reflects that Confidential National Defense Informant [redacted], who is acquainted with BRECHT personally, saw BRECHT in Moscow in 1932, at which time BRECHT was showing a picture with Communist tendencies entitled "Kuhle Wampe." Informant stated that HANNS EISLER wrote the music accompanying this picture, but that he could not be positive that he had seen EISLER in Moscow at the time BRECHT was showing the picture. This picture had as its subject the unemployed who lived in a tent colony near Berlin, according to informant.

This source reflects that in 1935 a literary magazine entitled "Das Wort" (The Word) was published and it carried the signatures of BERT BRECHT, LION FEUCHTWANGER, and WILLY BREDEL as editors. This magazine was published by a group of political refugees who fled Germany after the Reichstag fire on February 27, 1933, to Russia. This group of political refugees included many Communist deputies and writers, some of whom were leaders in the Communist Party of Germany.

LION FEUCHTWANGER is known to this office as a German refugee writer with communistic sympathies, presently in the Los Angeles area and collaborating with BERT BRECHT and HANNS EISLER in the Free German movement.

Concerning WILLY BREDEL, available information reflects that in 1923 he participated in a Communist revolt in Hamburg, Germany, and in 1926 he became editor of the organ of the Communists in Hamburg, "Hamburg People's Newspaper." After Hitler came to power he was put into a concentration camp for a year or more. During the Spanish Civil War he fought in the International Brigade. He is presently a member of the Free German Committee in Moscow, and articles prepared by him appear in "Freies Deutschland," the official organ of the Free German movement emanating from Mexico.

This source reflects that BERT BRECHT's play, "Die Mutter," was presented in New York City in 1935. A review of this play, which is contained in the book entitled "Brecht, Gesammelte Werke, Volume 2," discloses that it contains material favoring Communism, specifically those songs contained in this play entitled "Praise of Communism" and "Praise of the Revolutionary." Explanatory material published together with this play in the above-mentioned book reflects that the New York Daily Worker for November 22, 1935, stated in regard to "Die Mutter": "It was BRECHT's plan to have a spectacle presenting the dramatic story of the present day mass struggle which must culminate in the victory of the proletariat."
LA 100-16112

It might be noted that HANNES EISLER is known to have entered the United States at New York on September 25, 1935, and it is felt possible that he may have had some connection with the presentation of "Die Nutter."

SOURCE

According to this source, BERT BRECHT, address unknown, was in Los Angeles in the early part of 1936. This source described BRECHT as a Communist Party sympathizer and stated that BRECHT was one of the group that formed the German-Communist Modern Music Group, 754 Hoover Street, Los Angeles, on February 9, 1936, under the direction of Professor ELI JACOBSON, Soviet agent.

In this connection, it is to be noted that heretofore there has been no confirmation that BRECHT was in the United States in 1936. However, it will be remembered that his play was presented in New York in the latter part of 1935, and that in placing his name on the American quota waiting list, as mentioned above, he indicated that he possessed a German passport written in New York in 1936. It will also be recalled that HANNES EISLER was here in the latter part of 1935.

SOURCE

This source advised that BERT BRECHT and LION FEUCHTWANGER had previously been in the United States, according to an issue of "Das Wort" dated April 1, 1939. It is believed that this is another reference to BRECHT's apparent presence in the United States during 1936.

SOURCE

This source advised that in various 1937 issues of "International Literature," published by the State Literary-Art Publishing House, Moscow, Russia, there appeared articles by BERT BRECHT. One issue, namely No. 5, for May 1937, contained an article about BRECHT by SERGEI TRETIAKOV.

This publication, "International Literature," is published by the same group of German political refugees which includes many Communists, has published the magazine "Das Wort," referred to above.

SOURCE

According to this source, the April 5 and 11, 1939, issues of the "Abendpost," a German language newspaper in the Chicago area, carried advertisements of "Das Wort" (The Word) and reflected it to be still edited by BERT BRECHT, LION FEUCHTWANGER, and WILLI BREDEL. This advertisement indicated that subscriptions to "Das Wort" could be purchased in New York and Chicago and also from Neshdunarodnaja Kniga, Kuznetski Most, 18, Moscow, U.S.S.R.
In 1939 a collection of poems written by Bert Brecht was published under the title "Svensborger Gedichte" by the Malik Publishing House, London, England. These poems were examined, according to this source, and found to advocate overthrow of capitalism, establishment of a Communist state, and use of sabotage by labor to attain its ends.

Source made available certain documents reflecting that in 1939 prior to his arrival in the United States, Brecht was furnished funds by Fritz Lang of Hollywood, California. This Fritz Lang, who is not identical with the Fritz Lang of Lisbon, Portugal, mentioned previously, is known to this office as a Communist Party sympathizer and supporter, and as a close friend of Otto Katz, alleged OGPU agent presently in Mexico, where he is very active in the Free German movement. Otto Katz has been active in Berlin, Moscow, Paris, London, New York, and Mexico, and is believed to be presently involved in political murders while in France. Katz was aware of Lang's activities in furnishing funds to Brecht.

The material made available through this source reflects that Fritz Lang collected donations for the benefit of Bert Brecht and paid Brecht the sum of $80 per month from July 1939 to July 1940 from this fund. A list of the persons who donated sums to Lang for the benefit of Brecht, together with the amounts of their respective donations, has previously been brought to the Bureau's attention and will not be repeated here.

In connection with this matter, a letter dated August 10, apparently 1939, from Otto Katz to Fritz Lang states as follows: "That which you are doing for Brecht and Kisch is simply wonderful...." Kisch undoubtedly is Egon Erwin Kisch, who is known to be presently active in the Free German movement emanating from Mexico.

On August 27, 1939, Brecht wrote to Fritz Lang from Moustagen I, Lidingo, Sweden. He states: "I have received your second money order. Many thanks for your friendly action; it really helps me to work on in independence. The difficulty is that, for instance, the small political plays ....which are now being played in nearly all the capitals in the civilized world don't naturally bring in a penny because they are never undertaken for commercial purposes. After the 'conquest' of Prague, my dramas were printed for the second time and stamped out for the second time. I have therefore no difficulty in accepting the money. However, I will take the liberty of sending you from time to time a number of copies of my new works."
Another letter made available through this source from H. VASEN, 255 Central Park West, New York City, dated October 22, 1939, indicates that A. EFRANOFF interested VASEN in contributing on behalf of BRECHT and KISCH.

Early in 1940 (exact date obliterated), BRECHT wrote from Helsingfor, Finland, to LILLI LATTE, girl friend of FRITZ LANG, stating: "Many thanks for your letter of October 11 and for the draft. I was very glad that you sent me dollars, as I get a good price here for dollars. One of these days I hope to finish my new play, "The Good Man from Sexuan," and I wonder if I can send some copies to you and ask you to give them to my friends there."

As has been mentioned previously, on May 17, 1940, BRECHT wrote from Helsingfor, Finland, advising that he had entered the names of members of his family on the American quota waiting list in Copenhagen, Denmark.

SOURCE:

This source furnished information concerning an associate of BRECHT in Finland during 1940, about July, which associate had certain relations to Soviet officials for which she was subsequently brought to trial in Finland.

The information of this source in connection with this matter was that on September 1, 1943, the following message was sent to BERT BRECHT in Santa Monica, California:

"IN BEHALF OF MRS. HELLA WOULIJOIKI'S FINNISH LAWYER I BEG YOU TO SEND ME A FOLLOWING STATEMENT DULLY AUTHENTICATED BY A NOTARY PUBLIC STOP WOULIJOIKI SAYS THAT A COUPLE OF DAYS BEFORE YOUR DEPARTURE FROM HELSINKI WHEN RUSSIAN CONSULATE MADE DIFFICULTIES ABOUT PAYING TO YOU AMOUNTS REMITTED BY YOUR PUBLISHER IN MOSCOW FOR NEXOTRANSLATION YOU ASKED STEPPIN TO COMPLAIN ABOUT IT TO TEREVIJEFF VISITING WOULIJOIKI WHO AT ONCE PROPOSED TO ADVANCE TO YOU 8000 FINNMARKS AND COLLECT HIMSELF FROM THE CONSULATE STOP PLEASE ANSWER IF TEREVJJEFF PAID THE COMPENSATION FROM HIS OWN MONEY OR WAS HE FORCED TO BORROW THE AMOUNT FROM WOULIJOIKI STOP WAS THERE AT THE SAME TIME QUESTION OF WOULIJOIKI FOR THE COMMERCIAL AND DIPLOMATIC DINNERS ARRANGED BY WOULIJOIKI AT TEREVIJEFF REQUEST AND WHICH TEREVIJEFF HAD PROMISED TO PAY TO MRS WOULIJOIKI STOP WHAT WAS THE AMOUNT STOP WERE THE BOTH ABOVE NAMED AMOUNTS PUT TOGETHER OR WAS TEREVIJEFF DEBT TO MRS WOULIJOIKI FIXED TO A CERTAIN AMOUNT OF MONEY STOP MRS WOULIJOIKI THINKS THAT MRS BRECHT WAS PRESENT AT THIS"
OCCASION AND THAT SHE SHOULD KNOW IF MRS WUOLIJOXI
RECEIVED THE WINES FROM THE RUSSIAN LEGATION OR WAS
SHE COMPELLED TO BUY FRENCH WINES STOP THE SOLUTION
OF ABOVE NAMED MATTERS IS VERY IMPORTANT FOR MRS
WUOLIJOXI BECAUSE SHE IS ACCUSED FOR HER RELATIONS
TO THE SOVIET AND ESPECIALLY TO TERENTJEFF STOP IF
THERE IS SOMETHING YOU HAVE NOT FULLY UNDERSTOOD
PLEASE CABLE STOP MRS BRECHT SHOULD ALSO SIGN THE
STATEMENT

This source explained the above message by advising that the sender, a famous Swedish lawyer in Stockholm, Sweden, who is acting on behalf of a Finnish lawyer inasmuch as Finland cannot communicate directly with the United States. Mrs. HELLA WUOLIJOXI is a Finnish playwright and was a friend of Mr. and Mrs. BERT BRECHT when they were in Helsinki a year before coming to the United States in July 1941. Mrs. WuoliJoXi had relations with Russia and a Russian named TERENTJEFF during peacetime, and because of these relations she was on trial and had to explain their nature. MARQUISE STEFFIN, now dead, was a former collaborator of BERT BRECHT in the translation of the memoirs of one ANDERS NEXOE, a great Danish novelist. This translation was sold to a publishing house in Moscow. Just prior to the time BRECHT, his wife, and MARQUISE STEFFIN were about to depart for the United States, the Russian Consulate made difficulties about paying remittances from the Russian publisher, and inasmuch as MARQUISE STEFFIN needed money before she could leave Finland, BRECHT suggested that she complain to TERENTJEFF, who was a commercial expert with the Russian Consulate in Helsingfors and a friend of Mrs. WUOLIJOXI. TERENTJEFF immediately proposed to advance STEFFIN 8,000 Finnmarks and then collect this advance from the Russian Consulate. Mrs. WUOLIJOXI also arranged contracts between Russian and Finnish economic experts and diplomats in the form of dinners at the request of TERENTJEFF. For one of these dinners TERENTJEFF promised to obtain Caucasian or Russian wine, but did not do so and Mrs. WUOLIJOXI was forced to buy expensive French wine for the dinner.

This source further advised in regard to this matter that on September 3, 1943, Stockhol, Sweden, received a message stating that the Swedish Vice Consulate had seen notarized statements by Mr. and Mrs. BERT BRECHT to the effect that TERENTJEFF borrowed the translation fee from Mrs. WUOLIJOXI and had promised to pay her for the dinner wines.

Again on November 26, 1943, according to this source, was the recipient of a message stating that friends of Mrs. WUOLIJOXI were anxious to learn of her fate. This message was signed, "American writer HANUL NERROFF, Swedish-American writer EDITE MORRIS," and requested that wire news concerning Mrs. WUOLIJOXI to MURF-AYERLAU, 124 East 67th Street, New York City, a known associate of BERT BRECHT.
On December 9, 1943, addressed a message to BERLAVU stating that Mrs. WUOLIOJOKI was still under trial before a war tribunal and that any moral support would be highly appreciated.

ACTIVITIES IN THE UNITED STATES, 1941

DEPORTATION AND NATURALIZATION SERVICE RECORDS
Los Angeles, California

As has been set forth above in this report, BERT BRECHT and his family arrived in the United States at the Port of San Pedro on July 21, 1941, on the SS Annie Jackson from Helsingfors, Finland.

FREIES DEUTSCHLAND
Copies available to Los Angeles Field Division

The available issues of the magazine, "Freies Deutschland," reflected that BERT BRECHT contributed an article to the December 1941 issue. It also appears that BRECHT contributed articles to the March 1942 issue.

This magazine is known to this office as the official publication of the Free German Committee, Mexico, D. F. This Committee operates El Libro Libre (The Free Book), a publishing house in Mexico which gets out this magazine.

It is further known that the Free German movement has as its aim the establishment of a postwar German government favorable to Soviet Russia. It is conducted by various well known Communists or persons with Communist inclinations, including OTO KATZ, mentioned above as an alleged GPU agent. The Free German Committee in Mexico is the fountainhead of the movement in the Western Hemisphere. It has recently been learned that some of the individuals active in this movement have indicated a desire to return to Europe or Germany as soon as possible, where they will no doubt carry on their activity at closer range. As will be seen later, BERT BRECHT is one of the individuals who has indicated an intention to leave the United States for Europe. In Los Angeles, BRECHT is associated with LION FEUCHTWANGER, HEINRICH HAFER, and HANNS ZISLER, German refugee writers with Communist inclinations in the Free German movement.

ACTIVITIES IN THE UNITED STATES, 1942

This source reflects that on March 19, 1942, BERT BRECHT was pictured in an Associated Press photograph appearing in the Los Angeles Examiner with LION FEUCHTWANGER. This picture shows them to be studying a manifesto which
they wrote together with HEINRICH HANN as an appeal to the German people "to force Hitler to abdicate and thus accomplish in this eleventh hour the only thing you are free to do and the only thing which can save Germany." The caption below this picture goes on to state that the manifesto will be broadcast by short wave and dropped in leaflets from planes over Germany.

It might be noted here in connection with this manifesto that according to Source [4], mentioned above, this early manifesto of March 1942, prepared by BRECHT, FEUCHTWANGER, and HANN, is quite identical with the Moscow manifesto published by the Free German Committee in Moscow during July 1943, as will be seen later. Source [4] further points out that it is nearly identical with a radio speech of one Mr. FRANKENFELE, a war prisoner in Moscow, also made later during August 1943.

SOURCE [4]

According to this source, HANNS FISLER was in telephonic contact with BERT BRECHT during the period from April to August 1942.

SOURCE [5]

This source advised that on August 13, 1942, BERT BRECHT was written a letter by [________], Mexico, D. F., which is known to this office as the address of El Libro Libre, the publishing house operated by the Free German Committee in Mexico. [________] is known to be an officer of this Committee. In this letter [________] advises BRECHT that an anti-Nazi book fund called "The Free Book" has been started in Mexico, and that KISCH was the author of the first book published. [________] requested BRECHT to help them in getting people interested, especially in Hollywood and New York. She also desires BRECHT to collaborate with them and send an anti-Nazi play that he wrote, called "Niney-nine," as well as some of his newer works.

This source also advised that on August 16, 1942, BERT BRECHT was mentioned in a letter from [________] in Mexico to [________] in Santa Monica, California. This letter reflects that El Libro Libre has published a book entitled "Nazi Terror." This book is indicated to be composed of chapters each of which is written by a different author. BERT BRECHT contributed the chapter entitled "Gestapo."

SOURCE [6]

This source reflects that it was ascertained from [________] that BERT BRECHT had purchased the home in which he was residing at 1063 26th Street, Santa Monica, California, in August 1942.
"FRIESE DEUTSCHLAND," September 1942 issue

This magazine contains an article entitled "Brecht in der Tribne."

BERTHOLD VIERTEL.

BERTHOLD VIERTEL is known to this office as a refugee writer from Nazi Germany. He was born on June 28, 1885, at Vienna, Austria, and claims Austrian citizenship. He entered the United States in San Ysidro in March 1942, but has spent very little time in this country from then until May 1939. He is an acquaintance of FRITZ LANG, and OTTO KATZ, and is said to have assisted KATZ in German underground work in the summer of 1939 by making anti-Nazi recordings with LANG and others. From 1933 to 1939 he contributed articles to "International Literature" and "Das Wort," which magazines were published in Russia by a group of German exiles, including many Communists. He was stage manager of "The Tribun," described as a Communist propaganda theater in New York City. His wife, SALKH VIERTEL, contributes to "New Masses" and is said to have once contributed to an alleged secret collection for Stalin in 1936 or 1939.

SOURCE

During the latter part of 1942, according to this source, BERT BRECHT, HANNES BISLER, and FRITZ LANG were working together on a film entitled "Unconquered." BRECHT was the author of this story, LANG the director, and BISLER the music writer. The name of this story, however, was later changed to "Hangmen Also Die."

SOURCE

According to this source, "Hangmen Also Die" is a war melodrama that was produced by ARNOLD PRESSBURGER, directed by FRITZ LANG, and adapted from the original story by BERT BRECHT and FRITZ LANG. This source described the producer, PRESSBURGER, as a sympathizer with the Hollywood Communist element and stated that critics claim this film to be Communist propaganda.

SOURCE

This source has advised that BRECHT finished work on the picture, "Hangmen Also Die," in the early part of 1943, and that he had worked in the production of this picture as a story writer and a technical adviser on underground activity in Europe. The authenticity of this film, according to this source, was largely due to the work of BRECHT, whose knowledge of the underground was obtained through personal experience.
This source advised that the picture, "Hangmen Also Die," dealt primarily with the workings of the underground in Czechoslovakia, which was instrumental in effecting the assassination of Heydrich, Gestapo chief. The effect of the picture was that it emphasized the importance of underground work, the sacrifice necessary thereto, and the methods used by the underground. When viewed in the light of previous writings of Bert Brecht, "Hangmen Also Die" takes on something of the complexion of Brecht's educational plays in that it emphasizes the conduct required of persons working in an underground movement and tends to instruct those who are or may be involved in such a movement. Specific examples of the type of thing taught are seen in the fact that heroic characters never tell the police anything; that they establish alibis so as to fool the police; that they work very secretly and are on their guard against informers; and that they lay aside personal interest for the sake of the interest of the central group. Although the term, "Communist Party," is never used, the underground organization nevertheless on one occasion refers to the central committee. In general, the individuals in the story are made to see that their position and even their safety and the safety of their families is completely subordinate to the work of the underground movement. This principle is that which Brecht in his play, "The Disciplinary Measure," mentioned previously, emphasized.

It might be noted here that Fritz Lang, with whom Brecht worked on this picture, is reportedly unfriendly with Brecht at the present time because of some personal dispute. It has been stated that because of this difference between Brecht and Lang, Lang has not been active in the Free German movement.

Activities in the United States, 1943

This source reported surveillance information to the effect that on January 9, 1943, automobiles registered to Lillie Latte, 11007 Strathmore, Westwood, Los Angeles, and Ruth Berlau, 844 26th Street, Santa Monica, California, were observed. It will be recalled that this individual was mentioned above as having received a message from Georg Branting, Stockholm, Sweden, concerning the Wuhljiok of Finland. Furthermore, Berlau is known to this office as a Danish writer using the pen name of Maria Eber. She is alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark. She has also been said to be critical of the United States' policy and to advocate communism in this country.
According to this source, Confidential National Defense Informant reported that on January 30, 1943, BRECHT was seen with WILLIAM DIETERLE, with whom he is intimate, at the Filmarte Theater. The showing on that date was for a restricted group who were extended invitations, and while informant was unable to determine the exact nature of the picture shown, it was his knowledge that on previous occasions Russian films had been shown there under similar circumstances. WILLIAM DIETERLE is known to this office as a person with alleged Communist sympathies. In the past he has assisted numerous refugees in entering the United States. His wife, CHARLOTTE DIETERLE, is known to be a contact of GREGORI BERIPETS.

This source reflects surveillance information indicating that on February 8, 1943, BERT BRECHT departed on the Southern Pacific train, The Californian, for New York City. It was later ascertained from who had charge of reservations for S.P., that BRECHT, in making his reservations, had left two telephone numbers, one of which was his home phone and the other Santa Monica 51402. This latter telephone is listed to LION FEUCHTWANGER.

Prior to departing for New York, BRECHT had obtained a travel permit from the United States Attorney at Los Angeles, in which he stated that he desired to remain in New York for about eight weeks on theater business. He said that his address in New York would be uncertain but that he could be reached through ERMINI LISCATOR, 66 west 12th Street. He further indicated that the theater work in which he would engage would involve ELIZABETH BERGNER and PAUL CZINNER.

This source advised that on February 12, 1943, BERT BRECHT arrived in New York City, and upon arrival went to an apartment house located at 124 East 57th Street, which was ascertained to be rented by RUTH BERLAU, previously mentioned, and IDA BACHMAN, who were then both employed by the Office of War Information.

This source advised that on March 6, 1943, according to an article written by ALFRED KANTOROWICZ, appearing in the April 1943 issue of "Freies Deutschland," BERT BRECHT's works were read at an evening entertainment dedicated to him. This article read in part as follows:
"The literary activity of the anti-Fascist German-American circles in New York were stimulated by the arrival of BERT BRECHT in New York. The 'Tribune for Free German Art and Literature in America' took possession of the man and his new works. On Saturday, March 6, a Bert Brecht evening will be held in the theater of the 'New School' in New York, directed by ERWIN PISCATOR. This occasion was initiated by the Tribune and is under the artistic direction of FRIEDRICH ALEXAN in the presence of the guests. The former (and one might well add the future) publisher of the German editions of BRECHT's work, WIELAND HERSFELDE, will open the program. One will hear phonograph records, some of the songs of BRECHT which are familiar and liked by all anti-Fascists in the world—for example, the Solidarity Song, whose refrain will certainly be hummed or sung by the audience, and "Forward," and "Do Not Forget the Source of Our Strength." LIESEL HEIMANN will read two poetic selections written by BRECHT. The German actor, FEBER LORRE, who has become a star in Hollywood, will recite poems by BRECHT, and ELIZABETH BERGER—she is unnecessary to explain her importance to German acting, everyone knows her—will read BERT BRECHT's ballad, "The Children's Crusade," which was first published in the German-American periodical, "The German-American," which is well worth reading."

**SOURCE**

This source made available a list of BRECHT's poems read by FEBER LORRE in New York. It contained among other numbers several poems from BRECHT's "Svendborger Gedichte," which are of a revolutionary nature, such as "Schwierigkeit des Regierens," "An die Nachgeborenen," "Lachtse," and "Uber die Beseichnung Emigranten."

This source also had the copy of "Svendborger Gedichte," from which LORRE read, and it was noted that the word "emigration" had been changed to "exile" in the poem entitled "Uber die Beseichnung Emigranten." This poem has previously been brought to the attention of the Bureau in full. It is believed that the substitution of the word "exile" for "emigration" is an indication that persons connected with BRECHT do not consider themselves immigrants here, but look upon themselves rather as exiles who wait to return to Europe.

**SOURCE**

This source advised that on April 23, 1943, a BERTOLT BRECHT evening was given in New York under the auspices of the Tribune, according to the April 23, 1943, issue of "Auffbau," a refugee weekly published in New York. This advertisement describes a special program under the auspices of the Tribune at the Heckscher Theater, 1 East 104th Street, New York, on April 24, 1943. The program was sponsored by the Central Office of the Workers Health
ASSOCIATION OF AMERICA AND THE WASHINGTON HEIGHTS CENTER (BRANCHES 91, 92, AND 410). THE PROGRAM WAS DESCRIBED AS A BRECHT EVENING AT WHICH BRECHT WOULD READ SOME OF HIS NEW POEMS. OTHER PERSONS PARTICIPATING WITH BRECHT WERE LISTED AS: ELIZABETH BENGUEK, HERMANN GLAZ, GRETAE WILLENS, HERBERT BERGHOFF, HILDA CARMONA. BRECHT WAS TO DIRECT THE PROGRAM, WHICH WAS DESCRIBED AS A "CLOSED" MEETING TO WHICH MEMBERS OF THE ABOVE ORGANIZATIONS WERE INVITED.

SOURCE also advised that on May 10, 1943, BERT BRECHT cooperated in putting on a program in honor of the tenth anniversary of the burning of books on the same date in 1933, according to another advertisement appearing in the May 7, 1943, issue of "Aufbau." According to this advertisement, the program was held at the Studio Theater, 66 West 12th Street, New York. Other persons cooperating in this program are not being repeated here. This program was also under the direction of FRIEDRICH GEORGE ALEXIAN, and it appears that the Joint Committee for the Restoration of Burned and Banished Books in Europe, the New School for Social Research, Die Tribune Fuer Freie Deutsche Literatur und Kunst, and other organizations were sponsors of the program.

SOURCE

This source advised that on about May 15, 1943, BERT BRECHT returned to Santa Monica, California, from New York City. This source reflects that in May 1943 telephone calls made from the BRECHT residence for the previous three months had been ascertained. It will be noted that this period coincides with that during which BRECHT was in New York. Among the persons called from the BRECHT residence during this time were PETER LORKE, ALEXANDER GRANACE, Mrs. HEINRICH MANN, LUDWIG MARCE, WILLIAM DIETERLE, and OSCAR HOKOLK.

SOURCE

This source reflects information from Confidential National Defense Informant to the effect that on the evening of May 29, 1943, a meeting, the nature of which was unknown, was held at the residence of BERT BRECHT. According to this source, FRIEDRICH KORTNER was present at this meeting.

FRIEDRICH KORTNER is known to this office as a person who has expressed enthusiasm over the Free German Committee in Moscow and the manifesto issued by it, and has indicated himself as being in favor of supplanting the Nazi government with a Communist government. He is also known to be a friend of OTTO KATZ, but reportedly broke with KATZ politically in March 1940. His name appeared in the notebook of GREGORI AHEIFETS, who will be described hereafter. The automobile registered to his wife, JOHANNA KORTNER, recently observed at the headquarters of the Northwest Section of the
Los Angeles County Communist Party and has also been observed in the vicinity of the home of LYDIA MARCUS, a Communist Party member and delegate when a meeting was being held at the MARCUS home.

This source reflects information from [redacted] to the effect that as of June 16, 1943, BRECHT was supposed to have written a new play in collaboration with HANS WINGE. With respect to this play, informant advised that he had heard that someone had advised BRECHT that he could not produce a play of that type on Broadway, and that BRECHT replied to this, "I am writing this for Germany." Informant pointed out that the tendency on the part of the Free German movement in Mexico is to prepare for the day when refugees could return to Germany. He added that it appeared that BRECHT was also doing work in advance for that occasion.

HANS WINGE has been reported to this office as a very close associate of BERT BRECHT but not a Communist inasmuch as he does not approve of force and violence. WINGE has been described as a Socialist.

Source [redacted] also reported that on June 7, 1943, the automobile of RUTH BERLIAU was observed parked in front of the residence of HANNS EISLER. At that time it was ascertained that BERLIAU's automobile was registered to her at 1063 26th Street, Santa Monica, California, and it will be recalled that this is the address of BERT BRECHT. It is not known, however, whether BERLIAU resided at the BRECHT residence.

According to surveillance information reported by Source [redacted], previously mentioned, was observed on the evening of June 12, 1943, to visit the residence of BERT BRECHT. At that time the automobiles registered to
This source reflects information that in about July 1943, BERT BRECHT attended a social gathering at which a young Russian lady journalist spoke. This information was obtained by this source from a letter dated July 20, 1943, from CHARLOTTE DIETERLE, mentioned above, to Dr. BRUNO FRIESTADT, 312 Calles Drive, Jimenez, Mexico, D.F., in which Mrs. DIETERLE writes: "At present we have here a young Russian lady journalist from whom much information can be had of a kind which would be of much interest to you there. Recently there was a big social gathering at D's, where she spoke at a very interesting international gathering (THOMAS MANN, FUCHT-HANGER, BRECHT, BRUNO FRANK, WISLER, DE KOBRA, LUBITSCH)."

This source reflects that on July 2, BERT BRECHT had applied to the United States Attorney at Los Angeles for permission to travel to Arrowhead, California, for the purpose of visiting PETER LORRE. He indicated that he desired to leave July 3 and return July 6, 1943. In this connection, Source reflects that [REDACTED] had previously advised that LORRE, who was collaborating with BRECHT on a play, had advised friends that he spends time at Arrowhead, where he takes part in important conversations.

During July or August 1943, according to this source, BERT BRECHT attended a meeting for the purpose of endorsing the Moscow manifesto issued by the National Committee for Free Germany in Moscow during July. The information furnished by this source was to the effect that on August 9, 1943, LION FUCHT-HANGER had advised that TASS, the Russian news agency, had requested him and THOMAS MANN, brother of HEINRICH MANN, to express their opinions on a certain matter. FUCHT-HANGER claimed that he convinced MANN that he should accept TASS's request only after a long discussion, and that thereafter a meeting was held at the home of BRITZCIG and SALKHA VIERTHEL, 165 Naberg Road, Santa Monica, California, who have been mentioned previously, for the purpose of drawing up a statement. Persons present at the VIERTHEL home and first agreed to sign such a statement, according to FUCHT-HANGER, were THOMAS MANN, BRUNO FRANK, LUDWIG MARCUSE, BERTHOLD VIERTHEL, BERT BRECHT, probably FUCHT-HANGER, and a professor whose name could not be recalled by this source. However, on the following day THOMAS MANN, BRUNO FRANK, LUDWIG MARCUSE, and the professor withdrew their names.
When speaking of this, FEUCHTWANGER expressed himself as considering BERT BRECHT the focal point toward whom a great many radicals look. He advised that BRECHT has fanatical supporters and that all of his writings are of a political nature. He added that BRECHT's songs are sung by the Red Army.

Concerning this same matter, this source related information furnished by [redacted] who advised that the above-mentioned meeting at the VERTTEL residence was for the purpose of drawing up a statement endorsing the Moscow Manifesto issued by the National Committee for Free Germans in Moscow.

Source [redacted] also advised that THOMAS MANN had stated with respect to the above-mentioned meeting that it had originally been intended to get writers, scientists, and artists of the refugee group to back the Moscow Manifesto in a statement to be published in American papers, but that he himself had refused to sign it, and that the statement was never released.

During August 1943, according to [redacted], Krs. and Mrs. BERT BRECHT, Mr. and Mrs. FRITZ KROHTNER, Mr. and Mrs. HEINRICH MANN, and others arranged an honorary dinner for ALFRED DOBLIN in Santa Monica. DOBLIN is a German refugee.

This source reflects information from [redacted] to the effect that as of October 1943 ROBERT THOREN, a refugee writer employed at M-O-H Studios, was soliciting donations in the amount of $25 per week for six months in order to raise a fund for BERT BRECHT and HANNES EISLER. Likewise, informant advised that LILLIE LATTE, girl friend of FRITZ LANZ, was also soliciting donations for BRECHT and EISLER.

This source also furnished information from [redacted] to the effect that on October 7, 1943, HANNES EISLER was anxious to get in touch with BERT BRECHT since there was to be a dinner at Lucy's (possibly the restaurant across the street from R-K-O Studios), where "special" people were to be present. It was known to informant that CLIFFORD ODETS had invited EISLER to a dinner at Lucy's on October 7. ODETS has been reported to this office as being considered a leader in the Communist writing field for the past ten years, and it is known that he was contacted on one occasion by GREGORI KHEIFITZ.

-22-
Informant  also advised, according to this source, that on October 7, 1943, BERT BRECHT visited with HANNES EISLER. At that time EISLER inquired of BRECHT as to whether he had heard anything from SYLVIA SIDNEY, and BRECHT replied that while he had heard nothing from her himself, he knew that she was coming to Los Angeles.

SOURCE

This source reflects surveillance information to the effect that on October 25, 1943, GREGORI KHRIPETS, described above, visited the residence of BERT BRECHT from approximately 1:45 p.m. to 3:05 p.m. It might be noted that this visit was made almost immediately after a visit by KHRIPETS to the residence of HYNNRICH MIANN. Furthermore, at the time of this visit the automobile of RUTH BERKLAU was parked in front of the BRECHT residence.

This source also advised that on November 7, 1943, BERT BRECHT and his wife attended a reception given by the Soviet Consulate at Los Angeles.

SOURCE

This source furnished information from to the effect that after the reception at the Soviet Consulate on November 7th, EISLERS, BRECHTS, and KORTEWS were seen at a party, and at this time they all appeared very much encouraged and reassured. According to this source, observed these persons at the party. This same source reflects that on November 15, 1943, advised that BERT BRECHT had stated that BRTS, nephew of the leader of the Czech government in exile, had told him that refugees now in the United States had already been listed by the government for purposes of custodial detention after the war. BRECHT is alleged to have stated that in view of this, he would escape from the United States with a Czechoslovakian passport which he could secure through BRTS. These remarks of BRECHT were made to one NAHAHTY (or NACHATY), the collaborator with the Czech government in exile. As will be seen later, BRECHT has made efforts to obtain the Czech passport from BRTS.

SOURCE

Reflects that according to the records of the United States Attorney at Los Angeles, BRECHT departed from Los Angeles for New York City inasmuch as he made application to travel to New York on that date. At the time he indicated that he desired to remain in New York until December 31, 1945.

SOURCE

According to this source, advised that BRECHT, on his trip to New York, was believed to be engaged in
staging a play which he had written and which is based on a well known Czech novel entitled "Schwejk" by HASEK.

This source also advised that according to BRECHT, he had consulted with one GUSTAV TACHATY on several occasions relative to life conditions in Czechoslovakia, since this information was necessary to BRECHT in the writing of a play entitled "Schwejk." According to this informant, it was his understanding that BRECHT had obtained the rights to "Schwejk" through BENES, nephew of EDUARD BENES, President of Czechoslovakia. The BENES with whom BRECHT had contact is said to be the Czech Consul in San Francisco and a personal acquaintance of TACHATY.

ACTIVITIES IN THE UNITED STATES, 1944

This source furnished information reflecting that as of January 1944, BERT BRECHT allowed the use of certain of his material to an unknown individual associated with HANNES EISLER. It was known to this informant that on January 16, 1944, an unidentified man discussed with EISLER a long distance telephone call made to BERT BRECHT in New York and advised EISLER that BRECHT had agreed to allow the use of certain material. It appeared that EISLER and the unidentified man were planning some sort of stage production for which they would need $10,000. KLEMPFER, possibly OTTO KLEMPFER, 1546 Calmar Court, was mentioned as having some connection with this matter.

This source also furnished information that during January 1944, one of BRECHT's plays was apparently being rewritten by HANNES EISLER, BERTHOLD VIETH, and FRITZ KORNEK. EISLER remarked several times that the play was considered very good, true to life, and evidently pertinent to the current political and social situation. It was believed that BRECHT had given tentative approval to the use of his material for the proposed play, although some agreement in written form would have to be arrived at later. It is possible that this relates to the matter mentioned in the previous paragraph.

SOURCE

This source reflects that on January 17, 1944, BERT BRECHT was residing at the apartment of RUTH BERLALU and IWA BACHTAM, 124 East 57th Street, New York City. It appears that BRECHT has sublet a part of this apartment ever since his arrival in New York in November 1943. On January 17, 1944, according to this source, GERHARD EISLER, an alleged Comintern agent and brother of HANNES EISLER, visited the apartment occupied by BRECHT and remained for approximately one hour and a quarter.
Source also reflects that according to a mail cover, BRIT BROC'T in New York corresponded with LION FEUCHT ARGK in Los Angeles during February 1944.

In March 1944, this source furnished information to the effect that activities looking towards the establishment of a Free German movement in New York were being carried on, and that the leading Communist Party functionaries then active in New York in this regard included BRIT BROC'T.

Regarding the information in the previous paragraph, it is to be noted that this source reflects information to the effect that during the first six months of 1944, activities of the Free Germany movement in New York City had been increased considerably, and that there was a strong coalition at work to establish a Free German organization in New York. It was stated that all efforts of the German Communists in New York were being directed towards obtaining sufficient numbers of German Social Democrats, liberals, and trade unionists who have not been openly identified with the Communist Party so that a Free German organization, if established, would be considered as a united German front rather than a Communist organization. The leading functionaries moving to establish this Free German movement were listed as Dr. PAUL TILICH, PAUL BACH, and J. COS ALCHEK. The persons active in attempting to organize the Free German Committee were listed as BRIT BROC'T, Dr. PAUL BACH, LEOPARD SCHNITZER, RIC K. SCHGREN, J. SCHOFEN, GUSTAV HAFER, ALFRED ANDREONI, and UNSKIN.

As of further interest in connection with the foregoing activities of BRIT BROC'T in New York City, this source advised that on May 3, 1944, an organization known as the Council for Democratic Germany was introduced through the press. This source advised that BRIT BROC'T was one of the organizers of this council, the head of which is Dr. PAUL TILICH. The personnel of the Council for Democratic Germany appears to identify it with the alleged Free German movement being established in New York, as related above by Source.

Concerning the Council for Democratic Germany in the activities of BRIT BROC'T, this source states that during the winter of 1943-1944 BRIT BROC'T was in New York and participated in the preliminary conferences for the founding of the new council. The chairman of the council, PAUL TILICH, regarded BROC'T as one of the "almost-Communist" representatives. TILICH said literally, "we have two and one-half Communist representatives on the Council. The half..."
BRECHT. TILLY also said that BRECHT had definite instructions from the Council to enlist as many famous writers as possible on the West Coast after he returned to Los Angeles during the spring of 1944. It might be noted that the Council for Democratic Germany includes many representatives of known Communist background, which would further seem to identify it with the organization mentioned above by Source which was to be camouflaged as a German front rather than a Communist organization.

Apparently in the latter part of March or the early part of April, 1944, BRECHT returned to Los Angeles, inasmuch as this source reflects that on January 31, 1944, BRECHT wrote to the United States Attorney at Los Angeles requesting permission to remain in New York for approximately two months longer.

This source reflects surveillance information to the effect that on April 27, 1944, GREGORI KATZ, described above, visited the home of BRECHT from 3 to 5 p.m. The purpose of this call or the nature of the conversation taking place at that time is unknown.

This source reflects that on or about April 1944, an article by OTTO KATZ, alias ADLER, appeared in the magazine, "Freies Deutschland," describing BRECHT's writings. In this article KATZ stated that BRECHT was now more revolutionary and was following the Party line better than ever before. BRECHT's earlier revolutionary poems and writings were discussed in this article.

Source also contains information obtained through surveillance and mail cover, as is set out immediately hereafter:

On April 12, 1941, an automobile registered to LILLY LATTE, 11007 Strathmore, West Los Angeles, was observed at the BRECHT residence. It will be recalled that LILLY LATTE is the girl friend of FRITZ LANG, who in turn is a close friend of OTTO KATZ.

A letter postmarked April 17, 1944, was received by FRITZ BRECHT from A. ELLEN, Tulane University, New Orleans, Louisiana. On April 18, 1944, an automobile registered to FELIX GUERRINI, 238 Tower Drive, Los Angeles, was observed at the BRECHT residence.
On April 18 an automobile registered to CHARLES LAUGHTON, 14954 Corona Del Mar, Pacific Palisades, was observed at the residence of BRENT BRUCH. CHARLES LAUGHTON is the famous actor.

On April 18 an automobile registered to HERBERT D. SHAH, 2502 Washington Avenue, Santa Monica, was observed at the BRENT residence. BRENT SHAH is known to this office as having been a subscriber to the "People's World," West Coast Communist newspaper, as of June 1, 1942.

A letter postmarked April 21, 1944, was received by BRENT BRUCH, from 1347 North Citrus Avenue, Hollywood, California.

A letter postmarked April 23, 1944, from the Oxford University Press, 114 Fifth Avenue, New York City, was received by BRENT BRUCH.

A letter postmarked April 26, 1944, from Suite 1955, 830 Fifth Avenue, New York, was received by BRENT BRUCH.

A letter postmarked April 26, bearing return address 1010 Park Avenue, New York City, was received by BRUCH.

On April 29 the automobile of CHARLES LAUGHTON was again observed at the BRENT residence.

A letter postmarked May 1 was received by BRENT from Dr. EMZY C. A., S.Y., 1307 North La Brea Avenue, Los Angeles.

A letter postmarked May 3 was received by BRENT from IROSE W. TOU-AL, Universal Pictures, Inc., Universal City, California.

A letter postmarked May 4 was received by BRENT from ... L., 2025 Fontana Avenue, Santa Monica, California.

Also on May 4 an automobile registered to LOTTE SPITZ, 927 Cordova Street, Burbank, was observed at the BRENT residence. A woman about 40 years of age, 5' 7", 140 pounds, dark brown hair, thick horn-rimmed glasses, and a 3-year-old boy got out of this car and entered the BRENT residence. LOTTE SPITZ is known to have formerly been a frequent visitor of P. I. T. LANG, friend of OTTO LANTZ. On the occasion of these visits it appeared that SPITZ spent considerable time in discussion with LANG.

A letter postmarked May 5 was received by BRENT from J. WITTAL, Hotel Laurelton, 147 West 55th Street, New York City.
A letter postmarked May 6 was received by BRECHT from FRANZ J. Block, 141 West 73d Street, New York City.

On May 6 an automobile registered to J. C. REBER, 120 Rosewood Road, Los Angeles, was observed at the BRECHT residence.

On May 10 an automobile registered to C. H. STEU, 1801 Maghelglen Drive, Los Angeles, was observed at the BRECHT residence. C. H. STEU is known to this office as a contact of GREGORI ELECTS, who on his last visit to Los Angeles indicated that he would probably see STEU in Moscow.

This source also reflects three letters ascertained by mail cover, the postmarks of which are unknown. These letters, received by BRECHT, were from L. K. N. Z. 3 East 75th Street, New York, from 243 Riverside Drive, Apartment 304, New York City, and from J. E. R. L. 1 East 57th Street, New York City.

As has been previously indicated in this report, this mail cover also reflects that one of C. H. STEU has been receiving mail at the BRECHT residence. It appears that she receives considerable mail from New York City and that she is presently residing in New York at 205 West 57th Street.

Mail Cover

A recent mail cover placed on the residence of BRECHT resulted in ascertaining that he has received the following communications:

A letter postmarked May 12 from Mrs. J. H. SCHWARZ, Av. Industria, 2155, Mexico City. J. H. SCHEMANN is known to be a member of the Advisory Board of El Libro Libre, the publishing house operated by the Free German Committee in Mexico.

A letter postmarked May 15 from H. SHULK, 423 Rockdale Avenue, Cincinnati 29, Ohio.

A letter postmarked May 16 from FRANZ J. ROCH, 141 West 73d Street, New York City.

A letter dated May 16 from T. S. O. COB, 1946 Ivar Avenue, Hollywood, California.

A letter dated May 16 from T. S. O. COB, 3540 Baldo Avenue, New York 63, New York. This is, no doubt, ALBERT E. AN SCHLIEFF, mentioned above as one of the German Communists active in attempting to organize a German organization in New York City.
A letter postmarked May 18 from "OFR. L. OSEPH, ST., Metro-Call CWEY, Culver City, California. ST. is known to this office as being identified with various Communist front organizations and he is also known to be a contact of THOMAS LEVIT, head of the Council for Soviet-American Friendship.

A letter postmarked May 23 from B. VINTERE, Hotel Laurelton, New York.

A letter postmarked June 16 from PAUL TILlich, 99 Clarment Avenue, New York 27, New York. It will be recalled that TILlich is the chairman of the Council for Democratic Germany.

This source reported surveillance information to the effect that on June 16 GREENY, previously described, visited the residence of BRIGHT from 2 to 3:50 p.m. What transpired during this visit is unknown.

This source advised on June 6 that BRIGHT and HANS GISLER had conversed with BENES (first name believed to be ZOHUS), then Czechoslovakian Consul at San Francisco about the possibility of obtaining Czechoslovakian passports. This informant advised that BRIGHT and GISLER are already concerning themselves with an early return to Europe. They apparently believe that possession of Czech passports will facilitate their travel, particularly their departure from this country. As a result of this conversation, it appeared that Czechoslovakian passports would be issued to BRIGHT and GISLER once a decision to that effect had been made by the Czechoslovakian Government, and that such a decision would depend on the ability of BRIGHT and GISLER to show that they would be an asset perhaps in a cultural way to the future Czechoslovakia.

This informant subsequently advised reporting agent that at the time of this conversation between BRIGHT, GISLER, and BENES, BRIGHT and GISLER, in response to a suggestion that possibly they would have to get exit visas from the United States Government, indicated astonishment at this and then remarked, "well, the border is close by."

Concerning the information set out immediately above, it is interesting to note that Source advised reporting agent on August 23 that acquaintances who visit the BRIGHT residence had remarked that "there is a desire to returning to Germany as soon as possible."
A recent mail cover placed on the residence of BERT BRECHT reflected that BRECHT received an insured package postmarked August 3, 1944, sent by RUTH BERLAU, 124 East 57th Street, New York City. This cover also reflected that BRECHT received two letters from 34 Pryor Lane, Larchmont, N.E. York. The postmarks on these letters were unknown, but one of them was received by BRECHT on August 4 and the other is known to have been an air mail special delivery letter.

On August 12 and July 28, 1944, this informant advised that a "girl friend of BERT BRECHT" had recently arrived from New York City and was staying with PETER LORE. BRECHT, of course, is presently married and living with his wife and two children. Informant later ascertained that this girl friend had moved from LORE's to an unknown address near Wilshire Boulevard. He stated that he had heard that BRECHT and his friends had engaged in political discussions at the LORE residence while this girl friend was located there. Informant felt that these discussions might also be continued at the girl's new address. The identity of this girl friend is unknown, and it might be noted that the mail cover mentioned above reflects that RUTH BERLAU was in New York as late as August 3, 1944. This would seem to eliminate her as being the girl friend referred to.

On May 18 and 20, the name of BERT BRECHT was placed on both the national and local censorship watch lists for a period of ninety days. It might be noted that BRECHT's name had previously been placed on the national censorship watch list on January 19, 1944.

By letter of July 18 a sixty-day mail cover was placed on the residence of BERT BRECHT. It might be noted that previously prosecution of BRECHT for infractions of the alien enemy travel regulations was declined by the United States Attorney at Los Angeles. Furthermore, on July 26 the United States Attorney's office at Los Angeles advised that a Presidential warrant for subject's apprehension as an alien enemy would not be authorized as of that date. It was suggested, however, that periodic checks of subject's activities be made.

The following description of BERT BRECHT was obtained from the records of the Immigration and Naturalization Service:

---
| Age       | 46; born February 10, 1898, Augsburg, Germany |
| Height   | 5'9" |
| Weight   | 130 |
| Eyes     | Brown |
| Hair     | Dark brown |
| Complexion | Dark |
| Scars and marks | Scar on left cheek |
| Social Security number | 571-24-8405 |
CINCINNATI FIELD DIVISION

AT CINCINNATI, OHIO: will ascertain the background and character of M. SHUZSK, 423 Hockdale Avenue, with particular regard to possible Communist or Free German sympathies.

NEW ORLEANS FIELD DIVISION

AT NEW ORLEANS, LOUISIANA: will ascertain the background and reputation of J. (or J.) SORNL at Tulane University, with particular regard to any Communist or Free German sympathies.

NEW YORK FIELD DIVISION

AT NEW YORK CITY:

Will ascertain the background and reputation of LED RAO, 3 East 75th Street, with particular regard to Communist and Free German sympathies.

Will ascertain the occupants of Suite 1959, 630 Fifth Avenue, and endeavor to ascertain whether they would have any connection with the Free German movement.

Will ascertain the occupants of Apartment 804, 243 Riverside Drive, and attempt to develop whether they have any connection with the Free German movement.

Will ascertain the background and connection of FRANK J. HUCHE (HORCH), 141 West 73rd Street, with particular regard to any Communist or Free German tendencies.

AT LARCHMONT, NEW YORK: will ascertain the identity of the occupants of 34 Pryor Lane and, if possible, whether they have any connection with the Free German movement.

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA:

Will report the results of the mail cover on the BRUCET residence.
It will report any results received from the placing of BRECHT's name on the censorship watch lists.

It will attempt to obtain information from the BRECHT residence.

It will conduct an investigation looking toward complete coverage of BRECHT's current activities.

It will check the records of the Immigration and Naturalization Service for information concerning BRECHT's apparent presence in the United States and Los Angeles during 1936.

It will, at the Immigration and Naturalization Service, also ascertain BRECHT's present naturalization status.

At SANTA MONICA, CALIFORNIA: It will ascertain the identity of H. L., 2025 Santana Avenue, and endeavor to determine whether this person has any connection with the Free German activities of HEINRICH BRECHT.

At HOLLYWOOD, CALIFORNIA:

It will ascertain the identity of the occupants at 1347 North Citrus and attempt to determine whether they have any connection with the Free German activities of HEINRICH BRECHT.

It will ascertain the character of T. SATR. 6000, 1946 Ivar Avenue, with particular regard to possible Communist or Free German sympathies.

---

Two copies of this report are being furnished to the San Francisco Field Division inasmuch as it is the office of origin in the Compan case, some subjects of which are interested in the Free German movement.
# Table of Contents

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALEXAND, FRIEDRICH</td>
<td>18</td>
</tr>
<tr>
<td>ALEXAND, FRIEDRICH GEORGE</td>
<td>19</td>
</tr>
<tr>
<td>BACHKAN, IDA</td>
<td>17</td>
</tr>
<tr>
<td>BACHKAN, IDA</td>
<td>17</td>
</tr>
<tr>
<td>BASHAW, HERBERT D.</td>
<td>27</td>
</tr>
<tr>
<td>BAULFIELD, T. W.</td>
<td>34</td>
</tr>
<tr>
<td>BERES, EDUARD</td>
<td>24</td>
</tr>
<tr>
<td>BERGOF, HERBERT</td>
<td>19</td>
</tr>
<tr>
<td>BERGER, ELIZABETH</td>
<td>17, 18, 19</td>
</tr>
<tr>
<td>BERGER, GERTRUDE</td>
<td>36</td>
</tr>
<tr>
<td>BERLAU, RUTH</td>
<td>12, 16, 17, 20, 23, 24, 30</td>
</tr>
<tr>
<td>BORNHEIL, FELIX</td>
<td>25</td>
</tr>
<tr>
<td>BRANTING, GEORG</td>
<td>11, 12, 16</td>
</tr>
<tr>
<td>BRECHT, BARBARA</td>
<td>2, 3</td>
</tr>
<tr>
<td>BRECHT, HELENE</td>
<td>3, 4</td>
</tr>
<tr>
<td>BRECHT, HELENE WEIDL</td>
<td>3</td>
</tr>
<tr>
<td>BRECHT, HELEN WEIGEL</td>
<td>2</td>
</tr>
<tr>
<td>BRECHT, STEFAN</td>
<td>2, 3</td>
</tr>
<tr>
<td>BREDEL, WILLY</td>
<td>8, 9</td>
</tr>
<tr>
<td>BUSCH, ERNST</td>
<td>4</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT</td>
<td>17, 19</td>
</tr>
<tr>
<td>CZINNER, PAUL</td>
<td>17</td>
</tr>
<tr>
<td>DIETERLE, CHARLOTTE</td>
<td>17, 21</td>
</tr>
<tr>
<td>DIETERLE, WILLIAM</td>
<td>17, 19</td>
</tr>
<tr>
<td>DOBLIN, ALFRED</td>
<td>22</td>
</tr>
<tr>
<td>DUDOW, S.</td>
<td>7</td>
</tr>
<tr>
<td>DUFFY, CHARLES</td>
<td>21</td>
</tr>
<tr>
<td>EISLER, GERHART</td>
<td>24</td>
</tr>
<tr>
<td>EISLER, HANKS</td>
<td>7, 8, 9, 14, 15, 20, 21, 22, 23, 24, 29</td>
</tr>
<tr>
<td>FABER, GUSTAV</td>
<td>25</td>
</tr>
<tr>
<td>FECHTMANN, LION</td>
<td>8, 9, 13, 17, 21, 25</td>
</tr>
<tr>
<td>FRANK, BRUNO</td>
<td>21</td>
</tr>
<tr>
<td>FREISTADT, BRUNO</td>
<td>21</td>
</tr>
<tr>
<td>FREESCHEL, GEORGE MRS.</td>
<td>23</td>
</tr>
<tr>
<td>GLAZ, HERTHA</td>
<td>19</td>
</tr>
<tr>
<td>GRANACH, A.</td>
<td>11</td>
</tr>
<tr>
<td>GRANACH, ALEXANDER</td>
<td>4, 19</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>GRIESEL, EVA</td>
<td>34</td>
</tr>
<tr>
<td>GUGGENHEIM, FELIX</td>
<td>26</td>
</tr>
<tr>
<td>HARCH, FRANZ J.</td>
<td>28</td>
</tr>
<tr>
<td>HARRIS, THOMAS L.</td>
<td>29</td>
</tr>
<tr>
<td>HERZFELDE, WIELAND</td>
<td>18, 19</td>
</tr>
<tr>
<td>HOMOLKA, OSKAR</td>
<td>4</td>
</tr>
<tr>
<td>HOMOLKA, OSCAR</td>
<td>19</td>
</tr>
<tr>
<td>HORCH, FRANZ J.</td>
<td>28</td>
</tr>
<tr>
<td>JACOBSON, ELI</td>
<td>1</td>
</tr>
<tr>
<td>JUUL, MARGARETE</td>
<td>3</td>
</tr>
<tr>
<td>KANTOROWICZ, ALFRED</td>
<td>17, 25</td>
</tr>
<tr>
<td>KATZ, OTTO</td>
<td>10, 13, 14, 19, 26</td>
</tr>
<tr>
<td>KATZ, RUDOLPH</td>
<td>37</td>
</tr>
<tr>
<td>KERZ, LEO</td>
<td>28</td>
</tr>
<tr>
<td>KHEIFETS, GUSOORI</td>
<td>17, 19, 20, 22, 23, 26, 28, 29</td>
</tr>
<tr>
<td>KINCH, HARRY</td>
<td>17</td>
</tr>
<tr>
<td>KISCH, EGON ERWIN</td>
<td>10</td>
</tr>
<tr>
<td>KOLLROFF, MANUEL</td>
<td>12</td>
</tr>
<tr>
<td>KORTNER, FRITZ</td>
<td>19, 24</td>
</tr>
<tr>
<td>KORTNER, FRITZ &amp; MRS.</td>
<td>22</td>
</tr>
<tr>
<td>KORTNER, JOHANNA</td>
<td>19, 21, 28</td>
</tr>
<tr>
<td>LANG, FRITZ</td>
<td>3, 4, 10, 15, 16, 22</td>
</tr>
<tr>
<td>LASKY, KERVIN C.</td>
<td>27</td>
</tr>
<tr>
<td>LATTE, LILLIE</td>
<td>16, 22, 26</td>
</tr>
<tr>
<td>LAUGHTON, CHARLES</td>
<td>27</td>
</tr>
<tr>
<td>LEIA, LOTTA</td>
<td>4</td>
</tr>
<tr>
<td>LORRE, PETER</td>
<td>4, 18, 19, 21, 30</td>
</tr>
<tr>
<td>MacKINNON, DANIEL</td>
<td>35</td>
</tr>
<tr>
<td>MacKINNON, DANIEL &amp; MRS.</td>
<td>35</td>
</tr>
<tr>
<td>MACHATY, GUSTAV</td>
<td>24</td>
</tr>
<tr>
<td>KANN, HEINRICH</td>
<td>14, 21, 22, 23</td>
</tr>
<tr>
<td>KANN, HEINRICH &amp; MRS.</td>
<td>19, 22</td>
</tr>
<tr>
<td>KANN, THOMAS</td>
<td>21</td>
</tr>
<tr>
<td>MARCUSE, LUDWIG</td>
<td>19, 21</td>
</tr>
<tr>
<td>MARCUSE, LUDWIG &amp; MRS.</td>
<td>36</td>
</tr>
<tr>
<td>KARUS, LYDIA</td>
<td>20</td>
</tr>
<tr>
<td>MICHAELIS, KARIN</td>
<td>4, 28</td>
</tr>
<tr>
<td>MICHAELIS, KARIN &amp; MRS.</td>
<td>4</td>
</tr>
<tr>
<td>MORRIS, EDITA</td>
<td>12</td>
</tr>
<tr>
<td>MYERS, RUTH A.</td>
<td>21</td>
</tr>
<tr>
<td>NEULAND, LIESELE</td>
<td>18</td>
</tr>
<tr>
<td>MUERNBERGER, FELIX</td>
<td>34</td>
</tr>
<tr>
<td>MUERNBERGER, FELIX &amp; MRS.</td>
<td>34</td>
</tr>
<tr>
<td>MUENBERG, RALPH E.</td>
<td>14</td>
</tr>
</tbody>
</table>
NALE

ODETS, CLIFFORD  

PETERS, PAUL  
PLACATOR, ERWIN  
POLL, HEINZ  
PRESSBURGER, ARNOLD

REINHARDT, MAX  
REVY, RICHARD

SANGER, ERIC R.  
SCHREINER, A. H.  
SCHREINER, ALBERT HERMAN  
SCHREINER, ALBERT HERMANN  
SCHROEDER, MAX  
SEGHERS, ANNA  
SHERWOOD, T.  
SIDNEY, SYLVIA  
SILON, ANDRE  
SIRK, DOUGLAS  
SMITH, GEORGIA  
SOHN, HEINRICK LERCY  
SPITZ, LOTTE WHYLE  
STEFFIN, MARGARETE  
STEFFIN, MARGARETE JUUL  
STEN, MARIA  
STEURE, ERICH F.  
STEWART, DONALD OGDEN  

TILlich, PAUL  
TORBERG, FRIEDRICH  
TRETIakov, SERGEI

VASEN, H.  
VIERTEL, B.  
VIERTEL, BERTHOLD  
VIERTEL, SALKA

WEIGEL, HELENE  
WEIGL, H. ELLENE  
WEILL, KURT  
WERFEL, FRANZ  
WILLIAMS, Greta  
WINGE, HANS  
WUOLIJOKI, HELLA
Herrenvolk at Home


By MARJORIE PARBER

In what appears, to a non-linguistic reviewer, as an exceptionally smooth translation, the original documentary play offers plausible hints for the resurrection of Broadway. Brecht, poet and exiled dramatist of Berlin's revolutionary theatre, presents as his tragic hero, Germany: time, 1833-35. Poetic talent is happily used not for rhetoric (the dialogue is witty, naturalistic) but for the tight construction of seventeen scenes and for the plastic values indicated in the stage directions.

The scene of two frightened physicists, receiving a formula smuggled from Einstein, depends on a visual effect—the nervous gestures, the conspiratorial tip-toe—natural to ballet and to vaudeville but absent from the "well-made" Broadway play. Again, in a twelve-line scene, "the prisoners walk round in a circle. Each time they pass, two bakers speak to each other: "What did they do to you?" "Look out." "Because I didn't put bran... in the bread. And you?" "Because I didn't put bran in the bread." Improperly staged, or out of context, this is vaudeville blackout, but as one of many touches building up the character of Nazi Germany it is effective.

Except for a few arbitraries suggesting the schoolroom rather than the barricades, the play is intensely dramatic, even though addressed to the critical intelligence—rather than the emotions—of the average audience. Brecht is hard to blame if the average audience's preference for thrill and sentimental catharsis has driven him to some high-minded expedients, explosive in the hands of less gifted imitators.

The two physicists were sentimental identifications with his characters, Brecht changes them with every scene; the only constant prop is a panzer which rumbles offstage and occasionally appears, bearing twelve chalk-faced soldiers. This is not "farce-witty" but "inter-replication" calculated to jolt the audience into silence.

"The Jewish Wife," or the boy "Informer," whose parents fear he will betray them, is moving in the old-fashioned way, but this effect is subordinated to the whole and meant to inspire action rather than pity.

To eliminate the spoon-fed excitaments of "plot," Brecht involves the whole German people in his action, so that suspense is automatically "raised" to the level of society rather than individuals. While I understand that Thomas Mann and others have suggested "lowered" as a better word, Brecht's assumption is at least a precondition for political change.

Anyhow, plot or no plot, suspense mounts from the early betrayals of worker by worker, wife by husband, parents by children, until it becomes obvious to the dullest that fascism has cut loose like a brainless machine, and is devouring its supporters impartially with its enemies. Brecht is at his best in the horrible comedy of "Justice." Judge A. about to sentence a Jew for provoking some SA men to rob him, discovers that the Jew's partner is highly influential in the SS. "There is no justice any more," he confides to his friend, Judge B., who promptly reports him to the authorities.

In the end the workers discover (oh, happy 1949!) that they might as well die resisting as acquiescing, and the twelve chalk-faced soldiers in the panzer, now stalled and frozen on the Eastern steppes, come alive. Dressed in women's furs and undereathering, "they beat their arms against their bodies to keep warm." The theme of "Horst Wessel" they sing "At times we fear we have made too long a journey." Nevertheless, Brecht has managed to keep Propaganda subservient to art. There are no Hollywood villains, and even his workers are human. The play is nearly perfect, full of the grotesque touches of art. "But our political scriptwriters seem to beほとんど impressed by Brecht's between-scene verses and declarations which, at least in translation, appear highly dispensable."

This is a clipping from page 67 of the New York Times on December 17, 1946.

Clipped at the best of Government.
United States Department of Justice
Los Angeles, California
January 10, 1945

Director, FBI

Re: BERTOLT UGLEN FRIDRIC BRECHT
INTERNAL SECURITY - R
REFER 5 IS

Dear Sir:

It is requested that the name and address of BERTOLT BRECHT, 1053-26th Street, Santa Monica, California, be placed on the national censorship watch list for a period of ninety days.

It will be recalled that the name of BRECHT, together with others, was previously suggested for placement on this watch list by my letter dated October 20, 1944, entitled "Free German Activists in the Los Angeles Area, Internal Security - R."

This request is made in view of the fact that BRECHT, who is prominent in Los Angeles in the Free German movement, carries on correspondence with members of the Free German Committee, Mexico, D.F.

Very truly yours,

[Signature]

100-18112

[Handwritten notes and markings on the document]
March 15, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

The New York Office, in its investigation of Bertolt Hugo Friedrich Brecht, with aliases, Internal Security (K), called the Bureau's attention to the fact that Ernst R. Reussprungs, who is of interest in connection with Brecht, was given a "special introduction" to Professor L. Simpson and Dr. Hatch H. Chevalier, University of California, by a Mrs. Page, initials unknown, while Reussprungs was in Los Angeles.

Because of the known association between Hatch Chevalier and Charles Albert Page and his wife, it is felt that the foregoing data which were set forth in the report of Special Agent dated at New York, January 31, 1945, refer to Mrs. Charles Albert Page.
This same source of information gave the following facts concerning the Subject, BRECHT:

BRECHT, born in Germany on February 10, 1898, is a well-known playwright. He became famous when he wrote the "Dreigroschenoper" (Three-Penny Opera), a revolutionary play which was very famous in Berlin in pre-Hitler days. Recordings of the opera are available in this country. Other plays are "Baal", "Trommeln in Der Nacht" (Drums in the Night).

BRECHT emigrated from Germany to the United States some years ago and settled in Los Angeles. During the winter, 1943-1944, he was in New York City and participated in the preliminary conferences for the founding of the New Council. The chairman of the Council, PAUL TILLICH, regards BRECHT as one of the "almost Communist" representatives. TILLICH said literally "We have two and one half Communist representatives in the Council; the half is BRECHT".

TILLICH also said that BRECHT had definite instructions from the Council to enlist as many famous writers as possible on the West Coast after he returned to Los Angeles in the spring of 1944. Whether or not BRECHT was technically a member of the German Communist Party in Germany could never be established. However, it was known that he was a member of various Communist-front organizations and participated in many affairs sponsored by the German-Communist Party. He was editor of "Das Wort", Moscow.

On the West Coast, BRECHT has contacts with the Thaler family, with the actors REITE-KORTNER, OSCAR HUMOLKA and PETERS-LORE and with the writers HEINRICH-MANN and BERTOLO/VIERTEL.

REPEATED UPON COMPLETION TO THE OFFICE OF ORIGIN
BERT BRECHT's naturalization status not changed since filing of declaration of intent October 16, 1941. BRECHT states he is connected with Council for a Democratic Germany but not Free German Committee though he "helps" latter movement, his purposes being to prevent members of Nazi Party or German military clique from obtaining responsible government positions in post-war Germany. He considers his efforts in this regard as not necessarily pro-Communist or pro-democratic. Informer reports BRECHT attended farewell party for NIKOLAI KAIKATOZOV, Soviet film representative, at the Soviet Vice Consul in Los Angeles 10-14-44. He has been collaborating with WALDUR PIGOLEZ on a manuscript and was also a contact of GREGORI KHEIFETS. He recently published "The Private Life of the Master Race" which is indicated to be a propaganda vehicle. RUTH BERLU, in interest of BRECHT, is making photographic copies of German language manuscript for transmission to Germany after the war. BRECHT's contacts, revealed through mail covers, and described; several are known Communist Party members.

REFERENCE: Bureau file No. 100-190707.
Report of Special Agent dated October 2, 1944 at Los Angeles.
On November 14, 1944 the records of the Immigration and Naturalization Service at Los Angeles were examined to determine the present status of subject's naturalization. It was ascertained that no action has been taken in this matter since the filing of a "Statement of facts to be used in making declaration of intention" on October 16, 1941.

The Immigration and Naturalization file was also examined for any indication that BERT BRECHT had been in the United States in 1936, as is indicated in reference to report. This inquiry met with negative results.

It is interesting to note that according to this file BRECHT gave his last place of residence as Helsingfors, Finland and the place where he boarded the ship as Vladivostok, Russia. He indicated that he was destined to WILLIAM DIXTERE and stated that Mrs. RUTH BERLAU was another passenger aboard the ship.

For possible future reference it is to be noted that the Alien Enemy Registration certificate of BERT BRECHT is in possession of this office and contains a photograph of subject.

FREE GERMAN ACTIVITIES

On September 30, 1944, [Redacted] advised that he had talked with BERT BRECHT, and in response to direct questions, BRECHT stated he was not connected with the Free German movement in Mexico City, nor was he connected with the Free German movement in Moscow, his only connection being with the Council for a Democratic Germany, in New York. BRECHT also stated that there is no Free German organization in Los Angeles and that none is contemplated. He also stated that no meetings are ever held in this area which have to do with the postwar government in Germany.

Source [Redacted] remarked that he personally believed BRECHT to be stating the truth in regard to the activity of the Free German movement in Los Angeles because he said if there was any organization of that nature in Los Angeles, BRECHT, LIEBTICHTWANGER and THOMAS-MANN would have solicited his aid in the formation of such an organization because they know that he likes Germany as Germany without Nazism, and that he is not a Communist. They thus would desire his aid as a "front".
L.A. 100-16112

Source continued that he asked BRECHT what the purpose of the Free German movement was and what his reasons were in helping it. BRECHT replied, according to Source, that the purposes of the Free German organization and his reasons for joining the Committee for a Democratic Germany were one and the same, and that they were: (1) to see that no person who is a member of the German military clique is placed in a responsible governmental position in the postwar German government; (2) to see that no person who is a member of, or sympathetic to the Nazi Party in Germany is placed in a responsible governmental position in the postwar German government.

Source explained that BRECHT said that his method of preventing such persons from gaining prominent positions in the postwar government in Germany was by articles prepared by himself and other anti-Nazi authors warning the Allied Governments of all such persons in Germany who aspired to control the postwar government in that country. BRECHT remarked during this conversation with Source that his efforts in this regard were not necessarily pro-Communistic or pro-democratic. He merely wanted to be certain that no persons who belonged to the German military clique or the Nazi Party were able to gain any power in the German government after the war and whether the democratic governments or Russian dominate postwar Germany made no difference to him as long as the persons who belonged to the above mentioned groups gained no power.

Source also reported that BRECHT remarked to him that he, BRECHT, intended to return to Germany after the war, and Source at that time asked him if he was desirous of returning to Germany because he thought that he could obtain a position in the postwar German government. BRECHT's reply to this was, according to Source, that he had no desire to obtain any governmental position in Germany after the war; all he wanted to do was to return to his work in Germany. Source remarked that in his opinion BRECHT was probably stating the truth because he does not think that BRECHT has any political aspirations. Source described BRECHT as an artist and writer and definitely not a politician.

Source stated that as far as he could learn from BRECHT only the following persons residing in this area are interested in the Free German movement: LION FEUCHTWANGER, FRITZ KORNER, and HEINRICH MANN. Source described BRECHT as "certainly a leftist" but said that he could not state definitely that BRECHT was a Communist. He said he did not think HEINRICH MANN or FRITZ KORNER were Communists, but did say that in his opinion LION FEUCHTWANGER is definitely a Communist.
On October 16, 1944, C.N.D.I. advised that according to an intimate of BERT BRECHT, BRECHT was not a member of the Communist Party even though he was spreading Communist gospel through his writings. Informant described BERT BRECHT and his type of intellectual leftist writers as cynics and anarchists who would be as much opposed to the Soviet Union if they lived there as they are today against democratic government. Informant differentiated between BRECHT and OTTO KATZ whom she described as an idealist who would die for Communism, if necessary.

On December 7, 1944, informant C.N.D.I. was again contacted for information concerning BRECHT's activities, with negative results.

VLADIMIR POESNER

C.N.D.I. has recently furnished information concerning association between BERT BRECHT and VLADIMIR POESNER, who is known to this office as a frequent contact of GREGORI TELLER and as reportedly being active as a G.P.U. agent. For example, informant related that on August 19, 1944, Mrs. POESNER accepted an invitation for the POESNER to visit the BRECHTS for a "quiet evening". Again on September 26, 1944 POESNER was advised by an unknown woman that BRECHT had been in conversation with the woman who accepted POESNER remarked that that was interesting and that he would see the woman and talk matters over.

C.N.D.I. related that on October 16, 1944, POESNER and BRECHT were in touch with one another concerning a scenario. At that time POESNER made detailed criticisms on three points of a script, apparently prepared by BRECHT. This script involved a character by the name of AMBETE and has as its final scene a trial in court. At the close of this contact POESNER inquired of BRECHT whether or not BRECHT was coming to the "rendezvous". BRECHT advised he was not coming as he had too much to do and would be no good thereupon POESNER stated that he would go with a friend and would let BRECHT know about it afterwards.

On October 17, 1944, according to C.N.D.I. an unknown woman was in touch with POESNER and remarked that it was her understanding that she was to have a table at the Russian War Relief, with POESNER and BRECHT. POESNER advised however, that he was not going to attend this function.

C.N.D.I. further related that on October 17, 1944 BRECHT, POESNER and an unidentified woman, possibly S. L. VIERTEL, who is collaborating with POESNER, conversed about a manuscript. POESNER advised...
BRECHT, on this occasion that he had just returned from a conference concerning the manuscript and that the person considering it was worried about the "Underground" matter. He said however that he had pointed out to this individual that the "underground" matter came up only once and could be easily disposed of. POESNER related that an individual named WALLACE was present at this conference.

CONTACTS WITH THE SOVIET VICE CONSULATE

Source advised that the BRECHT automobile was observed at the Soviet Vice Consulate in Los Angeles on the night of October 14, 1944 at which time a farewell party was being given for MIKHAIL KALATOZOV, former Russian film representative. GREGORY KISLANOV, successor of GREGORI TERECHOV, and ANDREI VASSILIEV are known to have come from San Francisco to Los Angeles and to have attended this party.

C.N.D.I. reported that on October 30, 1944 MIKHAIL VILOV, Soviet Vice Consul at Los Angeles, contacted BERT BRECHT for the address of BRENNER BERNARD.

PUBLICATIONS

According to a book review in the New York Times of December 17, 1944, BERT BRECHT published a book entitled "The Private Life of the Master Race". This work was translated, with an essay, by ERIC RUSSELL HINTLEY. It was published by New Directions, Norwalk, Connecticut. The review states that in this work BRECHT presents as his tragic hero the nation of Germany during the period from 1933 to 1938. It is said that the plan is intensely dramatic even though addressed to the critical intelligence—rather than the emotions—of the average audience.

With reference to particular episodes, the review states that their independent effect is subordinated to the whole and meant to inspire action rather than pity. It is said that in this book BRECHT involves the whole German people in his action, so that suspense is automatically "raised" to the level of society rather than individuals. The reviewer states that while it is his understanding that others suggested "lowered" as a better word than "raised", BRECHT's assumption is at least a precondition for political change. The review concludes "BRECHT has managed to keep Propaganda subservient to art... The play, nearly perfect in form, is full of grotesque touches of art. But our political scriptwriters seem to have been most impressed by BRECHT's between-scene verses and declamations which, at least in translation, appear highly dispensable."
On December 8, 1944, Source ___ advised that RUTH BERLAU, who is mentioned in the first part of this report as having accompanied BRECHT to this country, is now residing above the garage at the BERTHOLD and BRECHT residence, 165 Rayberly Road, Santa Monica, and is attempting to learn microfilm copy work.

According to this source, she recently engaged WILLIAM SALLI, 1639 Oak Street, Santa Monica, a common employee of the Mitchell Camera Corporation, 865 North Robertson, Beverly Hills, to teach her this work at a salary of $5.00 per hour. However, she felt that SALLI did not know very much and therefore engaged RICHARD ERICKSON, a 16 year old boy, to assist her at $2.00 per hour. ERICKSON resides with his mother, DOROTHY ERICKSON, 726 Rialto, Venice, California, and works at the Mitchell Camera Corporation with SALLI, who apparently referred BERLAU to ERICKSON.

ERICKSON, who states that BERLAU has all kinds of war pictures and even pictures of HITLER, apparently interested BERLAU in enrolling in a photographic laboratory course at the Venice High School, Venice, California, inasmuch as he attends this class, and almost the night after his contact with BERLAU she enrolled in the course.

Source ___ stated that BERLAU is studying photography in order to make .35 mm. copies of a German language manuscript consisting of about 190 pages of prose and poetry "written by people born in another country". She plans to photograph each page of this manuscript and then make about ten enlargements of the various pages, size 4 x 5 or 5 x 7 inches.

According to BERLAU's own statement, these copies are then to be bound in book form and sent to Germany after the war.

Source ___ advised that BERT BRECHT is interested in those activities of BERLAU for BERLAU has used BRECHT's automobile in attending the above mentioned classes. Furthermore, on the night of December 12, 1944, BRECHT accompanied BERLAU to the school and assisted her, and on December 18, 1944, when BERLAU borrowed an enlarger from the school for about two weeks in order to work on the manuscript at her home, the school was given a $20.00 check drawn by BERT BRECHT on the Security First National Bank, Santa Monica Branch, 401 Santa Monica Boulevard, as a deposit on the equipment.

According to this source, another person interested in this matter is Professor ERICH BRECHT. He has supplied BERLAU with information concerning exposures and has visited BERLAU's room two or three times for an apparent purpose of assisting her in this work.
Source stated that BERLUU has an expensive Leica camera marked in motors, which she claims to have brought from Germany. Source is inclined to doubt this however, pointing out it is brand new in appearance and that it is known to him that BERLUU has been dealing with the firm of Spindler and Kupfer, Los Angeles, in obtaining copying equipment. BERLUU also has a contract which she states she used in New York, and in this regard it is interesting to note that when BERLUU borrowed the enlarger, as above mentioned, she remarked that it was not the kind she had borrowed in New York. BERLUU also claims to have recently obtained from someone a 16 mm. movie camera. She is endeavoring to obtain film for this camera, stating that she wants to take indoor pictures of an actor.

On December 25, 1944, according to Source BERLUU returned to the Venice High School the borrowed enlarging equipment. At that time she made the complaint that it was out of order. She also remarked that she had used the laboratory of the Craftsmen Shop, 1205 Wilshire Boulevard, Santa Monica. She indicated she was contemplating buying a .35 mm. printing box from this establishment.

Source concluded stating that BERLUU's work on this manuscript is still in the experimental stage and that she has not yet obtained proficiency in photographic work. He stated she is presently trying to buy .35 mm. film and enlarging paper. She recently obtained fifty feet of .35 mm. film and one gross of enlarging paper, but requires several more gross of the latter. Source mentioned this as indicative of the scope of BERLUU's project.

The indices of the Los Angeles Field Division failed to reflect any information concerning WILLIAM . Lil or RICHARD and DOROTHY REICHERCH. Concerning Professor REICHERGCH, it is interesting to note that this office has a record of R.M. REICHER, 469-17th Street, Santa Monica, professor of philosophy at U.C.L.A. He was born in Hamburg, Germany on September 26, 1931, and entered the United States in 1955. It is said to be a friend of SIEBERT EISLER. His son, H.M. REICHERGCH, apparently lived with BLANDING-EISLER, who is known to be an associate of REICHERGCH, and to have been present at the home residence during a visit by SIEBERT EISLER. It is not known whether Professor R.M. REICHERGCH is identical with the Professor REICHERGCH referred to by Source.

CONTACTS

Source has reported that on June 28, 1944 an automobile bearing California license No. 9 16554, was observed at the BRECHT residence. This car was registered to VIRGINIA SCHULBERG, 1439 Stone Canyon Road, Balier, California. According to Source VIRGINIA SCHULBERG met VIRGINIA SCHULBERG and
Alice JOHNETT, 4359 Stone Canyon Road, is a member of the Northwest Section of the Los Angeles County Communist Party, holding 1943 membership book No. 30534. Source C. N. D. I. L. 10-2 has advised that her husband, Seymour Wilbur Schulberg, alias Budd Schulberg, is an Ensign in the U.S.N.R. and that during March, 1944 he was in Hollywood working on a motion picture of a highly classified nature for the Office of Strategic Services.
Source advised that in May, 1942 a meeting between MY KR. FT and HERBERT BIEBERL, Communist Party functionaries, was held and P. SC. L's name was allegedly suggested by KR. FT as one who would be willing to lend his support to the Proo Broador Committo. Furthermore, P. SC. L is known to be a contact of PETER LORNE who, in turn, is a contact of BRIGHT.

It is known that the TURNABOUT THEATER in connection of Mrs. Leicester, wife of Charles Leiber, with whom BRIGHT has had previous contact.
Furthermore, this office was recently advised by Source  
that CHARLES LUGTEN was working with BRECHT on the matter of translating for 
the stage a play written by BRECHT and based on the life of G. LILBSE. This 
play is said to emphasize the church's persecution of G. LILBSE for his theory 
that the earth was round. According to this source, LUGTEN is very much 
interested in seeing this play staged in New York and taking part in it.

Source advised that BORISC, I GORILICE took part, with 
others, in the creation of the New Theatre League, an organization composed 
of various revolutionary theater groups several years ago. Associates of 
GORILICE in this included four known Communist Party members, GORISC, SKLAR 
and NILUS PISCATOR. SKLAR is known to be an associate of VLADIMIR ANDRE 
and PISCATOR is a New York contact of BRECHT.

Source reflects that MELITI is a Czech who entered the 
United States on September 24, 1938 and was naturalized in February, 1942. 
He was a motion picture director who has not been successful in this country. 
He is a personal friend of BARNES, Czech Consul at San Francisco, to whom 
BERT BRECHT and LEWIS WISLER have made overtures concerning the possibility 
of obtaining Czech passports. BRECHT has consulted with MELITI on several 
occasions concerning life and conditions in Czechoslovakia since he needed 
this information in the writing of a play based on a Czech novel "Schwarzk".
Source reflects that CHRISTOPHER ISHERWOOD, 1946 Ivar Street, was a writer at Paramount Studios, working on the "Hour Before the Dawn", during the period from August, 1942 to August, 1943. It will be recalled at this point that reference report reflects that BRECHT received a letter from ISHERWOOD, 1946 Ivar Street. No doubt this is a misnomer for CHRISTOPHER ISHERWOOD.

In connection with BRECHT's contact with ISHERWOOD and unlike PRBELOV, it is interesting to note that Source reflects that on October 16, 1944 GREGORI I. SEROV, MIKHAIL V. VILOV and ANDREI A. STILLEV, the former two being the Soviet Vico Consul in San Francisco and Los Angeles respectively, visited the estate of ISHERWOOD, 5301 Pennsylvania Avenue, La Crescenta, California, for about thirty minutes. Furthermore, according to source HEINRICH MANN, well known as an associate of BERT BRECHT, received mail from, and in care of ISHERWOOD, Inc., P.O. Box 971, La Crescenta, California, during October, 1944.

A recent check of HEINRICH MANN, reflects further contact with ISHERWOOD Community House, Rust House, Northeast end of Pennsylvania Avenue, La Crescenta, California. While there is no known connection between the Hindu contacts of BRECHT and those of HEINRICH MANN, and the above mentioned Soviet officials, it is believed that the same may have some significance of interest to this investigation.
Information made available by the Immigration and Naturalization Service reflects that EGON BREITNER arrived at San Pedro, California on July 21, 1941 aboard the k. s. Annie Johnson, this being the same date and ship on which BERT BREITNER and RUTH BERLIN arrived. At that time he was 31 years of age, married, and a "worker" by occupation. He is of Austrian nationality and was born in Vienna, Austria. His last residence was Stockholm, Sweden. His destination was San Francisco, and the purpose of his coming was to stay here.
Information from the Immigration and Naturalization Service reflects that Dr. POPPER is a Jewish refugee from Vienna, Austria where he was born on February 3, 1893. He arrived in the United States on December 23, 1938 at New York, destined to SIDNEY R. FLEISHER of that city. He was an interne at the Cedars of Lebanon Hospital. His business card reflects that he specializes in skin and allied diseases. His last residence address appears to be 1169 1/2 North Westmoreland. It is also known to this office that POPPER was previously telephoned from the BRECHT residence during the period February to May, 1943.
The following results were obtained from a mail cover placed on 1063 26th Street, Santa Monica, California, the address of BERT BRECHT.

<table>
<thead>
<tr>
<th>Postmark</th>
<th>Address</th>
<th>Addressor</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-24-44</td>
<td>Subject</td>
<td>104 East 9th Street, New York City</td>
</tr>
<tr>
<td>9-3-44</td>
<td>Subject</td>
<td>M. L., 2025 Montana Avenue, Santa Monica, California.</td>
</tr>
</tbody>
</table>

It will be recalled that BRECHT has previously received a letter bearing this same return address. Source advised that HARRY C. and LURGRET LIFFERT reside at 2025 Montana Avenue and have resided there since November, 1942, at least. The indices of this office reflect no record on the LIFFERTS.

<table>
<thead>
<tr>
<th>No postmark (Registered)</th>
<th>Mrs. K. MARIN MICHELIS</th>
<th>Royal Danish Logation, Washington, D. C.</th>
</tr>
</thead>
<tbody>
<tr>
<td>9-14-44 (Registered)</td>
<td>Mrs. RUTH BERLUE</td>
<td>P. L. COM. L.Y, 1649 North Wilcox Avenue, Los Angeles. No record</td>
</tr>
<tr>
<td></td>
<td>W. I. ZENZU</td>
<td>Seattle, Washington</td>
</tr>
<tr>
<td></td>
<td>(possibly RUTH BERLUE)</td>
<td></td>
</tr>
<tr>
<td>10-25-44</td>
<td>Subject and wife</td>
<td>ROBIN LORD, 9919 Robbins Drive</td>
</tr>
</tbody>
</table>

It will be noted that this is the address at which the telephone mentioned above as being subscribed to by Mrs. VER. B. ROBBINS is located. As stated, BRECHT called this phone on several occasions. ROBIN LORD, an aircraft worker, is known to this office as a member of the Sunset Branch, Northwest Section, Los Angeles County Communist Party, holding 1943 membership Book No. 48861. He was recruited during the spring of 1942.

<table>
<thead>
<tr>
<th>10-23-44</th>
<th>Mrs. BRECHT</th>
<th>Veterans Administration, Washington, D. C.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-24-44</td>
<td>Mrs. BRECHT</td>
<td>John L. Frazier, Electrical Contractor, 6516 Wilshire Boulevard. No record</td>
</tr>
<tr>
<td>10-24-44</td>
<td>Mrs. BRECHT</td>
<td>DON TH, 1400 Oak, Van Nuys.</td>
</tr>
</tbody>
</table>

This is the address of DON TH, described above, in connection with the...
DONLD OGREN STERN is a leftish writer, well known to this office for his Communist tendencies.

6-28-44 Mrs. WILIAM K. FICHELIS Danish Legation (Forwarded from Ediciones Mediterraneas S.L., Casanova 174, Barcelona, Spain)

11-6-44 Subject

11-9-44 Subject HELLY BRECHT, M.S.

11-2-44 Subject

10-27-44 Subject

11-17-44 Subject HENRY-SCHNITZLER, University of California, Department of Dramatic Arts, Berkeley, California.

Hono Subject

This is the address of RHEINSLD an BR. UN who is known to this office as a distributor of German language books, particularly those of an anti-Nazi nature such as are published by BERT BRECHT, HENRICH H., and LION FEUCHTWANGER.

11-14-44 Mrs. WILIAM K. FICHELIS A. H. HORST, 35 Palm Ave., Long Beach, California

Nonc Subject

12-30-44 Mrs. BRECHT M. L. POPPER, M.D., 565 South Fairfax

POPPER was described above in connection with
By letter dated January 10, 1945 a further mail cover and censorship stop were placed on the mail of BERT BRECHT.

Various spot surveillances on the residence of BERT BRECHT on November 6, 13, 15 and December 7 met with negative results.
THE NEW YORK FIELD DIVISION

At NEW YORK, NEW YORK, will ascertain the identity of the occupants of 104 East 9th Street and 14 East 75th Street, from which addresses BERT BRECHT has received mail, and will search the names of these occupants through the office indices.

Will ascertain the background and reputation of LEON KERZ, 3 East 75th Street, with particular regard to Communist and Pro-German sympathies.

Will ascertain the occupants of Suite 1959, 650 Fifth Avenue, and endeavor to ascertain whether they would have any connection with the Pro-German movement.

Will ascertain the occupants of Apartment 604, 243 Riverside Drive, and attempt to develop whether they have any connection with the Pro-German movement.

Will ascertain the background and connection of FRANZ J. KERZ (KOECH), 141 West 73rd Street, with particular regard to any Communist or Pro-German tendencies.

At LARCHMONT, NEW YORK, will ascertain the identity of the occupants of 34 Fryer Lane and, if possible, whether they have any connection with the Pro-German movement.

THE PHILADELPHIA FIELD DIVISION

At PHILADELPHIA, PENNSYLVANIA, will check the appropriate records of the central office of Immigration and Naturalization Service in order to ascertain whether or not subject was in the United States in 1936, it having been alleged that he was active in Los Angeles on February 9, 1936 with an alleged Soviet agent.

For assistance in this load the following is set forth: BRECHT was born February 10, 1898 at Augsburg, Germany. He last entered the United States on July 21, 1941 at San Pedro, California aboard the H. S. Andrew Johnson. He boarded this ship at Vladivostok, Russia, but his last foreign residence was Helsinki, Finland. He is described as 5' 9"; 130 pounds; brown eyes; dark brown hair; dark complexion; scar on left cheek; Social Security
571-8405. His wife's name is ELISABE WEIGEL BRECHT; he has two children:
STEPH., born November 3, 1924 in Berlin, and EBBE. R., born October 25, 1930
in Berlin.

THE LOS ANGELES FIELD DIVISION

At LOS ANGELES, CALIFORNIA, will ascertain the identity and character of the
proponent and/or employees of the Richfield Service Station, 7101 Wolseley
Avenue, Los Angeles, the telephone of which was called by BRECHT on several
occasions in August and October, 1944.

Will keep in touch with Source for information concerning the photographic
activities of RUTH BERLAM.

Will contact Superintendent of Nurses, Cedars of Lebanon
Hospital, in an effort to ascertain the purpose of BERT BRECHT's numerous phone
calls to this hospital.

Will further report the results of the mail cover and censorship stop placed
on mail addressed to subject.

At LONG BEACH, CALIFORNIA, will ascertain the identity of K. L. CERT. III, 237½
West 5th Street, whose telephone was called by BERT BRECHT on August 13 and
September 22, 1944.

Copies of this report are being designated for the San Francisco Field Division
inasmuch as it is the office of origin in the Somrap Case and this subject has
had connection with that case.
## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>NAME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander, Lillian</td>
<td>14</td>
</tr>
<tr>
<td>Alto</td>
<td>27</td>
</tr>
<tr>
<td>Auden, W. H.</td>
<td>19</td>
</tr>
<tr>
<td>Bagier, W. L.</td>
<td>16</td>
</tr>
<tr>
<td>Bagier, Wolf L.</td>
<td>10</td>
</tr>
<tr>
<td>Bentley, Eric Russell</td>
<td>5</td>
</tr>
<tr>
<td>Bennett, Joan</td>
<td>8</td>
</tr>
<tr>
<td>Berlau, Ruth</td>
<td>6, 17, 20</td>
</tr>
<tr>
<td>Berliner, Martin</td>
<td>10, 11</td>
</tr>
<tr>
<td>Birkenan, Herbert</td>
<td>26</td>
</tr>
<tr>
<td>Birkenan, Herbert</td>
<td>11</td>
</tr>
<tr>
<td>Blanding, Sloan</td>
<td>8</td>
</tr>
<tr>
<td>Bransden, Louise</td>
<td>12</td>
</tr>
<tr>
<td>Bransden, Louise Rosenberg</td>
<td>26</td>
</tr>
<tr>
<td>Braun, R. A.</td>
<td>22</td>
</tr>
<tr>
<td>Braun, Rheinhard A.</td>
<td>21</td>
</tr>
<tr>
<td>Brecht, Helena</td>
<td>20</td>
</tr>
<tr>
<td>Brecht, Hélène Veigel</td>
<td>24</td>
</tr>
<tr>
<td>Brecht, Stephen</td>
<td>24</td>
</tr>
<tr>
<td>Breiner, Edith</td>
<td>17</td>
</tr>
<tr>
<td>Bukislaevski, Erna</td>
<td>18</td>
</tr>
<tr>
<td>Byler, Albert E.</td>
<td>26</td>
</tr>
<tr>
<td>Byler, Albert Elliott</td>
<td>13</td>
</tr>
<tr>
<td>Call, The</td>
<td>10</td>
</tr>
<tr>
<td>Certain, K. L.</td>
<td>9, 24</td>
</tr>
<tr>
<td>Chadourne, Max</td>
<td>27</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>4</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>5</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>8</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>26</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>4</td>
</tr>
<tr>
<td>Confidential Informant L. A.</td>
<td>18</td>
</tr>
<tr>
<td>Confidential Informant S.</td>
<td>26</td>
</tr>
<tr>
<td>Compas Case</td>
<td>24</td>
</tr>
<tr>
<td>Council for a Democratic Germany</td>
<td>2</td>
</tr>
<tr>
<td>Cube, Gerda</td>
<td>8</td>
</tr>
<tr>
<td>Cutler, Sally Ann</td>
<td>14</td>
</tr>
<tr>
<td>David, Philip</td>
<td>28</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------------</td>
<td>------</td>
</tr>
<tr>
<td>David, Phillip</td>
<td>17</td>
</tr>
<tr>
<td>Dieterle, Wilhelm</td>
<td>10</td>
</tr>
<tr>
<td>Dieterle, William</td>
<td>2, 19</td>
</tr>
<tr>
<td>Dombin, Alfred</td>
<td>16</td>
</tr>
<tr>
<td>Donath, Ludwig</td>
<td>16, 20</td>
</tr>
<tr>
<td>Dryer, John</td>
<td>20</td>
</tr>
<tr>
<td>Eberhardt, Wladimir</td>
<td>7</td>
</tr>
<tr>
<td>Eisler, Hanna</td>
<td>9</td>
</tr>
<tr>
<td>Eisler, Hans</td>
<td>8, 12, 16, 18</td>
</tr>
<tr>
<td>Erickson, Dorothy</td>
<td>6, 7</td>
</tr>
<tr>
<td>Erickson, Richard</td>
<td>6, 7</td>
</tr>
<tr>
<td>Eschelief, Joseph</td>
<td>9</td>
</tr>
<tr>
<td>Fenichel, Clare</td>
<td>10</td>
</tr>
<tr>
<td>Fenichel, Clare IDA</td>
<td>10</td>
</tr>
<tr>
<td>Fenichel, Clara IDA</td>
<td>10</td>
</tr>
<tr>
<td>Fenichel, Otto Dr.</td>
<td>10, 25</td>
</tr>
<tr>
<td>Freudenthal, Leo</td>
<td>2, 3, 18, 20, 21, 28</td>
</tr>
<tr>
<td>Filippi, Julius</td>
<td>17</td>
</tr>
<tr>
<td>Fleischer, Sidney R.</td>
<td>18</td>
</tr>
<tr>
<td>Frank, Bruno</td>
<td>12, 24</td>
</tr>
<tr>
<td>Frei, German Movement</td>
<td>23</td>
</tr>
<tr>
<td>Fritz, Deutschland</td>
<td>19</td>
</tr>
<tr>
<td>Freistadt, Rudo Dr.</td>
<td>19</td>
</tr>
<tr>
<td>French National Committee for Liberation</td>
<td>25</td>
</tr>
<tr>
<td>Funst, Y.</td>
<td>12</td>
</tr>
<tr>
<td>Gaylord, Vera</td>
<td>9</td>
</tr>
<tr>
<td>Goldsmith, Y.</td>
<td>21</td>
</tr>
<tr>
<td>Gorelick, Mordecai</td>
<td>12</td>
</tr>
<tr>
<td>Harch, Franz J.</td>
<td>23</td>
</tr>
<tr>
<td>Harris, James</td>
<td>19</td>
</tr>
<tr>
<td>Herzkoff, Sam, V.D.</td>
<td>14</td>
</tr>
<tr>
<td>Hersch, Harmer H.</td>
<td>11</td>
</tr>
<tr>
<td>Hittson, Helen</td>
<td>16</td>
</tr>
<tr>
<td>Holden, Harold, Dr.</td>
<td>14</td>
</tr>
<tr>
<td>Holden, Harold F., M.D.</td>
<td>14</td>
</tr>
<tr>
<td>Holden, H. L., Dr.</td>
<td>14</td>
</tr>
<tr>
<td>Holden, Sam, Dr.</td>
<td>14</td>
</tr>
<tr>
<td>Homolka, Oscar</td>
<td>9</td>
</tr>
<tr>
<td>Horch, Franz J.</td>
<td>23</td>
</tr>
<tr>
<td>Hunter, Alan Armstrong</td>
<td>27</td>
</tr>
<tr>
<td>Isherwood, Christopher</td>
<td>14, 15</td>
</tr>
<tr>
<td>Ivens, John</td>
<td>16</td>
</tr>
</tbody>
</table>

**Joint Anti-Fascist Refugee Committee**

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kalatozov, Mikhail</td>
<td>5, 12, 18</td>
</tr>
<tr>
<td>Kalatozov, Mikhail Konstantin</td>
<td>26</td>
</tr>
<tr>
<td>Kasparov, Gregory</td>
<td>5</td>
</tr>
<tr>
<td>Katz, Otto</td>
<td>4, 25, 26</td>
</tr>
<tr>
<td>Kaas, Gina</td>
<td>16</td>
</tr>
<tr>
<td>Kerz, Leo</td>
<td>23</td>
</tr>
</tbody>
</table>
BABBIN, WARCUS H. 13
RAY, VIRGINIA 7
REICHENBACH, HANS 7
REICHENBACH, HANS, DR. 19
REICHENBACH, HANS GALANA 7
REINISCH, BLANKE 17
REINISCH, LEOPOLDINE, DR. 17
REINISCH, MINA 17
RENEAU, T. I. 20
ROBBINS, VERA B. 19, 20
ROGERS, CLELL Y. - Confidential Source 25
ROSENBLUM, DAVID, DR. 14
ROSENBLUM, D. H. - M.D. 13
ROSENBLUM, ESTELLE 13
ROSENBLUM, GORDON, DR. 13, 26
ROSENFELD, LOLIA 17
ROSENFELD, PAUL M. 17
ROSENFELD, PAUL MORTIMER 17, 28
RUSSIAN WAR RELIEF 4

SALMI, WILLIAM 6, 7
SCHUTZLER, HENRY 21
SCHNEIDER, ARON 13
SCHULBERG, RUDD 8
SCHULBERG, SEYMOUR WILSON 8
SCHULBERG, VIRGINIA 7, 25
SHERWOOD, T. 15
SIDDIK, ROBERT 11
SIDDIK, ROBERT WIS. - Confidential Source 26
SIGLAR, GEORGE 12
SODAC 27
SOVIET SECRET INTELLIGENCE SERVICE 4
SPIEGEL, SAL 16
STERN, JIMMY 19
STEART, D. O. 21
STEART, DONALD OGLE 21
STRACK, CELESTE 13, 26

TAYLOR, WILFRED 6
THOBBEN, ROBERT 18
TRASK, CLAIRE 16

VASSILIEV, ANDREI 5, 15
VAVILOV, MIKHAIL 5, 15
VEDANTA SOCIETY - Organization 14, 15
VICENS, JUAN 14
VIERTEL, BERTHOLD 6
VIERTEL, SALLA 4, 6

WALDO, HILDA 19
WELKNER, HUGO - M.D. 8
WELSHAM, LOUISE 24
WILCOXON, GEORGE H. 18
WILES, GEORGE W. 21
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY - R
REFER 5 IS

Dear Sir:

Authority is hereby requested for the installation of a technical surveillance of BERT BRECHT, 1063-26th Street, Santa Monica, California, telephone Santa Monica 5-4943. If the authority is granted this surveillance will be maintained at the central plant and will be designated by the symbol BB-1.

BERT BRECHT is the subject of a pending investigation concerning his activities with respect to the Free German movement, the aim of which is the development of a postwar German government friendly to Soviet Russia. BRECHT's activity in this regard has been largely that of a propagandist in that he writes for the Free German magazine in Mexico. He was also active in the organizational work resulting in the foundation of the Council for a Democratic Germany.

In the investigation of BRECHT it has been ascertained that he is a regular contact of officials at the Russian Vice Consulate in Los Angeles and was also a contact of GREGOR KHEIPETS while the latter was the Soviet Vice Consul at San Francisco. It will be recalled that KHEIPETS was allegedly an NKVD man conducting a political and military investigation on the West Coast, and that it is known that KHEIPETS was engaged in espionage on this Coast.

The report of Special Agent [redacted] dated February 1, 1945 in instant case sets forth the results of the check of BERT BRECHT. It will be noted from a review thereof that contact was had with telephones listed to a great number of individuals of foreign background. Several of these individuals are mentioned in the Comrow investigation and several others are known to this office as Communist Party members. Still others are known as Communist sympathizers.

COPIES DESTROYED

57MAR 30 1945
February 21, 1945

Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R
REFER 5 IS

While a technical surveillance was previously had on
BERT BRECHT, it is believed that recent developments render one
desirable at the present time and will make available important
information concerning his activities not otherwise available to
this office.

Very truly yours,

R. E. Hood
SAC

100-18112
EJV: CMC
The Alien Registration Foreign Service Form of subject, dated 1/15/41, indicates he entered U. S. in 1935 for a five-months period. However, the Central Records of INS reflect no issue of a visa for this entry. If subject entered U. S. for a visit or as a seaman, the only record of his arrival and departure would be at the port of entry. Records of Port of Philadelphia searched for entry of subject in 1935 and 1936 with negative results.

REFERENCE: Bureau File #100-190707.
Report of Special Agent dated 2/1/45 at Los Angeles.

DETAILS: AT PHILADELPHIA, PENNSYLVANIA

as presented by Information Clerk, on February 27, 1945, reflected the following information about the subject:

- Bureau: New York
- Los Angeles: San Francisco
- Baltimore: Seattle
- Newark: Philadelphia
- Boston: [Redacted]

6 APR 10 1945
The subject filed an Application for Immigrant Visa (Quota) 
No. 10, April 15, 1941, at the American Consulate at Helsinki, Finland. In 
this application the subject indicated that he had resided at the following 
places for the five years immediately preceding his application:

- Germany: Birth to February 19, 1933
- Denmark: 1933 to March, 1938
- Sweden: 1938 to April 17, 1939
- Finland: April 18, 1939, to date (date of application)

It is further set forth in his application that the subject 
would depart from Bassis, Persia, and enter the United States at San Francisco, 
California, with final destination Hollywood, California, where he intended 
to join Mr. WILLIAM HELLING, 3351 North Knoll Drive, Hollywood, California. 
The application further indicated that he intended to remain in the United 
States as a permanent resident.

EUGEN HERTHOLT FRIEDRICH BRECHT was issued Quota Immigrant 
Visa No. 1936 on May 3, 1941, with "no nationality" listed. This visa was 
issued by W. VON HELLENS, Vice-Consul of the United States. Certificate of 
Identification No. 788 had been issued to BERTHOLD BRECHT by the Finnish Police 
at Helsinki, Finland, on February 4, 1941, which was valid until February 5, 
1942.

The records further reflect that BRECHT entered the Port 
of San Pedro, California, on the SS Annie Johnson as a quota immigrant on 
July 21, 1941. There was no indication in any of the above-mentioned papers 
which indicated that the subject had previously been in the United States.

The files of the Immigration and Naturalization Service 
also contained an Alien Registration Foreign Service Form No. 102464, dated 
January 15, 1941, of EUGEN HERTHOLT FRIEDRICH BRECHT. This form gave the 
subject's ultimate destination in the United States as has previously been 
set forth in this report. (BRECHT apparently filed this form at 
Helsinki, Finland, prior to his departure for the United States in 1941.) 
Item 7 of the above Alien Registration Form contained the following statement: 
"My first arrival in the United States was (?) month, (?) day, 1935 
year." Item 8 of the above Alien Form contained the following: "I have 
lived in the United States a total of five months." There was also an 
indication in the above Alien Registration Form that the subject intended 
to remain in the United States permanently.

The last notice of change of address in the subject's 
Alien Registration file, which notice was dated January 24, 1942, indicated 

that JULIEN BERTHOLD BRECHT at that time resided at 124 East 57th Street, New York, 31, New York, and that his address previous to his present address had been 1063 26th Street, Santa Monica, California.

A description of the subject, as secured from the records of the Immigration and Naturalization Service, is as follows:

<table>
<thead>
<tr>
<th>Date of Birth</th>
<th>February 10, 1898</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place of Birth</td>
<td>Augsburg, Germany</td>
</tr>
<tr>
<td>Occupation</td>
<td>Lecturer and writer</td>
</tr>
<tr>
<td>Color</td>
<td>Caucasian</td>
</tr>
<tr>
<td>Height</td>
<td>5 ft</td>
</tr>
<tr>
<td>Weight</td>
<td>Not given</td>
</tr>
<tr>
<td>Complexion</td>
<td>Fair</td>
</tr>
<tr>
<td>Hair</td>
<td>Dark</td>
</tr>
<tr>
<td>Eyes</td>
<td>Brown</td>
</tr>
<tr>
<td>Scars and Marks</td>
<td>None</td>
</tr>
<tr>
<td>Languages</td>
<td>Speaks German and English, reads and writes German</td>
</tr>
<tr>
<td>Marital Status</td>
<td>Married; wife - HELEN; daughter - MARIE BAREFELL, born October 28, 1930, Berlin, Germany; son - STEFAN, born November 2, 1924, Berlin, Germany.</td>
</tr>
</tbody>
</table>

Information Clerk of the Immigration and Naturalization Service, advised the writer that if the subject had entered the United States in 1935 as a lecturer or as a seaman for a short stay, no record would have been made of his entry at the Central Office of the Immigration and Naturalization Service. She indicated that in the event an individual visited the United States for a few months, the only record of his entry into this country would be at the port of entry.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -
UNDEVELOPED LEADS

The field divisions receiving copies of this report, with the exception of the office of origin, will check records of the Immigration and Naturalization Service at the ports of entry which they cover, in order to ascertain whether or not the subject was in the United States in 1936, it having been alleged that he was active in Los Angeles on February 9, 1936, with an alleged Soviet agent. In the event a record of the subject's entry is found, will elaborate any background information concerning subject, including the date of his arrival and departure from this country.
In connection with this Bureau's investigation of the Comintern apparatus, which includes espionage agents, it has been determined that Bertolt Eugen Friedrich Brecht, 1063 26th Street, Santa Monica, California, telephone Santa Monica 5-4943, has been contacted by an individual known to have engaged in espionage activities. Brecht has been closely associated with German Communist leaders in the Los Angeles area and is allegedly a Soviet agent.

I recommend authorization of a technical surveillance on Bertolt Eugen Friedrich Brecht for the purpose of developing additional information relative to Soviet and Communist espionage activities.

Respectfully,

[Signature]

John Edgar Hoover
Director
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY (R)

Dear Sir:

Reference is made to Bureau communication of March 9 last, Bureau File #100-190707.

For the information of the Bureau, the last paragraph of the Los Angeles letter of February 21, 1945, requesting authorization for installation of a technical surveillance on this subject inadvertently stated that a technical surveillance was previously maintained on BERT BRECHT. BRECHT was confused with HEINRICH MANN, a companion subject on whom there was a technical surveillance. The records of this office fail to show that any technical surveillance has been maintained on BRECHT.

The remainder of the letter of February 21, 1945, however, is accurate and authority is again requested for the installation.

Very truly yours,

R. B. Hood
SAC

100-18112
PDH: RNW
Reference is made to your letter of February 21, 1945, requesting authorization for the installation of technical surveillance on this subject.

The last paragraph of your letter contains the following statement:

"While a technical surveillance was previously had on Bert Brecht, it is believed that recent developments render one desirable at the present time . . . . . . ."

The Bureau has no record of any authority previously granted to install and operate a technical surveillance on Brecht and you are instructed to furnish the Bureau with full details regarding your statement quoted above by return mail.
Dear Sir:

On March 29, 1945, Confidential National Defense Informant and [redacted] advised Special Agents that BERTOLT BRECHT, prominent in the Free German movement in Los Angeles, had attended a farewell gathering given for BILLY WILDER of Hollywood, who it will be recalled was selected by OWI to handle American motion pictures in Germany after the war. Informant advised that this meeting had been arranged for BRECHT who had previously expressed a desire to talk to WILDER.

During the course of the gathering, BRECHT discussed with WILDER the names of various individuals in Germany affiliated with the stage and movie industry. Informant was unable to name the persons mentioned by BRECHT with one exception, namely HERBERT HERRING, a very well-known dramatic critic in Berlin, Germany. Informant stated that BRECHT was uncertain about the anti-Nazi character of HERRING and said that he was one individual whom "we" would have to check. According to informant, the names suggested by BRECHT to WILDER referred to individuals considered by BRECHT to be "reliable".

During the course of this gathering, informant also overheard BRECHT remark to someone that OTTO MATZ, alleged OGPU agent in Mexico, had no official connection and was of no political importance. Informant believes that this is another indication of BRECHT's individuality in thinking which renders him incapable of being disciplined and hence the type of person whom the Soviets would not want in Russia.

Confidential National Defense Informant advised that BRECHT had remarked on another occasion that he had recently seen ROBERT RISKEN of OWI. Informant described RISKEN as being BILLY WILDER's superior and expressed the belief that BRECHT may have discussed with RISKEN the possibility of getting a job with OWI in order to return to Europe. This meeting, no doubt, occurred four to six weeks ago when ROBERT RISKEN was in Los Angeles.

Copies Destroyed.

Recent investigation has indicated that VIERTEL, who entered the United States with BRECHT and who resides at the residence of SALVADOR VIERTEL, 165 Mayberry Road, Santa Monica, has acted in the capacity of a secretary to BERT BRECHT. He is known to visit her almost daily at the VIERTEL residence and a recent examination of her effects contained some of his letters.
April 5, 1945

To: BERNTOLF EUGEN FRIEDRICH BRECHT, was
INTERNAL SECURITY (R)

On March 31, 1945, BERLAU departed aboard the Union Pacific "Challenger" for New York City. Prior to departure she moved out of the VIPETEL residence and shipped all of her belongings to her New York address, to wit, 124 East 57th Street. These shipments included one-half dozen boxes of photographic laboratory equipment. Her effects reflect that she has done extensive photographic copying of German language poems, etc. (no doubt the work of BERT BRECHT) and has compiled these in booklet form. It will be recalled that BERLAU reportedly was preparing these booklets for dissemination in Germany after the culmination of the European war. At the time of moving from the VIPETEL home, BERLAU also transferred various boxes and files to the residence of BERT BRECHT. On her departure BRECHT saw her to the train and carried with him two fully packed briefcases which she took with her to New York.

A few days prior to her departure from Los Angeles, an confidential National Defense Informant reported that BERLAU had been in contact with a man named CHAPMAN and had informed him that she was going to make a short wave broadcast in Danish. These broadcasts will probably be made under the auspices of OWI with whom she was formerly employed. In this connection her effects contained letters of introduction addressed by RICHARD TALANT, Paramount Studios, Hollywood, to GEORGE FELTHAM and ALAN JACKSON, both of the "New York Office". The letter to FELTHAM introduced BERLAU as a Danish writer who wants to return to Europe as soon as the war is over in Denmark. The letter states that BERLAU desires to know whether she can be of any use to the foreign department in Denmark. The letter to JACKSON states that BERLAU would like to talk to him about KAREN MICHAELIS, who is known to this office as a Danish writer of Communist sympathies, and that she would like to do some reading or translating work.

Three distinct sources in Santa Monica have advised that FUTH BERLAU has stated that she will return to Santa Monica in two or three months. It has been ascertained that upon her return she will reside at the Chalet Motor Hotel, 3212 Wilshire Boulevard, Santa Monica. At the present time it is desired to request of the Bureau blanket authorization for the installation of a microphone surveillance in whichever unit of the Chalet Motor Hotel BERLAU might reside upon her return. This authority is requested now to safeguard against the possible early return on BERLAU's part and to enable the installation to be made prior to her occupancy so that the evidence obtained therefrom will be admissible in court. In the event that authority is granted it is expected that the surveillance will be conducted from 350 South Palm Drive, Beverly Hills, California, if this place is found to be technically suitable. It is believed that this surveillance, if authorized, will furnish almost complete information concerning the activities of BERCHT.
April 5, 1945

It is requested that the New York Field Division endeavor to make arrangements to be advised as soon as possible of the contemplated departure of BERLAU for Los Angeles. It is also requested that the New York Field Division conduct such investigation as is necessary to determine the activities of BERLAU while in New York.

Very truly yours,

R. P. Wood
SAC

cc New York (Via Air Mail)
San Francisco

100-18112
EJVL/P7

AIR MAIL
To: COMMUNICATIONS SECTION

Transmit the following message to: SAC, LOS ANGELES

TO: LYDYUON FRIEDRICH BRECHT, IS-R. APPROVAL GRANTED TO INSTALL TECHNICAL SURVEILLANCE ON SUBJECT, ONE NINETEEN SIX THREE TWENTY-SIXTH STREET, SANTA MONICA, PROVIDED FULL SECURITY ASSURED.

HOOVER

[Signature]
<table>
<thead>
<tr>
<th>FEDERAL BUREAU OF INVESTIGATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>REPORT MADE BY</td>
</tr>
<tr>
<td>TITLE</td>
</tr>
<tr>
<td>CHARACTERS OF CASE</td>
</tr>
</tbody>
</table>

**SYNOPSIS OF FACTS:**

Immigration and Naturalization Service records at Seattle, Washington failed to reflect information concerning subject.

> - JICA

**REFERENCE:**

Bureau File #100-190707


**DETAILS:**

On April 7, 1945 Inspector [redacted] of the Immigration and Naturalization Service consulted his records and advised that no information concerning subject BRECHT could be located through a check of the indices. It will be noted that no index is maintained of foreign seaman other than that appearing on ships' manifests. In order to determine whether BRECHT entered the United States as a seaman it will be necessary to determine the ship on which he arrived and the date of entry.

Since no future investigation remains to be conducted by the reporting office this case is referred upon completion to the office of origin.

**REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN.**

---

**APPROVED AND FORWARDED**

<table>
<thead>
<tr>
<th>NAME</th>
<th>SPECIAL AGENT IN CHARGE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DINOS DELETED**

| BUREAU | LO S ANGELES | SEATTLE |
|--------|--------------|
|        |              |

**37 APR 16 1945**

**86 MAY 1 - 1945**
WASH FROM LOS ANGELES 11-00 AM
DIRECTOR, ROUTINE

BERTOLT EUGEN FRIEDRICH BRECHT, IS - R. TECHNICAL SURVEILLANCE ON.
BRECHT, 1603 26TH STREET, SANTA MONICA, PHONE SANTA MONICA 5-9483.
ESTABLISHED APRIL 18TH. SURVEILLANCE AT CENTRAL PLANT. SYMBOL BB - L.

RECEIVED 4-19-45 2:59 PM EWT
FEDERAL BUREAU OF INVESTIGATION

TITLE
EXPORT & ARRIVAL
with aliases

SYNOPSIS OF FACTS:

A record of subject in files of immigration and naturalization service, using aliases; no indication was found as to where the subject was born.

REFERENCE:
Bureau File 10-150707
Report of Special Agent ________________________

DETAILS:
The records of the alien registration file in Boston, Massachusetts, were checked against the subject's name.
The usual sources of information were checked against the subject's name, but no indication was found as to where the subject has ever resided in this area.

A check of the indices of the Boston field division reflected the following information on persons who possibly could be identical with the subject.

Confidential informant advised that a recently formed political group was among a group of organizations or an organization called "a Council for a Democratic Change." The informant said that this organization represents the most important element....

DO NOT WRITE IN THESE SPACES

APPROVED AND PUBLISHED __________________
SPECIAL AGENT __________________

CERTIFIED & INDEXED __________________

SIGNED OF THIS PERSPEC __________________

60 MIN: 3

COPIES DESTROYED __________________
anti-Fascist figures from the "Catholic Center" to the "far left."

Confidential Informant M. stated that Information had been received from that while associated with one A. E. A., believed to be the most active German espionage agent in Boston during 1941, she had told her that she had a cousin living in the United States named H. BRECHT. According to IAN, BRECHT has international standing as a composer of operas and stated that she later saw in a newspaper that there was such an individual residing in Hollywood, California.
CONFIDENTIAL INFORMATION

Confidential informant A is a witness in the "Billy Warne" case of May 3, 1944.

Confidential informant B is the report of Special Agent [redacted] dated March 24, 1944 at Philadelphia, Pennsylvania, in the case entitled [redacted].

[Handwritten text with significant redactions]
April 30, 1946

Director, FBI

RE: BERTOLT KÜHN FRIEDRICH BRECHT, was;
INTERNAL SECURITY - R
REFER 5 I S

Dear Sir:

Reference is made to the report of Special Agent dated March 14, 1945 at Philadelphia concerning the above captioned subject.

In reference, a lead was set out for this office among others to check the records of the Immigration & Naturalization Service at the ports of entry which they cover in order to ascertain whether or not the subject was in the United States in 1936. Reference report indicated subject may have entered the United States for a visit or as a seaman and the only record of arrival and departure would be at the port of entry.

Inspector of Immigration & Naturalization Service, 1080 Broad St, Newark, New Jersey, advised Special Agent of this office that all records of arrivals and departures of visitors or seamen at New Jersey ports are maintained in the New York Office of Immigration & Naturalization.

Inasmuch as the New York Field Division has been asked in reference report to check the records of the Immigration & Naturalization Service there, this case is being considered referred upon completion to the office of origin by the Newark Field Division.

Very truly yours,

S. H. MC KEE
Special Agent in Charge
**SYNOPSIS OF FACTS:**

Immigration records reflect BRECHT entered NYC on Oct. 15, 1935 from Svenborg, Denmark, for purpose of selling his play. Departed from NYC Feb. 5, 1936 on S. S. MAJESTIC bound for England. 14 E. 75th St., NYC, is large apartment building whose numerous tenants include ELISABETH BERGNER. 104 E. 9th St., NYC, is occupied by about 100 business offices including "NEW JASSE", a Communist publication.

---

**REFERENCE:**

Bureau File Number 100-190707.
Los Angeles letter to the Bureau, April 5, 1945.
Reports of Special Agent dated February 1, 1945 and October 2, 1944 at Los Angeles.

**DETAILS:**

Edward...superintendent of the building located at 14 East 75th Street, New York City, advised that this building consists of about fifty-five apartments which rent from $24.00 per year up and consequently are occupied by a high-class type of tenants.

The following tenants reside in this building:

<table>
<thead>
<tr>
<th>Bureau</th>
<th>Los Angeles (1 Encl.)</th>
<th>New York</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td>1 - NY Files 100-54636</td>
</tr>
</tbody>
</table>

**Copies Destroyed:** 11/5/1945

---

**Deleted Copy Sent by Letter:** 11/5/1945
R. F. ATHERTON
MRS. SAM AUBERACH
MRS. CLEVENIEN BAILEY
ELISABETH BERGER
NAFJA BUCKLEY
BRENTER F. BRUMMER
SOL BERNSTEIN
MARY E. BOURNE
A. BRICKEN
MARTIN BAUM
DE CIAMPI
NARNETTE EHRMAN
RALPH FRIEDMAN
FELDMAN
EDWARD E. GAUCHE
MONROE GOLINWATER
MRS. MILDRED GOLDSTEIN
PAUL HAHN
I. HUNT
EDWARD J. ISAACS
DETA KEMPTON (McNAMARA)
DAVID M. LIEBERMAN
LEE LITOW
MRS. J. C. LEVISON
JOSEPH LOWE
MRS. JOHN G. LUKE
THOMAS LLOYD
DR. C. C. McDUFFAL
FREDERICK MORLEY

A. M. McNAVARA
HAROLD K. MEDINA
MIGUEL
MRS. E. B. MORELSON
JONH McPHERSON
GEORGE OLIPHANT
FRANK PHILIPUS
M. ROSS
ARTHUR A. ROSE
L. G. RIMUS
STENGLE
BOLTON
STOLLENBERG
J. SAVITT
LOUIS E. SIMONS
E. SMOKEL
NATHANIEL SPEAR
MRS. JACK P. SADOVSKY
ISABEL SHOLTZ
Z. STRICK
DR. RAYMOND CULLIVAN
SUINER
H. J. STRICK
MRS. SOL M. STROOCK
THOMAS J. TOBIN
DR. GILBERT ZILBERG
DR. PAUL ZINNER

It is noted that ELISABETH BERGER, who has been mentioned in previous reports of instant case, resides at this address with her husband, DR. PAUL ZINNER, prominent author and playwright. Although MISS BERGER is reported to be in Boston at the present time, DR. ZINNER is presently occupying the apartment. In view of this fact an inquiry is not being made in connection with other tenants at this time.

Investigation at 104 East 9th Street, New York City, reflected this to be an office building occupied by about one hundred business firms. One of the offices in the building at this address is occupied by "NEW MASSES", a Communist publication. In view of the likelihood that the correspondence received by the subject from this address on August 24, 1944 was from "NEW MASSES", it was not deemed advisable to conduct further investigation for the purpose of identifying all of the occupants at this time.
Special Agent [redacted] obtained the following information from the records of the Immigration and Naturalization Service, 70 Columbus Avenue, New York City:

Manifest Number L-56-12312 reflected that BERTOLT BRECHT was admitted at the Port of New York City on the S. S. AQUITANIA on October 15, 1935 from Southampton, England. He was thirty-eight years of age at that time and indicated his birth as being at Augsburg, Germany, and his last permanent residence was Svenborg, Denmark. He was issued a P V Visa Number 219 3-3/2 at Copenhagen on October 4, 1935. The name and address of his nearest relative or friend in the country from which he came was indicated as his wife, Mrs. A. SKOVSTRAND, Svenborg, Denmark. He stated he had never been in the United States before.

At the time of entrance he intended to stay a period of sixty days and his purpose in coming to the United States was to sell a play. His destination was indicated as in care of Mrs. CHARLES SHIPMAN, The Theater Union, 3903 46th Street, Long Island City, in care of the American Repertoire Theater, New York City.

The subject had passport Number 114/126/31 issued at Berlin, Germany, dated April 29, 1931 by the German Government. He indicated he had relatives in New York who were DEWITT BRONAPD, 1198 Ocean Avenue, Brooklyn, a cousin, and WILLIAM ZAISS, 128 Bay 17th Street, Brooklyn, New York, an uncle.

On December 12, 1935 BRECHT made an application for an extension of time which was notarized at New York City and he was granted the extension until January 31, 1936. At that time his residence was 225 West 69th Street, New York City.

The subject applied for a second extension on January 25, 1936 which was granted until February 5, 1936. BRECHT departed from New York City on February 5, 1936 on the S. S. MAJESTIC which was bound for Southampton, England.

It is noted that RUTH BERLAU is the subject of a separate investigation in the New York Field Office entitled, "RUTH BERLAU, with aliases: Mrs. Ruth Berlau, Mrs. Robert Berlau, Mrs. Robert Lund, Maria Sten; SECURITY MATTER - C" and the investigation relative to her activities in the New York Field Division will be reported in connection with that file. A copy of the investigative report in that file is being forwarded to the Los Angeles Field Division as an enclosure to this report.

ENCLOSURE - LOS ANGELES (1)
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT: Baltimore, Maryland
DATE WHEN MADE: 5-7-45
PERIOD FOR WHICH MADE: 4-7-45

REPORT MADE BY: [Redacted]

CHARACTER OF CASE: INTERNAL SECURITY

SYNOPSIS OF FACTS:

REQUESTS

Immigration and Naturalization records at Baltimore checked with negative results.

- RUC -

REFERENCE:

DETAILS:

AT BALTIMORE, MARYLAND

The records of Immigration and Naturalization Service, Baltimore, Maryland, were checked with the assistance of [Redacted], of that service and no information was discovered indicating that the subject or any of his family had entered the Port of Baltimore at any time.

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

FILE DESTROYED: 5-11-76

COPY IN FILE: 947

1950-1976

FILE DESTROYED: 5-11-76

COPY IN FILE: 947
Director, FBI

Re: BERTOLT BURGESS, FREDK. HOFF, WIS.
INTERNAL SECURITY - R
REPR. 5 15

Dear Sir:

For the bureau's information it is being advised during the period from April 18 to May 1, 1945, inclusive, the Federal National Defense Informant A3-31 has kept the office aware of certain of the activities of BURGESS.

Informant has made it known that on several occasions BURGESS has been in contact with one MAX and one MICHAEL, who are apparently husband and wife, but who are otherwise unidentified as yet.

On May 1, 1945, this informant reported that MAX MICHAEL, the Danish writer of Communist tendencies, presently in New York, intends to come to Los Angeles next spring, and after that she hopes to return to Denmark. According to informant, MAX MICHAEL knows a ship owner - a Danish seaman - who will take her back to Europe aboard ship. MICHAEL desires to return to Denmark in order to observe conditions there.

In view of the foregoing information it is requested that the services of this informant be continued.

Very truly yours,

[Signature]

R. H. HODZ
SD

100-16112-ES-1-8
EJV: GL

50 JUN 4, 1945
Records of Immigration and Naturalization Service, San Francisco, checked with negative results regarding the entry of subject into the United States.


**DETAILS:** AT SAN FRANCISCO, CALIFORNIA

The records of Immigration and Naturalization Service, San Francisco, were checked by Special Agent. These records failed to reflect that the subject BRECHT had ever entered the United States through the port of San Francisco.

**REferred Upon completion to Office of Origin**
To: COMMUNICATIONS SECTION

MAY 16, 1945

Routine

Transmit the following message to: BAO, LOS ANGELES

RS: HEADQUARTERS, 189th, BURLEY MAY NINTH, NINETEEN FORTY-FIVE.

APPROVAL GRANTED TO INSTALL A MICROPHONE SURVEILLANCE ON NUTH BERLAU AT CHALET

MOTOR HOTEL, THREE TWO ONE TWO WILSHIRE BOULEVARD, SANTA MONICA, PROVIDED FULL

SECURITY ASSURED. NO INSTALLATION SHOULD BE MADE UNTIL IT IS DEFINITELY

DETERMINED BERLAU WILL RETURN TO CALIFORNIA. BUREAU SHOULD BE KEPT ADVISED

REGARDING THIS MATTER.

HOOVER
Reference is made to my letter dated April 5, 1945, entitled "INTERNAL SECURITY - II" and references the file 100-190707.

Reference is also made to my letter dated April 21, 1945, entitled "PROPOSED TECHNICAL PLANT" requesting authority to rent an apartment in Santa Monica, California, after explaining that a request had been made for a microphone surveillance on RUTH BERLUA and that certain technical surveillances, including the one on HERT BRECHT, could be run to such a plant at a considerable saving to the Bureau.

Reference is finally made to the Bureau's teletype dated April 26, 1945, referring to the letter of April 21 and granting approval to rent the space requested.

In order that the Los Angeles Office may clearly understand the Bureau's instructions, it is requested that this office be advised whether or not the teletype dated April 21 was meant to grant authority to establish the microphone surveillance requested in the referenced letter dated April 5, 1945.

In any event, however, it is again requested that authority to establish such a surveillance be granted as soon as is possible.
J. Edgar Hoover - Director, Federal Bureau of Investigation

RENE FAURE FRIDRICH BRECHT, was.
INTERNAL SECURITY - E
Your file #100-18112

Reference is made to your office memorandum dated May 28, 1945, requesting information regarding the service men assigned Army serial numbers and

You are advised that a search conducted in the files of the Adjutant General's Office disclosed that Army serial number is assigned to one

The description of as it appears in the files of the Adjutant General's Office, is as follows:

- Date of birth
- Place of birth
- Race
- Height
- Weight
- Eyes
- Hair
- Complexion
- Scars and marks
- Marital status
- Social Security
- Citizenship
- Former occupation
- Residence
- Next of kin

It was ascertained that Army serial number was assigned to one
The description of [REDACTED] as it appears in the files of the Adjutant General's Office, is as follows:

- Date of birth
- Place of birth
- Race
- Height
- Weight
- Eyes
- Hair
- Complexion
- Marital status
- Social Security
- Citizenship
- Former occupation
- Residence
- Next of kin

Beneficiary
TO: Director, FBI

FROM: SAC, Los Angeles

ATTENTION: IDENTIFICATION DIVISION

SUBJECT: ERIC BONN FRIEDRICH BRECHT, WAG.
INTERNAL SECURITY - R

It is requested that this office be furnished with the identity, background and present status of the service men holding Army Serial numbers 100-18112 and 100-18113.

EJV: CMC
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY - R

Dear Sir:

The Bureau's attention is invited to the fact that during the month of May, 1945, Confidential National Defense Informant LA BB-1 furnished this office with general information concerning the activities of BRECHT, and was of assistance in identifying some of BRECHT's contacts.

Informant also kept this office advised of the details of BRECHT's trip to New York City where he is at the present time.

In view of the foregoing, it is requested that the services of this informant be continued.

Very truly yours,

R. B. HOOH
SAC

100-18112-BB-1
EJV: CMC
Reference is made to your letter dated May 28, 1945, requesting information on the captioned subject.

The desired information will be forwarded to you as soon as it is made available to the Bureau.
United States Department of Justice
Los Angeles 13, California
June 30, 1945

Dear Sir:

Enclosed herewith are five copies of the report of Special Agent [redacted] dated June 30, 1945 at Los Angeles, California, concerning the above-captioned subject who is prominent in the Free German movement in the Los Angeles area.

In view of the fact that the Bureau undoubtedly furnishes reports on Free German matters to the State Department, it is desired to call the Bureau's attention to the fact that this report contains information from a confidential informant to the effect that ARCHIMEDE FRIEDRICH, presently an Assistant Secretary of State, has been a follower of the Communist party line for many years. The report contains further information reflecting that Friedlich was associated with a group of individuals in the New Theater League which was allegedly affiliated with another organization, the headquarters of which was in Moscow, Russia.

Very truly yours,

[Signature]

R. B. RGS
SAC

Enclosure (5)
100-18112
BUCEC

60 JAN 21 1946
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT

LOS ANGELES

DATE WHEN MADE

6-30-45

PERIOD FOR WHICH MADE

1-17, 18, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 1, 2, 3, 4, 5

REPORT MADE BY

[Redacted]

FILE NO. 100-16112

TITLE

BERTOLT HUGO FRIEDRICH BRECHT, WAP

CHARACTER OF CASE

INTERNAL SECURITY - R

SYNOPSIS OF FACTS:

As of March, 1945 IGOZIO SILIO, "who is back in Rome", wanted some BRECHT plays for his theater there; his requests came through BERTHOLD VIBERT, N.Y.C. and PAOLO MILLO, Forest Hills, N.Y. BRECHT has produced a "war primer" believed to be result of BERLAU'S photocopy work. BERLAU left for N.Y. 3/31/45 at expense of BRECHT.

While in N.Y. BERLAU is to broadcast shortwave to Scandinavian countries. BRECHT attended ARCHILLO's Macbeth dinner on 4/21/45 with LIBERTY. He is one of authors interested in KORNF. VIBERT, an heir of a German publishing house in N.Y.C., which will work along same line as Libro Libre, the Pro German Publishing house in Mexico. BRECHT in frequent contact with CILLES LUGHTOW; also MORDORF, an alleged "follower of the C.P. line for many years". He regularly receives mail from Room 701, 8 E. 41st Street, N.Y.C., one such letter contained German language document treating post-war political economy of Germany. BRECHT and HILTON DEEBER departed for N.Y. 6/19/45 to supervise production of BRECHT'S play "The Private Life of the Master Race" by ERNST ROBERTS, Theater of All Nations, 164 Blocker Street. BRECHT to return to L.A. about end of June. Necessary travel permit obtained.

COTES DESTROYED

[Redacted]

SANDER GINS

by letter 11-5-70

EO/12058
REFERENCE: Bureau File No. 100-190707.

Report of Special Agent \[\text{redacted}\], dated February 1, 1945 at Los Angeles.

DETAILS:

Information reported hereinafter reflects that this girl friend is RUTH BERLÉU.

Source made available the contents of a letter in the possession of RUTH BERLÉU on March 31, 1945. This letter was signed BERTOLT (BERT BRECHT) and it advised the addressee that KARIN (KARIN MICHELIS) was going to New York with FLORENCE HOLZL, and that the writer did not think that KARIN should meet the addressee because "she would never keep her mouth shut". Elsewhere the writer inquires concerning the addressee's plans for going into the country. He suggests a house near the water and thinks that the addressee should look out for something like that for this autumn. While this letter is not addressed to anyone in particular, the addressee is undoubtedly RUTH BERLÉU, inasmuch as it closes with the statement "In August you are beautiful too Otto", Otto being a known nickname for BERLÉU, used by BRECHT. It is further believed that the letter which is undated, was written in August, 1944.

In this same letter BRECHT writes "quickly some business matters; call BUDZISLAVSKI or anyone else on the committee, and tell him that DILMÉE wishes to become a member of the American sponsoring committee. They must write him about it". BUDZISLAVSKI undoubtedly refers to HÉRIL BUDZISLAVSKI, who is connected with the Council for a Democratic Germany, and DILMÉE, of course, refers to either CHARLOTTE or WILLIAM DILMÉE of Los Angeles.

In this letter BRECHT also states that "The XIX-copy will go off next Saturday. Please call FRENCH, he will have to tell it to LENTHALL." As previously reported during August, 1944, BRECHT was in communication with JULIUS NEUMANN, 229 West 42nd Street, New York, and the SAMUEL FRENCH Agency, 25 West 45th Street, New York City. At that time BRECHT desired the SAMUEL FRENCH Agency to approach W. H. ADELE, 207 East 52nd Street, New York to have him adapt one of BRECHT'S plays.

Source advised that RUTH BERLÉU was also in possession of envelopes addressed to her in care of HÉRIL LORÉS, Franklin Avenue, Los Angeles, and 3512 Wilshire Boulevard. Further, according to this source, she was in possession of various unpaid medical bills enumerated as follows: a bill dated November 30, 1944 from Dr. MARCUS H. KADWIN in the amount of $500.00. This was addressed to Mrs. MICHAEL BERLÉU. A final notice dated January 1, 1945, calling for the payment of $200.00 to Drs. GORDON ROSENTHAL and GEORGE MILLER; a bill dated January 29, 1945 in the amount of $40.00 payable to
Jr. David S. Alpert, M.D., 654 South Westlake Avenue, a collection notice from the Retail Merchants Credit Association dated March 9, 1945 calling for the payment of $100.00 due Dr. Morris Goldenberg; a letter dated March 15, 1945 requesting the payment of $200.00 still due Drs. Rosenblum and Leibischoff.

Ruth Burger was registered at the motor hotel from July 26, 1944 until September 5, 1944, though actually she had departed several days prior to the latter date. They advised that Burger had talked about having previously stayed at Peter Lorre's house for a couple of months and that she expressed a dislike for the place. They advised that Burger came to the Chalot Motor Hotel alone but that shortly thereafter a man brought her belongings to her new living quarters. They described this individual as a little fellow with dark hair, who could hardly speak English, and who drove a "wreck of an automobile". This is undoubtedly Bert Brecht. It was stated that Burger paid her rent regularly and in cash.

Burger advised that Burger talked quite a bit about Russia and Germany and evidenced great interest in those topics. He stated that she claimed her husband had been captured by the Germans in Norway but that she was able to escape through Russia.
Source [A], previously mentioned, made it known that RUTH BERLÜ was in possession of a note contained in an envelope of the Cedars of Lebanon Hospital and addressed to Mrs. RUTH BERLÜ, Room 514. The note read "Love, I am so glad that you are fighting so courageously. Don't think that I do not want to see you when you are ill. You are very beautiful, then too. I am coming tomorrow before noon. Yours, BERTOLT". In addition, below the signature appeared the letters "O P E P" which frequently appear at the close of the correspondence between BERLÜ and BERTOLT, according to Source [A].
Source A made available the contents of a letter in the possession of RUTH BERLAU addressed "My Dear XX". There was no signature on this letter; however, it is believed from its contents to have been written by BEET BRECHT. The letter is undated but it is believed that it was written sometime subsequent to September, 1944 inasmuch as it makes reference to having RUTH (RUTH BERLAU) do some photographic copy work. This letter reads in part as follows:

"I really would need your assistance. It is that I am trying my best on a didactical poem in the style of LUCRETIVUS: "DE RERUM NATURAE", dealing with something like the unnaturalness of conditions and relations in the bourgeoisie classes. The essential part of it will be the MANIFEST, which I am giving in the second and third cantos. The first canto will deal with the difficulties one finds trying to find oneself at home in the nature of our society. The last canto will show the terrible barbarism in its hideous growth. I am forwarding to you the second canto which was the first I wrote, containing the first half of the Manifest. The third chapter of the Manifest, in which I criticize the present day socialistic literature, will be dealt with, cursorily, in my first canto. On behalf of the third canto (second chapter of the Manifest) I am trying to work up the English text in catechism form; I would like to have for it your ESSENTIAL or PRINCIPAL POINTS too. (If you would send these to me, RUTH will guarantee that you get them back quickly, even in a few days, as she will make a photographic copy)......Some parts of the Manifest I have changed a little, as careful as I could; I have the theory about VERSTREUUNG (translator's note: the theory that of necessity the capitalistic society must bring with itself a downward trend of wages till the border of, even below, the border of starvation) replaced with 'Constitutionally conditioned joblessness', etc. you think I was right in doing that? I think I was right in keeping as strict as possible to the text of the classical writers (translator's note: meaning MARX, ENGELS, the Communist Manifest, etc.) but it might be better to choose some freedom of expression in wording it. I think that the song is readable enough for public hearing, ENGEL and KORNER (no doubt FRITZ KORNER) are convinced of this......Now I am starting on the second part of the Manifest. This has the quizzes as put by the classical authors (MARX, etc.). Could I smuggle in some new questions and answers, and, if so, what questions? It might be useful to add some sketches (in the spirit of the one I send you about 'doing without a job'), if so what subjects for sketches or skits....."

Source A advised that RUTH BERLAU was in possession of a sheet of paper containing certain notes under the date October 25, 1944. These notes read as follows:
"I (believed to refer to BRECHT) is collecting material for an article about ROSE." He is going to tell her story in a biblical style; only the big happenings. He plans to take the first scene at the time that she fled to Finland, after the abortive RUSSIAN REVOLUTION attempt of 1905. On the running band she is going with the other fleeing revolutionaries towards the Finnish borders. Her comrades are complaining, they are desperate: the revolution has failed, and has cost a lot of blood. But she proves to them that it has been a victory, and that, at the moment that the exploiters of the workers think, to have beaten down the revolution for good, we will arise still stronger. So they are approaching the border and the custom-officers. The great problem is now: how to get over that border."

Source A made available the contents of a letter possessed by RUTH BERIAU which was written on a Monday, probably in November, 1944, on the stationery of Metro Goldwyn Mayer, Culver City, California. It was addressed to "My dear Master" and it was signed "Wango". This letter states that the writer had received some blanks from the rationing board which RUTH would have to sign at the places he indicated. He states that RUTH should give the date as November 15, 1944 and that he will fill out the rest.

A letter dated November 30, 1944 on the stationery of SAMUEL FRENCH, Play Publishers and Authors' Representatives, 25 West 45th Street, New York 19, New York, addressed to Miss RUTH BERIAU, 165 Embassy Road, Santa Monica, California, the residence of SALKA VIERTHL at which BERIAU resided until recently, and signed by GARRETT E. LEVERTON, was made available by Source A who as previously stated has knowledge of various documents possessed by RUTH BERIAU. This letter states that since the receipt of BERIAU'S wire LEVERTON had been shuttling back and forth between BRANDT & BRANDT and LEVENTHAL (probably JULES LEVENTHAL, mentioned above) offices trying to get a complete script to send to BERIAU. The letter states that BRANDT & BRANDT does not have a copy of the play, nor does Mr. STERN (probably JIMMY STERN, Cherry Grove, Fire Island, New York, referred to in referenced report). LEVERTON is trying however to obtain a copy through Mr. LEVENTHAL who has one complete copy and is trying to locate the ending for the copy which BERIAU now has.

A letter postmarked January 8, 1945 was received at the BRECHT residence addressed to Mr. FRITZ KORTNER, care of BRECHT, from 8 East 41st Street, Room 701, New York City. A letter postmarked January 9 was received by subject from the Nation Associates, 20 Vesey Street, New York City. A letter postmarked January 10 was received by HELEN WEIGEL (Mrs. BRECHT) from the Screen Actors Guild, 7045 Hollywood Boulevard. A letter postmarked January 10, 1945 was received at the BRECHT residence addressed to Mrs. KARIN MICHELIS, care of BRECHT, from 1612 North Sierra Bonita Avenue, Hollywood. The cross-roads directory reflects that this address is
occupied by HARRY LURGER. An airmail letter postmarked January 11, 1945, addressed to MRS. BRECHT was received from MAURICE MICHIELIS, 205 West 57th Street, New York City. On the same date Mrs. BRECHT received a letter from her son, STEFAN BRECHT, reflecting that his address is as follows: Private STEFAN BRECHT, FMJ-49725193, First Platoon, Company B, 80th Inf. Tog. Bn., Camp Roberts, California. A letter postmarked January 12, 1945 was received by Mrs. BRECHT from EDIT. MORRIS, 125 East 73rd Street, New York City. On the same date BERT BRECHT received a letter from M. L., 2225 Montana, Santa Monica, California. This address has previously been identified as being occupied by HARRY and MARGARET LIPPERT. A letter postmarked January 13, 1945 was received by Mrs. BRECHT from the law offices of BUTLER, HERZOG and BUTTS, 6331 Hollywood Boulevard. On January 16, 1945 a letter was received at the BRECHT residence for Mr. EGON BREINER, care of Mrs. BRECHT. A registered letter postmarked January 27, 1945 was received by BRECHT from REISS, C. O., Basler, Bucemencingasso (Switzerland). A letter dated January 30, 1945, according to Source A, was addressed to BERT BRECHT at 124 East 57th Street, New York City by ERWIN PISCATOR. This letter was on the stationery of the "Dramatic Workshop of the New School for Social Research, 44 West 12th Street, New York City, ERWIN PISCATOR, Director." The letter advised BRECHT that on March 11 a memorial for ROMIN ROLLAND would be held in the auditorium of the New School. He stated that BREITEN O'BRENNIS had accepted the chairmanship of the committee sponsoring the event, which committee will consist of representative American and European writers, artists and scientists. The letter closes with the hope that BRECHT'S name may be included among those revering the memory of a great personality and a courageous fighter for humanity: ROMIN ROLLAND." It is signed by PISCATOR as Secretary to the Committee.

A letter postmarked February 2, 1945 was received by BRECHT from ALMSTE-REPLANSKY, 565 New York Avenue, Brooklyn, New York. A letter postmarked February 7 was received by BRECHT from W. H. JULIUS, 15 Oberlin Avenue, Swarthmore, Pennsylvania. A letter postmarked February 13, 1945 was received by BRECHT from WOLFGANG ROSE, 411 East 53rd Street, New York. This letter was addressed to BRECHT at his old address of 817-25th Street, Santa Monica. Letters postmarked February 15 and February 17 were received by BRECHT from 8 East 41st Street, Room 701, New York. A letter postmarked February 17 was received from STEFAN BRECHT indicating that his address was Company A, Soc. III, 3663 S. U. University of Chicago, Chicago, Illinois. A letter postmarked February 20, 1945 was addressed to HELEN WEIGEL (Mrs. BRECHT) by the Academy of Motion Picture Arts and Sciences, Suite 420, 550 West 6th Street, Los Angeles. Another letter postmarked February 24 was received by BRECHT from 8 East 41st Street, Room 701, New York.

On February 25, 1945, according to Source A, BERT BRECHT was written a letter by L. KOREN on the letterhead of the K. SOPHIE-MEIBERG Memorial College, The Tulane University of Louisiana, New Orleans, Louisiana. The mail cover on BRECHT reflects the receipt of this letter. It might be...
recalled here that KORSCHE has previously been identified by the New Orleans Field Division as F.B.I./KORSCHE. The investigation by that office reflects that on November 8, 1949 at a War Forum at the Tulane Students' Center, KORSCHE supported the pro-Russian statements made by the principal speaker, ROBERT D. FIELD, a Communist sympathizer, and backed FIELD's assertion that we must start off in our study of the U.S.S.R. on the policy that the Russians are our friends, and travel along this basis until the opposite is definitely proven.

The letter, which shows KORSCHE'S address as 3313 Corinadal Street, New Orleans, is addressed to "My dear Brocht". This letter reads in part as follows:

"There is so much to say, so much that calls for a new orientation, since the war is not coming to its end for a long time yet, but will end up with a 'civil war' over there, whilst here--the 'post-war epoch' has begun.

"When I read the New York papers it appears to me that all the smart guys are already at the game 'to jockey for positions'.

"Well then, I got both, the primer and that high-brow stuff about the great poets. I think that the commentaries about Dante and Kant... are too narrow and rather stultified from an historical point of view--but they might not mean so much insofar as you are concerned..... The formulation given by Kant has never become popular, and your attack on a thing, they don't know anything about, misses its aim,--the others will say that the matter is not 'typical'.

"The primer is the very bust there is about this war. I have studied it several times, without a magnifying glass and also taken it under the microscope and I find every time more in it. I am now sending it for a short time to HEBLA. She is very busy, working in a great haste to get ready for her teaching job of 18 hours per week (I give only 9 hours per week myself, and it is already much too much) dealing with the last volume of the big German reader (grades 7-17) and getting it ready for Germany after the war. The BERNHARD FISCHER VERLAG is going to publish it. It looks to me, and she seems to agree, that we will not get further by selecting from the ruins of the older German literature and educational works. She, as yet, has only little money at her disposal, but she now has the whole work, and therefore also the contributions for it, in her hands. The army have already given big orders, expecting to get them in the beginning of March, or at least end March, begin April. Could you not produce something for this work or make some special poetry for it?"
What would you like to say to the German Prisoners of War in America?

Inside certain limits (not real limitations but only imaginary, the real ones FISCHER would not be able to understand) RHDW would be able even to take in very sharp and pithy stuff. It might be that you would be able to do it under the literary clock. It is bad enough that Mr. HOSS (†) as well as RICHELBERGER and Mrs. FISCHER, belongs to the collaborators, a fellow who used to fall for the 'Hitler tricks' and now gets $100.00 for his Pros for the reader, although he never did anything for the big work at all. There is a great lack of writers about Economy, Politics, Social world, etc. I am going to try to make some propositions soon.

Well, I am going to write to RHDW, circumstantially and detailed about your Prinor. And also about the 'line' or limitation which will have to draw in your case on account of (translator's note: he evidently means "the Communist reputation of") the writer who sends it in. I think I can construct such a boundary line, but even so much can be done to fill it out and to ascertain and prove things. I know that there is so much between us that writers us on both sides of the line, things that date back to after 1918 and things that have developed later as well. I am sorry to say, that I do not think that I have published anything after the publication of my "New Europe".

KORSCH continues, stating that he is planning on writing several books some time in the future, one of which will be entitled "Space and Time in Social Sciences", the other of which will be "Ideologics, Problems and Leadership in Modern Writings". He goes on to say that "The first book will make a beginning with matters which in the old terminology would be registered under 'The totalitarian conception of history'..." The second book, he states "will deal (ignoring the alleged antithesis between a 'totalitarian' and a 'democratic' capitalistic form of society) with problems which WEH and-dismiss have begun to tackle, although they have not been able to do much about it, because Europe was not ripe for it in their time." He says further that this second book will be in part a criticism of the American Society or Commonwealth which is showing the face, more or less, of the coming world-commonwealth, but on the other hand will also be an attempt at expression of the growth in the three or four centuries about which we now know nothing of European history....This will reveal traces of the primitive societies composed of individuals who rarely come together, and small separated communities. He then poses the question as to how far there were any "classes" and "labor movements" and "Marxism," etc. in those times....

After closing this letter KORSCH appended a page reading in part as follows:

-9-
"My own 'political inactivity' has changed into some more 'action'. I am working in 'inter-racial' (better 'anti-racial') matters, and activities; I am giving political lectures, I am using the old unveiled and 'right from the shoulder' language, speaking for experts and in many places. It is a pity, that they don't find fault with anyone on account of anything he says, simply because they don't even understand what he is driving at, only a few understand it.

"...a few weeks ago I read before a literary club, mostly ladies belonging to the best circles, your poem about 'the Children of Poland' in the English translation made by HEDEL. It had a great effect, the more pity that the effect only existed in expressions as 'how touching', 'much feeling' a 'beautiful poem' etc. etc. I just managed to control myself, but barely so,

"...well, this is only a first notice for you. Last Christmas I rather overworked myself, and I had to reduce my working time to 5 or 4 hours. But I do not go out now, and so I will have a little more time to do some real work, and among that I reckon my correspondence with you."

In this letter KORSCH suggests that STEFF (believed to be STEFAN BRECHT) might go and visit KORSCH'S mother, 643 Roscoe Street (probably Chicago, Illinois). He also asks that BRECHT remember him to RUTH BERLING and says "Thank her for the great service she did me so energetically and so friendly, and finally also successfully."

A letter postmarked February 26, 1945 was received by ERT BRECHT from 8 East 41st Street, Room 701, New York City. On this same date a letter postmarked at New York was received at the BRECHT residence for FRITZ KORTNER. Under date of February 26, 1945, BRECHT received a telegram addressed to him in care of RUTH BERLING, 165 Hubury Road, Santa Monica, from GARRETT LEVERTON. This telegram states that Mr. JULES' agent does not understand BRECHT'S request for a copy of the play and that if BRECHT will explain the request LEVERTON will attempt to procure the copy.

Source revealed that a telegram dated February 23, 1945 was directed to ERT BRECHT by GARRETT LEVERTON advising that JULES had made only one script which LEVERTON (JULES LEVERTON) had. The script was to be obtained from LEVERTON and copies were to be made. LEVERTON stated that one would be sent to BRECHT as soon as it came back from the typist and he would also write BRECHT details of production program.
The February, 1945 issue of "Freies Deutschland", among the
new books advertised in that issue, listed "Fright and Liscry in the Third
Reich", written by BERT BRECHT, in the German language. It was stated that
the English version of this book is known under the title of "The Private
Life of the Mator Race".

A letter postmarked March 2, 1945 was received by BRECHT
from H. L. (KIRG.REF. LIPPERT), 2025 Lontana, Santa Monica. A letter post-
marked March 7, 1945 was received by BRECHT from Apartment 604, 243 Riverside
Drive, New York.

A telegram dated March 9, 1945, according to Source A, was
directed to BERT BRECHT by G. BERT LEWERTON. This telegram advised that
LEVELSHELD was most enthusiastic about the play. LEVELSHELD desired that BRECHT
send the name of a scenery designer that BRECHT had once suggested and also
wished that BRECHT would proceed with whatever suggestions he might have
concerning the musical background for the play. It was stated that LEVELSHELD
was in hopes of getting KIRG.REF. LIPPERT to direct the play, and plans to have the
play ready to open in the fall.

On March 12, 1945, Source C advised that he was quite well
acquainted with the literary activities of BERT BRECHT and BRECHT'S reputation
as being pro-Communist. He said that he considered BRECHT to be a Communist
and further, that in his opinion, BRECHT would return to Germany. He based
this opinion on the fact that BRECHT being a poet in the German language could
only be successful in Germany.

On March 16 and 19, 1945, phone calls were made to the BERT
BRECHT residence from the residence of MARTIN HILL, 96618 P. Linn Avenue, Los
Angeles, . It is to be noted however, that MARTIN HILL was away on a lecture tour at this time
and that he resides at the above address with his wife HILL, who reportedly
was formerly a protégé of BERT BRECHT in the theater.

It is interesting to note concerning the above, that according
to Source C, MARTIN HILL, whose name was changed at the time of his naturaliza-
tion from DVIS DOLPH RUDOLF DAVIS to COVES, has been alleged to have been a
Soviet agent in Czechoslovakia and as QG agency. HILL is known to be an
acquaintance of BRECHT and HANS LILLO.

Under date of March 20, 1945, according to Source A, BRECHT
was written a letter by ROLO MILANO, 96-35 65th Road, Forest Hills, Long
Island, New York. The receipt of this letter was confirmed by mail cover on
BRECHT, and the letter reads as follows:
"Dear Mr. Broch:"

"... I wonder if you ever got a similar letter I wrote to you, care of MR. DIRECTIONS. The matter is the following:

My very good friend IGNAZIO SILONE, who is back in Rome, has founded there some kind of theatre and is very eager to put on your plays THE MAN OF SZECHUAN. (By the way, this may not be the correct title, but I have read the play in the German manuscript, and enjoyed it deeply). I do hope that the plan interests you, and have no doubt that Silone would do an excellent job with your play. Would you be kind enough as to send me right away a German script, which I would forward to Rome? The matter seems to be quite urgent, since I have got in the meantime two more pathetic epistles on the matter, from Silone. I think that an Italian audience deserves to hear your voice on the stage, after so long an abstinence.

As to me, I am connected as a teacher with the Dramatic Workshop of Piscator, who tells me that he has written to you, to back my request.

I'd be very grateful to hear soon from you."

On March 21, 1945 BEHT BRECHT'S automobile was observed at the residence of SILK VIERTEL, where RUTH ERLAU resided at the time.

A letter postmarked March 22, 1945 was received by BRECHT from VIERTEL, 346 West 86th Street, New York. On the same day BRECHT received another letter from 8 East 41st Street, Room 701, New York.

CONFIDENTIAL

On March 24, 1945 BEHT BRECHT contacted an unknown man for the purpose of interviewing him for a Swedish newspaper and in this connection she advised him that she was going to New York on Friday, March 30th. The unknown man agreed to allow such an interview during the first part of the week and requested her to call him at Hollywood 5911, which is listed to the R.E.O. Studios.

CONFIDENTIAL

On March 24, 1945, according to RUTH ERLAU, BEHT BRECHT attended a farewell gathering given for BILLY WILDER of Hollywood, California, who had been selected by O.W.L. to handle American motion pictures in Germany after the war. Informant advised that in fact this gathering had been arranged principally so that BRECHT might talk to WILDER, BRECHT having previously expressed a desire to do so. On this occasion, according to this
informant, BRECHT discussed with _WILDE the names of various individuals in Germany affiliated with the stage and movie industry. BRECHT referred to those individuals as being "reliable" persons. The only available name of the persons in Germany mentioned by BRECHT was that of HERBERT IHERING, a well-known dramatic critic in Berlin, Germany. BRECHT expressed some doubt as to the anti-Nazi character of IHERING and said that he was one individual whom "we" would have to check.

This informant also advised that another occasion BRECHT had remarked that he had recently seen ROBERT RISKIN of O.J.I., who is, according to informant, BILLY WILDER'S superior. It is known that RISKIN was in Los Angeles in about the latter part of February, 1945.

CONF INFT. has advised that BRECHT continues to express himself as desiring to return to Germany with some sort of a theatrical group. He makes reference to this matter in such a way, however, as to indicate that he does not contemplate the possibility of an early return. It further seems to indicate that whether or not he will be able to return depends upon who will be in authority in postwar Germany.

A letter postmarked March 24, 1945 was received by BERT BRECHT from _URSPIR, BERLIN, 10 East 23rd Street, New York City.

On March 26, 1945, according to _CONF INFT, BERT BRECHT'S name was mentioned in a conversation between a woman, probably ELIZABETH KJELBERG, secretary to CHARLOTTE DIETERLE and MIKIL-KVLIN, then Soviet Vice Consul in Los Angeles. In this conversation the woman stated that Mrs. DIETERLE would like to meet V. VILLO's friend another time; that it would be better not to bring the friend this time. She said that "they" had something very special to talk over and that BRECHT and KVLIN might be embarrassed by it. V. VILLO replied that EUGEN TUKMANSKY, his successor, was already in Los Angeles and that maybe "they would change their minds", as he, V. VILLO was leaving for good in two or three days. After apparent conversation with another, probably Mrs. DIETERLE, the woman advised that V. VILLO'S friend would do as well as V. VILLO. It is believed that the term "friend" was used to refer to V. VILLO'S successor TUKMANSKY. _CONF INFT was unable to furnish the significance of this conversation.

On March 27, 1945, BERT BRECHT'S car was again observed at the VIERTZEL residence at which BERLZ was then residing.

Source II advised that on March 29, 1945, B. VIERTZEL, 345 East 8th Street, New York City, wrote the following letter to BERT BRECHT:

-15-
"My dear Brocht,

I had to tell tho go-betweens, who came from SILOE to ask for the 'Cute Hanschen' (translator's note: a play), that I had referred their request to you. It might be useful if you reacted yourself on this request. SILOE ought not to be able to say, that he is one of those, whom you considered as one not worthy of an answer.

If you, for whatever reason, do not think it right, that the play comes out on the new SILOSE stage, please let me know it in a few words.

They ought not, if you do not think it right to do even that—see the real cause of your unwillingness.

All these things are confidential, and will remain between ourselves. LUDEN and JAMES STERN are going to Europe. The date of their departure has not yet been fixed. However, they will not be able to occupy themselves anymore with the 'KR (illegible) KCHS'. Neither of them has a copy of the English translation. One single copy ought to be obtainable at LEBERDALL or one of his agents, a second copy must be in your hands.

Would it be all right for me to ask LUDEN LEMMEN how the matter stands, or is it better to make inquiries in a more underhand way?

I will also find out how I can best get in touch with LEBERDALL or his agents.

Cordially yours,
/s/ VIBERTEL

That portion of this letter referring to "KR (illegible) KCHS" probably refers to the "K.H.K." copy mentioned previously. It is further believed that this matter pertains to the manuscript concerning which certain of the above mentioned correspondence was had, and of which BRECHT has been attempting to obtain a copy.

Source F advised that an undated letter postmarked March 30, 1945, was addressed by BERT BRECHT to ANNA SEGERS, Venida Industrias 215, Mexico. In this letter, BRECHT simply makes excuses for not writing very often and states "Rolfi and the children are well, notwithstanding the fact that a colder climate suits us better. Therefore, we hope to see you again. This letter was signed "In comradeship, BRECHT". It is believed that this
reference about seeing SEGHERS again indicates that BRECHT hopes to return to Germany inasmuch as the climate in Mexico where SEGHERS resides is, of course, not colder than the climate in California.

In a postscript BRECHT asked that SEGHERS give the "sketches" to KISCH (EGON ERWIN KISCH). Enclosed are two bound booklets consisting of photostatic copies of poems written by the sender. One is entitled "Sketches" and inscribed "E.S.K. in comradeship b. 1945". The other is entitled "Poems in Exile" and inscribed "A.S. in comradeship b. 1945".

CONF. INPT.

On March 30, 1945, according to RUTH BERLAIU contacted an unidentified man for "CHAPLIN". She wanted "CHAPLIN" to write a short speech for her which she was to make by shortwave radio to Denmark and the Scandinavian countries. BERLAIU stated that she was leaving for New York City the following day, March 31st, at 5 P.M. She was advised by the unknown man that "CHAPLIN" would call her back.

According to this same informant, BERLAIU later called for Mr. CHAPLIN at Crestview 6-6235, which number is subscribed to by CHARLES CHAPLIN, the movie actor. She left a message for him to call her and requested that the phrase "Danish shortwave" be written beneath her name as that would help Mr. CHAPLIN to remember her.

On March 30, 1945, Source G advised that RUTH BERLAIU had been in touch with him concerning the possibility of getting further photographic supplies such as film and paper. He stated that BERLAIU made it known that she was going to New York City where she had already shipped her copying outfit. She was to leave the following day, March 31st. Source G advised that he had supplied her with another roll of 16 mm. film.

On March 30, 1945, BERT BRECHT'S car was observed by Special Agent and reporting Agent at the SALA'S residence where BRECHT was observed with RUTH BERLAIU. During the period from 12 to 3:30 P.M. BERLAIU used BRECHT'S automobile to run errands preparatory to her departure for New York the following day.

At this time BERLAIU contacted chalet Motor Hotel, 3212 Wilshire Boulevard, Santa Monica, who advised that BERLAIU had come to her for assurance that she could live at the Chalet Motor Hotel upon her return from a trip to New York where she planned to stay for two or three months. Stated that she undoubtedly is coming back to Santa.
Monica inasmuch as she wanted definite assurance that she could live at the Chalet Motor Hotel. In fact, pointed out that this was the only purpose for BERLAU'S visit to them and it was the only time BERLAU had re-visited them since her departure for the hospital, as above related.

On March 31, 1945, BERT BRECHT'S car was again observed at the SALKA VIERTEL residence at 10:15 A.M. BRECHT, however, was not there on this occasion. RUTH BERLAU was observed by Special Agent and reporting agent to load BRECHT'S car with various boxes, papers, etc. After delivering the bulk of this material to a packing service in Santa Monica, BERLAU proceeded to BRECHT'S residence where she deposited two or three boxes of books, papers, etc., and what appeared to be files. BERT BRECHT assisted BERLAU in unloading this material at his residence.

Source H advised that on March 30, 1945, RUTH BERLAU had shipped eight or nine boxes of material, principally photographic material, via Railway Express, to herself at 124 East 57th Street, New York City. These boxes contained complete photographic equipment, including equipment for photographic laboratory work. Amongst the material there was included a Kinetoscope Model C projector, light reflector stands, a splicing set, paper cutter, developing tank, film winders and innumerable other items such as trays, funnels, measuring glasses, lamps, batteries, extension cords, frames, etc. This source advised that BRECHT had stated she would be back in Santa Monica in about three months.

Later in the same day BERT BRECHT and RUTH BERLAU were observed at the VIERTEL residence loading suitcases into the Packard convertible of SALKA VIERTEL, license 12 D 422. At 4 P.M. BRECHT and BERLAU left the VIERTEL residence in the same Packard and drove to the Eastman Kodak Store at 202 Santa Monica Boulevard, Santa Monica, California. It was later ascertained that RUTH BERLAU had just brought in several personal snapshots, however, they advised that BERLAU has been doing business with their store for approximately the last six months. It advised that BERLAU told him that she was engaged in copying certain manuscripts and he stated that he, himself, had assisted her on one occasion and knew of his own knowledge that she was doing this type of work. He advised that she was taking 35 mm. negatives of the manuscript and then blowing them up into 4x5 size in order that she could get two prints from each 8x10 sheet of developing paper. He understood that these manuscripts consisted of various plays in German which were in the nature of satires on the Nazis. and agreed that BERLAU has been doing from $8.00 to $10.00 worth of business a week with their store, and that nine-tenths of the time she pays in cash with a $20.00 bill. They advised that she has purchased at least two, and possibly three, boxes of paper, each box containing 500 sheets, during the past three months. During the same time she has purchased at least 200 feet of 35 mm. film.
advised that BERLU possesses a Leica camera, a 2 1/4 x 3 1/4 Voightlander, 1 1/4 in. telephoto lens and a Schull's Spectroscopy. 

also advised that BERLU had told him that she would be back in Santa Monica in sixty to ninety days.

After stopping at the Eastman Kodak Store, BRECHT and BERLU continued to the Union Station at Los Angeles where BERLU was observed to board the Union Pacific Challenger for New York City. She carried with her a suitcase and two briefcases which BRECHT carried aboard the train for her.

Immediately prior to her departure BERLU checked four suitcases on her ticket. Two of these suitcases were of foreign make and both bore travel stickers. One of these stickers bore the name "RUTH BERLU-LEED" and another bore the name and address "R. LUUKI-WUOLIJOKI, Narloback, Kauhalai, Finland".

It will be recalled that the name of Mrs. HELM-WUOLIJOKI has previously appeared in this case, and it would seem that BERLU apparently has some relation to this woman. It is interesting to note that the previous information on this name was to the effect that Mrs. HELM-WUOLIJOKI, Finnish lawyer, was on trial before a war tribunal in Finland because of her relations with Russia and a Russian named TEREINTJEFF. BRECHT was requested to send certain affidavits to GEORGE BRANTING, Stockholm, Sweden, the attorney who was apparently representing Mrs. HELM-WUOLIJOKI. BRANTING was asked to wire news concerning Mrs. WUOLIJKI to RUTH BERLU, 124 East 57th Street, New York, and on December 9, 1945 he advised BERLU that Mrs. WUOLIJOKI was still under trial before a war tribunal and that any moral support would be highly appreciated.

With further reference to Mrs. HELM-WUOLIJOKI, Source made available a set of papers possessed by RUTH BERLU bearing certain writing under the date of July 30, 1940. This document reads in part as follows:

"The stories of WUOLIJOKI are wonderful, about the people on the property, in the woods, where she once owned big saws and woods, . . . . She looks beautiful, and wise too, when she . . . . tells about the smartness of the simple folk and the stupidities of the 'fine people' . . . . She carries her weight and heavily built body over her island and her boggy marshes with an astonishing energy, and her fatness gives her a somewhat Chinese appearance. She seems to rule her dominion and properties with a very light hand; she never gives commands and no trace of bossing, and yet she is very definite about everything and represents her dominion in a perfect manner . . . ."

Source advised that at the time of BERLU'S departure for New York she was in possession of a letter dated March 24, 1945 from RICHLIE BERLU, Story and Scenario Department, Paramount Studios, containing two enclosures to
"start the ball rolling in New York". The first enclosure was a letter by MEUMLAND addressed to "GEORGE WELLSER, New York Office", introducing RUTH BERLIIU as "a Danish writer who wants to go to Denmark after the war. She wants to know if she could be of any use to the Foreign Department in Denmark". The second letter enclosed was addressed by MEUMLAND to "IALLIN-JACKSON, New York Office". This letter introduced RUTH BERLIIU as a friend of "ROZET". MEUMLAND stated that BERLIIU would like to talk to JACKSON about MARIN MERIDAS and would like to obtain reading or translating work.

Source advised that the following names and addresses and other items were in the possession of RUTH BERLIIU upon her departure:

MISS FRANCES KINES, Paramount, New York Story Department.
LUIGI LURLSCHI, Manager, Foreign and Censorship Departments,
Paramount Studio, ROSE GOLDBEIN, assistant.
RICHARD MEUMLAND, head of Story Department, Paramount Studio.
ELIZABETH EVERARDY, Secretary.
STANLEY GAYVEN, assistant to Mr. MEUMLAND.
DONALD GORDON, head of Reading Department, Paramount Studios.
Mrs. VINCENT FOTRE, 1208 Benedict Canyon Drive, Beverly Hills,
California. VINCENT FOTRE is known to be a friend of PETER LORE.
464 Roswood, Los Angeles.

This address is accompanied with directions on how to reach there. The criss-cross directory reflects no such number as 464, but lists a 4648 Roswood. This is the only address on Roswood beginning with 464 and the directions for arriving at this address bring one to the vicinity of 4648 Roswood. The criss-cross directory reflects that 4648 Roswood is occupied by VIOLA EISSENSTEIN.

Telephone number, HEmphstedt 5211.

This number is subscribed to by the U.S. Government, National War Agency, General Information, Office of War Information, Domestic Radio Bureau Networks, 1680 North Vine Street, Room 619.

A business card of the War Shipping Administration, Division Maintenance and Repairs, JOSEPH T. HEBEL, local manager, phone NA5881.

TOIVING, Apartment 86, Bockman Tower.
A letter from THOMAS, 3338-48th Street, Long Island, New York, dated January 23, 1944, furnishing BERLIIU with one of the pieces of promotion Colliers did on his Spanish article and requesting BERLIIU to send a letter to Colliers commending it when the article comes out next week.
an undated letter to RUTH BERLIIU by ALBERT SCHREINER requesting her to come and visit on Sunday, July 30. He states "...we have now discoveries from MANHATTAN. What do you hear from our friend? I never got an answer from him. What must I do in such a case? What could I write?"

A check dated March 27, 1945, payable to RUTH BERLIIU in the amount of $42.00, drawn by FLORENCE ROBOLK on the Bank of America, Beverly Hills Main Office.


A manuscript entitled "They Own Us Love" by MARL STEIN, RUTH BERLIIU, translated from Danish by INGA CAMPBELL.

A mimeographed slip of paper which seems to be a clipping from some sort of news letter. It is entitled "Three prominent actors flee (from Denmark) to Sweden" and it begins "Stockholms Tidningen, Sweden, March 10 reports:" The article then relates that three of the most prominent young actors of the Danish Royal Theater, Mogens Vieth, Ebbe Roos and his wife BODIL JENRE arrived as refugees in Sweden after having been threatened by a German informer, LEIF CORNBERG, who has since been liquidated by Danish patriots, according to an unconfirmed report.

An unidentified typewritten document reading as follows:

"If you want a non-imperialistic German government:

1) You can't trust any govt to which you can't give or do not want to give full power against the German imperialists.

The Socialdemocratic leadership in 1918 did not get full power. Those people got only such power as the "Allies and the German imperialistic forces (junkers and industrialists) gave them. They had collaborated with their general staff and industry during the whole war. There is no such leadership of the workers there now withheld in spite of that the German anti-Hitlerites kept 20 elite divisions from fighting the Allies, the SS.

2) Do not accept any converts. They left Hitler only because he failed to get imperialistic supremacy for Germany.

3) Do not interfere with such forces which want to suppress the imperialistic forces in C. That cannot be done by localistic methods. Only the Germans can do that."
4) If territorial changes have to be made, assist the new government in its efforts, to establish friendly economic relations to the countries taking over.

A typewritten list which appears to be a list of photographs is as follows:

"15. The crew of a German bomber.
18. London during a bombardment.
19. A new way of earning money: poor folks stand in line before the subway stations (in London), to sell their place in the shelter.
22. Labor police in the Ruhr territory.
36. The dead in the Libyan expedition.
38. Motorized German field churches.
42. BE-47 in the election campaign.
49. An American soldier meets two Japanese soldiers in the jungle.
50. Shipwrecked pilgrims (omnibuses) on their way to Palestine.
54. Papuan-Pogro leading American soldiers, which have become blind in the war, to the hospital.
55. A soldier from a Negro in Detroit, Michigan."

Two booklets composed of photographic copy material. One of those was entitled "The Children's Crusade 1939" - BRECHT, and the other entitled "Studies" - BRECHT.

This letter booklet entitled "Studies" is undoubtedly the one referred to by LRL KORSCH in his letter. It consists of commentaries written by BRECHT on the poems and works of such men as DUHLE, SCHISPEL, TINT, SCHILLER, GODHE and others.

Besides the foregoing, according to Source, BRECHT's suitcase contained various supplies of photographic paper and 35 mm. film, together with other small items pertaining to photography. There was much undeveloped film scattered haphazardly through the bags. Source was unable to determine the nature of the material copied onto this film.

CONF. INFT.

On April 2, 1945, according to BRECHT was scheduled to participate in an open forum radio program which was to discuss the problem of Nazi youth. Informant obtained this information from BRECHT.
FURCELL, Radio Station KFI, Los Angeles, who related same to VLADIMIR PROSSER. PROSSER was requested to appear on this program. It is to be noted however, that BRECHT did not participate in the open forum.

According to Source Z, on April 2, 1945, RUTH BERMAN addressed a letter to BERT BRECHT while she was enroute to New York. The letter was postmarked Salt Lake City, Utah. Portions of this letter are being quoted below.

"Bertolt,

I have opened your letter. o you. I became so quiet. I am happy. I thank you. thank you. I will become just like you wish. at this moment I know that I have reached that point, and yet, I know that I will be worried again now and then, it is mostly fear, that you might become unfaithful, but that is only a tiny backslide. now I am happy. o, bertolt, your letter! if you only could know, how much good it has done, again this time you understood everything, again this time you have been so very kind, and to think, that I was afraid, that you might have thought it terrible to find that I had a round-trip ticket. bertolt. my dear bertolt. many thanks.......

You can understand how it was, I thought that you could be thinking 'glad that she finally left, a good riddance', and then you told me 'come back as soon as you can, perhaps already with Steffi' (STEFAN BRECHT). 'I do love you.'.......

I often think of your 4-line poem, when I look at those 16 year old soldiers here '(the war) in which they are sending you now'. please, send me your new 4-line poems for the War Primer. the one with the German lass, and tell me whether the picture was on the cover, or where else, and what it looked like. I will try to get it and will photograph it with the one for which there is no illustration yet, which one do you need for that: terrorism in Poland? I am looking for illustrations and will send them to you to make a selection, but send me your new 4-line poem at once, I mean the one addressed to the German lass.

I have put up my typewriter here in the 'restroom' in order to prepare myself a bit for the interviews with Peuchtanger and Charles L. of course, you were right again, when you told me that my photos are still 'dilettants' work. what you have are contact prints only, but I really have made some progress. of course I can use one (otherwise I have to use Florencos') write in which ones you think I could take for the interview. it is a good thing that you are so strict with me, in such case it is the more valuable if you say that something
is good. you can understand what a fun it is for me now to have a big photographic apparatus, I will be glad to work with my own enlarger....

you can understand that it was a good thing from you to let me travel this way with a sleeper and with meals, thanks for everything, it is snowing you know, everything is white, beautiful, it blends well with the fur-coat. I have to thank you for all the clothes.......

With respect to BERLAU's statement that she has to prepare for interviews with FEUCHTWANGER and CHARLES L., it is to be noted that she is undoubtedly referring to LION FEUCHTWANGER and CHARLES LAUGHTON, the movie actor. Inasmuch as both FEUCHTWANGER and LAUGHTON are not known to have been in New York recently it is believed that she is speaking of interviews to be had in the future upon her return to this area. It might also be noted that the reference to FLORENCE is believed to refer to FLORENCE HOLLEN, Los Angeles, with whom BERLAU is rather friendly.

Source E further made it known that BERLAU wrote two more letters on April 2, 1945 to BERT BRECHT, one of these was postmarked April 3, 1945 at Omaha, Nebraska, while the other was postmarked April 3, 1945 at Chicago, Illinois. The letter, or note, postmarked at Omaha, Nebraska was very brief and contained nothing of interest. The other letter postmarked at Chicago read in part as follows:

"You know, we got in New York that good shortwave radio set, which JULI gave me through a sailor. It will be useful just now to listen in and hear about Germany. Don't you think so?.....

I would like Karin to stay and live with me in the beginning; she would be no trouble; don't you, too, think that it might be good?.....

You don't know, how good it is for me, that I was able to travel in such a comfortable way. I do thank you.......

(handwritten) tomorrow I will be in Chicago. I think much about Steff. So kind of you to suggest that I should see Steff. I appreciated that, and hope thinks that you will come to AUERBAU every Tuesday. But I know quite well that this will be impossible for you. If you would allow me to say something, and you would not mind, would you? Take care the first time you come thoro not to make it appear as if it has cleared the air, that I have left, and that you can come again thoro together with your wife now. You understand. I only say this because it comes in my thought, and it is better to have told you. I know that you always help me, and that you show your 'solidarism' whenever I have some special request.....
It is to be noted here that MARGARET LIPPERT has been in regular correspondence with BERT BRECHT. At the Registrar of Voters for Los Angeles County it was ascertained that MARGARET LIPPERT, 2025 Montana Avenue, Santa Monica, registered to vote on July 9, 1942. She indicated that she was a housewife, born in Pennsylvania and that her Party preference was Republican. This same source showed that HARRY Co-LIPPERT registered June 5, 1942 and stated that he was retired, was born in Pennsylvania, and his Party preference was Democrat. Inquiry concerning the LIPPERTS was made with negative results at the Santa Monica Credit Association, 228 Santa Monica Boulevard, Santa Monica, California, and of Source I.

A letter postmarked April 4, 1945, according to Source E, was received by BERT BRECHT from Room 701, 8 East 41st Street, New York City. It is to be noted that BRECHT has regularly received mail from this address. According to Source E, this letter contained a typewritten document in the German language without date or identification of any kind. It reads as follows:

"OUTLINE number 1.

The political economy comprises 3 Sectors:
I. Industries in the hands of the central government.
II. Industries under public control.
III. Free, private enterprises.

I. The German political economy must be directed so as to insure the highest output and the most equitable distribution of income. It will be necessary to bring some parts of the industries immediately under direct government control. Other systems of control and supervision are by means of mixed direction of the enterprise, or by means of participation by State or Municipality in the ownership.
The underground wealth has to be recognized as public domain in principle, as belonging to the whole people; the raw-material industries belong in Government hands.

However, the final decision about the incorporation of the Steele industry, the Electricity and Power and other industries in the first section, will only be taken, after the pending evolutionary trends in Europe which might influence the final decision, can be reckoned with.

II. The Big Industries are subject to Government supervision in their direction, with regard to production-policies. This supervision of the Government with regard to the direction, the volume and the form of production is needed for the rebuilding of the economic system, and for the transformation, without friction, of the war-industries into industries producing consumer goods; it is needed also for the adjudication of claims for damages suffered by the industries, for the avoidance of confusion and uncertainty in the minds of the people, and for the adaptation of the German industry to the total economy of Europe and to the world trade.

Those branches of industry, which by their nature or evolutionary tendencies show or threaten to have a private-monopolistic character, will be subject to supervision with regard to the general well-being of the commonwealth. This supervision can be secured by an anti-monopoly law; a central monopoly bureau will have to be established. This law must make it possible to split up or cancel monopolistic industries.

The Government control and supervision must take into consideration the necessity for enabling essential export-industries to compete with rivals.

III. The other industries, forming enterprises, trades and commerce, must be made safe against monopolistic oppression and against the swallow-up propensities of big concerns. Small business and medium size concerns must be assisted in rebuilding themselves.
On April 9, 1945, according to Source J, BRECHT transmitted a telegram to HANS RICHTER, 154 East 60th Street, New York City, advising him that BRECHT "WOULD LIKE TO COLE AND WORK MIDST OF WEB". Source J in addition advised that HANS RICHTER is an old Communist of fanatic type who was known as such in pre-war Germany. He stated that RICHTER had been a movie director in Russia for a long time, probably from three to five years. He advised he had recently read that HANS RICHTER had been placed in charge of the Film Department of the City College in New York City.

On April 11, 1945, BRECHT received a telegram from RUTH, undoubtedly RUTH BERLUS, in New York City. This telegram read as follows:

"ALEX N EXCITED ABOUT YOUR ST. DE LUXE BOOK VIERTZ CONSIDER IT BEST CONTRIBUTION SEEN ORIG. SPEC. DELIVERY TO BE JUST-IF NEWSPAPER ASKED PERMISSION TO PUBLISH IT IN SPEC. ISSUE"

A letter postmarked April 15, 1945 was received by BRECHT from BERTHOLD VIERTZ, 346 West 84th Street, New York City.

On April 16, 1945, according to Source J, BRECHT received a telegram from Minneapolis, Minnesota, signed BENTLEY. This telegram read as follows:

"DO NOT UNDERSTAND BERLUS STATEMENT THAT YOU INTEND TO BRING SUIT AGAINST ME THAT ARE YOUR WISHES AND MAY HAVE YOU NOT STATED THEM TO ME I HAVE GIVEN PERMISSION FOR THE PRODUCTIONS ONE IN CALIFORNIA, ONE IN NEW YORK AS YOU KNOW I UNDERSTAND I HOLD STAGE RIGHTS MY ADDRESS 519 ESSEX STREET SOUTHEAST MINNEAPOLIS"

It is believed that BENTLEY'S statement to the effect that he had given permission for two productions, one in California, and one in New York, relates to BRECHT'S play "The Private Life of the Master Race" because, as will be seen, this play is being produced in both New York and California.

CONF. INPT.

On April 19, 1945, CDI in BB-1 advised that BRECHT had had conversations with several unknown individuals reflecting that he was to attend a dinner in honor of ARCHIBALD McLEISH, Undersecretary of State, at 7:30 P.M., on Saturday, April 21, 1945. According to BB-1, it appears that BRECHT attended this dinner in the company of CHARLOTTE DIETERICH. According to informant, Mrs. BRECHT described this dinner as a dull affair and as a "sloppy-liberal affair -- just the ordinary way do you do, no daring, just liberalism of the weakest kind."

Also, on April 19, 1945, according to BB-1, BRECHT made an appointment with one MIM who, as will be later shown, is believed to be
identical with MORDEC I GORELICH, also known as MAX GORELICH. MAX advised BRECHT that he would be able to make the appointment because he had an arrangement allowing him to choose his own "picketing line." A spot check at the BRECHT residence reflected that no one appeared at the time scheduled for the appointment.

BB-1 also advised on April 19, 1945 that Mrs. BRECHT had inquired of the Santa Monica Post Office concerning the possibility of sending packages to Finland. She was advised that only letters could be sent at the present time.

On April 19, 1945, according to Source J, BRECHT received the following telegram from ERNEST ROBERTS, Theater of All Nations, 144 Bloomsbury Street, New York City:

"CANNOT WAIT FOR DECISION UNTIL YOU ARRIVE HERE. IF IMPOSSIBLE OTHERWISE BASSERAN NOT AVAILABLE HOP YOU CAN BE HERE LATEST 26TH OF APRIL YOUR SUPERVISION NEEDED TRAVELLING EXPENSES WILL BE PAID"

On April 20, 1945, according to Source J, BRECHT addressed the following telegram to RUTH BERLIN at 124 East 57th Street, New York City:

"YOU ARE RIGHT MASTER RACE SHOULD BE PLAYED PLEASE TELL ROBERTS TO SEND CONTRACT"

On April 21, 1945, BRECHT was sent a collect telegram by BENTLEY of Minneapolis, Minnesota. This telegram was refused by BRECHT. It read as follows:

"PISKITOR AND BISLIR WILL WORK IN ROBERTS PRODUCTION WILL YOU NEED APPROVAL TO BE ALSO TO ROBERTS OR BERLIN URGENT"

On April 22, 1945, BB-1, who is close to BRECHT and his residence, advised that Mrs. BRECHT telephoned one FRANCES at Whitman 7040, which phone is subscribed to by WORDEC I GORELICH, 8337 Blackburn Avenue, Los Angeles. FRANCES made an appointment for MAX with BERT BRECHT on Tuesday, April 24 at 5 P.M.

Also, on April 22, 1945, according to BB-1, BERT BRECHT spoke to Mrs. WILLIAM DITTERLE about "a very confidential matter." He wanted to know how long WILLIAM DITTERLE would be employed on "this" job, and said it was important for him to have this information for a conference to take place the next day. In connection with this conference he mentioned a name sounding like SCHMIDT.
On April 23, 1945, BERT BRECHT was in touch with S.L.M. VIETTEL according to C.D.T. LA 18-1. This informant advised that BRECHT inquired whether KOSTER or KOSTER.LITZ had anything to do with Universum (possibly Universal Studios) at the present time because he was desirous of talking with him on certain matters provided he was no longer connected with Universum. He said that if he was satisfied that KOSTER was free from them at the present time he would go ahead. Mrs. VIETTEL stated that he had been working on a film recently, but not for Universum. Mrs. VIETTEL suggested that DOLBSON (BRON) would be a good person through whom BRECHT could contact KOSTER. She also suggested the name CLERMONT (ph.). BRECHT then revealed that he wanted to talk to KOSTER about "the matter of that committee for the 29th". He said that he would just write a postcard to KOSTER because the simpler the better, but that if it were "some special action we wanted that would be something else." He said that he would contact him direct and that afterwards he would "just send a telegram saying that things were all right."

On April 23, 1945, according to BB-1, BRECHT talked to an unknown man with some studio affiliation about a matter "for HONDZ" which could not be handled over the phone. Informant said that the matter concerned the making of a film and that BRECHT wanted expert advice. BRECHT and the man agreed to get together on it later.

BRECHT also advised this individual that he was having difficulty in getting a translator for his works. The unknown man suggested the name of MORRIS CALVIN, a friend of CHARLES LUSITANO.

On April 24, 1945, Special Agent reporting observed a 1938 Plymouth four door sedan, license 27 T 646, at the BRECHT residence at approximately 5 P.M. This car is registered to NORDENKORN GORELICK, mentioned above. It will be recalled that it was on this date that an appointment was made for MAX by FRANZOS from the residence of NORDENKORN GORELICK.

On this same date, there was observed at the BRECHT residence a Ford coupe bearing license 8 T 9294, registered to ELIZABETH REICHARDT, as above mentioned.

On April 27, 1945, informant BB-1 advised that Mrs. BRECHT had a conversation with an unknown woman in which she remarked that the BRECHT family had gotten a house in Westwood and were presently moving their furniture into the BRECHT garage. In this same conversation, Mrs. BRECHT advised that an unknown man was going to give a talk in which he would point out that organizing work has to be done differently here than it is in the
old country. She said that this man's talk would not be long but that he would have to make a few things clear.

On April 27, 1945, there was observed by reporting agent a moving van of the Bay Cities Storage and Transit Company, 1202 Wilshire Boulevard, Santa Monica, California, unloading various property at the BRECHT residence. At the same time there was observed at the BRECHT residence a 1938 Chrysler four-door sedan, license B T 9293, registered to HANS REICHEBACH, 469-17th Street, Santa Monica.

It was ascertained from and of the Bay Cities Storage and Transit Company, that their truck which was at the BRECHT residence was unloading property of HANS REICHEBACH, 469 17th Street, and storing the same in the garage at the BRECHT residence.

It was stated that REICHEBACH had mentioned that he was building a new home on 22nd Street near San Vicente Boulevard in Santa Monica and that in the meantime his address would be 1615 Holmby, West Los Angeles. In addition to moving all of REICHEBACH'S household articles, which included two rooms of books, into the BRECHT garage, advised that he was to deliver a desk from REICHEBACH to a Dr. ZAES, 10589 Kincaid, West Los Angeles, at which address he was to pick up a piano and deliver it to Miss ZELIG, 2050 High Tower, Apartment 2. This is the address of DOROTHEA ZELIG who is known to this office as an employee of HEINRICH MEYER, and a companion of REICHEBACH'S son HANS REICHEBACH, JR.

/CONF. INPT/

On April 27, 1945, according to informant BB-1, BRECHT made an appointment with MORDECAI GORELICK for the following Monday, April 30, 1945, at 3 P.M.

By memorandum dated April 26, 1945, SOURCE K made it known that BERT BRECHT was to leave the West Coast for New York City where he would spend some time supervising the staging of his new musical play "The Private Life of the Master Race". This source stated that music for this play had been written by HEINRICH MEYER, brother of GERHARDT MEYER, and of RUTH FISCHER, New York.

On April 30, 1945, the writer surveilled BERT BRECHT from his residence to the residence of MORDECAI GORELICK, 8337 Blackburn Avenue. It will be recalled that BRECHT had made an appointment for this date.

-28-
The April issue of the magazine "Freude Deutschlands" contained an article stating that a new German publishing house called Aurora had been formed in New York and that BERT BRECHT, LION FEUCHTWANGER, RATHFOLD VIEB, ALFRED DÖBLIN, HEINRICH LÜLLI and others, were authors included in this corporation. It was stated that this publishing house would work along the same lines as El Libro Libre in Mexico.

During April, 1945, according to CONF. INFT., BERT BRECHT had a lengthy conversation with one LEO LUNITA. Informant related that LEO LUNITA, who is employed by the Office of War Information, visited the West Coast during May and made various speeches. Informant said that LUNITA had formerly been a Communist and had been mixed up in the Communist revolution of 1918. LUNITA now claims that his thinking is changed and that he no longer adheres to the Communist Party line. He asserts that after the war there will be a wave of religious fever throughout the world and that as a result of this ST. LUND the Russians will be prevented from returning to the pure Communist doctrines and world revolution. Informant advised that BRECHT make no comment on LUNITA's theories.

On May 1, 1945, according to BB-1, Mrs. BRECHT telephoned MARILYNN LICHITY, wife of GUSTAV LICHITY, and invited them over for the evening. It will be recalled that GUSTAV LICHITY is the person through whom BRECHT and EINES EISLER endeavored to obtain Czech passports from EHELIS, the Czech Consul at San Francisco.

On May 1, 1945, according to BB-1, an unknown woman who advised that she was here from San Diego to spend one day, contacted Mrs. BRECHT for a book that either belonged to, or was desired by, KARL MICHELIS, New York. Mrs. BRECHT advised that she did not have this book. The unknown woman stated that MICHELIS intends to come to Los Angeles next spring and after that she hopes to return to Denmark. The woman stated further that MICHELIS knows a ship owner—a Danish scoundrel—who will take her back to Denmark aboard ship. She said that it was MICHELIS' desire to return to Denmark in order to observe conditions there.

On May 2, 1945, according to informant BB-1, ELS. (ELS. LINCHESTER) advised CHARLES LAUGHTON who was at the BRECHT residence, that an engineer at Arizona 6-9753 who worked with LAUGHTON on "Captain Kidd" had some valuable information for LAUGHTON and wanted LAUGHTON to call him. This phone is listed to DON C. RAUBER, 2029 Purdue Avenue, West Los Angeles. LAUGHTON thereupon contacted a man at this number and was advised that the man had the material, castings, figures, etc., which it had taken a long time to get. The man advised that he wanted to talk to LAUGHTON and LAUGHTON agreed, saying that he would see him the following day.
A letter postmarked May 2, 1945 was received by BERT BRECHT from ANNA SECHERS-ADVANDI, Industria 215, Mexico, D.F.

On May 3, 1945, according to BB-1, a telegram from the Russian American Club was addressed to BERT BRECHT, requesting him to be a sponsor.

On May 4, 1945, according to BB-1, Mrs. BRECHT attempted to reach Mrs. TUTTLE at Gladstone 7561, which is an unpublished number listed to FRANK W. TUTTLE, 6217 Rock Cliff Drive. Mrs. BRECHT was advised that Mrs. TUTTLE was out and might be at the Russian-American Club.

On May 6, 1945, according to BB-1, a man contacted Mrs. BRECHT and advised her that he was going to be in the country for a few days. He said that he would give her his number but that she should not give this number to anyone else. He gave the number Republic 7561, which is listed to HENRIETTE G. MEYER, 1147 west 37th Drive, Los Angeles.

An airmail special delivery letter postmarked May 7, 1945 was received by BERT BRECHT from Suite 1559, 630-5th Avenue, New York City. This address has previously been identified as that of the National Association of Performing Arts.

On May 10, 1945, according to Source J, Mrs. BRECHT received a telegram signed by Mrs. WILLIAM JUICE, SAMUEL GOLDBY, DON JAY, MRS. IRA GERSHWIN, MRS. WILLIAM DIETZEL and DR. THOMAS L. HARRIS. DIETZEL and HARRIS, of course, are very well known to this office for their pro-Russian activities. The telegram read as follows:

"RUSSIAN DELEGATES IN FRANCE WISH TO MEET WITH AMERICAN PEOPLE AT SOCIAL AUDITORIUM. ILY SIXTEENTH RUSSIAN-AMERICAN CONCERT CONDUCTED BY OTTO KLEINHOFER IGGY STRASVINSKY. PERPETUATION DELEGATION SEE AMERICAN AMERICA. LOS ANGELES DESIRE AMERICAN RUSSIAN FRIENDSHIP. WILL YOU HELP? PLEASE COME 7819 BEVERLY BOULEVARD (this is the address of the Russian-American Club) FRIDAY MAY 11 8 P.M. DISCUSS HOW TO FULFILL LARGE ATTENDANCE. THINK YOU."

On May 10, 1945, according to BB-1, Mrs. BRECHT telephonically contacted Mrs. MILLER at Crestview 1-5733 and obtained from her the address of Colonel BILLY MILLER of the Psychological Warfare Department, C.I.E.

A letter postmarked May 11, 1945 was received by BERT BRECHT from 6 East 41st Street, Room 701, New York. Also, on or about May 11, 1945, two letters were received at the BRECHT residence for Mrs. KARIN MICHAELE
one bore the return address Rascher & Cie A. G., Lindensuing 50, Unter Den Bogen, Zurich (Switzerland). The other bore the return address of M.
BLOCH, 3 Alm Studios, Stratford Road, London, England.

On the same day, according to CARLE, BB-1, BERT BRECHT communicated
telephonically with RUTH BERLAU in New York City. At that time BRECHT advised
her that he had intended to leave for New York on Tuesday, May 15th, but
that he had to delay his departure until Saturday, May 19, 1945, because
HAINS DISSLER, with whom he was coming, had been delayed. BERLAU requested
a little part for herself, undoubtedly in BRECHT'S play "The Private Life of
The Master Race". At that time BRECHT stated that he would think it over.
He said that what he had in mind she could not do because it must be in
English, otherwise he would let FREDDIE do it. He added that DARYL is there
also. He concluded, stating that he would have to see that could be fixed
up.

On May 13, 1945, according to Source J, HAINS DISSLER directed
a telegram to ERNEST ROBERTS, Theater of All Nations, 134 Blocker Street,
New York, saying that he was coming to New York with BRECHT and asking for
$300.00 for the round trip ticket.

On May 13, 1945, according to BB-1, BRECHT was visited by
EUGENE KOYER (ph.) of the Washington Post.

On May 14, 1945, according to BB-1, BRECHT had a conversation
with one H.L. (ph.) who had arrived in Los Angeles a few weeks earlier and
who was going to New York in the first part of June. H.L. said he had to
visit the 20th Century Fox Studios the following day, after which he would
have time for another talk with BRECHT. This was agreed on.

On May 15, 1945, according to BB-1, BERT BRECHT was in con-
versation with a woman about a book for which the woman's husband had made a
table of contents. The woman desired to know when BRECHT was leaving and
whether or not he would pick up the book, or if her husband should bring it
over. BRECHT then asked this woman "do you happen to know who is the
successor of WINTER?" The woman advised that she did not but would ask her
husband because he would probably be able to find out. It is to be noted that
on May 6, 1945, CARL WINTER, President of the Los Angeles County De-

-31-
On May 15, 1945, according to Source J, DISLER addressed another telegram to ERNEST ROBERTS, New York, requesting him to wire immediately if the $300.00 was being sent inasmuch as DISLER had to make a decision that day. A reply on the same day was received advising DISLER that "THEATER OF ALL NATIONS LOOKING FORWARD TOWARDS YOUR ARRIVAL." Source J advised that DISLER received a telegraphic money order in the sum of $300.00 later that day.

CONF. INF.

On May 15, 1945, according to CNDI L, BB-1, BRECHT was called by an unknown man who was apparently in a hospital at the time as BRECHT inquired as to how long he had been there and as to what the doctor had to say. It appeared the man was able to do some reading and writing with his stenographer. BRECHT stated that he had received this unknown individual's notes and had used most of it inasmuch as it was excellent. BRECHT added, however, that he would have to have a talk with the unknown man at a later date because he, BRECHT, "had something to say about the general direction." BRECHT advised this individual that he was going to New York on May 19 and would remain there for about four weeks.

On May 16, 1945, according to BB-1, GUSTAV LICHTENBERG attempted to reach BRECHT, with negative results. A letter postmarked May 16, 1945 was received by ERT BRECHT from ERIC BENTLEY, 519 Dearborn, Minneapolis, Minnesota. It will be recalled that BRECHT previously had telegraphic communication with BENTLEY concerning the production of BRECHT'S plays.

On May 17, 1945, according to BB-1, CARL JOHANSON was at the BRECHT residence. In fact, according to this informant, JOHANSON has had considerable contact with the BRECHTS during the past month, at least. Also, on May 17, 1945, according to BB-1, Mrs. BRECHT conversed with an unknown man who was desirous of getting in touch with one of the studios about a play written by this individual. Mrs. BRECHT suggested that he call Universal Studios and ask for Extension 681, saying that she had referred him.
Again on May 17, 1945, according to BB-1, Mrs. BRECHT made several phone calls appearing to be of interest. In the first of these she inquired of an unknown woman as to the address, education and qualifications, especially in the field of languages, of PETER. Mrs. BRECHT received the information that PETER'S address was 39699969, Signal Corps Detachment, Camp Ritchie, Maryland; that he was a high school graduate presently doing administrative work in a warehouse; and that he speaks English and German. Mrs. BRECHT said she wanted to know this information because she had a little plan but she does not want to discuss it over the phone. Accordingly, she arranged to meet this unknown woman the following day.

Very shortly after the above conversation Mrs. BRECHT made a similar call to another woman called GILL. She asked GILL for TINA'S (ph.) name, age, etc., saying that she had something for him which would be of interest to PETER too. Mrs. BRECHT stated that she had talked to the person "up there" and that she would go into particulars over the phone but would tell the other woman later. Informant understood the name of the serviceman in question to be TINA KUHLM. Mrs. BRECHT was advised that this serviceman's serial number was 39732706 and that he was 20 years of age, having been born on October 5th. She was advised that the serviceman had studied physics for four years at the University of California and that he was versed in the following languages: English, German and French. Mrs. BRECHT desired to know whether the serviceman knew Italian, and she was advised that he did not.

Shortly after this second conversation Mrs. BRECHT talked on the phone with an unknown man, asking where PETER was at the present time, when he was born and whether he was Italian by birth. The unknown man advised that he was presently at Fort Ord, that he was born October 24, and that he was born in Austria.

Concerning the conversation with the woman named GILL, it is possible that this woman was GILL KUHLM who is known to be an acquaintance of the BRECHTS.

A letter postmarked May 18, 1945 was received by BERT BRECHT from 202 Shore Road, Longston, Long Island, New York. On the same date, according to Source J, ELIAS DISLER directed a telegram to W. ROTH, 411 East 53rd Street, New York, advising that he was arriving in New York on the following Wednesday and requesting permission to stay a few days at ROTH'S home. Under the same date, according to Source J, DISLER received a telegram signed WOLFGANG ROTH, saying "I am expecting you of course".
CONF. INFT.

On May 18, 1945, according to BB-1, Mrs. BRECHT requested CHARLES LAUGHTON to assist BRECHT in obtaining his travel permit. LAUGHTON stated that he 'would, and shortly thereafter, advised Mrs. BRECHT that he was unable to get in touch with the office but would try again later.

Assistant U. S. Attorney ATILIO DI GIROLAMO, Los Angeles, advised that BERT BRECHT had appeared at his office in the company of CHARLES LAUGHTON for a travel permit to New York City. He stated that the permit was granted. He said further that BRECHT indicated that he would be in New York until about the end of June. BRECHT failed to state his address in New York or the purpose of his visit, except to say that he was going to produce a play.

On May 18, 1945, according to BB-1, Mrs. BRECHT conversed with ERL. BUZISLAWSKI, secretary of CHARLOTTE DIETERLE. Mrs. BRECHT remarked that DIETERLE had inquired about a book entitled "...had what happened to the Soldier's Life?" and went on to say that there was a better translation now made by a fellow named R.ZERUP, or something like that. She said that the name of the person who transcribed this book must be in the Hollywood telephone directory and that she would look it up and advise BUZISLAWSKI of it. She said further that this person had come to Los Angeles and lives here now and had "phonied it in and said he had a translation ready which he had made without any commitment."

Shortly thereafter, according to BB-1, Mrs. BRECHT telephoned an unknown man about a writer, E. Y. HARBURG and was advised that he was listed in the Los Angeles telephone directory, which showed his phone number as Arizona 3-9062. Mrs. BRECHT advised this unknown man that BRECHT was going to be in New York from four to six weeks.

Later in the day, according to BB-1, Mrs. BRECHT telephoned someone at the CHARLOTTE DIETERLE residence, apparently ERL. BUZISLAWSKI, and furnished the name of HARBURG and the telephone number Arizona 3-9062. The phone number Arizona 3-9062 is subscribed to by E. Y. HARBURG, 191 North Bulkeley Avenue, Los Angeles. E. Y. HARBURG has been the subject of an investigation in this office and is known as a person regarded as one of the leading figures of the Communist movement among the motion picture people in Hollywood. He is active in numerous Communist front and Communist dominated organizations.

A letter postmarked May 19, 1945 was received by Mrs. BRECHT from E. DOBLIS, 1347 North Citrus Avenue, Los Angeles. On the same date, Special Agent and reporting Agent observed CHARLES LAUGHTON visit the BRECHT residence in an automobile bearing California license 14 D 567. LAUGHTON only remained for approximately five minutes on this occasion.
On this same date, a car bearing license #848, registered to Mordecai Gorelick, was observed at the Brecht residence during the period from 2:30 P.M. until 4:10 P.M., at which time Brecht departed for the Union Station. Concerning Mordecai Gorelick, Source I advised that Gorelick, Clifford Odets, Archibald MacLeish, George Sklare, and others, had associated themselves with the New Theater League, an affiliate of the International Union of Revolutionary Theatres, headquarters in Moscow, Russia. This informant described Odets as a long time Communist Party member and described MacLeish and Gorelick as faithful followers of the Communist Party line over a long period of years. Odets is known to be a close friend of Hanns Eisler and Sklare is known to be a close friend of Vladimir Posner.

At 4:10 P.M. on May 19, 1945, Bert Brecht was called for at his residence by Mr. and Mrs. Hanns Eisler and was driven by Mr. Eisler to the Union Station in Los Angeles, where Eisler and Brecht boarded the Union Pacific Challenger for New York City.

On May 20, 1945, according to BB-1, Mrs. Brecht had a conversation with an unknown woman in which one of the speakers stated that the Russian matter of the sixteenth Polish had now been cleared up, but from the latest news from Moscow she said that it now appears that the sixteenth Polish officials had not been invited to Russia at all and that they had been found guilty of sabotage behind the Red Army lines. The speaker wondered therefore that all the "squawking" was about. She continued saying that it seemed these sixteenth Polish officials belonged to the underground but proved to be untrustworthy. She thought that the whole thing seemed to be a British maneuver.

On May 21, 1945, according to BB-1, Mrs. Hanns Eisler contacted Mrs. Brecht, stating that she had to get in touch with her husband immediately inasmuch as if he does not return to Hollywood he might lose his job and never get another one.

On May 21, 1945, according to Source J, three urgent telegrams were sent to Hanns Eisler in care of the Union Pacific Challenger. One of these was sent by Mrs. Eisler and it requested Eisler to contact Mr. (Music Corporation of America), Chicago, immediately, and to phone "B.E. L.Y.E. Another one of these telegrams was signed Clifford. It urged Eisler as follows:

"STUDIO DEMANDS YOUR IMMEDIATE RETURN FOR S.O.B. IMMEDIATE REMISSION DEE MEDIA LOU AND I URGED YOUR IMMEDIATE RETURN CONTACT ME ONCE IN CHICAGO OFFICE FOR IMMEDIATE RETURN TRANSPORT TICK LOVE"

The third telegram was also sent by Mrs. Eisler and read as follows:

-35-
On May 22, 1945, according to B-3, Mrs. BRETCH engaged in a social conversation with an unknown man who finally asked Mrs. BRETCH what she thought about the political condition and "what about your friend". Mrs. BRETCH said she had a letter from some friends but they could not decide about returning over there yet. She stated "you understand people that are in positions just wind up at once".

On May 23, 1945, according to B-3, Mrs. BRETCH and Mrs. EISLER were again in conversation. Mrs. EISLER complained that she had not been able to get LILLY EISLER telegraphically. She thought that she might be able to reach him by phone through BRETCH, and Mrs. BRETCH stated that the number is in the phone book under the name of RUTH BERLMANN.

On May 25, 1945, according to B-3, Mrs. BRETCH conversed with MARIA DONATH, wife of LUDWIG DONATH, in which conversation she inquired of Mrs. DONATH whether the latter was attending any of the meetings. Mrs. BRETCH continued without waiting for a reply that when BRETCH isn't there "it was just like Mother Goose Tales". She stated that BRETCH calls it the kindergarten. Informant was unable to state to what meetings Mrs. BRETCH referred.

On May 29, 1945 at 7:45 P.M. it was observed by Special Agents and reporting agent, that an automobile bearing the license 9 X 6281 was at the BRETCH residence. This license is registered to LILLY LITTE, 644 Melton Avenue, Los Angeles, for a 1941 Buick two door sedanette. LITTE is known to this office as the girl friend of FRITZ LING.

An airmail letter postmarked May 30, 1945 at Cricklewood, England was received by BERT LIETH. It bore no return address. On or about the same date BRETCH received a circular letter from the Joint Anti-Nazi Committee, 206 South Spring Street, Los Angeles.

The May, 1945 issue of the magazine "Freies Deutschland" contained a notice to the effect that BERTOLT BRETCH'S "Fright and History in the Third Reich" had been translated into English by ERIC RUSSELL BELETY under the title "The Private Life of the Master Race". It was stated that this play would have its world premiere early in June at the Little Theatre on the campus of the University of California at Berkeley, under the direction of ERIK SCHMITZLER.
It will be recalled that according to set forth in referred report, various calls were made to a Richfield Service station located at 7101 Melrose Avenue, Los Angeles. It has been ascertained by observation that this station is operated by DAVID T. TOOK. The phone book lists a DAVID T. TOOK at 11271 Huston, North Hollywood, telephone SUNset 1-6086. Inquiry regarding TOOK was made at the office of the Registrar of Voters of Los Angeles County and at the office of Source K, with negative results.
UNDEVELOPED LEADS

THE NEW YORK FIELD DIVISION

AT NEW YORK CITY, will identify the occupants of 8 East 41st Street, from which address BERT BRECHT receives letters regularly, one of which is known to have contained a document relating to the political economy of Postwar Germany.

will spot check the activities of BRECHT and BERLsU while in New York City. It is desired that this office be advised in advance of the return of BRECHT and BERLsU to Los Angeles. This lead has previously been furnished the New York Office by letter.

THE LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA, will continue to report the results of the mail cover and censorship stop on BERT BRECHT. Will maintain contact with Confidential Informants L. BB-1 and Source J.

Will maintain contact with CONFIDENT for information concerning BRECHT. Will examine the United States District Court records concerning the naturalization status of RUTH BERLsU.

For future reference it is to be noted that the local office of Immigration and Naturalization Service is unable to locate its files pertaining to BERLsU. These files are identified as 23/109276 and 23-L-9280.

* will ascertain the identity of E. L. BERLsU, 237½ West 5th Street, whose telephone was called from the BRECHT residence on August 13 and September 22, 1944.

AT LONG BEACH, CALIFORNIA, will check the Immigration and Naturalization records of RUTH BERLsU at the Immigration and Naturalization Service at Terminal Island, California.

Two copies of this report are being furnished the San Francisco Field Division inasmuch as BERT BRECHT is a suspect in the "Comrap Case," of which the San Francisco office is the office of origin.

One copy of this report is being furnished the New Orleans Field Division inasmuch it contains information concerning EULF KORSCll, Professor at Tulane University of Louisiana, New Orleans.
## INDEX GUIDE

**TITLE:** BERTOLT BREHUFRIED M. S. C. COCH, W. S.  
**CASE:** INTERNAL SECURITY -  
**DATE:** 6/30/45  

### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>NAME</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLAN, TED</td>
<td>16;</td>
</tr>
<tr>
<td>ALLAN, DAVID S.</td>
<td>3;</td>
</tr>
<tr>
<td>ALLAN, H.</td>
<td>2, 7;</td>
</tr>
<tr>
<td>ALLAN, VERLAG</td>
<td>1;</td>
</tr>
<tr>
<td>BANKS, ELSIE MAY</td>
<td>59;</td>
</tr>
<tr>
<td>BENTLY, ERIC</td>
<td>32;</td>
</tr>
<tr>
<td>BERLAIU, MICHEL</td>
<td>34;</td>
</tr>
<tr>
<td>BERLAIU, MICHAEL KHS.</td>
<td>2;</td>
</tr>
<tr>
<td>BERLAIU, RUTH</td>
<td>1, 2, 3, 4, 5, 6, 10, 12, 15, 16, 17, 13, 19, 21, 25, 26, 28, 31, 32, 38;</td>
</tr>
<tr>
<td>BERLAIU, RUTH LUND</td>
<td>4;</td>
</tr>
<tr>
<td>BERMAN, DON</td>
<td>8;</td>
</tr>
<tr>
<td>BRECHT, HELENE</td>
<td>17;</td>
</tr>
<tr>
<td>BRECHT, STEFAN</td>
<td>27;</td>
</tr>
<tr>
<td>BRECHT, STEFAN S.</td>
<td>28;</td>
</tr>
<tr>
<td>BRECHT, STEFFI</td>
<td>7, 10;</td>
</tr>
<tr>
<td>BREINER, EGON</td>
<td>7;</td>
</tr>
<tr>
<td>BROIN, DON</td>
<td>21;</td>
</tr>
<tr>
<td>BUDZISLAsKI, EENA</td>
<td>7;</td>
</tr>
<tr>
<td>BUDZISLAsKI, HERLAN</td>
<td>27;</td>
</tr>
<tr>
<td>CALVIN, NORMAN</td>
<td>13, 34;</td>
</tr>
<tr>
<td>CHAPPELL, JOHN</td>
<td>2;</td>
</tr>
<tr>
<td>CARLSON, WALTER S.</td>
<td>19;</td>
</tr>
<tr>
<td>CARTAINE, R. L.</td>
<td>16;</td>
</tr>
<tr>
<td>CHAPLIN, CHARLES</td>
<td>30;</td>
</tr>
<tr>
<td>COLUMNIST PARTY</td>
<td>15;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT</td>
<td>35;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>38;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>28, 30, 33, 34, 35, 36;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>19, 20, 23, 24, 30, 31, 32, 38;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>39;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>2, 25;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>4, 12, 13, 29, 33;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>25, 27, 31, 32, 38;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>12, 15;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>20;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>13;</td>
</tr>
<tr>
<td>CONFIDENTIAL INFORMANT BU 1</td>
<td>19;</td>
</tr>
</tbody>
</table>
NAZI:

COUNCIL FOR A DISOCRAT

DEUTSCH, PAUL
DEUTSCH, CHARLOTTE
DEUTSCH, WILLIAM
DEUTSCH, WILLIAM, MRS.
DOBINS, M.
DOBINS, ALFRED
DONATH, LUDWIG
DONATH, MARIAN
DUSSAN, JACK

BING, EDWARD
BING, EDWARD, MRS.
BISLER, GEORGE
BISLER, HANNA
BISLER, HANNA, MRS.
BISLER, LOU

LIBERI, VIOLA
VERGARD, ELIZABETH

FEUCHTWANGL, LION
FIELD, ROBERT D.
FISCHER, RUTH
FOOTE, VINCEN
FOSBID, VINCEN, MRS.
FRANKLIN, BETTE H.
FRENCH DEUTSCHLAND
FRENCH, SIMEON

FREI AND WISER IN THE THIRD REICH

ARTNER, HANNA
GARVEY, STANLEY
JAFFIN, ISAAC, MRS.
GOLDENBERG, MORRIS
GOLDIN, SALOM
goldstein, ROSE
GORDON, DONALD
GORELICK, LAX
GORELICK, LODEN,
FLAIS, FLAIS

GWIN, EHLENE, MRS.
HALI, MARTHS
HARROG, E. M.
HARE, JOSEPH T.
HARRIS, THOMAS L.
HICKS, ORVILLE
HOMOLKA, FLORENCE

IBACK, WILLIAM
IHERING, HERBERT
INTERNATIONAL UNION OF REVOLUTIONARY THEATERS

JACKSON, ALLAN
JACOBS, KARL ADOLF RUDOLF HERMANN
LANCASTER, ALSA
LANG, FRITZ
LEA, AL"O
LATT, LILLY
LAUGHTON, CHARLES
LEVANTHAL, JULES
LEVANT, GARRETT
LEVANT, GARRETT H.
LIPPERT, HARRY
LIPPERT, HARLEY C.
LIPPERT, MARGARET
LORRE, Peter
LUND, R.
LUND, RUTH
LUND, RUTH W.
LURASCHI, LUIGI
LUXEMBOURG, ROSA

MACHTY, GUSTAV
MACHTY, KARIN
MACLEISH, ARCHIBALD
MADEN, HEINRICH
MAYER, ABE
MELAND, RICHARD
MELKOFF, EUGENIE
MERRILL, ETHEL
MERRILL, J. B.
MERRILL, SCOTTY
MESTER, SUGAES
MICHAELIS, KARIN
MICHAELIS, KARIN MRS.
MILANO, PAOLO
MORRIS, EDITA
MUSIC CORPORATION OF AMERICA

NAIDITCH, MORRIS J.
NEWMAN, H. SOPHIE
NEW THEATER LEAGUE

ODETS, CLIFFORD
O'NEILL, LUGNAD

PISCTOR, EDWIN
POSEMER, VLADIMIR
PRIVATE LIFE OF THE MASTERS HACE, THE
PURCELL, ROB

33;
30;
15;
39;
7;
8, 20, 32;
5, 6, 10;
29;
36;
29;
36;
1, 22, 27, 29, 32, 34;
2, 6, 10;
10, 11;
5;
7;
23;
7, 11, 23, 30;
18, 23;
17;
3, 4;
17;
18;
6;
29, 32;
29;
1, 25, 35;
28, 29;
35;
17, 18;
2;
3, 15;
1, 3;
1, 3;
31;
2, 7, 18, 29;
6, 30;
1, 11;
7;
35;
4;
7;
1, 35;
35;
7;
7;
21, 35;
1, 25, 28, 36;
21;
AEBBE, JOHN L.
AEBBE, HELEN
AEUTNER, GEORGE
AHYSSER, HERMAN
ALDER, BILLY
ALINTER, CARL
ANUOLIKSI, HELLA
ANUOLIKSI, R.
ANUOLIKSI, R. LUND
ATLER, WILLIAM ERS.

AVANOVIC, LUIGI
AVEERLING, DONALD C.
AVICKI, JACOB
AVICKI, JACOB, JR.
AVICKI, MARY
AVICKI, MARY, JR.
AVICKI, THOMAS
AVICKI, WALTER
BAILEY, WALTER
BARNETT, ALICE
BARNETT, BOBBY
BARNETT, DALE
BARNETT, DAVID
BARNETT, JOHN
BARNETT, WALTER
BARNETT, WILLIAM
BARNETT, WILLY
BARTLETT, ELIZABETH
BARTLETT, GEORGE
BARTLETT, HENRY
BARTLETT, JOHN
BARTLETT, MARY
BARTLETT, WALTER
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
BARTLETT, WILLIAM
BARTLETT, WILLY
BARTLETT, WILLY, JR.
BARTLETT, WILLY, SR.
Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
July 5, 1945

Director, FBI

Re: BERTRAND EUGEN FRIEDRICH BRECHT, W.S.
INTERNAL SECURITY - R

Dear Sir:

The Bureau's attention is invited to the fact that during the month of June, 1945, O.N.D. LA R5-I has furnished this office with information concerning the identity of certain associates of the BRECHT family. Furthermore, this informant has kept this office informed of BRECHT'S contemplated plans for returning to Los Angeles from New York City where he presently resides. It is believed that upon BRECHT'S return to Los Angeles this informant will be able to furnish more interesting information.

In view of the foregoing it is suggested that the services of this informant be continued.

Very truly yours,

[Signature]

R. B. [Name]

[Date]
SAC, Los Angeles
August 8, 1945

John Edgar Hoover - Director, Federal Bureau of Investigation

BERTOFTZ KURZ FRIEDRICH BRECHT, was INTERNAL SECURITY - R.

Reference is made to the pending report of Special Agent... dated at Los Angeles, California June 30, 1945 in the above-captioned matter.

A review of reference report indicates that information attributed to Confidential Informant BB-1 obviously came from a technical surveillance. Several statements contained on page 33 attributed to this informant could only have been obtained through a technical surveillance. For example, the remark: "Again on May 17, 1945, according to EE-1, Mrs. Brecht made several phone calls appearing to be of interest......" and: "Very shortly after the above conversation, Mrs. Brecht made a similar call to another woman called Gina....." and the statement: "Shortly after this second conversation Mrs. Brecht talked on the phone with an unknown man, asking where Peter was at the present time."}

As you have been previously advised, information obtained through technical sources should be adequately protected when placed in report form.
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, WAS.
INTERNAL SECURITY - R

Dear Sir:

The Bureau's attention is invited to the fact that during the month of July, 1945, Confidential National Defense Informant IA BB-1 continued to furnish this office with general information concerning certain contacts of the BRECHT family.

It might be noted that BERT BRECHT, himself, was in New York during the first half of this month. This informant was able to immediately advise this office of BRECHT's return to Los Angeles, which occurred on July 16, 1945.

Informant BB-1 also made it known that on July 6, 1945 BERT BRECHT was the addressee of a cable from Bern, Switzerland, inviting him to attend the International Film Congress to be held from August 30 to September 8, 1945. This cable requested BRECHT to take over one of the principal conferences if he were coming, or if he were not coming to submit a text.

In view of the foregoing information it is requested that the services of this informant be continued.

With theclase,

Very truly yours,

R. B. HOOD
SAC

100-18112
EJV: CMC

50 AUG 17 1945
Room 701, 8 East 41 Street, New York City, occupied by COUNCIL FOR DEMOCRATIC GERMANY. While in New York City, BRECHT resided in apartment of RUTH BERLAU and supervised production of his play "THE PRIVATE LIFE OF THE MASTER RACE" which was presented at City College Auditorium, New York City, under auspices of THEATER OF ALL NATIONS. BRECHT returned to Los Angeles about July 19, 1945 although BERLAU remained in New York City. BERLAU advised she is employed as a writer by ELIZABETH BEER and intended to go to BRONER's home in Woodstock, Vermont. BRECHT interested in new German language publishing house, AURORA VERLAG, 10 West 23 Street, New York City, formed by eleven German anti-Nazi writers. Mail cover placed and results set out.

REFERENCE: Bureau file 100-190707.
Report of Special Agent.

DETAILS: Advised that he had seen BREHT BRECHT in RUTH BERLAU'S apartment, which is on the top floor at 124 East 57 Street on several occasions. BRECHT appr...
recently lived with BERKEL during his visit to New York City, has made arrangements whereby BERKEL will notify him prior to her leaving New York City for an extended period under the pretext that repairs of a permanent nature will be made in her apartment during her absence. Upon notifying him of her contemplated departure, he will immediately notify the New York office. He also attempted to determine the date BRETCH would return to California.

It is recalled that I.DA BACHMANN, an employee at CHE, occupies the back half of the apartment at this address.

Although BRETCH and BERKEL did not indicate to [redacted] that they were doing in New York, both of them were in the apartment most of the time, which contains many books and writing materials. On the occasions BRETCH in the apartment, he was writing on the typewriter.

[Redacted] advised that while making some repairs to the building at 124 East 57 Street, he had seen BRETCH in BERKEL's apartment on every occasion he had reason to be in the apartment and from all appearances, he was living with BERKEL during his stay in New York City as he was usually attired in lounging clothes.

On July 26, 1945, both [redacted] advised the writer that they had not seen BRECHT for a period of about a week and concluded that he was no longer living in BERKEL's apartment. However, at that time BERKEL indicated to [redacted] that she intended to remain in New York City for an indefinite time and there were no indications of her leaving in the immediate future. On one occasion, subsequent to BRECHT's departure, [redacted] witnessed BERKEL developing about ten feet of film, which he thought was about 16 millimeter size. She had considerable photography equipment in her apartment and numerous photographs which she had printed. However, [redacted] was unable to determine what the pictures consisted of.
Miss BERLAUF advised that she was a movie script writer by occupation, in which capacity she had during her stay in California been employed by the HOLLYWOOD FILM COMPANY, referring personally to Mr. BRECHT, 163 26th Street, Santa Monica as her employer. She also told that in New York she is similarly employed by ELIZABETH BEACON, 14 East 75 Street, Manhattan, New York and Brook Crossing, Woodstock, Vermont, to which latter point it was her intention to depart in the near future.

A teletype was submitted to the Los Angeles Field Division on July 26, advising that BRECHT had not been seen in New York for about a week, as well as furnishing that office the information that BERLAUF intended to go to Woodstock, Vermont. By teletype dated July 27, the Los Angeles office advised that BRECHT had returned to Los Angeles. It was also requested that the New York office arrange for BERLAUF's activities to be spot checked if she goes to Woodstock, Vermont and advise the Los Angeles office when she returns to Los Angeles.

The following article appeared in THE NEW YORK TIMES on June 13, 1945, relative to "THE PRIVATE LIFE OF THE MASTER RACE", which was produced at the PAULINE EDWARDS THEATER, 23 Street and Lexington Avenue, New York City from June 12 to June 17, 1945.

"THE PRIVATE LIFE OF THE MASTER RACE, a documentary play in three parts and nine scenes, by Bertold Brecht in an English version by ric Russel Bentley, with music by Hanns Eisler. Directed by Bertold Brecht and George Consent; stage devised and lighted by Leo Kers; conductor, Josef Schmid; presented by the Theatre of All Nations (Charles Field and Ernest Roberts, administrative directors). At the Pauline Edwards Theatre (City College Auditorium), Twenty-third Street and Lexington Avenue.

"PRINCIPALS—ALBERT BASSERMAN, CLARENCE DERWENT, PAUL ANDOR, VILMA KOWAR, ELIZABETH NEUMAN, ELAINE STRITCH, EDW. REISS-JERIN, WILLIAM PALMER, LOTHAR BEVAL, ELSE BASSERMAN, KLAUS KOLMAR, KESTER SCHERGAND, DERWENT MARFIELD, JOHN A. TOPA, BRAHMAH DUPLICATE, LUDWIG ROTH, MAGNUS BELL..."
MAURICE ELLIS (narrator) and ROBERT LEVI (sailed singer).

By HUYTIE VICKIS

"Since it is interested in the facts of life as well as the stage, the Theatre of All Nations has come upon Bertold Brecht's 'The Private Life of the Master Race'. For the rest of the week it will be on view, in ad-
mittely experimental form, for those who care to travel to the City College Auditorium, on Twenty-third Street at Lexington. As an experiment, the latest off-Broadway study is always interesting, and occasionally it goes be-
yond that to be good theatre on any terms whatever. It is several generations more adult that the usual test-tube theatre boy-meets-girl theme, for both Mr. Brecht and his sponsors strike with their fists.

"'The Private Life of the Master Race' is composed of a series of incidents showing how the Nazis became Nazis; how the doctrine spread dis-
illusion, contempt, hatred. Mr. Brecht tells the story of the judge who found himself unable to reach a decision because of pressure, the non-German wife who must leave her husband, the parent who cannot be certain his own son is not spying at home. The soldiers of a Panzer are the characters; the scenes go back to their private lives. Mr. Brecht and his English 
adorer, Eric Russel Bentley, are forceful; they have contempt for the Nazis and make no bones about it. They strike with withering sarcasm on occasion; they always are frank.

"Unfortunately not all of 'The Private Life of the Master Race' is as good as its best one or two scenes. Some of the incidents are too long; they would be more pointed if cut in half. The one about the judge trying to make up his mind which side he dare offend is obscure; its value is not a tenth of that of a shorter bit about a concentration camp. The production, too, is not always all that it should be. There is a good deal of florid acting and some of the voices lose the Brecht-Bentley words. Albert Basserman and his wife, Elsa, are in one of the scenes—that of the parents with the Hitler Youth son—and Clarence Cameron, down from Broadway, is the 
baffled judge. There is a good bit by Dwight Marfield, as a worker; some of the other players also have both the spirit of the play and the ability to express it.

"'The Private Life of the Master Race' seems old now, of course, for the passer has come to a halt. Put on a few years ago, it could have been made into an important theatrical contribution against the Nazi doctrine instead of only an interesting experiment. History goes faster than the theatre.
An article by ROBERT GARLAND appearing in the NEW YORK JOURNAL AMERICAN on June 13, 1945, relative to "THE PRIVATE LIFE OF THE MASTER RACE" is quoted in part:

"I'm not sure what manner of theatrical thing I was asked to go down near Gravercy Park and report upon. Was it play or was it propaganda? It is sure, however, that 'The Private Life of the Master Race' is effective as neither. Instead it goes on and on and on, for act and act and act, in a footless effort to retell a certain something well known to every member of the audience and well despised by every member of the audience who's decent........The result, filled out by the incidental music of Hanns Eisler as directed by Josef Schmid, is neither play, propaganda nor good bad stalling."

City College, 43 Street and Lexington Avenue, New York City, advised that the PAULINE EDWARDS THEATRE is the auditorium of City College which is sometimes contracted to outsiders for performances. [Redacted] stated that the THEATRE OF ALL NATIONS, 144 Bleecker Street, New York City, made a contract with City College for the production of "THE PRIVATE LIFE OF THE MASTER RACE", a play written by BERTOLT BRECHT, which played at the PAULINE EDWARDS THEATRE from June 12th through June 17th, 1945. [Redacted] stated that the THEATRE OF ALL NATIONS originally planned to use the PAULINE EDWARDS THEATRE on May 19th and 20th and later on June 4th, all of which dates were cancelled. They used the theatre from June 6th to June 11th for rehearsals and continued to use it for the production of the play as noted above. [Redacted] advised that although he did not personally know BRECHT he understood that BRECHT had been present during the rehearsals and supervised the production of the play.

58th Street Branch, New York Public Library, advised that no library card could be located for BRECHT. She also advised that BERLAU's card was not on file at present and apparently is in the possession of BERLAU inasmuch as the users are at liberty to keep the card either on file at the library or in their own possession. She stated it would be almost impossible to determine what books had been charged out without the aid of the users library card. It was noted on BERLAU's application for a library card that she had given as reference HENRIK HAUPTMAN, Minister, Danish Delegation, Washington, D.C.

A search was made at the morgue of the NEW YORK TIMES newspaper for any articles that might be on file relative to BRECHT or BERLAU. Only one article could be located, which was dated August 26, 1933 and reads as follows:
A new anti-Nazi magazine, NEUVE DEUTSCHE BLAETTER will be issued by writers barred from Germany by the Hitler movement. Among the contributors are JACOB TASSERNAN, ERNST TOLLEF, BERT BRECHT, EGO BENJAMIN, BRUNO PEN SOLOMON and RUDOLPH EISEN. Persons still in Germany are expected to contribute anonymously and a special office to collect such contributions has been set up according to announcements here. The first issue of the new review will be published in Prague, Czechoslovakia on September 15th.

Confidential Informant T-1 furnished the writer with a letter dated April 26, addressed to "Dear RUTH" and signed "HANNES and LOU", presumably HANNES and LOU EISLER. The English translation of the letter is being set forth:

"Dearest RUTH,

"It looks now as if BR. and EISLER are really coming to New York. I have to stay home on account of great poverty. (Ex, being very poor.) As you probably have already heard there has been since six weeks or longer a strike in the film industry and all employees (also HANNES) feel its influence. The strike may still last very long, as the fat (Ex. powerful) filmstudios can keep it up even for a year.

"HANNES would like very much to go to New York for the rehearsals, as the music only goes well when he is there. He has to fit it in, arrange it, direct and compose it. On account of really serious lack of money he can only come when it does not cost him anything. HANNES wrote to this Mr. E. ROBERTS (do you know him?) from the Theatre of All Nations, that he needs money for the fare and expenses. Mr. ROBERTS answered that he could pay the money for fare, but not for expenses. HANNES wrote then again that money for fare and at least $150 for expenses were necessary and that is much too little anyway for three weeks stay as you know, and on the train one needs also money and HANNES unfortunately not very economic and the liquor cost also something. (He would naturally have to stay with a friend.)

"I don't know, dear RUTH, if you have any connections with those people and if you can talk to them, (Ex. to tell them) to send HANNES immediately the money for the round trip (one has to make reservations in advance and pay in advance) and if possible also $200 for the most necessary expenses. If you could do something, HANNES would be very thankful. It is so difficult to talk about money matters in a letter to people that you don't know especially as they surely haven't got it, but one could not very well tell them that one hasn't got it either and otherwise cannot come,"
"MOTHER" misses you every minute... others also. Dear, dear RUTH, many thanks, my dear one, for your trouble always. Please write a few lines to us and everything good and lovely to you from HANS and LOU.

Also the informant furnished a letter dated May 6, 1945, addressed to "RUTH" and signed "LOU" presumably LOU VISLIER. The English translation of the letter is set out below:

"RUTH, my dear, dear RUTH,

"You are indeed very kind and a very good comrade and very willing to help. HANNS also thanks you very much. The telegram from ROBERTS has not yet arrived and HANNS can only reserve the ticket when he has the money, as all our money resources are exhausted at the moment.

"Have you seen (G or F)? He does not write at all. Is it the right time just now to show (Ex. perform) the "Masterrace", would it not be better to wait a while? I cannot judge it.

"Are you sending now to Denmark? I am very nervous here now and the talks about dogs seem to me not exactly the right thing. I will try everything to arrange in fall at least to move to N. Y.—so to try as a stepping stone.

"I am naturally very sorry that I cannot come (with you) now at least for a short time.

"I hope that you will come back here with the Masters—you know you can always stay with me.

"Don't think that "MOTHER" admires only your soul, she told me recently how marvellous your body is—very hearty.

"My dear RUTH, write a few lines back and again many thanks, my friendly one.

"Your

"LOU"

The New York files reflected a clipping from the publication "NEW MASSES" dated April 27, 1945, which states eleven German anti-Nazi writers in this country had banded together to form a German language publishing house, "AURORA VERLAG, 10 West 23 Street, New York City, that offers exciting..."
perspectives. The first publication will be an anthology intended for German war prisoners of prose and verse from German classical and contemporary writers. The forthcoming publication will include books by ANNA GÜRTZ, ERNST-BLOCH, FERDINAND BUCKNER, ALFRED BOBILIN, KARL HÖLCK, GEORG BOSH, FRIEDRICH BRECHT, WILFRED HERZEN, JOHN HARTFIELD, OSCAR MARA-GRAS, ERNST HAIDING, HERMANN KIRCHHAUS, F. C. WIESKOPF, FRIEDRICH MEYER, LYNN BUDDI-MANGER, HANS-MARSHWITZ, BODILISE, OTTO-ZOFT, and ARNOLD ZEIG.

In this connection, Confidential Informant [redacted] whose identity is known to the Bureau, advised that WILFRED HERZEN, owner of the SEVEN SEAS STALL AND BOOK STORE, 10 West 23 Street, New York City, was the partner of a left-wing publishing company in Germany 15 to 20 years ago. His partner in this venture, called HERBLAK-HERZEN, was one of the founders, and now lives in England. HERZEN confidentially told [redacted] that HERZEN was his brother.

Confidential Informant T-2 furnished a copy of a letter from ALBERT SCHREINER, 171 West 181 Street, New York City, dated March 15, 1944, addressed to PAUL TILICH. The letter concerns a manifesto apparently drawn up by TILICH in connection with the COUNCIL FOR A DEMOCRATIC GERMANY and contained suggestions by SCHREINER for changes in the manifesto. Also furnished was a letter from ALBERT SCHREINER to ERNSTO BERTOL, which enclosed the above mentioned letter:

"Dear B. Brecht,

Enclosed you will find, as promised, the copy of the letter to Prof. Tillich. I hope that it hasn't turned out to be too long. If you should speak to T. before Sunday, then you will know. I should like to see all circumstances to avoid his taking amiss my rather delayed criticism, since after all I participated in the preliminary deliberations. Besides, I gave my reasons in such detail that it is clear that we have no further motive and wish to..............undesirable ideas in a roundabout way. You should tell T. that we have talked over my objections to the present version and that I have also given you a copy of my letter for your information.

Cordial greetings to you and also to your (lady) friend.

Yours,  
/s/ ALBERT SCHREINER"

The New York files reflect that ALBERT SCHREINER was born August 7, 1892 at Aglasterhausen, Germany and is reported to be a Communist. He is
active in the Free German Movement. SCHREINER is a member of the COUNCIL FOR A DEMOCRATIC GERMANY, a contributor to FREIS DEUTSC LAND, Communist anti-Nazi magazine published in Mexico and GERMAN AMERICAN, INC., Communist controlled New York newspaper. SCHREINER is alleged to have been a former OGPU agent active in Spain.

Confidential Informant T-2 also furnished two letters, one of which was dated November 29, 1943, the other undated, from an individual whose first name is HELLI to BERTOLT BRECHT. The English translation of these letters is set out below:

"Nov. 29, 1943"

"Dear Bert, please excuse it, my letter wasn't ended or signed, but I just had a chance for someone to take it to Hollywood and it went to you much quicker. The journalist, Lochner, called me and said he received a letter from Prokope in answer to his, saying nothing, Finnish humanity and something similar, he asked what one could undertake further, I allow myself to give his address: 6726 Wilner Road, Hollywood 28. Perhaps you will write him, he would surely undertake something else. He also told me that a friend of his who works in OWI is continuing to work and apparently has gotten in touch with Hillkie. Write me what I can do from here, Czetz and Clurement will surely want to help. And write what is being done in New York. Nothing new is wrong here. Yesterday I was at a very respectable celebration for Max Reinhardt with Karin, Kortner was very good. The whole thing had a respectable, not uncritical air, dignified (?) I believe Karin feels well. Tomorrow she is going to the doctor. Barbara had had another cold, I will have another X-ray made. It is another half year. The car is greased and overhauled, a new battery was necessary and apparently a new distributor in a short time. Many people ask about you. I haven't heard anything new about the film from Goldschmidt, who will begin in January, and your cooperation belongs in this. I ask that you give information about your coming or not coming Christmas. I am a bad writer. There isn't anything new otherwise. Goodbye

"HELII"

"Korsch's complete address: 337 Charles St., Boston, Mass.

"Tompson Address: 237 East 48th Street"
On the reverse side of sheet is written:

"8315 Virginia 9-1732 118th Street, Kew Gardens, Long Island. Independent Subway, Union Turnpike, bus to Metropolitan Avenue."

"Dear Bert,

I was called up by the Joint Anti-Fascist Refugee Committee, they informed the New York Central of Hella's case, but they think it would be important for you to get in touch with them there. Address: 425 4th Avenue, with Mrs. Helen Bryan.

I am typing off the statement in case you need it.

Explanation: my co-worker, the Dane Margerete Steffin, had translated Andersen Nexo's memoirs from the Danish into German and the Moscow State Publishing Company got the translation and published it. Mrs. Steffin needed the fee for a planned trip to America and at my advice asked Mr. Torentjew of the Russian Commercial Agency to procure it for her. Since her title was clear and her trip couldn't be postponed until the 800 Finnish Marks for the translation arrived in the usual slow way, Mr. Torentjew borrowed the sum from Mrs. Hella Vuolijoki with the promise of paying her back as soon as possible. So Mrs. Steffin received her fee and could leave with us.

Mrs. Vuolijoki didn't tell me that Mr. Torentjew of the Commercial Agency also owed Mrs. Vuolijoki money for dinners. Anyway, I can't remember that.

Santa Monica, August 1.

Explanation: Mrs. Hella Vuolijoki told me often that she used to arrange dinners at the wish of the Finnish government. At these Finnish and Russian commercial agents got in contact. She told me that the Russians are also interested in this contact and that Mr. Torentjew (Soviet) of the Commercial Agency promised her wines for the dinners, but couldn't get them so that she had to buy wines herself. However, Mr. Torentjew promised, as Mrs. Vuolijoki told me, to provide her with these expenses. Mrs. Vuolijoki never told me that Mrs. Vuolijoki was promised any sort of fixed sums from the Commercial Agency of the Soviet. I don't recall the particulars of the settlement as to how Mr. Torentjew was to pay the money set aside for Mrs. Steffin and the money for the wines.

I found the Aurora poem just yesterday, it is going along at the same time. But please write what you are doing, under all circumstances, because the Screen Writers' Guild here should also be interested and for this I must know what is happening from New York out.

Goodbye, greetings from many people, you are missed everywhere.

HELLI"
Confidential Informant T-2 further furnished a letter signed by MAURICE J. SPEISER, Attorney, 630 Fifth Avenue, New York City, to BERTOLT BRECHT, in which SPEISER stated "I want to apologize because I could not speak to you on the telephone. I thought the message urgent and I had my secretary call you. I am sure you will be able to straighten out all matters with KURT WEILL upon his arrival which he said will be on the 25th".

It is noted that MAURICE J. SPEISER serves as counsel for the NATIONAL ASSOCIATION OF PERFORMING ARTISTS, Suite 1959, 630 Fifth Avenue, New York City and also handles the general affairs of the office of that association. It is also noted that BRECHT has received considerable correspondence from that address and that information relative to the association has previously been reported.

On June 13, 1945, a 30 day mail cover was placed on BERTOLT BRECHT at 124 East 57 Street, New York City, the residence of RUTH HESLAU. The following letters were received, all of which were addressed to BERTOLT BRECHT at this address:

<table>
<thead>
<tr>
<th>DATE</th>
<th>ADDRESSEE</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/18/45</td>
<td>BRECHT</td>
</tr>
<tr>
<td></td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>6/19/45</td>
<td>HELEN BRECHT</td>
</tr>
<tr>
<td></td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>6/20/45</td>
<td>Room 701</td>
</tr>
<tr>
<td></td>
<td>8 East 41 Street</td>
</tr>
<tr>
<td></td>
<td>New York, New York</td>
</tr>
<tr>
<td></td>
<td>It was determined that Room 701, 8 East 41 Street, New York, New York, contained the offices of the COUNCIL FOR A DEMOCRATIC GERMAN.</td>
</tr>
<tr>
<td>6/20/45</td>
<td>LEO KURTZ</td>
</tr>
<tr>
<td></td>
<td>3 East 75 Street</td>
</tr>
<tr>
<td></td>
<td>New York City</td>
</tr>
</tbody>
</table>
|          | It is noted that LEO KURTZ was listed as the designer of the lighting and machinery in connection with the play "THE PRIVATE LIFE OF THE MASTER RACE" produced at the PAULINE EDWARDS THEATRE, New York City in June, 1945.
6/21/45
HELENE-BRECHT
1063 26 Street
Santa Monica, California

6/21/45
EISLER
699 South Amalji Drive
Pacific Palisades
California

6/22/45
MOPECAZ-GOLLIN
8337 Blackburn Avenue
Hollywood 4o, California

6/24/45 and
6/26/45
HELENE BRECHT
1063 26 Street
Santa Monica, California

6/26/45
NEW SCHOOL FOR SOCIAL RESEARCH
66 West 12 Street
New York City

The New York files reflected that the NEW SCHOOL FOR SOCIAL RESEARCH is chartered by the University of the State of New York and has a reputation of being extremely liberal. The school has sponsored the immigration to the United States of numerous European refugee scholars and professors. European professors have been induced to teach the culture of Europe as reflected in the experiences of outstanding European scholars ousted from their professions due to racial and ideological differences.

6/28/45
No return address, postmarked at Flushing, New York.

6/29/45
BROUGHTON MIFFLIN COMPANY
432 Fourth Avenue
New York City

The BROUGHTON MIFFLIN COMPANY could not be located in the New York Telephone Directory and the indices of the New York indices were checked negatively for this name.
<table>
<thead>
<tr>
<th>Date</th>
<th>Addressee</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/28/45</td>
<td>H. Bremet</td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>6/28/45</td>
<td></td>
<td>Suite 1999</td>
</tr>
<tr>
<td></td>
<td></td>
<td>630 Fifth Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York City</td>
</tr>
<tr>
<td>7/1/45</td>
<td></td>
<td>Room 701</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8 East 41 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York City</td>
</tr>
<tr>
<td>7/2/45</td>
<td>HELEN BRECHT</td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>7/3/45</td>
<td></td>
<td>8 East 41 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York City</td>
</tr>
<tr>
<td>7/6/45</td>
<td>HELEN BRECHT</td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>7/6/45</td>
<td>MYONA L. SELD</td>
<td>c/o SELD LEATHER COMPANY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gloversville, New York</td>
</tr>
<tr>
<td>7/7/45</td>
<td>HELEN BRECHT</td>
<td>1063 26 Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Santa Monica, California</td>
</tr>
<tr>
<td>7/14/45</td>
<td>K. FORSCH</td>
<td>3601 East Cherry Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Seattle, Washington</td>
</tr>
<tr>
<td>8/2/45</td>
<td>NEW DIRECTIONS</td>
<td>500 Fifth Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New York City</td>
</tr>
</tbody>
</table>
GERMANY TODAY, 305 Broadway, is the newspaper published semi-monthly, sponsored by the GERMAN AMERICAN EMERGENCY CONFERENCE and reportedly a Communist front organization engaged in propagandizing for the Free German Movement. ALFRED NORDEN, a Communist refugee, is editor. The newspaper deals with news items about anti-Fascists in Germany and one of its purposes is to expose and attack Fascists in Germany. It is in the same office at 305 Broadway as the GERMAN AMERICAN, INC., which is a Communist controlled newspaper engaged in propagandizing for the Free German Movement in the United States.

300 Fifth Avenue, New York City, advised that NEW DIRECTIONS, whose office manager was [redacted], had occupied Room 1642 of that building since the latter part of July. This office had formerly been occupied by the ULTRA CHEMICAL WORKS, INC., and F. H. WEISSNER, INC. [redacted] stated that the ULTRA CHEMICAL WORKS, INC. recently moved out and that F. H. WEISSNER had apparently sublet to NEW DIRECTIONS. However, he knew nothing about them.

NEW DIRECTIONS and [redacted] were checked in the New York indices with negative results. Also the records of the Credit Bureau of Greater New York and Confidential Informant [redacted] whose identity is known to the Bureau, were searched for any information relative to NEW DIRECTIONS with negative results.

DATE 8/9/45

ADDRESSEE

DRAMAISTS GUILD
6 East 39 Street
New York City
Special Agent contacted the following Confidential Informants for any information they might have relative to BERTOLT BRECHT and his trip to New York with negative results:

The investigation relative to the activities of RUTH BEHLAU will be reported in the New York case file entitled:

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -
CONFIDENTIAL INFORMANTS

The confidential informants mentioned in the report of Special Agent [redacted] dated August 22, 1945 at New York, New York, are identified as follows:

T-1

Scrap cover maintained on
BERTOLT BRECHT, 124 East
57 Street, New York City.

T-2

Memorandum of Special Agent [redacted], dated
April 15, 1944 in New York
Case File entitled "FREE
GERMAN MOVEMENT, INTERNAL
SECURITY - C", which reflects
the material set out was ob-
tained from a trash cover
placed on RUTH BENJAC, 124
East 57 Street, New York City,
on March 25, 1944.

The above are designated as confidential informants due to the
nature of the information furnished.
Dear Sir:

For the information of the Bureau, Confidential National Defense Informant LA BB-1 has advised agents of this office during the month of August, 1945 concerning various activities and interests of the above captioned subject.

On August 2, 1945, BRECHT discussed the news about the Soviet Union broadcast over radio station KFX with an unidentified man of whom BRECHT inquired whether or not the man had given a transcript of the news to "KARION." The man advised he had and suggested that BRECHT listen to radio station KNX at 4 P.M. that day.

Later in the same day BRECHT, in conversation with a doctor, advised that the news was bad because Germany was to be broken up and yet not to retain its unity as a cultural state. BRECHT added that the greatest part was going to the Soviet. The doctor replied that this was not so bad because it would quicken its development. The doctor stated that they would discuss the matter later and that he would call back shortly before 7 P.M. that evening.

At 6:34 P.M. on August 2, 1945, BRECHT and a doctor discussed the news from Germany and at that time BRECHT remarked that he did not have a complete summary yet as it was a six thousand word message. BRECHT said he hoped to see the doctor next week because they simply had to get together and talk things over.

On Tuesday, August 7, 1945, CID LA BS-1 advised that a man invited BRECHT to appear at 9 A.M. on August 8th at the address of Dr. CARLHAL, 519 Arizona Avenue, Santa Monica. The City Directory lists Dr. A. I. CARLHAL, 519 South Arizona Avenue, Santa Monica. According to this informant, BRECHT inquired what was to be discussed and the unknown man replied that they would talk about many things such as the transmigration of all the Poles to Germany, the denationalizing of people, and the newest war implements. BRECHT replied that it would be possible to destroy whole continents now and that this would make the need for Socialism imperative. He thanked the man for contacting him and suggested that they see each other and have some good discussions.

[Signature]

57 OCT 9 1945

COPYIES DESTROYED.
Director, FBI

September 17, 1945

Re: BERTOLT BRECHT, was.
INTERNAL SECURITY - P

This informant was able to gather from various conversations at which he was present that the BRECHTS have gatherings at their house practically every Sunday evening, without fail. These gatherings are more or less open house meetings. Informant also advised that from various remarks he has heard he believes that the BRECHTS have other meetings of a closed nature, possibly on Saturday evenings.

Informant made it known that BRECHT'S present literary endeavor is a play entitled "Galileo" in which CHARLES DAVIDSON is interested as the person who will play the starring role. It appears probable that a man named CELESTE or COHEN (ph.) will direct this play, which at the present time is being mimeographed by F. J. ENGEL, 1028 3/4 North Sweitzer, Los Angeles 2, of the refugee group in this city.

Very truly yours,

[Signature]

R. R. HOOD
SAC

100-18112-BB-1B
EJV:CLC
In accordance with your request for information relative to the productivity of the technical surveillance presently maintained on the above captioned subject the following data are set forth.

Berthold Brecht is a German refugee writer employed in Hollywood freelancing for various movie concerns. He has been closely connected with most of the German Communist movements in Europe and since his arrival in the United States maintains his contacts with German Communist activities.

Through this technical surveillance it has been ascertained that Brecht is a frequent contact of individuals suspected of espionage activities in behalf of the Soviet Government as well as known Communists active in the movie industry in the Hollywood area. Brecht himself, is a suspected agent of the Soviet Government and has been contacted by Gregory Kheifets, the former Soviet Vice Consul in San Francisco, who was in charge of Soviet espionage activities on the West Coast prior to his departure from the United States in July of 1944.

I recommend the continuance of this technical surveillance to assist in identifying Kheifets' successor who will probably maintain contacts with him as well as for the purpose of developing additional information relative to Soviet espionage activities in the Los Angeles area and Communist infiltration of the movie industry.
TO: Director, FBI
FROM: SAC, Los Angeles
SUBJECT: BERGOLT HUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R.

Bureau authority is requested to place a ninety day mail cover on the above captioned subject who resides at 1063-26th Street, Santa Monica, California.
SAC, Los Angeles

John Edgar Hoover - Director, Federal Bureau of Investigation

BERNARD EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R

Reference is made to your letter of October 17, 1945.

Authorization is hereby granted for a thirty-day mail cover on this subject.
Director, FBI

Re: BERTOLT EUGEN FRIEDRICH BRECHT, was.
INTERNAL SECURITY - R

Dear Sir:

During the month of September, 1945, Confidential National Defense Informant KB-1 has supplied this office with information concerning the general activities and contacts of BERT BRECHT. In addition, this informant has indicated that certain of BRECHT'S contacts have suggested the use of BRECHT'S works in Europe and Germany. Through this informant it was also ascertained that ALFRED DOBLIN, a rather close associate of BERT BRECHT, went to France on or about October 1, 1945.

In view of the foregoing it is recommended that the services of this informant be continued.

Very truly yours,

R. B. Hood
SAC

100-18712-BB-1B
B.J.V:CMC

all docs declass 5/14/76

doc. declassified 4/17/76

on 5/14/76
On or about May 21, 1945, according to information supplied independently by the A 33-1 and A 19-1

the N.E.R. BRECHT attended a private showing at the residence of CHARLES KUPFER of an historical film entitled "The Private Life of the Master Race." KUPFER had sent someone to pick up BRECHT and take her to this showing. Subsequent to the showing, BRECHT discussed it with QUANTIN, Soviet Vice Consul at Los Angeles, and stated that he had decided to show it. QUANTIN remarked that no important people were opposed to its being shown.

BERT BRECHT'S play "The Private Life of the Master Race," which recently opened in New York, was obtained from the Los Angeles Public Library and reviewed.

This book is described as a "Voy Director Book" published by JOHN LEHMANN. The address of the Director is 67 West 44, New York City. The book was manufactured in the United States by the Printer, In, etc., Binghamton, New York. It was copyrighted in 1944 by FRITZ KREISCHER the playwright who translated the play from German to English. The book contains a portrait of BRECHT reproduced through the permission of the artist, KENT TAYLOR, and the James Vigeveno Galleries, West Los Angeles. It is "Dedicated to The Other German.

The play "The Private Life of the Master Race," consists of seventeen of the twenty-eight scenes comprising BRECHT'S German language work "Fears and Miseries of the Third Reich". Each of the seventeen scenes depicts certain "fears and miseries" experienced under the Nazis by the German people as distinguished from such specialized groups as the Jews and those actual opponents of HITLER. After creating in each of the scenes a feeling of antipathy for the Nazi way of life, BRECHT concludes the play with an appeal for the cause of the common man.

The close of the play is presented in a scene taking place at Barmberg, Germany on March 13, 1935. According to this scene the workers and a woman are listening to a radio broadcast of HITLER'S entry into Vienna and the plebiscite to unite "one Folk, one Reich, one Future." As they discussed the fact that they are unable to even get out a leaflet or a plebiscite. The reasons for their inability are indicated to be the reason for the undertaking, the fact that "they've even caught him, how are they going to address the audience?" and the fact that they had no one to write the letter. The younger worker feels that maybe they are the only ones who are opposed, whereupon the woman replies "Yes, we and people like us." Therefore, she produced a letter addressed by a father to his son. This letter reads:

"100-126707-4x"
"Tomorrow I shall not be alive. Executions are usually at six in the morning... I want you to know that my opinions have not changed. I have done nothing wrong. I have only served the people. Even if it looks as if I achieved nothing this is not really the truth. Our watchword must be 'Each man to his post!' to free mankind from its oppressors. Our task is very hard but it is the greatest of all tasks. Until it is completed life has no value. If we do not always keep it in view, the human race will sink into barbarism... Always remember which side you are on. I am true to the common people, and your father will not have lost his hard faith in vain."

Following the reading of this letter the elder worker comments that maybe the opposition is not so small and they decided to put out... his letter.

This book contains, in addition to the play, an Essay on the work of BERLTON BRECHT by ERIC RUSSELL HEPSEY. Certain portions of this appear to be of interest. They read as follows:

"BERTOLT BRECHT was born in Bavaria in 1898; in due time studied medicine and the natural sciences; served in the medical corps during the First World War; subsequently decided on a literary career; was awarded the Kleist prize for 'Dresdner Flute', his first play; became the leading dramatist of the revolutionary theater in collaboration with ERNST Toller at the Schillerstheater, Berlin; left Germany in 1933 after his 'Three-Penny Opera' had enjoyed the longest run known to serious theater in Germany; lived in Denmark and Finland; finally crossed the Soviet Union and sailed for the U.S. on the last boat before Pearl Harbor; lives now with his wife and children at Santa Monica, California; intends, I am sure, to return to Germany after the war to continue his theatrical experiments."

"In his days BRECHT was a leader of the younger generation. In the years following the world has his work, alike tough and sophisticated, was told RESTFULLY and IMPLICITLY to many young Germans. Irresistible, unapologetic, sharp-tongued, unpretentious, BRECHT hit the mood of the time. But the charm came sooner to him than to his English and American executors. Radicals came earlier and lasted longer. For BRECHT it was not the conclusion of a moment but a philosophy for a lifetime. Before long he was rather alive on the Nazi murder list."
"Ten years of exile have left their mark on BRECHT. His face is no longer young. It bears the imprint of suffering, for though he has escaped the Nazis personally his thoughts were always with Germany. Some refugees have adjusted themselves to other countries, have even been fully assimilated. Not so BRECHT. He seldom speaks English and that with a strong accent and halting delivery. He has not sought to maintain here the reputation he made for himself in Germany. He writes. He breeds. He hopes, and he writes."

After describing BRECHT'S style and idea of drama, LUCY
writes:

"Such is the Brechtian theater. It has aroused a good deal of opposition among German critics. To them, who once described BRECHT as 'very gifted, unfortunately,' the whole Brechtian world is distasteful. An anonymous writer in DIE KURZSCHAU'S journal, 'Essays and Hart', raised some specific objections:

"That BRECHT'S work is 'propaganda for propagandist's sake'.
That actually 'Essays and Hart's of the Third Reich' is defeatist.

The first two points cancel each other, and the truth behind them is that, while BRECHT'S drama embodies his own ethics, it does not, like most propagandist art, underestimate the enemy....

"No single work of BRECHT'S is more important than 'Essays and Hart's of the Third Reich', of which 'The Private Life of the Master Race' is the stage version. Both for its intrinsic merits and for its interest as a portrait and interpretation of Nazi Germany it will probably be his best-known piece. Already it has been published in French by the Nouvelle Revue Francaise, so hear of performances of 'The Jewish Wife' (one of the scenes in the play) before Red soldiers at Leningrad and of a projected movie version by Pudovkin. . . . .

"The effect is one of sheer accumulation. In Part One we see workers shortly after the Nazis came to power, a worker betraying a comrade, a worker debuting with an 8mm man. Workers in a concentration camp, in a factory, at home. We see the strength of the Nazis, and in 'Prisoners Like Commissar' we see their opponents united, but too late. . . . I sometimes wonder if the French title of BRECHT'S work is not the best. It is, simply: 'Scène de la vie hitlérienne.'

102-190707-47
A biographical note states that bibliographical information concerning BRECHT can be found in the magazine "Los Artos", 1931, 4h-5h, in the compendium "The 10th Century Theatre". It further states that during the past few years poems by BRECHT have appeared in such periodicals as "Los Artos", "Frisia Deutsch" and "The German-American". There is a list of the chief works of BRECHT translated into English which read as follows:


It is interesting to note that CHRISTIANE ISERSTEDT, one of the co-translators of BRECHT's work "A Penny for the Poor" in 1937, was in contact with BRECHT according to previous reports in this note. ISERSTEDT entered the monastery of the Vedanta Society, a Hindu religious organization, at 1842 Ivar Street, under the leadership of Brahma P. K. N. LOY. The following English language articles concerning BRECHT are given:

1. "New Theatres for Old" by MARKO KONVILLE, New York 1946. (Dr. GOLULIK had written about BRECHT in "Theatre Workshop" April-July 1937) (BRECHT/CULTURO objeckte to his article in "The Act Play Magazine" April, 1938.)

2. "BERND BRECHT'S Poetry" by GUNTHER BEZELLBERG in "Partisan Review" March-April, 1941.


50-1967-7-47
Newspaper reviews of BUDEST’S play “The Private Life of the Master Race” appearing under date of June 13, 1945 in the “World Telegram”, “The Herald-Tribune” and the “New York Post”, all of New York, are available to this office. Each of those reviews is agreed that BUDEST’S play is a failure. The review written for the “World Telegram” by ELIO ALIBERTI closes with this statement: “If it were, the audience would be shocked and the play be condemned as it should be.”

A review of the play appearing in “The Kansas” Communist publication dated July 10, 1945, and written by ALFRED KEE, while admitting some criticism, offers the opinion that in future time BUDEST’S play will be referred to as a document of historical accuracy.

On June 14, 1945, according to CUDI L. PB-1, Mrs. BUDEST held a conversation with a woman named JULIA, possibly JULIA KASS, during the course of which Mrs. BUDEST indicated that certain meetings were held amongst the refugee group in Los Angeles, at the insistence of MRS. BERNSTEIN. She made this reference in the form of a complaint about BUDEST’S usual insistence on formality, saying that as he is so formal about everything he should be formal about “us”, and when he wants to call a meeting for a particular time he should inquire whether it is convenient for “us” too.

On June 24, 1945, according to CUDI L. PB-1, an individual believed to be CURTIOIS, 1405 North Laurel, Los Angeles, contacted Mrs. BUDEST and inquired as to when BUDEST would be back from New York City. Mrs. BUDEST advised that he hoped to obtain a ticket for the first of July but that this was uncertain. They then discussed the play “The Private Life of the Master Race” and after Mrs. BUDEST related her reasons for its failure BOIS asked whether it was “perhaps too much to the left, too progressive”. BOIS then asked what Mrs. BUDEST heard from Europe and she said that she had heard nothing and had “No private news from Germany”. He then stated that something interesting had appeared in the “New Mexico” and inquired whether Mrs. BUDEST knew that magazine. She replied that she knew this to be the “Communist organ”. BOIS then related that he read in the “New York” about a party given by the Russian authorities in Berlin at which HANNAH HOFFER was present. Mrs. BUDEST replied that she has known HOFFER for many years and then inquired whether KIPPER was also mentioned in the article. She continued, saying that she had heard that BUDEST had been in a prison camp in Denmark. She expressed the belief that all the people over there would have to clear themselves, but that in the end it was her belief that the actors had been among the best and most courageous opponents of the Nazis. She continued, saying that the final outcome may depend on what they said and did but that, of course, “as regards our own friends we can count on them to be sure.”
that  SINED wrote from LAZIO that OTTO had gastric trouble which was rather serious and that he would have to submit to an operation. Mrs. BRECHT said that "she could see it in him" and that she had always suspected that he had some stomach trouble. The reference to SINED and OTTO is undoubtedly to OTTO BABE, alias "OREX E. "BRECHT, alias "OREX E." BRECHT, alias "OREX E." BRECHT, alias "OREX E." BRECHT, alias a CICGA agent in Mexico who it has to have undergone an operation a few months ago.

On July 26, 1945, CIDI LA 21 advised that on that date BRECHT had talked to an unknown man whom he called "doctor." BRECHT told this individual that the people in Chicago would be ready in eighteen days and that he, BRECHT, had to get ready and prepare things for them when they start here in the autumn. He said that he was busy with his statistics and a didactic poem, a copy of which he would submit to the unknown man. It was made in English and at once translated in (from) that language by a man named JUICE. BRECHT then asked the unknown man how far he had gotten in his work and the man replied that he had now about eleven hundred pages. BRECHT stated that was quite a lot and then stated he had been around a bit in New York and had talked to SOMA and VIZIO, but that nothing was doing there. BRECHT said he wanted to see the unknown man soon as "I have a lot to tell you of what I saw and especially about that matter which interests both of us." It is believed that this conversation may relate to a matter in which BRECHT is interested, as will be later seen.

On July 26, 1945, Mrs. BRECHT had several conversations about the British elections, according to CIDI LA 21. The first of these occurred early in the morning when an unknown man contacted Mrs. BRECHT and asked he the decision had been made in England and that Labor had 500 seats to 120 seats for CHURCHILL'S party. Mrs. BRECHT thought that this was ridiculous.

Later on that day Mrs. BRECHT mentioned that she and BRECHT were going to pick up LUCY FEUCHTMEYER and would visit a man named HUGO who is believed to be FEUCHTMEYER. She said, however, that they would stay a short while only "on account of the miss business." It further appeared from her conversation that LUCY FEUCHTMEYER a Creek printer from Huron, California would also be present.

Still later on July 26, 1945, CIDI LA 21 overheard Mrs. BRECHT talking about the results of the election and stating that it was a "red-colored day." She said that she expects a lot of good for Belgium, France, Greece, Italy and Yugoslavia will come from it. She added that Dr. FEUCHTMEYER has stated that even the independence of India might be in the offing now. The unknown man with whom she was conversing at the time cautioned against too much optimism and stated that they would be very cautiously in England, but that nevertheless it was a good thing that Socialism was in the upswing and that men like ...Sid had a say in ...
He believed that this augured well for Spain also. Mr. BRECHT expressed the hope that the Potsdam Conference could be influenced. She agreed that the principal gains for the present would be outside of politics and in the economic field.

On July 29, 1945, CIDI LA BB-1 advised that Mr. BRECHT accepted an invitation to have dinner at the WILHELM ALEXER residence on the following Tuesday, July 31, 1945.

On July 30, 1945, according to CIDI LA BB-1, BRECHT contacted by an unknown man who stated that he wanted to visit BRECHT some day the following week and he said that he had some interesting letters from Paris, parts of which he wanted to read to BRECHT, as they would certainly interest him. BRECHT did not make a definite appointment and said that the letters were upon the man replied that "they are going to have a 30th anniversary over there and are preparing program and they wanted to know about BRECHT's works which might be used. He said the man who was interested is connected with the radio over there and does a lot of broadcasting.

On August 2, 1945, according to CIDI LA BB-1, an unknown man contacted BRECHT and advised that he had listened to more about the Soviet from London over the local radio station E33. He said that it came through poorly and BRECHT asked if he had given a transcript to RECHT. The man replied that he did that in order as he had been able to get it. He suggested that BRECHT listen at 6 P.M. to E33 as it might broadcast some more news.

CIDI LA BB-1 also advised that on the same day an unidentified man whom BRECHT called "Dewsh" inquired of BRECHT whether he had any news. BRECHT replied that he had very bad news. He said that Germany would be broken up and would not retain its unity as a cultural state. He added that the greatest part of it is going to the Soviet. The unknown man remarked that this was not as bad as it would quicken its development. Later that day BRECHT again discussed the news from Germany with this same man, according to BB-1. At this time BRECHT said that he did not have a complete summary of the news yet. He said that it was a six thousand word message and that he was not sure whether all had come through and was received correctly. He stated that the effect of it was that a two and one-half year period had been set during which reparations were to be settled, which meant that after that very short time Germany would be considered back on its feet and as having a democratic system in accordance with the wishes of the Allies. He said this meant that in 1948 everything will be settled and Germany can take its place among the nations. The unknown man stated that Germany had lost everything and that the Russians were vindictive and believed in a terror policy. He continued saying that the French wanted to take the coal and the steel and export it to France, but that this was madness as the transportation would cost too much. He then said, "Don't forget that the German soil", but was interrupted by BRECHT who stated that that was simply belonging to the soil is not German but that the people that live there are German and that is all. BRECHT continued saying that the Big
thing is whether the eighty million remaining Germans will get rid of the capitalist exploitation in which the people were abused. He said that the military which was the power for the capitalist exploitation has gone underground now. He said that it would be necessary to watch the developments in the next few years and that in two years much could happen in France, Poland and Italy. He said that things do not look so bad and would have been much worse if the black forces had succeeded in returning BERLIN to power. He stated that the development in England was a factor too, the unknown man concluded the conversation by stating that he hoped to see BERLIN soon as they must simply get together and talk things over.

On August 3, 1945, according to CIDI LA 93-1, BEST BEHRENS received the following telegram from D.A.O. SALT LAKE CITY: 

IT IS THE GREATEST AND MOST IMPORTANT THING I HAVE HEARD IN YEARS. I AM LOOKING FORWARD TO EXPLAINING IT WITH CHARLES LIONTON IN TIMES ROES. DU PAUL ARE YOU WITH THE TRANSLATION AND HOPING CAN BE ON HAND. WITH BEST WISHES TO YOU AND TO CHARLES LIONTON. YOURS EVER.

In this regard it might be noted that informant CIDI LA 93-1 has advised that CHARLES LIONTON and BEST BEHRENS are in very frequent contact in connection with the writing of BEHRENS'S play entitled "Galileo".

Source D advised that on August 4, 1945, Dr. and Mrs. HENRY BEHRENS attended a birthday party given in honor of WALTZ BISCHOFF at the new residence in Orange Park, California. According to this source, others present at the party included Dr. and Mrs. ROBERT SCOTT and MRS. ROBERT SCOTT, who is affiliated with the new school for social research.

CIDI LA 93-1 advised on August 5, 1945, that HENRY BEHRENS, wife of HENRY BEHRENS, who is also known as H.M., contacted the BEHRENS at approximately 9 p.m., stating that H.M. wanted to drop in, and inquired whether that was all right. Mrs. BEST BEHRENS advised that it was and invited them over.

CIDI LA 93-1 advised on August 7, 1945, according to CIDI LA 93-1, BEST BEHRENS and arrangements to attend a discussion to be held the following morning at 9 a.m. at the address of Dr. GALVIN, 519 Arizona Avenue, Santa Monica. The telephone directory reflects a Dr. GALVIN residing at 519 South Arizona Avenue. Inforrnant advised that on this occasion various items were to be discussed, such as the transmigration of the Jews to Germany, the dehumanization of people, and the present war impotents. In this regard, according to informant, BEHRENS remarked: I think it would be possible to destroy whole continents and that this makes the mood for Socialistic impulses.

On August 6, 1945, according to CIDI LA 93-1, BEST BEHRENS compared with an unidentified man who asked whether best had he thought of it before, no thought referring to the atomic bomb. This was said that it might be possible to use it. BEHRENS replied however that it
might be good in the outcome. BRIGHT closed this conversation by inviting the unknown man to "come up to our meeting on Thursday evening."

On August 10, 1946, according to CHI 2, BRIGHT was in touch with another individual who inquired of BRIGHT that he thought about the Japanese emperor, and who asked that in his opinion he was as bad a criminal as HITLER. BRIGHT replied that it seemed to him the Americans were going to capitulate to the emperor and that the roles would be reversed so that the Americans would be playing the part of the conqueror. He wondered what the Russians would say to this. He also wondered "what about Russia" and stated that young King HUMPHRIE was still in London and was apparently under British tutelage.

CHI 2a, 33-1 reported that Mrs. BRIGHT had had a conversation with an unidentified man, which conversation caused rather suspicion to the informant. He said that the unidentified man asked Mrs. BRIGHT whether someone had "already come" and whether he had been angry and upset. Mrs. BRIGHT replied that the person had been "here" and that he had been very jolly. The unknown man stated that this was strange and that he had not expected that, then upon Mrs. BRIGHT stated "well he has been accustomed to it for fifteen years, don't you see. Now and then he turns up, and then he is away again. So it goes all the time."

In retrospect, the informant believed that the person referred to in the above discussion between Mrs. BRIGHT and the unknown man might have been one ALFRED GORDON, 6856 papers log. Informant's conclusion in this matter was based solely on the fact that a man believed to be GORDON was at the BRIGHT residence on the previous evening.

On August 13, 1946, according to B2-1, Mrs. BRIGHT made inquiry of FRANCIS GORDON as to whether or not A.X. would be at his home that day between 5 and 6 P.M. Mrs. GORDON said that A.X. would be there at that time, and informant believed that BRIGHT might have visited GORDON on that occasion.

FRANCIS GORDON, who was mentioned in referenced report, was the subject of a discussion in the column of VIRGINIA BRIGHT, appearing in the Los Angeles "Daily News" of August 13, 1945. She wrote as follows concerning him:

"In order to produce the setting for the actors laboratory's recent hit production of 'Wolverine,' has been signed by the government to teach set designing at the G.I. College at Harvard, France."
He leaves this week by plane, with John Breer and Richard Low, who also have been signed to teach in the school of speech and drama. They will be joined on the faculty by director Gordon, now in the army in a camp already in Europe.

Gordon, whose contract is for seven months, also has a speaking role at the Scream, which he will deliver in French. The designer, who has made five trips to Europe studying the theater, speaks French, Spanish and German.

His own book, "New Theaters For Old," will be used as a textbook in the course of design, and Gordon plans to enlarge his interest in experimental stage work. It hopes to be able to create something similar to the productions of the Living Newspaper.

Furman, civilian head of the school of speech and drama at this university (which is prepared to accommodate an enrollment of 500 students) formerly was head of the drama department at Stanford University. It was in that capacity that Gordon first tried to hire Gordon as professor.

The designer, famous for many Group theater settings on Broadway, was unable to accept the original offer, but this will be his first teaching assignment. Gordon taught at the Insula School of Social Research in New York; he has taught in Seattle, and lectured here at Pomona College.

Here in Hollywood, Gordon designed the settings for "Time Ruth in. Lovely Heart." He hopes in the future to become a director-designer, and will work in that dual capacity in Biarritz.

CID I in BA-1 advised that on August 15, 1945 the BICKS had a gathering of several individuals at their home. One of those present, according to informant, was ALICE BICKS, a refugee writer who has been mentioned previously in this investigation. Informant was unable to furnish any information as to what transpired during this gathering.

On August 18, 1945, according to BA-1, FRETZ advised an unknown man that he and his collaborator were ready "with the work for that film." He said that his collaborator was going to New York soon and would discuss things with "BICKS," which may be important. FRETZ said he was ready with this work now, but nevertheless it would take a few months before everything was out. FRETZ then inquired what the unknown man felt about the possibility, and the man replied that a certain film had given a contract which had been reported over the radio, and that BICKS had mentioned BICKS must not have understood (that of the unknown party to this conversation). FRETZ sort of laughingly off stating that it was good that they remember one. The unknown man said.
had heard a report that BRIGHT might be sent to Germany as an American, to which BRIGHT replied "not, and I'm going with him, as a German." The BLOCHS mentioned in this conversation are most likely JOSEPH BLOCH, a prominent Communist and leader of the German movement in London who was recently assigned to the post of minister of culture or education in Germany.

On August 20, 1945, pursuant to information received on August 16, 1945 from WARD L. BE-1 to the effect that BRIGHT was in London, WARD L. BE-1 made an appointment with BRIGHT for 7 P.M. on August 20th. Special agents and reporting agents observed BRIGHT arrive in a Deluxe car driven by a chauffeur. BRIGHT's arrival at the BRIGHT residence was at 7:05 P.M., at which time he was observed to enter, where he remained for approximately thirty minutes. At the time of BRIGHT's arrival a green Buick station wagon bearing California license 14 D 655, was observed at the BRIGHT residence. This car is registered to MRS. BRIGHT, 14956 Corson Dr. Los Angeles, Calif. BRIGHT is the wife of CHARLES BLOCH, and shortly after BRIGHT's arrival an individual appearing to be BLOCH departed in the station wagon.

On August 23, 1945, WARD L. BE-1 advised that on that date Mrs. BRIGHT and CHARLES BLOCH had held a long conversation concerning BLOCH's new play "Galileo." In this conversation BLOCH stated that he had read two scenes of the play to MRS. BRIGHT (Ms.), who immediately stated he would like to direct it. BRIGHT went so to point out that this was a good thing COHEN or COHEN is a tremendous personality in this country but is a minor one patriotic American. He inferred that it would be advantageous for such a man to produce this play of "BRIGHT, who might be called a Communist." BLOCH described COHEN or COHEN as a great patriotic writer and said that having him direct the play would take away "any sort of business of the church, of BRIGHT in Russia and everything." BRIGHT thought that this was the most wonderful thing that could happen and it would mean an absolutely clean bill of health.

On August 25, 1945, according to BE-1, Mrs. BRIGHT arranged with PAUL GREGG, 1028 3/4 North Sycamore, Los Angeles, to print one hundred copies of BRIGHT's new play "Galileo." Subsequently, according to the informant, the printing of this play was completed and the copies were secured by the BRIGHTS from GREGG, on or about September 5, 1945. According to informant the work was done by GREGG at $1.00 per copy.

On September 5, 1945, according to WARD L. BE-1, BRIGHT began some work with PETER LEHR, the German writer actor who has been anti-communist earlier in this investigation. Subsequently, from time to time, informant advised that BRIGHT was still working with LEHR, but the nature of the work was unknown.
On September 11, 1945, informant BB-1 advised that Mr. BRECHT had been in touch on that date with an unknown man who told him that "they" had written to him for material such as songs and poems, for use in Germany and outside of Germany as well. He continued, saying that as BRECHT was one of the recognized great authors "we" want to have as much from him as possible. 

BRECHT replied that he had plenty of material but the trouble was not having it copied. He said however that he would tell BRECHT about this because he had already entertained the intention of compiling a volume for such a purpose. He said, however, that things could not be done in a hurry, whereas the unknown man stated "but I have to answer them".

On September 13, 1945, according to BB-1, an unknown man advised BRECHT that one of the Vienna papers mentioned KUGELIS as a turnoff for things that were on the program. He said that WESSLING (not BRECHT) seems to be playing there either in Hamburg or in Berlin. WESSLING-interpreted that he believed it was Hamburg. The unknown man said that ALDEIM (not WESSLING) was touring too and that it might be good for BRECHT to let his work have a rest. BRECHT replied that such would be done.

On September 16, 1945, according to BB-1, ALFRED DUBLIN conveyed a message to BRECHT to the effect that he would leave next week but that he wanted to see him before he left. He said that he would see him at the REICHBERGS (REICHBERG), at the time the unknown was unaware of the real purport of this conversation but later advised that on September 16, 1945, Mr. BRECHT had conversed with WESSLING. WESSLING was about to leave for France, and he had advised KUGELIS that ALFRED DUBLIN was also going to France. She stated that DUBLIN is French and that he received an official call from one of the ministerial departments in France, giving him an appointment there. It might be noted also that in this conversation Mr. DUBLIN asked WESSLING whether they would see him before he left, to which WESSLING replied that they would.

Later in the day on September 18, 1945, a man, undoubtedly ALFRED DUBLIN, advised BRECHT that he had just received a telegram from Washington, D. C., saying that he was booked for passage to Europe, leaving New York on October 1st.

Again on September 18, 1945, BRECHT conversed with an unknown woman who requested that BRECHT talk to DUBLIN the following morning while Mr. DUBLIN was away. It appears that Mrs. DUBLIN is also going to Europe and that it was desired that she procure ALFRED DUBLIN, and that she would remain behind for eight or ten days. The unknown woman felt that BRECHT might be able to convince DUBLIN that he should remain behind. In this same conversation the unknown woman spoke to Mr. BRECHT and said the rumor that she (believed to refer to Mrs. DUBLIN) has $200.00 which was given to her, $300.00 from Mr. BLUMEN and $100.00 from other persons, which sum will be needed badly for the women.
CID I, FB-1 reported that on September 24 and September 26, 1945, a man named TEO ALCO was at the BRECHT residence. It will be recalled that TEO ALCO had been directed to higher by FB-I, and according to the referred report, while TEO ALCO was at the BRECHT residence, he was called from New York by a person named TEO.

On September 25, 1945, Special Agent [redacted] observed a 1941 Ford convertible coupe bearing California license 4 T 9909 at the BRECHT residence. On this occasion it was also observed that the unknown individuals and KURT BRECHT entered this car while Mr. and Mrs. BRECHT entered the BRECHT car. The two cars then proceeded to the Aragon Theater, 9038 Holmav, where a special showing of a German technicolor picture entitled "Lady of my Dreams" was taking place. REINER IUCHE was also observed at this performance.

On September 27, 1945, Special Agent [redacted] ascertained from [redacted] of Hill's U-Drive, 1014 North Orange Avenue, Hollywood, California, to whom the Ford bearing California license 4 T 9909 is registered, that this car was rented to EDDIE CLARK, Liangtung Hotel, 1334 Burt Road, Los Angeles, California. It was further ascertained that KURT came to Los Angeles about September 6, 1945, and obtained use of the car on September 10, 1945. At that time BRECHT stated he expected to use the car for six weeks. [redacted] advised that the car had been reserved for EDDIE by the Eisenberg Corporation of America, about a month before his arrival. It is also [redacted] belief that EDDIE drove out to Los Angeles from Chicago with four other men. EDDIE advised that he could be reached at Santa Monica, 6-1943, which is the telephone number of the EDDIE BRECHT residence.

Informant BB-1 advised that EDDIE BRECHT had been at the BRECHT residence on eight or nine occasions during the period from September 16 to October 16, 1945. Informant was unable however to reveal the purpose of EDDIE's presence there except to state that it had something to do with a script in which CHARLES LANCASTER was apparently interested. Informant advised that while at the BRECHT residence REINER had been in touch with one ROY LAMBOY of the Eisenberg Corporation of America. The car rented by EDDIE was observed at the BRECHT residence on September 17 and September 24 by Special Agent [redacted].

On October 3, 1945, according to BB-1, EDDIE BRECHT held an interesting conversation with a man whose identity was unknown to informant. In this conversation BRECHT stated that "we have the list of some of the principal criminals, but that he missed the name of SOLOMON (BILLY)." BRECHT said that it would be a good thing if the unknown man could write an article. He said further that if there would be a possibility for the man to be there on the spot, it is indicated here that he should get there. BRECHT said that such a trip would be troublesome because of his reentry into this country, but nevertheless, this is an occasion which gains very seldom in anyone's lifetime. He mentioned the name of
those people from several nations and the stupidities that they would hear from the ordinary type of know-nothing journalists. He referred to his knowledge of the whole thing and pointed out how useful it could be to have a chance of saying the right thing at the right moment. He asked the woman if she realized that her forces were in a well-chosen position, giving an impression that differs from what everyone says. He asks the unknown woman to think of the "isolate" in which the Russians are already and tells her that such a chance to do something wonderful should not be lost. He asks her who else might do it and mentions BISCH (probably BISCH), but states that he is not the person to do it. BISCH says that this meeting of the nations in their wrath will be more valuable and more interesting than twenty cultural congresses. He tells the unknown woman that she must only take a few points and discuss them properly, in an interesting fashion. He asks her to think how it will stand out beyond the idiotic opinions in international matters of our "nitrile" journalists. He tells her that this is a great chance and asks her to please think about it carefully before she loses it slip.

Later the same day, according to BD-1, BISCH talked to an unknown man about the matter of covering the war trials. He told this man that he thought it was very important that the unknown man attend the anti-Nazi proceedings. He said it was the most important thing that has happened to Germany since the present war, and that it would be very important to note down precisely what the criminals say in their defense.

On October 6, 1945, according to BD-2, Mrs. BISCH requested a man unknown to this informant to look about his house to see whether he had the early September issue of "Luch". She stated that this issue contained an article about Berlin which she would like to have.

On October 10, 1945, informant BD-1 advised that during the course of that day Mrs. BISCH had carried on several conversations revealing that she was actively interested in a committee for the collection of funds for actors in Vienna. Informant advised that the first such conversation was with a man believed to be BISCH himself, who resides at 8023 Harvard Avenue, Los Angeles. In this conversation Mrs. BISCH said she could not understand what happened, whereupon BISCH inquired whether she meant that BISCH had withdrawn. Mrs. BISCH replied in the negative to this and stated she could not understand why BISCH himself had withdrawn. BISCH then said that everyone was free to withdraw when he felt like it and Mrs. BISCH replied that was correct but she thought it was rather funny.

Another of these conversations was had with F. BISCH, the person who microphotographed copies of BISCH's play entitled "/tag". In speaking to F. BISCH, Mrs. BISCH said she wanted to talk to him about a letter he had written. She said that she could not understand his standpoint on that issue. She said she believed he was one hundred percent wrong particularly with reference to paragraph two of his letter. She told...
that the matter had been deliberately put on the basis of help to an artists' stage player assisted by his colleagues. Bricht replied that if even people wanted to drop out and save their $5.00 there was nothing one could do about it.

Mrs. Bricht replied it was for that reason she thought ENGEL's letter went in the wrong direction. She said that to mention only one thing ENGEL had misrepresented KORTEY (KORTEY). Mrs. Bricht said she had worked for twenty years with KORTEY and knew very well that KORTEY has many faults but that nevertheless his work is sinistrologically and conscionably. ENGEL stated he had nothing against KORTEY but that as Bricht would know, there is always opposition against any move or proposal and one has to reckon with it. Mrs. Bricht said that she merely wanted to clear up the matter for herself and went on to say she was acquainted with the standpoint of LUNING (LUNING) and his gang. She said she talked it over with ENGEL who thought that they should give all their force to the work and just continue it. Mrs. Bricht then asked another ENGEL wanted "us" to withdraw and ENGEL merely laughed at this. Mrs. Bricht concluded, stating, that ENGEL should keep in mind that most of the people were politically untrained and that the same goes for the LUNING group. ENGEL in a remark said with regard to DURAT and KORTEY they can let the matter alone. He said there are, of course, a lot of reactionaries who only make a show of liberalism and progressivism. He said that he was willing to put the question that either he (KORTEY) goes, or I go. He stated that he would not press it further, and that he only wanted to say that certain elements are obstructive. Mrs. Bricht stated that this certainly did not apply to KORTEY and that she would talk the matter over with ENGEL.

Another of these conversations occurred between Mr. ENGEL and a man unknown to informant. Mrs. Bricht told they saw Milch about the letter he had written, which letter allegedly gave his reasons for leaving the committee. She said that she did not believe the written reasons were the real ones. She stated that DURAT, DEUTSCH and KORTEY are like children, but they had nothing but an end. Mrs. Bricht said she was glad they had put in the words "artists stage players" and that they have resisted the tendency to make things more progressive. She said that as it stands the matter is one of philanthropy and that is what Americans want. She stated that theoretically one could ask whether it would be better to have a small group of real workers understand things, or a group which will tolerate many various neutral and indifferent elements, but which will secure a large collection of money. Mrs. Bricht inquired whether the trouble was that she and KORTEY were in it, or whether the feelings of herself and BRICHT in economic matters were the difficulty. Mrs. Bricht said that none of the board members had withdrawn. He stated that she had talked to MILCH and to KORTEY.

The final conversation on this topic was held between Mr. Bricht and MILCH and DEUTSCH, with whom she had talked earlier in the day. This conversation reflected that the committee involved was one organized for obtaining the funds for the relief of actors in Vienna, Austria. Mrs. Bricht stated that there were two alternatives, namely, that everyone had their
packages to their friends or a committee be made to do it. BLECH expressed himself in favor of letting everyone send their own packages. He felt that if the matter were to be on a large scale and some performances were to be given, it would be better to have BLECH do it than some unknown Austrian artist. Mrs. BRECHT agreed with that as a big American audience was what was desired, but she believed that it would be more appropriate if the Austrian artists in America cooperated in putting on the performance. BLECH stated that the intention had been to send money or goods to make special small groups in Vienna and if that is not the case as Mrs. BLECH claims, there could be a small committee of six or eight people to handle the thing and keep it open and above board. Mrs. BRECHT said that's how she understands it to be.

In connection with this matter it is to be noted that on July 26, 1945, Source B, without having been questioned on the matter, mentioned that BLECH had sold the screen rights of his story "Simon" to one of the Hollywood studios, and that as this story was based on an idea of BRECHT, BLECH had paid some of the proceeds from the sale of the screen rights to BRECHT.

It has previously been reported in this investigation that the screen rights to the story "Simon" had been sold to Source C for $57,600 and that as a part of this transaction BLECH had given C the...
a quit claim, or release of any rights he might have in the story, with the exception of the right to a play outline of "Simone" prepared and submitted by RECHT. At that time it was stated that RECHT had received an acknowledgment from GOLDEN for the above release. In other words, it would appear that RECHT received approximately fifty per cent of the proceeds from the sale of this story by SPEECH-WEA to GOLDEN.

Reference report contains information received from FBI Lab No. 25-1 to the effect that on May 17, 1965, Mrs. BRENT exhibited an interest in two service men whose army serial numbers were 20699998 and 2673106, in connection with a plan which she had devised. Informant was unable to furnish any information as to the nature of this plan but noted that in connection with it Mrs. BRENT inquired for detailed information concerning the background of the service men.
Reference report further contains information reflecting that the BRIGHTS are quite friendly with a professor at the State University of California at Los Angeles. Interview fact has confirmed that this friendship has continued through the period of this report.

It is interesting to note that during August, 1945, an article appeared in the Los Angeles Herald-Express dealing with the subject of atom control. This article stated that Dr. ENRIQUE ROBLES of the University of California at Los Angeles, a physicist and close student on atomic energy, predicted that the atom would lead to an age of unbelievable industrial strength provided satisfactory control could be applied to slow down the intense explosion reaction. He was quoted as saying "The furious energy of the bomb is the result of virtual destruction of matter wherein the uranium isotope splits violently into two parts, releasing a colossal burst of heat and other radiation. U-235, the isotope, is rare, but the dropping of the second bomb on Nagasaki probably is a sign of a plentiful supply."

Reference report and previous investigation in this case reflect that PERT BRIGHT has had certain dealings with IGUZIO SILONE, W. EISBERG, CHRISTOPHER KUNKLECO and RUSI INOCA. Background information concerning these individuals was obtained from the biographical book entitled "Hollywood Century Authors" and is set out hereafter.

IGUZIO SILONE, whose real name is SECONDO SQUILANE, was born May 1, 1900 at Pescara, Italy. He writes about himself: "There were two reasons why I never attended a university. . . . In the second place, political work kept me very little free time." In 1917, he joined the Fascist League of Italy and became secretary of the Federation of Remote Cities of the League. Also in 1917, because he was opposed to the war, he joined a group of young Socialists and became secretary of the Youth of Rome. In 1918 he became editor of the weekly "Avanguardia" (Advance Guard) which represented the extreme left of the anti-war movement. In 1922 he was editor of a pro-Fascist newspaper, "Il Lavoratore" (The Worker), after the march to Rome he was forced to leave Italy.
to which he returned in 1925. In Italy, from 1925 to 1928, he engaged in illegal work against the Fascist regime as a militant Communist. In 1928 he was denounced (in absentia) to the Fascist special tribune for clandestine political activity in Italy. In 1930 he left the Communist Party and since has lived in Zurich, Switzerland.

WERNER HICHER was born February 21, 1907 in York, England, shortly after leaving school he associated in London with a group of young men who were all strongly oriented to the left, some of them being orthodox communists. His close friend, MICHAIL VOLK, has said that Hicher was never in complete agreement with the Communist doctrine. He is said to be simply in rebellion against the opinions of the upper bourgeoisie into which he was born. In 1936 he was an ambulance driver for the Loyalists during the Spanish Revolution. He is married, to BEATRICE KIRK, daughter of WALTER KIRK. He returned from Spain to Birmingham, England in 1937 and in 1938 he came to the U. S. as a permanent resident. He lives in Brooklyn, and has taken out his first papers. Much of his work has been written in collaboration with CHRISTOPHER IJINON, with whom he traveled to Iceland in 1936.

CHRISTOPHER IJINON was born August 26, 1904 at Dinerley, Cheshire, England. In 1914 he met W. H. HICHER at a boarding school. In 1929 he went to Berlin to visit HICHER and remained there on and off for the next four years. He became a refugee from HICHER and has since remained in fairly close touch with the circles of the Emigration. Between 1933 and 1937 he traveled and spent several months in Greece, Portugal, Spain, France, Belgium, Holland and Denmark. During this time he wrote two plays with HICHER. At the beginning of 1936 he and HICHER, financed by their publishers, made a trip to China returning in the autumn of that year. In January, 1939 he and HICHER sailed for New York intending to become permanent residents. As of 1942 he resided in Santa Monica, California, was unmarried and was employed as a dialogue writer at the R.C.N. Studios.

MARK NICHOLLS is the partial pseudonym for MARKS NICHOLLS BOOM-BROOK, NICHOLLS, T., a Danish writer, born March 26, 1878. Her first husband was SCHRIS NICHOLLS, a Danish author, and her second was an American, CHARLES NICHOLLS, Jr. Prior to the Nazi invasion she left her Villa Bergrumnsen at Skøre (Denmark) and came to New York where she lives with her sister, Dorcas R. NICHOLLS.

In an effort to obtain further background information concerning RUTH BERLIN, a female who was indicted and the records of the U. S. District Court, in a pending case were examined for data concerning the progress of BERLIN'S naturalization, with negative results.
At the Office of Immigration and Naturalization Service, San Pedro, California, the manifest for the S.S. "Armistice," arriving at San Pedro on July 21, 1951, was examined on June 29, 1951. This manifest reflected that the S.S. "Armistice," on which RUTH KOLLAGER was a passenger, sailed from Helsinki, Finland, on June 20, 1951. Concerning Ms. KOLLAGER, it stated that her family was in the U.S. and that it might be noted here that previous investigation indicated that she had once worked to a renewal ROBERT KOLLAGER. Her given name is listed as R. In Finnish, her marital status was given as married.

The manifest reflected that she was an actress and writer by occupation and that she could both read and write the English language. She is a citizen of Denmark, of Scandinavian race. She was born in Copenhagen, Denmark, and was 35 years of age at the time of her arrival in the United States. She is described as 5' 11" tall, fair complexion, dark hair and eyes, fair. Her mother's name and surname were given as BLAAS LILI, living in 15, Copenhagen, Denmark. Her father's name was given as NILS FREDERICH KOLLAGER, living at No. 12, Copenhagen, Denmark. The manifest showed that RUTH KOLLAGER had been a resident of Denmark from birth to 1940, and a resident of Finland, Finland from 1940 until her departure for the United States.

According to the manifest, RUTH KOLLAGER, whose surname was Hollywood, was in possession of a passport issued by the United States on March 30, 1911 at Helsinki, Finland. She is the holder of passport No. 15/22. She stated that she had never been before in the United States.

In answer to the question of whether or not she was going to a relative or friend and if so to list that person's name, she wrote "mother, American Legion, 33rd Street, Washington, D.C." The question of whether or not she intended to become a citizen of the United States was left blank. In answer to the question of whether she was a politician, an emigré, or a believer or member of any organization which believes in the overthrow of the government by force and violence, she replied in the negative.

It was interesting to note from the manifest that RUTH KOLLAGER had two children. She gave the name of "Mrs. NILS KOLLAGER, 33rd Street, Washington, D.C." as their nearest relative or friend.

It will be recalled that previous investigation indicates some connection between RUTH KOLLAGER and KOLLAGER, who at one time was on trial in Finland because of her "relations with the Soviets.

The manifest also reflected the last permanent address of RUTH KOLLAGER as Helsinki, Finland. It gives his previous residences as follows: Germany to 1938; Denmark, 1938 to March, 1938; Sweden to April 17, 1939; Helsinki, Finland, since April 17, 1939. It also reflected that he had been in the United States since 1940, or six years during 1945, etc. RUTH KOLLAGER showed her previous residences as Germany to June, 1938; Denmark to 1938; Sweden to April, 1940 and Helsinki, Finland, since April, 1940.
Source: A published information concerning a letter from Mrs. H. to Mrs. H. in 1944.

One of these was a letter in English from Mrs. H. to Mrs. H. in 1944. This letter, which is confidential, was written and sent from Hollywood, California. The letter, which is confidential, contains nothing of interest but does reflect that Mrs. H. is a friend of Mrs. H. who is no doubt having a difficult time of it.

Another letter was directed to Mrs. H. in 1944 by Mrs. H. Mrs. H. wrote to Mrs. H. in 1944 from her home in New York City, probably during the latter part of 1944. This letter states in part: "Yesterday I had lunch with Mrs. H. and so I heard the news about you having had an operatic time and having been sick."

A portion of the letter states: "What good news! I have been thinking about you and have written you to give you my greetings, if you are well enough to see me." The letter continues: "I have a very small part this week, being a ski consultant in New York City, except on the 5th, when I go to the Old Set (the Whittier) and probably be with Mrs. H. during the Christmas holidays. We are working together because the boys who are connected with the Russian Army are going up here. I have been studying the Russian language for six months while I was coming here, because I thought I should know it before coming here. I cannot tell you much because I do not see many people. The news, that is now at the Old Set, also has asked for your address."

This same information was available to Mrs. H. in 1944. The first of these letters is dated September, 1944. This letter states that Mrs. H. has been at Boulder, Colorado during the entire summer so that she could be with Mrs. H. She states that "Mrs. H. has to take Japanese today. She is a poor, poor, little boy." She continues, stating that she would have had Mrs. H. visit her the past summer but there was no room for him, nor for that matter anywhere in Boulder, because it was filled with Japanese, Chinese, and Spanish professors and families, and with all the people from the army and the way they were studying these languages. She continues, saying that she would spend Mrs. H.'s time on her art school, some of which she sold four months previously for a thousand dollars. She states that Mrs. H. is going to New York with her book "Liberty Street" which will soon be dramatized by Mrs. H., and that she and Mrs. H. are both living in New York. In a postscript Mrs. H. states that she recently saw in the "Times" that Mrs. H. had invited Mrs. H. to play Mrs. H. in "The King and I." She goes on to say that the newspaper indicated that Mrs. H. was invited to play Mrs. H. in "The King and I." Mrs. H. states that she is not invited to play Mrs. H. but that she wishes Mrs. H. more than any other European actor to play Mr. H. in "The King and I." She adds that she has been to New York to see Mrs. H. and that Mrs. H. is there.
Another letter from RGLA at the Hotel La Cria, 230 30th Street, New York City, to RUTH BRETZ, is dated October 27, 1944. In it she writes: "Since we met last time so much has happened to you and you have had such a hard time. If you only had written or talked to me I would have done everything in the world for you and I would not have rested until you had come with me to New York to help you. You know how much I like you and you must have known how much you could have relied upon me, I am a silent person." RGLA writes: "You must understand though that you were missing at the time that I met BREITZ'S family last winter than KARIN (KARIN BREITZ) was staying with them. You must have thought that I was not loyal to you...... I thought that you might have been surprised that IPA and I did not ask you to come out to our house at Brentwood (California) last winter but we could not do that because KARIN had told us that it was impossible."

A letter from KARIN BREITZ, 200 West 69th Street, New York City, dated October 15, 1944, was also made available by Sorensen C. This letter contained various references believed to relate to BREITZ'S pregnancy, and reads in part as follows:

"I wonder if you decided to write it to me or not. Even if you should think that you can hide it from me, I cannot escape a pair of eyes that know you like no other. You might pretend to be so sparkly as concerned, but nevertheless, it would have been completely impossible that I should not find out. I con picture myself in your mind and see deep, very deep in you that little being which will continue you in gladness and in sorrow, that little new existence, and farewell for ever. And about yourself, when did you put it? I don't know that. You can always pretend you got it in your vacation. But I had my suspicions since that morning that BREITZ went out without having had his morning coffee, and I thought that you had gone away without saying anything. But how will it be with HELEN (BREITZ)? Does she know it? Will he not make a rift between them? And how are you after it, feeling all right or are you sick?

"And what does BREITZ say about it? And the worst is HELEN. She only wrote me some short letters, saying nothing, and I cannot help her."

"Let me know as soon as possible whether HELEN (BREITZ) knows it or not, don't let her find out from other. Are she and BREITZ still well together?"

Again, according to Sorensen C, RUTH BREITZ wrote a letter to KARIN dated November 7, 1944. It reads in part, as follows:
"I have your lovely letter. Thousands and thousands times thank for the letter. Although there are several things in it that make me sad, especially the fact that you wrote about girls, you feel himself relieved. You see here, when what you do know is that it is the same way with animals. There are secrets of kinds of animals which do not care at all for their offspring; you say that this is your child, but it is only you if you develop it into a human being. Personalities develop only after birth in a human form, and so I feel, involuntarily, that ENGEL ought to hear about it, and so I send that word (being relieved) my sorrow in this regard for HELLEN (ENGEL) will never end, because, correctly, there is so much at stake for her, and, here too, I say that you must be able to do something about it. Don't you think, for instance, that ENGEL could compel IDA (ENGEL) by moral pressure, to get HELLEN a role of the mother in Simone. HELLY would be excellent for this role and it would again give her a position. Now she feels herself lost and finished in her life because she has nothing left since DEC in the army and HELLEN is not yet sufficiently grown to be able to talk with her.

"Of course, your secret is quite safe with me. Only, I don't know how I will behave if I go over after Christmas and HELLEN asks a point in what I know. She will never forgive me if she finds out that I have been lying to her.

"Now, about our friends, EDIE and ME. They are wonderful, as always. EDIE has had difficulty with her book. EDIE was bought it to make a play out of it, but he had had trouble with it.

"I am very uncertain as to whether I should stay here or go to HELLEN's. Don't you see if B (ENGEL) comes to New York, HELLEN will badly need me. I am quite afraid that she would become bitter as she only has LIFE left there and she has her own big troubles. I am still having so much work to do now and then with translation of the film, and I have to do some radio talks about Denmark, because it is so difficult to find anyone for it.

"HELLEN (ENGEL) is now standing over a section and she also has to prepare herself for all these foolish laws and regulations which change from day to day. Will you tell me that it is coming to?"

Source C revealed that HELLEN had received a letter dated March 16th from H., who is undoubtedly IDA. This letter set forth some of E.ENGEL's philosophy as follows: "Work and labor is still an aim in itself. The purpose of full employment is to keep the people from taking a revolution, but that leads to overproduction of goods, and, as you know, that is the real cause of economic warfare. If they could only find out some way of doing things which would keep people at work without producing things, then there would be..."
real paradise, and is an opportunity for inventors. Would that not be something for AUG. 1941?

Another portion of this letter reads as follows: "Please write as well and let me know about everything. I attach a communication from one of your old colleagues. Did you realize that LEIF C. HOLST is such a scoundrel?"

It is believed that this unsolicited letter refers to a mimeographed slip of a paper which is mentioned in references. It appears to be a clipping from a sort of news letter. This clipping made known the names of certain young actors of the Danish Royal Theater, who had been threatened by a German informer, LEIF C. HOLST, who had since been liquidated by Danish patriots.

Investigation was conducted concerning CARL L. C. GELAAR, 2374 Kent 8th Street, Long Beach, California. The telephone number was called from the POLICE residence on August 15th and September 22nd, 1944. The records of the Register of Voters at Los Angeles, and the records of Source 9 concerning CARL L. C. GELAAR were checked with negative results.

From the 1943-44 Long Beach City Directory, it was ascertained that CARL L. C. GELAAR was a shipyard worker at Calship.

On July 3, 1945, Special Agent was dispatched to Plant Protection Department, Calship, to examine the file on CARL L. C. GELAAR. This file reflected that CARL L. C. GELAAR was employed on July 8, 1942, as a boiler welder's helper, listed his address at that time as 1844 Chestnut Street, Long Beach, California, Social Security number 497-24-1519. He listed his occupation as a welder and stated that his only relative living at Calship was JOHN HOLST. He went to high school at New Albany, Idaho, and attended the Frederic Business School in Denver in 1913 and 1914. He listed the following references: 1. C. GELAAR, 801 Florida Street, Amarillo, Texas; JOHN H. GELAAR, 310 Chestnut Street, Long Beach, California. He listed his places of employment as follows: Insurer for himself, Amarillo, Texas, 1923 to 1924; Insurer for himself, Long Beach, Texas, 1932 to 1939.

His record reflected that he terminated his employment at Calship on July 8, 1944, in order to return to Long Beach, Texas, on personal business. He was re-hired on September 17, 1944, and is presently working on the drydock as a pipe welder. His Social Security number is 497-24-1519. He listed his residence on the draft board as Amarillo, Texas, and he listed the following references: 1. C. GELAAR, 2374 Kent 8th Street, Long Beach, as the person to notify in case of accident. He has File number 2342073, which reveals an arrest by the Santa Monica Police Department, their number 4142 on February 27, 1941, for investigation. He was released. This is the only criminal arrest appearing on his record. Other records of the Long Beach Police Department were checked for a record of crime with negative results.

-27-
Description of EXEPI was obtained from the F.B.I. of California.

69
Date of birth
November 26, 1955
Place of birth
LaFayette, Illinois
Height
6' 6"
Weight
160 lbs.
Eyes
Gray
Hair
Brown, Greying
Complexion
Fair
Marital status
Married

A car bearing California license number 67 S 420, and registered
to EXEPI XAVIET, 216 North Eucalyptus, Inglewood, California, for a 1959
Pontiac four-door sedan, was observed parked at the EXEPI residence on June
11, July 18 and September 23, 1965.
Following are the results of the mail cover placed on the Frank:

<table>
<thead>
<tr>
<th>Postmark</th>
<th>Address</th>
<th>Return Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/5/45</td>
<td>Mrs. BRIGHT</td>
<td>MICHIGAN, 205 West 56th Street, N.Y.</td>
</tr>
<tr>
<td>6/5/45</td>
<td>Mrs. BRIGHT</td>
<td>KAVALL, 906 1/4 East Avenue, Beverly Hills, Calif.</td>
</tr>
<tr>
<td></td>
<td>Mr. and Mrs. BRIGHT</td>
<td>R. H. T Splx (or TSP5), General Delivery, San Francisco.</td>
</tr>
<tr>
<td>7/2/45</td>
<td>KARIN BRIGHT</td>
<td>DAVIES &amp; SULLS, 67 Third Street, N.Y.</td>
</tr>
<tr>
<td>7/2/45</td>
<td>Mr. BRIGHT</td>
<td>DAVIES &amp; SULLS, c/o E. &amp; E. L. LTD., Gloversville, New York.</td>
</tr>
<tr>
<td>7/3/45</td>
<td>Mr. BRIGHT</td>
<td>DOUGLAS, c/o Kipper Agency, New Directions, 69 W. 43rd St., N.Y.</td>
</tr>
<tr>
<td>7/9/45</td>
<td>Mr. BRIGHT</td>
<td>6 East 43rd Street, Room 371, N.Y.</td>
</tr>
<tr>
<td>7/15/45</td>
<td>Mr. BRIGHT</td>
<td>Lexington 2-6018.</td>
</tr>
<tr>
<td>7/14/45</td>
<td>Mr. BRIGHT</td>
<td>E. &amp; E. L. LTD., 6250 Hollywood Boulevard.</td>
</tr>
<tr>
<td>7/18/45</td>
<td>Fritz BRIGHT</td>
<td></td>
</tr>
<tr>
<td>7/22/45</td>
<td>Mrs. BRIGHT</td>
<td></td>
</tr>
<tr>
<td>7/21/45</td>
<td>Mrs. BRIGHT</td>
<td></td>
</tr>
<tr>
<td>7/27/45</td>
<td>Mr. BRIGHT</td>
<td></td>
</tr>
<tr>
<td>7/28/45</td>
<td>BERT BRIGHT</td>
<td></td>
</tr>
<tr>
<td>7/28/45</td>
<td>Mrs. KARIN BRIGHT</td>
<td></td>
</tr>
<tr>
<td>8/1/45</td>
<td>BERT BRIGHT</td>
<td></td>
</tr>
<tr>
<td>8/5/45</td>
<td>BERT BRIGHT</td>
<td></td>
</tr>
<tr>
<td>8/7/45</td>
<td>BERT BRIGHT</td>
<td></td>
</tr>
</tbody>
</table>
9/28/26  BERT BRIGHT
9/29/26  BERT BRIGHT
9/30/26  BERT BRIGHT
10/8/26  BERT BRIGHT
10/9/26  BERT BRIGHT
10/11/26  BERT BRIGHT

Pending
ENVELOPED LEAD

4444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444444
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul, Blondine</td>
<td>1</td>
</tr>
<tr>
<td>Paul, P. J.</td>
<td>2</td>
</tr>
<tr>
<td>Paul, K.</td>
<td>3</td>
</tr>
<tr>
<td>Paul, Alfred</td>
<td>4</td>
</tr>
<tr>
<td>Paul, Alfred H.</td>
<td>5</td>
</tr>
<tr>
<td>Paul, Ludwig</td>
<td>6</td>
</tr>
<tr>
<td>Hans, Meyer</td>
<td>7</td>
</tr>
<tr>
<td>Hans, L.</td>
<td>8</td>
</tr>
<tr>
<td>Hans, F. J.</td>
<td>9</td>
</tr>
<tr>
<td>Hans, E.</td>
<td>10</td>
</tr>
<tr>
<td>Hans, H.</td>
<td>11</td>
</tr>
<tr>
<td>Hans, H. E.</td>
<td>12</td>
</tr>
<tr>
<td>Hans, H. F.</td>
<td>13</td>
</tr>
<tr>
<td>Hans, H. G.</td>
<td>14</td>
</tr>
<tr>
<td>Hans, H. H.</td>
<td>15</td>
</tr>
<tr>
<td>Hans, H. I.</td>
<td>16</td>
</tr>
<tr>
<td>Hans, H. J.</td>
<td>17</td>
</tr>
<tr>
<td>Hans, H. M.</td>
<td>18</td>
</tr>
<tr>
<td>Hans, H. N.</td>
<td>19</td>
</tr>
<tr>
<td>Hans, H. O.</td>
<td>20</td>
</tr>
<tr>
<td>Hans, H. P.</td>
<td>21</td>
</tr>
<tr>
<td>Hans, H. Q.</td>
<td>22</td>
</tr>
<tr>
<td>Hans, H. R.</td>
<td>23</td>
</tr>
<tr>
<td>Hans, H. S.</td>
<td>24</td>
</tr>
<tr>
<td>Hans, H. T.</td>
<td>25</td>
</tr>
<tr>
<td>Hans, H. U.</td>
<td>26</td>
</tr>
<tr>
<td>Hans, H. V.</td>
<td>27</td>
</tr>
<tr>
<td>Hans, H. W.</td>
<td>28</td>
</tr>
<tr>
<td>Hans, H. X.</td>
<td>29</td>
</tr>
<tr>
<td>Hans, H. Y.</td>
<td>30</td>
</tr>
<tr>
<td>Hans, H. Z.</td>
<td>31</td>
</tr>
<tr>
<td>Hans, H. A.</td>
<td>32</td>
</tr>
<tr>
<td>Hans, H. B.</td>
<td>33</td>
</tr>
<tr>
<td>Hans, H. C.</td>
<td>34</td>
</tr>
<tr>
<td>Hans, H. D.</td>
<td>35</td>
</tr>
<tr>
<td>Hans, H. E.</td>
<td>36</td>
</tr>
<tr>
<td>Hans, H. F.</td>
<td>37</td>
</tr>
<tr>
<td>Hans, H. G.</td>
<td>38</td>
</tr>
<tr>
<td>Hans, H. H.</td>
<td>39</td>
</tr>
<tr>
<td>Hans, H. I.</td>
<td>40</td>
</tr>
<tr>
<td>Hans, H. J.</td>
<td>41</td>
</tr>
<tr>
<td>Hans, H. K.</td>
<td>42</td>
</tr>
<tr>
<td>Hans, H. L.</td>
<td>43</td>
</tr>
<tr>
<td>Hans, H. M.</td>
<td>44</td>
</tr>
<tr>
<td>Hans, H. N.</td>
<td>45</td>
</tr>
<tr>
<td>Hans, H. O.</td>
<td>46</td>
</tr>
<tr>
<td>Hans, H. P.</td>
<td>47</td>
</tr>
<tr>
<td>Hans, H. Q.</td>
<td>48</td>
</tr>
<tr>
<td>Hans, H. R.</td>
<td>49</td>
</tr>
<tr>
<td>Hans, H. S.</td>
<td>50</td>
</tr>
<tr>
<td>Hans, H. T.</td>
<td>51</td>
</tr>
<tr>
<td>Hans, H. U.</td>
<td>52</td>
</tr>
<tr>
<td>Hans, H. V.</td>
<td>53</td>
</tr>
<tr>
<td>Hans, H. W.</td>
<td>54</td>
</tr>
<tr>
<td>Hans, H. X.</td>
<td>55</td>
</tr>
<tr>
<td>Hans, H. Y.</td>
<td>56</td>
</tr>
<tr>
<td>Hans, H. Z.</td>
<td>57</td>
</tr>
<tr>
<td>Hans, H. A.</td>
<td>58</td>
</tr>
<tr>
<td>Hans, H. B.</td>
<td>59</td>
</tr>
<tr>
<td>Hans, H. C.</td>
<td>60</td>
</tr>
<tr>
<td>Hans, H. D.</td>
<td>61</td>
</tr>
<tr>
<td>Page</td>
<td>Text</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>19</td>
</tr>
<tr>
<td>13, 15, 21, 20</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>15</td>
<td>21, 22, 25, 27, 29</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>30</td>
<td>8</td>
</tr>
<tr>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>31</td>
<td>1, 2, 6</td>
</tr>
<tr>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>

**Quadrilled, Leo Lora**

**Quadrii, Leo Lora Buzzi**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**

**Balliol, Oxford**
RBERTOLT EUGEN FRIEDRICH BRECHT, 188 - R. CNDI L. A. 22-1 DISCONTINUED 1:00 PM., NOVEMBER 5 AS NO LONGER PRODUCTIVE.

RECEIVED: 11-5-45 8:56 PM EST

If the intelligence contained in the above message is to be disseminated outside the Bureau, it is suggested that it be suitably paraphrased in order to protect the Bureau's coding system.
OFFICE MEMORANDUM

TO: D. K. Ladd

FROM: J. C. Strickland

SUBJECT: FRENCH GERMAN ACTIVITIES IN THE LOS ANGELES AREA

INTERNAL SECURITY - R, C

In connection with the above investigation, the names of [redacted] and [redacted] have been placed on the National Censorship Watch List in June, 1945, and apparently have remained on the Watch List since that time. Through investigation in the above case, it has been ascertained that apparently [redacted] and [redacted] have received a large number of letters originating abroad including a number of letters to [redacted] at the same address, P. O. Box 850, Moscow, Russia.

Intercepts of these letters so far as it has been possible to ascertain have not been made available to the Bureau by the Office of Censorship.

ACTION:

It is requested that the Liaison Section secure from the Office of Censorship, copies of all back traffic on the above three individuals, all of whom reside in Los Angeles, California.

RECORDED / 3 2 1 / 47

EX-45

57 DEC 1 & 1945
July 8, 1946

Los Angeles, California

RE: SECURITY MATTER

Dear Sir:

Please be advised that a security index card has been prepared at the Bureau, captioned as follows:

BRECHT, BRENTOLT EUGEN FRIEDRICH ALLEN
ALIAS: Eugen Berthold Friedrich Brecht, Bert Brecht, Berdat

1063 Twenty-Sixth Street
Santa Monica, California (Res.)

1063 Twenty-Sixth Street
Santa Monica, California (Bus.)

The above caption should be checked immediately for accuracy against the information contained in your files, and the Bureau should be informed of any discrepancies. You will prepare without delay a 5" x 8" white card captioned as above and reflecting your investigative case file number for filing in your Confidential Security Index Card File. In the event the above caption is not correct, the card you prepare should be correctly captioned, and the Bureau should be informed of the correct caption.

The caption of the card prepared and filed in your Office must be kept current at all times and the Bureau immediately advised of any changes made therein in that connection.

Very truly yours,

John Edgar Hoover
Director
Dear Sir:

It is recommended that a Security Index card be prepared relative to the individual named below:

Name: BERTOLT EUGEN FRIEDRICH BRECHT, W.G.
Aliases: Eugen Berthold Friedrich Brecht,
Bert Brecht/Berdat

Residence Address:
1063 Twenty-Sixth Street, Santa Monica, California

Business Address:
1063 Twenty-Sixth Street, Santa Monica, California

Native Born

X Alien

X Russian

Communist

German

Miscellaneous

Fascist (Italian)

Japanese

Date of Birth February 10, 1898
Place of Birth Augsburg, Germany
Entered U. S. July 21, 1940 at San Pedro, California
Naturalized (date)
Naturalized (place and Court)
Declaration of intent filed 12/8/41 at Los Angeles; not yet naturalized.

Very truly yours,

R. E. ROOD
SAC

FILE NO. 100-1012

May 20, 1946
# FEDERAL BUREAU OF INVESTIGATION

<table>
<thead>
<tr>
<th>REPORT MADE AT</th>
<th>DATE WHEN MADE</th>
<th>PERIOD FOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOS ANGELES</td>
<td>5/29/46</td>
<td>12/5/45</td>
</tr>
</tbody>
</table>

**TITLE**

BERTOLT EUGEN FRIEDRICH BRECHT, with aliases.

**INTERNAL SECURITY - R**

**SYNOPSIS OF FACTS:**

Mrs. HELENE BRECHT active in group sending parcels to Austria for relief of actors. BRECHT in New York since February, 1946, in connection with production of his play, "Galileo", in which CHARLES LAUGHTON will play leading role. M.D. DECEAI, associate of BRECHT, who has been teaching at university at Paris, France, classified as "disaffected" by U. S. Army. Results of investigation will follow.

**Bureau File No. 100-190707. Report of Special Agent Los Angeles, dated October 24, 1945.**

On October 1, 1945, Confidential National Defense Informant LA 88 advised that Mrs. BRECHT had obtained the address of a soldier from EON BREINER. Mrs. BRECHT claimed that this soldier was a friend of BREINER's and a very reliable fellow. It is believed that this address is to be used by Mrs. BRECHT in connection with the transmittal of parcels to Austria for the relief of Austrian actors, etc., as has been mentioned in referenced report.

**NOTES DESTROYED**

| R | (No further note) |

<table>
<thead>
<tr>
<th>Bureau</th>
<th>New York City (inf.)</th>
<th>San Francisco (inf.)</th>
<th>Los Angeles</th>
</tr>
</thead>
<tbody>
<tr>
<td>(4)</td>
<td>(3)</td>
<td>(2)</td>
<td>(1)</td>
</tr>
</tbody>
</table>

6 JUL 1 1946
LA 100-EXT-12

According to CNDI IA EB 1, Mrs. BRECHT spoke to Mrs. WILLIAM DIETERLE on October 13, 1945, concerning another address of a soldier overseas and again on October 13, 1945, discussed the matter of sending packages overseas with an unknown woman believed possibly to be ERNA BUDZISLAWSKA, secretary of Mrs. DIETERLE. In this latter conversation, Mrs. BRECHT mentioned that she was sending packages to old friends and relatives: KLINGER, KRING, and SCHULZKOFF. At this time, she was also interested in the following persons believed to be MUNCHER, MEGE, WESSNER, ET WING.

At the end of this conversation, Mrs. DIETERLE gave the unknown woman an address to which packages could be sent for forwarding to their friends in Austria. This address was EDWARD HOGAN, ASN 5-1267137, ICS US HQ., Berlin District, Postmaster, New York City, APO 755, New York.

CONF. INF.

In connection with the above mentioned EDWARD HOGAN, it is interesting to note that had previously advised that one Captain EDWARD HOGAN had replaced BILLY WILDER of Hollywood as the man in control of the German theaters.

Also, on October 15, 1945, according to CNDI IA EB 1, Mrs. BRECHT talked to a woman believed to be Mrs. ANDREW SALT, 1348 San Ysidro Drive, Beverly Hills, and asked her to obtain the address of an overseas soldier from the soldier's mother, who was staying at the Cauter Hotel in Pasadena, California. Mrs. BRECHT stated she wanted to send a package to the soldier with the request that the contents be handed over to some sufferers whose addresses she would enclose in the package.

On October 15, 1945, according to CNDI IA EB 1, Mrs. BRECHT contacted an unknown man for verification of EDWARD HOGAN's address. This address was given again as above mentioned. Also, on this same date, Mrs. BRECHT was furnished another address by an unknown woman. This address was Mont Sola, ASN 19205597, Company C, British Army, BCL, APO 252, New York.

Later on October 15, 1945, Mrs. BRECHT, according to Informant EB 1, spoke with ERNEST DEUTSCH with whom she had some discussion concerning the matter of sending articles for the relief of Viennese actors, as was mentioned in referenced report. At this time, DEUTSCH stated that he had been thinking about some letters that had been written and that he had come to the conclusion that "it is just child play". He said that he would like to talk things over with Mrs. BRECHT on the following day.

On October 15, 1945, according to EB 1, an unknown woman advised Mrs. BRECHT that she had a young man attached to Radio Luxembourg for Mrs. BRECHT. Mrs. BRECHT stated that she had no contact with Radio
On October 16, 1945, according to this same informant, Mrs. BRECHT questioned SALMA VIERTEL as to where she could get in touch with Walter, adding that BRECHT had observed in the newspapers that Walter was here. SALMA VIERTEL advised that she thought he was staying with LEBLON or with REISZ. Mrs. BRECHT stated that it was rather embarrassing for her to call LEBLON whereupon SALMA stated she could do that quite easily but thought she would call REISZ first.

On October 17, 1945, according to Informant BB 1, BERT BRECHT attempted to contact BILLY WILDER for the purpose of inquiring whether WILDER had heard anything about Keesa Caspar, a screen designer. BRECHT was unable to reach WILDER and informant did not know what BRECHT's interest in CASPAR was.

Informant BB 1 advised that on October 16, 1945, BERT BRECHT and LION FEUCHTWANGER planned to hold a conference at the BRECHT home at 9:00 P.M. Informant, however, was not present at this time.

On October 20, 1945, according to Informant BB 1, the BRECHTS had an appointment to visit the DURTELE at their new home in Canoga Park. Informant advised that on the following day, Mrs. BRECHT confirmed that they had forgotten some newspaper clippings from the Basel (Switzerland) Journal at the DURTELE residence and that BRECHT needed them badly.

On October 21, 1945, according to informant EC 1, Mrs. BRECHT had a discussion with an unknown man believed to be LIESEL G. KEECE, 6311 Hillsdale Avenue, during the course of which she was advised that there would be a meeting that evening. The man stated that he wanted to take Mrs. BRECHT along for the discussion and inquired what it was to be about as she did not like to go unprepared. The man replied he had talked it over with KETTER (FRITZ KETTER) but that he did not know whether "we all speak the same language." Mrs. BRECHT replied that it was not only a matter of speaking the same language but that they must have definite proposals and well formulated directives. She said that she was willing to discuss things if they really meant business.

Later on the same day, according to this informant, Mrs. BRECHT again spoke to an unknown man, believed to be LIESEL G. KEECE. The man advised her that he would call for her at 8:00 P.M. that evening.
Mrs. BRECHT advised him that she knew the way to the FRITZ KAMERAN residence. It is believed that this meeting pertains to the committee for sending packages to Austrian actors.

On October 22, 1945, according to Informant 2E 1, Mrs. BRECHT advised an unknown woman that there was an existence a committee to send packages to people in Austria and that this committee would have a meeting the following Thursday. She inquired if the unknown woman and her husband could be there. The unknown woman advised that she did not think she would be able to come because she would not like all that political business. Mrs. BRECHT advised her that it was only a matter of assistance and philanthropy. She said the committee has artists, musicians and actors, but mostly actors and they need some more musicians. She said that is where the unknown woman's husband comes in. The unknown woman stated that she would speak to her husband and let Mrs. BRECHT know later. Mrs. BRECHT requested if he could not come that he do something, as for instance, send a telegram stating that he could not come, thus giving his moral support.

GUM 1A 30 1 advised that on October 22, 1945, Mrs. BRECHT contacted a man believed to be TED BEIT, 6333 Lookout Mountain, and inquired of him for the telephone number of DAVID. The number was given as Hillside 0627.

It was ascertained that this number is listed to CHARLES DAVID, 6937 Aplin Way.

On the same date, Mrs. BRECHT contacted a woman, possibly Mrs. CHARLES DAVID, for the purpose of obtaining addresses of certain Frenchmen to whom CHARLES LAUGHTON might send packages. She gave the names of the persons whose addresses she desired as JUVEN, STAVLIN, JEAN RICHARD BECK, and the latter's brother, whose name she could not remember but who was the man who translated some of BRECHT's work. Later in the same conversation when a man named JEAN entered into it, Mrs. BRECHT repeated the names, adding the following, ARNACO, ARELIapple, and PICASSO. Mrs. BRECHT also suggested that JEAN may know some deserving young people over there whose addresses he might give to her. JEAN replied that he would ascertain these addresses and advise her.

On October 23, 1945, according to Informant 2E 1, Mrs. BRECHT spoke with an unknown woman and made the statement that if FRITZ KAMERAN and BRECK (PAUL BRECK) could get BREIT LAMARA to take an interest in collecting money for packages to Austria, Mrs. BRECHT's name could be left out. Mrs. BRECHT stated that the primary purpose was to get money and that it was more important that BREIT LAMARA's name rather than her name be on the list. It is believed that this conversation relating to the fact that Mrs. BRECHT had been named as director on the Committee for Relief of Austrian Actors.
Also on October 23, 1945, according to RE 1, an unknown man advised ERICH BRECHT that VIRGINIA BREITZ had written an article appearing in the Daily News about his three-year opera. The man advised BRECHT described BREITZ as one of the most famous Jews in Germany. BRECHT laughed at this and remarked, "A Jew did you say? They have murdered so many Jews over there that they need a new crop and so they call us among them."

During the course of this conversation, the man advised that he was now traveling for XPA.

A review of the Los Angeles Daily News for October 23, 1945, reflected an article written by VIRGINIA BREITZ, drama editor. This article was based upon personal observations expressed by REINHARD JOSEPH, film officer of Berlin, in letters written to BREITZ to his wife. In one of these letters, JOSEPH wrote his impressions of the first post-1933 premiere of "The Beggar's Opera" with music by B. MIELZ and book by BRECHT. It stated that Hitler banned the show in 1933, both because of content and the fact that the author was a Jew. The article stated that according to JOSEPH, the people loved the show and the house was packed. The house applauded madly when Thistle sang the song, "Zuerst fressen, danach schrei" (let us eat, and morality thereafter).

JOSEPH's letter was quoted as saying, "This was an experience to be sitting in that theater for the first time a piece by a Jew was permitted. The manager came out after the show and made a short speech about the honor it was to perform this play by two great German artists whose work could not be shown for so long."

In connection with REINHARD JOSEPH, it is to be noted that Informant RE 1 advised that on October 23, 1945, REUT BREITZ attempted to contact a Mr. JOSEPH at Arnold Productions, 1036 North Los Feliz, Los Angeles. On this occasion, BREITZ was advised that Mr. J. BREITZ was in New York at the Grosvenor Hotel, 33 Fifth Avenue, New York City. It is believed that this Mr. J. BREITZ is identical with REUT BREITZ.

It is further interesting to note that the Los Angeles Times of April 18, 1946, stated that ERNEST JOSEPH was in Los Angeles to help set up a project sponsored by the Office of Information and Cultural Affairs to foster film production in Germany so that new ideologies could be transmitted to the German people in the post-war period. JOSEPH's efforts were said to include the securing of a producer-director for features and a writer-director for documentaries. JOSEPH was described as a civilian attaché with the United States Army in the occupied areas, overseeing all communications like radio, theatre, magazines, books, and even music.
On October 24, 1945, according to Informant 62 1, BRECHT advised MARIA BRANAU in New York that he was in favor of coming but that he did not have the date set as yet. He said that it depended on some other people. It is believed that this was a reference to BRECHT's intention to produce the play, "Caligula" on the stage in New York.

On October 25, 1945, according to Informant 68 1, Mrs. BRECHT talked to a man referred to above as JIN concerning the addresses of people in France. She furnished the following addresses:

Jouvet, 6 Rue Blomet, Paris
JEAN RICHARD BLOCH and ANNA's, newspaper, "On etait", Rue de 4 Septembre;
Editions Calinar, Rue Sebastien, Bettiin, Paris;
22 Rue Gaumartin.

The man also supplied Mrs. BRECHT with the names of the following young folks to whom she might wish to send thanks: JACQUES and PIERRE BREVET, LOU TOUM BOCY.

This man advised Mrs. BRECHT that he, himself, had sent about sixty packages to France and that they had arrived all right. He cautioned her to always give an alternate address.

On October 25, 1945, according to Informant 69 1, HEAT BRECHT had a meeting with PETER LOZAR and Mrs. BRECHT had a meeting concerning the committee for help to the Austrians at a residence in the neighborhood of the PETER LOZAR address. Mrs. BRECHT attended this meeting with MARIA BONATH, alias MARIA CAISETA. Concerning this meeting, PETER LOZAR advised Mrs. BRECHT that he had talked to ELMERICH (phonetic) and that everything was all right. It is believed that the name ELMERICH refers to PAUL MARLIE.

On October 26, 1945, according to Informant 61 1, Mrs. BRECHT endeavored to contact LUCIE KOTCH, 8561 Hillsdale Avenue, concerning the Austrian Committee. MRS. KOTCH was unavailable and she requested that BRECHT contact her at the home of PHILLIP L.A.H. 1531 North Crescend Heights Boulevard (not PHILLIP LOZAR).

On the same day, according to this informant, Mrs. BRECHT had a discussion with Mrs. BENEDICT and inquired of her how the previous night's meeting was after she had left. She asked Mrs. BENEDICT whether Mrs. BENEDICT heard anything and said that she had been thinking the matter over and wanted to talk to Mrs. BENEDICT about it. She said that she...
believed that some of the people should write a letter about it. Mrs. \textsc{bright} said that another point was that \textsc{vienna} had advised her that \textsc{the austrian committee in new york} was a failure. Mrs. \textsc{bright} advised that in view of that, it might be much better that the whole thing be brought over here in los angeles. Mrs. \textsc{bright} commented that she had been put on the list of directors and said that she did not know whether that was just "baloney" or that the people really wanted to have a directorate that intended to do something real.

Again on the same date, Mrs. \textsc{bright} spoke to an unknown man about the fact that she had been nominated as a director, which fact she would like to talk over with the man. She again mentioned that the new york committee had not been a success and that it would, therefore, be wise to have these people on "our list here" in order that they might collaborate with the group in los angeles.

On October 29, 1945, according to informant LB 1, Mrs. \textsc{bright} was contacted by a woman named \textsc{kahn}, who Mrs. \textsc{bright} described as the secretary of the meeting. This woman furnished Mrs. \textsc{bright} with a list of names, including the following:

- \textsc{korter (franz kahn)}
- \textsc{s. kaun}
- \textsc{essler (not kisler)}
- \textsc{cahn}
- \textsc{bantline (helmut bantline)}
- \textsc{leo mittler}
- \textsc{francis koch}
- \textsc{werner koch}
- \textsc{panspa}
- \textsc{strader}
- \textsc{chm hals}
- \textsc{khan}
- \textsc{edward frischauf}
- \textsc{s. \textsc{bright}}
- \textsc{valeria martine}
- \textsc{mrs. kiefer}
- \textsc{galina hahl}
- \textsc{me oxygen}
- \textsc{einsty koch}
- \textsc{lieu lasch}
- \textsc{altman}
- \textsc{ruino}
- \textsc{walter reich}
- \textsc{marcella frex}
- \textsc{franz joseph inkel}
FRITZ HOFF
PAUL HENREID
Mrs. FRIEDER LEHMANN

Thereafter on the same date, according to informant,
Mrs. BRECHT talked with FRITZ KÄSTER and advised KÄSTER that she had
obtained a list of names from HANKE but that they did not have the
correct spelling. She wanted KÄSTER's help in getting it spelled
correctly and suggested that KÄSTER or his wife, HANNE KÄSTER, might
have some more names of sympathizers. She told KÄSTER that she wanted
to send this list of names with every letter that was sent out and suggested
that KÄSTER could discuss that procedure with the committee.

Again on October 29, Mrs. BRECHT attempted to contact PAUL
HENREID in order to have him get the addresses and phone numbers of the
list of names furnished to her by the secretary of the meeting. She was
disappointed in not being able to contact HENREID and remarked that she
would be unable to send out any letters until she could get the addresses.

CMEI 10.89.1 also advised that the following persons were
interested in the Committee for Relief of Austrian Actors and had apparently
attended one of the meetings in connection therewith.

Mrs. HUBERT (probably LEHMANN HUBERT)
MARKELIC
JOHANN OF DRECH
JACK MILLER MERZ
WILHELM
SPIELMANN
JÖRGEN HINDE (possibly MARS WIGG)
KLÖSCHER
KURT HENREID
MERRILL
FRISCHAUER (most likely Lothar Frischauer)
ERROL RUSSEL

CATHARINE HOFF, 437 North Beverly Drive.

On October 30, 1945, according to informant 12.2, Mrs. BRECHT
inquired for the name and address of one MICKEY and was advised that
MICKEY's full name is MAX RICH and that her address is 817 South West, etc.

On October 30, 1945, Mrs. BRECHT arranged for the入り
RICHARD'S to be present at the BRECHT residence for dinner.

Also on that date, according to this informant, an unknown
man advised Mrs. BRECHT that he had gotten a stencilled letter from an
actor named LAGEFF (phonetic) which letter was addressed to "The Club" or "The Comrades". Mrs. BRECHT stated that she knew LAGEFF slightly and
he advised Mrs. BRECHT that she would probably receive a copy of the
same letter but that if she did not receive it by the next day, to let
his knew and he would give her his copy. The unknown man said that "he" is going back to Dusseldorf, Germany, and this is believed to refer to LANDER.

In connection with the above mentioned letter from LANDER, Informant 83-1 reported that on November 2, 1945, Mrs. BRIEGER advised a woman named HANAH, believed to be JOHANNA KETTER, that SAPULS had told her about a letter from LANDER and had mentioned that HANAH might have gotten a copy. Mrs. BRIEGER stated she had not received one and was anxious to know what was in it. HANAH stated that the letter was not so interesting to her for she knew all about those things. She said that she would let Mrs. BRIEGER have the letter but that she wanted it back.

Mrs. BRIEGER told HANAH that she had a magazine on European affairs called "Pan" which she could give to HANAH for reading. HANAH desired it though the magazine was not quite so reliable. Mrs. BRIEGER then asked HANAH whether anything further had happened "in that other case", to which HANAH replied, after some hesitation, "Oh, I understand... nothing new, but if there is any new development with KETTER or so I will let you know."

SAPULS referred to above is undoubtedly MR. SAPULS who has previously been mentioned in this investigation.

Informant 83-1 advised that on November 1, 1945, a person named HARRY DANYER (phonetic) visited the BRIEGER residence and was interested in the script of BRIEGER's play, "The Beggar's Opera" and also saw recordings. DANYER evidenced an acquaintanceship with PETER LOBB and PAUL HAMLIN and from their conversation was apparently associated with Interstate Public Relations, 108 West Sixth Street, Room 308, Los Angeles.

Informant 83-1 advised that on November 2, 1945, FREDDIE HARMOLDS, the movie actor, inquired of BRIEGER about the possibility of getting some records and BRIEGER advised Harri LAMBA that he would have to contact Mr. HAMLIN (PAUL HAMLIN) about the matter.

Also on November 2, 1945, according to this informant, Mrs. BRIEGER inquired of an unknown woman, believed possibly to be MARCY MARCHATT, for the address of KATER (phonetic) and was advised that this telephone number was Farnsworth 9209.

It was ascertained that this number is listed to GEOFFREY, 3052 Hitower Drive.
On December 11, 1945, Rodin Scaife's column in the Los Angeles Times stated that Charles Laughton was to depart for New York within the next few days to act in the stage play, "Galileo". It stated he collaborated with Bert Brecht "on the dramatization of the life of the medieval scientist, responsible for the invention of the telescope and establishment of principles of dynamics that were far reaching. Even the atomic bomb is mentioned in connection with these early revelations, although naturally by inference only."

The article further stated that the production of this play signifies a theatrical experiment that may eventually result in a motion picture, or at least represent a change of pace for this actor.

An article by Ben Scaife in the New York Post on December 11, 1945, stated that Charles Laughton was to return to the New York stage after an absence of twelve years in the leading role in Bertolt Brecht's "Galileo". It states that Laughton had just completed two years of collaboration with Brecht on the English version of the play and will leave Hollywood for New York shortly to completenegations for production.

An article by Lewis S. Feuer appearing in the New York Times on February 9, 1946, stated that Charles Laughton, then at the Hotel Gotham, New York, had confirmed the news that he would be returning to the stage next season in "Galileo". Laughton explained, according to this article, that he had sort of discovered "Galileo" as a result of his friendship with Bertolt Brecht, the German author-poet, in Hollywood weeks. It was planned that rehearsals would begin August 1, 1946. The article stated further that Brecht had not yet arrived from the West Coast.

On March 7, 1946, Source A advised that Bert Brecht had gone to New York in the early part of February to do some work in connection with his play entitled, "Galileo". This source stated that Brecht had planned to be home in the early part of March but that he had advised Mrs. Brecht recently that he would not be able to come at this time and would remain in New York until at least the end of March. On April 8, 1946, it was ascertained from [censored] that Brecht was still in New York. This informant was unable to advise when Brecht would return to Los Angeles.
<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Address</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/4/45</td>
<td>BERT BRECHT</td>
<td>Hotel Chelsea, 23rd Street at Seventh, N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/5/45</td>
<td>BERT BRECHT</td>
<td>Walter Reay, 2622 Montana, Santa Monica, Calif.</td>
<td>Calif.</td>
</tr>
<tr>
<td>12/6/45</td>
<td>BERT BRECHT</td>
<td>Hotel Chelsea, 23rd Street at Seventh, N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/7/45</td>
<td>BERT BRECHT</td>
<td>Hotel Chelsea, 23rd Street at Seventh, N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/9/45</td>
<td>MORTON BURTELS</td>
<td>BURTELS, 102 Lexington Ave., N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/9/45</td>
<td>BERT BRECHT</td>
<td>VICTORI EXPRESSING CORP., 304 Fourth Ave., N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/10/45</td>
<td>BERT BRECHT</td>
<td>144 Pine St., Dubuque Ferry, N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>12/10/45</td>
<td>HARRIET ILYN</td>
<td>HAROLD R. MILLER, 2375 8th Ave.</td>
<td>Calif.</td>
</tr>
<tr>
<td>12/24/45</td>
<td>BERT BRECHT</td>
<td>Charlotte Diner, P.O. Box 272 Garnet Park, Calif.</td>
<td>Calif.</td>
</tr>
<tr>
<td>12/30/45</td>
<td>BERT BRECHT</td>
<td>New York Cheery, 6577 2nd Ave., N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>1/2/46</td>
<td>BERT BRECHT</td>
<td>Mai Christal, M.D., 25 West 61st St., N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>1/2/46</td>
<td>ICA BACHMAN</td>
<td>126 East 55th St., N.Y.</td>
<td>N.Y.</td>
</tr>
<tr>
<td>1/3/46</td>
<td>BERT BRECHT</td>
<td>Mayer, Hotel Chelsea, 23rd Street at Seventh, N.Y.</td>
<td>N.Y.</td>
</tr>
</tbody>
</table>
With respect to MORITZ GORELIK, a contact of BRECHT, who as previously reported had been employed by the United States government to teach at the UK University, Harlita, France,

GORELIK was a contributor to the Communist publication, "New Theatre," in March, 1934.

The December 28, 1938, issue of the Daily Worker contained GORELIK's picture. He was a member of the National Advisory Council of the New Theatre League which is Communist inspired and controlled, and of other Communist front organizations. In 1944, GORELIK was reported to be a close follower of the Communist Party line and also to reportedly be a member of the Communist Party.

GORELIK attended on June 6, 1945, a cocktail party attended by known Communists, the purpose of which was to raise funds for the New Masses magazine. GORELIK's political philosophy was variously described as leftist, liberal, progressive, and Communist. He was not recommended for a position of trust and confidence with the government and one person stated that any relationship which GORELIK might have with the government would be very dangerous.

A copy of this report is being furnished the San Francisco Field Division inasmuch as it is the office of origin in the Central Area and in the past, BRECHT was a contact of GREGORY KLEIN.

A copy of this report is being furnished to the New York City Field Division for its information inasmuch as BRECHT is presently in New York and MUTE BERLIN, BRECHT's secretary, is also in the New York Field Division.

- CLOSED -
Enclosed herewith are five copies of the closing report of Special Agent [redacted] on the above entitled case dated May 29, 1946.

While BRECHT is undoubtedly a Russian and Communist sympathizer, investigation has failed to reveal any present activities on his part in connection with any Communist groups or organizations. Furthermore, contacts with Soviet personnel have been very, very rare. BRECHT, of course, continues his work as a poet and undoubtedly endeavors to inject his political philosophy into his work.

In view of the foregoing, this case is being closed at the present time but will be reopened in the event BRECHT becomes active.

(Eocs.5)

NJN: NC
100-18112
SYNOPSIS OF FACTS:

Subject and wife of white race. Born in Germany.

REFERENCE: Bureau file 100-190707.

DETAILS:

The records of the Immigration and Naturalization Service, Los Angeles, California, disclosed that the subject was born February 10, 1898, in Augsburg, Germany, and married HELEN WEIGEL in 1928 in Berlin, Germany.

Through known sources it was not possible to ascertain the place of birth of subject's parents or his wife's parents.

MRS. Bertolt Eugen Friedrich Brecht
HELEN Weigel Brecht

- CLOSED -

APPROVED AND
ENDORCED: R. J. HOOD
SE, Local Agent

COUNT: 2

COPY IN FILE: 0361.810
Federal Bureau of Investigation
United States Department of Justice
510 South Spring Street, Room 900
Los Angeles 13, California
May 14, 1947

Director, FBI

Ref: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

Dear Sir:

Reference is made to my letter of May 12th, my telegraph of May 12th and to Bureau telegraph of May 13th concerning the request of Chairman J. PAUL V. THOMAS of the Committee for information concerning certain individuals in the Hollywood area.

Complying with Bureau instructions, memoranda were prepared and at 6:15 P.M. on May 13th, after I had personally talked to Congressman THOMAS, and I delivered to ROBERT STRIPLING, Chief Investigator of the Committee, the originals of memoranda on the following individuals:

DENT RACGHT

A memorandum was also delivered to Mr. STRIPLING

for Censorship: RACGHT/THOMAS.

For the Bureau's records, I am enclosing two copies of these memoranda.

Mr. THOMAS and Mr. STRIPLING appeared to be very friendly and appreciative of this cooperation afforded them.

Very truly yours,

[Signature]

[Stamp]
Brecht was born February 40, 1898, Augsburg, Germany. He married Helen Wielgel, actress, Berlin, Germany, 1922, and has two grown children, Stefan and Barbara. He entered the United States with his family at San Pedro, California, July 21, 1941, aboard the SS Annie Jackson from Helsinki, Finland. At first he resided at 817 25th Street, Santa Monica, California and later at 1063 26th Street, Santa Monica, his present address. He filed his declaration of intention December 8, 1941, at Los Angeles.

The book "20th Century Authors" states that Brecht's writings and unremitting political activities—he was a member of the Augsburg Revolutionary Committee—earned him the honor of being 5th in the Nazi list when Hitler's Beerhall Putsch failed. It states further that after Hitler's rise to power Brecht was expelled from the 3rd Reich and thereafter lived in France, Norway, the Soviet Union, and the United States. The book "Germany: A Self Portrait" states that after Brecht escaped from Germany when Hitler came to power he lived in France, Denmark, Norway, Soviet Russia, and the United States.

It has been reported that in Germany Brecht was a member of various Communist Front organizations and participated in many affairs sponsored by the German Communist party. It has further been reported that both Mr. and Mrs. Brecht were Communists in Germany and there was no doubt about their political attitude as it was evidenced in their activities and associations and in the writings of Brecht. It has been separately alleged that in Germany Brecht had the reputation of being radical and an associate of persons with Communist inclinations, and that in the United States Brecht continued to be a radical and an enemy of capitalism.

In 1930 Brecht together with Hanns Eisler wrote an educational play entitled "Die Massnahme", which appears in the collected works of Bertolt Brecht, pages 322 to 369. This play deals with the work of four Communist agitators engaged in a propaganda mission who find it necessary to kill a young Communist comrade even though his intentions were good because his activities threatened to endanger Communist movement. The book reportedly advocates Communist world revolution by violent means. Both Hanns Eisler and Brecht reportedly published a letter along with this play in which the play was defended as an educational play and in which they requested that its presentation be removed from all censorship.

In about 1931 Brecht and Hanns Eisler reportedly co-authored a march known as "Song of Solidarity" which was later adopted with their permission as the song of the Communist Youth Organization in Germany prior to Hitler's rise to power.

It has been reported that in 1932 Brecht was in Moscow shooting a picture with Communist tendencies entitled "Ruhelose Tage". Music for this picture allegedly was written by Hanns Eisler who was believed to be in Moscow.
at that time.

—In 1935 Brecht reportedly was a co-editor of a magazine entitled "Das Wort", which was published in Russia by a group of political refugees from Germany whose numbers included many Communist deputies and writers. Lion Feuchtwanger and Willi Bredel, reported Communists, were co-editors with Brecht.

It is reported that in 1935 Brecht's play "Die Kutter" was presented in New York. This play appears in the book entitled "Brecht, Gesammelte Werke, Vol. 5". It is reported that the play contains material favoring Communism, specifically, songs entitled "Praise of Communism" and "Praise of the Revolutionary". The New York Daily Worker for November 23, 1935, stated that in regard to the play that "It was Brecht's plan to have a spectacular present the dramatic story of the present day mass struggle which must culminate in the victory of the proletariat". In 1936 Bert Brecht reportedly was in Los Angeles and was one of a group that formed the German-Communist Modern Music Group under the direction of Professor Eli Jacobson, Russian sympathizer.

Various 1937 issues of "International Literature" published by State Literary-Art Publishing House, Moscow, Russia carried articles by Brecht. Issue No. 5 for May, 1937, contained an article that Brecht and SergeiTretyakov wrote. "International Literature" reportedly was published by the same group of German political refugees that published the magazine "Das Wort".

April 5 and 11, 1939, issues of the "Abendpost" advertise "Das Wort" and reflected that it was still edited by Brecht, Feuchtwanger, and Willi Bredel.

In 1939 a collection of Brecht's poems was published under the title "Vendoberger Gedichte", by the Nollik Publishing House, London, England. It was reported that these poems were found to advocate overthrow of capitalism, establishment of a Communist state, and use of sabotage by labor to attain its ends.

Also in 1939 it was alleged that Bert Brecht received the sum of $20.00 per month from July of that year to July, 1940, from a fund solicited by Fritz Lang, movie director, reportedly a Communist Party sympathizer and a close friend of Otto Katz, Russian sympathizer. Katz was said to be aware of Lang's activities in furnishing funds to Brecht.

Bert Brecht was a contributor to the Magazine "Freie Deutschland", official publication of the Free German Committee, Mexico, D.F. Activities of the Free German Committee were reportedly carried on by Otto Katz and other well known Communists or persons of Communist inclinations. It is alleged that the aim of the Free German Committee was the establishment of postwar form of government favorable to Soviet Russia.

An associated press photograph published March 19, 1942, depicted Bert Brecht and Lion Feuchtwanger studying a Manifesto which they wrote together.
with Heinrich Mann as an appeal to the German people to force Hitler to abdicate. This manifesto was to be broadcast by short wave and dropped by leaflet form over Germany. Reportedly this manifesto is quite identical to the Moscow Manifesto published later in July in 1945 by the Free German Committee in Moscow.

During the later part of 1942 Bert Brecht, Hanns Eisler, and Fritz Lang worked together on a film entitled "Unconquered", which was later changed to "Hangmen Also Die". This was produced by Arnold Pressburger, alleged to be a sympathizer with the Hollywood Communist element. It was stated that the original story was written by Bert Brecht and Fritz Lang. Brecht allegedly worked in the production of this picture both as story writer and technical advisor on underground activities in Europe. The picture reportedly emphasized the importance of underground work and sacrifice thereto. Specific examples were said to be the heroic characters never told the police anything, gave alibis to fool the police, worked very secretly, and were on their guard against informers, and lay aside personal interest for the sake of the Central Group. Though the term, "Communist Party" was never used, the underground organization on one occasion reportedly referred to the Central Committee.

In February, 1945, Brecht allegedly departed for New York City where he could be reached through Erwin Piscator, 66 W. 12th Street, for the alleged purpose of engaging in theatrical work. On March 6, 1945, according to an article written by Alfred Kantorowicz appearing in the April, 1945, issue of "Freies Deutschland" an evening's entertainment was dedicated to Brecht. At this affair some of Brecht's works were read by several individuals including Peter Lorre. It was reported that several of the poems read on this occasion included those of a revolutionary nature. Brecht returned to California approximately May 15, 1945.

Information was received that during July or August, 1945, Brecht attended a meeting for the purpose of endorsing the Moscow Manifesto issued by the National Committee for Free Germany in Moscow during July of that year. It was reported that Lion Feuchtwanger instituted this meeting claiming that TASS, the Russian News Agency, had requested him and Thomas Mann to express their opinions on a certain matter. The meeting was arranged at the residence of Berthold and Salma Viertel, 165 Naber Road, Santa Monica. In addition to Feuchtwanger, Thomas Mann, and Brecht, the following were reportedly in attendance Bruno Frank, Ludwig Marceau, Berthold Viertel, and probably Hanns Eisler. It was said that on the following day Thomas Mann, Frank, and Marceau withdrew their names from support of the Manifesto. It was alleged that in discussing this meeting Feuchtwanger had considered Brecht the focal point toward whom a great many radicals look. He stated that Brecht had fanatical sponsors, that all of his writings are of a political nature, and that his songs are sung by the Red Army.
In the later part of 1943, Brecht traveled to New York City where he resided at an apartment located at 12th E. 57th Street, New York City, which was then occupied by Ruth Berlan, a Danish writer alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark, and Ida Bachmann. It is alleged that on January 17, 1943, Gerhart Rieler visited this apartment. It was reported that during the first half of 1943, activities of Free German Movement in New York increased considerably and that there was a strong coalition at work to establish a Free German organization in that city. Bert Brecht was said to be active in attempting to organize this committee.

On May 3, 1943, an organization known as the Council for Democratic Germany was introduced through the press and it was reported that Bert Brecht participated in the preliminary conferences for the founding of this organization. Bert Brecht was considered to be one of the Communist inclined representatives on the council. Brecht reportedly had definite instructions from this organization to enroll as many writers as possible on the West Coast after he returned to Los Angeles. The Council for Democratic Germany includes many representatives of alleged Communist background. This organization was the outgrowth of reported efforts of German Communists in New York to establish a Free German organization which would be considered as a United German Front rather than a Communist organization.

During 1943, Ruth Berlan, associate of Brecht in Europe who came to the United States on the same boat with Brecht and alleged mistress of Brecht resided at the residence of Saika Vierel and reportedly engaged in photographic work for Brecht which took the form of making 35 mm. photographic copies of a German language manuscript prepared by Brecht. This manuscript reportedly was for education of the German people after the war and on another occasion was reported for the purpose of educating German Prisoners of War in the United States.

alleged that Brecht has paid considerable sums of money to Berlan apparently for her support and work.

The April, 1943, issue of the magazine "Freies Deutschland" contained an article stating that a new German publishing house called "Aurora" had been formed in New York and that Brecht, Lion Feuchtwanger, Berthold Vierel, and Richard Mann and others were authors included in this venture. It was stated that publishing house would work along the same lines as El Libro Libre, the other
publishing house of the Free German Committee in Mexico. In May, 1945, it was alleged that Brecht was requested to attend a meeting at the Russian American Club, Los Angeles, to make plans about the coming of the Russian delegation attending the United Nations Conference at San Francisco because it was imperative to insure a large attendance so that the delegation would see the extent that the people of Los Angeles desired American-Russian friendship. This request was made by Mrs. William Dieterle and Dr. Thomas L. Harris, alleged pro-Russian sympathizers and others. On May 19, 1945, Brecht and Hanne Kjeller went to New York City for the purpose of producing a new play written by Brecht entitled "The Private Life of the Master Race". Kjeller was to do the musical score for this play. It seems that the play met with little success. This play allegedly is political propaganda.

Subsequently Bert Brecht and Charles Laughton reportedly worked together on a production of a play entitled "Galileo", which Brecht intends to produce in New York City. Laughton desires to play the leading role in this play.

Associates and contacts of Bert Brecht are reportedly as follows:

1. Charlotte and William Dieterle. William Dieterle is a prominent movie director. Both of the Dieterles are alleged to be strongly sympathetic to Communism.

2. Karin Michaelis. She at one time resided with Brecht but later moved to New York. She is a Danish writer and reportedly was on the Advisory Board of Anti-Nazi Student Committee, 236 E. 62nd St., New York City, a German Communist organization.

3. Lion Feuchtwanger, refugee author, reported as a Communist sympathizer. Feuchtwanger is alleged to have been active as a Communist in France, Germany, and United States. He is reported to be very influential in Communist circles and to be looked up to by all German Communists as a leader.

4. Martin Hall, German lecturer whose name was changed at the time of naturalization from Karl Adolf Rudolf Hermann Jacobs. Hall was alleged to be a strong Russian sympathizer.

Brecht reportedly had been in off and on contact through the past several years with Soviet diplomatic officials. It has been stated he has been personally visited at his residence by such officials.
Federal Bureau of Investigation  
United States Department of Justice  
510 South Spring Street, Room 900  
Los Angeles 13, California  
August 6, 1947

Director, FBI

Re: BERTOLT EUGEN FRIDRICH BRECHT,  
w.i.a. Eugen Berthold Friedrich Brecht,  
Bert Brecht, Berlitz  
INTERNAL SECURITY - R

Dear Sirs:

It has come to the attention of this office that the above- 
captioned subject intends to leave the United States in September of this  
year for Switzerland and then will proceed to Germany.

The records of the Immigration and Naturalization Service, Los  
Angeles, reflect that BRECHT filed an intention to become an American  
citizen in 1941, but has not proceeded in any manner to secure his final  
papers. On the contrary informants have advised that BRECHT has intended  
to return to Germany ever since his arrival in the United States and even  
journeyed to San Francisco, California in 1941, where he discussed with the  
Czech Consul, #1849193, the possibility of securing a Czech passport.  
When advised that an exit visa from the United States might not be granted,  
BRECHT together with HANS EISLER are alleged to have commented, "Well, the  
border is close by."

It is pointed out that during 1943 and 1944, BRECHT was contacted  
by ORESTE GHELIETTI, alleged espionage assistant to the chief of the  
M.I.V.D. in the United States, at least twice at his residence.

BRECHT has been very active in the Free Germany movement in the  
Los Angeles area together with LION BRECHTWANGER, HANS EISLER, and HEINRICH  
RANZ. From July of 1939 to July of 1940, he received funds from FRITZ  
LANZ with the knowledge of OTTO WEITZ, alleged C.O.P.U. agent in Mexico.  
He is also well known in Germany as a writer of plays, poems and songs,  
many of which have been stated to be extremely Communist in nature.
The Philadelphia office is requested to place a stop notice with the Immigration and Naturalisation Service, Philadelphia so that in the event BRECHT applies for a re-entrance permit this office will be immediately advised.

The Washington Field office is requested to ascertain at the State Department if BRECHT has applied for an exit visa and the type of passport on which he is travelling.

It is suggested that the Bureau may desire to refer some of the information contained in the Bureau files to the State Department.

It is requested that Philadelphia and Washington Field expedite the leads set forth inasmuch as the Bureau may desire that BRECHT be interviewed before his departure for Europe in case he does not apply for a re-entrance permit.

Very truly yours,

R. B. Hood

cc: 2 - Philadelphia (Air Mail)
     2 - Washington Field (Air Mail)
Reference is made to Los Angeles Office letter to the Bureau dated August 8, 1947, in which the Washington Field Office was requested to ascertain at the State Department whether Brecht has applied for an exit visa and the type of passport on which he is traveling.

The Visa Division, Department of State, has no record of any application for exit permit for Brecht and further advises that no exit permits have been required for Switzerland and other foreign countries except Germany and Japan since September, 1945.
Office Memorandum - UNITED STATES GOVERNMENT

TO: Director, FBI
FROM: SAC, Los Angeles

SUBJECT: HERTOLT EUGEN FRIEDRICH BRECHT, was INTERNAL SECURITY - R.

Rexylet August 8, 1947, and teletype from Philadelphia August 18, 1947.

In view of subject's plans for an 18 month trip to Europe departing in September of this year from the United States, it is requested that permission be granted to interview BRECHT concerning his contacts with GREGORY CHEIFETS, former Soviet vice-consult in San Francisco and alleged K.K.V.D. agent.
Dear Sir:


I am advised on October 1, 1947, that BRECHT has been in New York for the last three weeks preparing to leave the United States for Switzerland and Italy, where his play, "Galileo," is going to be produced as a motion picture. The informant also related that BRECHT had been subpoenaed by the House Committee on un-American Affairs to appear in Washington in October, 1947, with other individuals already subpoenaed, from the motion picture industry.

It is pointed out that BRECHT has been intimately associated with HANNS EISLER in the writing and production of plays, songs and motion pictures, both here in the United States and in Germany prior to 1933. According to newspaper reports, EISLER has been ordered arrested by the U. S. Immigration and Naturalization Service for deportation proceedings. It is felt that BRECHT may also become involved in such proceedings as a result of possible testimony before the Committee on un-American Affairs.

BRECHT has been reported as having been contacted twice by OTTO RIEFENSTAL, former Soviet Vice Consul at San Francisco, known to have engaged in espionage activities while in California.

The Philadelphia Division reported by teletype dated August 18, 1947, that BRECHT had secured a re-entry permit from the Immigration and Naturalization Service, No. 1137991, and stated that he intended to be absent from the United States for a period of eighteen months. He also stated that Mrs. BRECHT was going to accompany her husband, but that she was having difficulty with her papers and was still in Los Angeles.

The above information is being furnished to the Bureau in New York for their consideration in view of the subject's association with EISLER, and the possible deportation of BRECHT along the same lines as EISLER. The Bureau is requested to advise New York and this office of any action desired.

Very truly yours,

[Signature]

A. B. Hood

SAC
EX-135

Reference is made to the letter from Los Angeles dated October 12, 1947.

The New York Office is requested to interview the subject when he is located. The Los Angeles Office should ascertain if all information which the New York Office will need for this interview has been forwarded to them.

cc - Los Angeles
Director, FBI

BERTOLT EUGEN FRIEDRICH BRECHT, WAS.
INTERNAL SECURITY - R
Bureau file 100-190707

Dear Sir:

Rebuttal October 11, 1947, in which permission to interview BRECHT was granted.

Los Angeles letter dated October 4, 1947, to the Director, advised that BRECHT was in New York and was scheduled to appear in October before the House Committee on Un-American Affairs prior to his departure for Europe. According to brevity of he is not to return to Los Angeles. Please advise New York if the interview is still desired.

New York is requested to locate BRECHT through confidential informants. There is no information available here as to his location in New York.

Very truly yours,

R. B. HOOD

100-18112
JEB: ILP
AMSD

cc New York City (AMSD)
WASHINGTON 1   LOS ANGELES 2   WASHINGTON FIELD 1 FROM PHILA 12 11.24 AM

DIRECTOR AND SACs

URGENT
BERTOLT EUGEN FRIEDRICH BRECHT, WAS., ISR. RELET FROM LOS ANGELES TO
DIRECTOR EIGHT EIGHT FORTYSEVEN. SUBJECT ISSUED RE-ENTRY PERMIT ONE
FOUR THREE SEVEN NINE, NINE ONE ON THREE ELEVEN FORTYSEVEN TO VISIT
SWITZERLAND, SWEDEN, DENMARK, FRANCE AND ITALY FOR EIGHTEEN WEEKS FOR
PURPOSE OF NEGOTIATIONS WITH THEATERS AND PUBLISHERS HOUSES. DEPARTING
DEPARTING FROM NEW YORK DATE, UNKNOWN, BECAUSE QUOTE DEPENDS ON SWISS
VISA QUOTE. ADDRESS ABROAD WILL BE CARE PRAESENS FILMS, HAUSSERGATE
FIFTEEN ZURICH, SWITZERLAND.

RUC

1947

TWO COPIES WFC

SHENNAN TO LSKA
S OCT 21 1947
TELEMETER

LOS A 4 FROM WASH 11 3-30 P

SAC............ROUTINE

BERTOLT EUGEN, FRIEDRICH BRECHT, WAS, INTERNAL SECURITY - R.,
REURLET DATED AUGUST TWENTY-FIVE LAST. BUREAU AUTHORITY GRANTED
TO INTERVIEW BRECHT.

HOOVER

CORR - SUBJECT SHLD READ BERTOLT EUGEN FRIEDRICH BRECHT - NO COMMA
BETWEEN EUGEN AND FRIEDRICH

END

ACK PL S
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

October 11, 1947

TO: COMMUNICATIONS SECTION, SAC, LOS ANGELES


DATED AUGUST TWENTY-FIVE LAST. BUREAU AUTHORITY GRANTED TO INTERVIEW

BRECHT.

100-196767-61

HOOVER

J. J.

(200-1907)

300

TELEGRAPH

300 Per
CONF. cash 15 and losa 2 from New York 22 13-32.

DIRECTOR AND SAC URGENT

BERTOLT EUGEN FRIEDRICH BRECHT, ISR. RELAYS OCT. FOUR AT EIGHT
REQUESTING BRECHT BE LOCATED IN NYC, INFORMANTS ADVISE BRECHT PRESENT.
LIVING WITH RUTH BERLAGE, AT ONE TWO FOUR EAST FIVE SEVEN ST., NYC.
LOCAL NEWSPAPERS REPORT SUBJECTS PLAY QUOTE GALATEA QUOTE ...
CHARLES LAUGHTON WILL BE PRESENTED FOR ONE WEEK STARTING DEC. SEVEN
FOUR SEVEN UNDER SPONSORSHIP OF EXPERIMENTAL THEATER, DEPARTMENT OF
AMERICAN NATIONAL THEATER AND ACADEMY. IT IS NOTED BRECHT IS SCHEDULED
TO APPEAR BEFORE HOUSE COMMITTEE ON UNAMERICAN ACTIVITIES AT WASHINGTON
THIS MONTH. IN VIEW OF PUBLICITY GIVEN TO HOUSE COMMITTEE ON UNAMERICAN
ACTIVITIES BY HOUSE COMMITTEE, BUREAU REQUESTED TO ADVISE WHETHER INTERVIEW
STILL DESIRED.
DEPUTY SUCCOR FREDERIC HEFNER, 12 BASE N.- REVEILLE TODAY POSTPONE PLAN TO INTERVIEW SUBJECT UNTIL AFTER HIS APPEARANCE BEFORE HOUSE COMMITTEE ON UNAMERICAN ACTIVITIES.

HOOVER

DEPORTED 5-11-1943-077
TO:    Director, FBI  
FROM:  SAC, New York  
SUBJECT: Bertolt Hugen FRIEDRICH BRECHT, was; INTERNAL SECURITY (R).  
(Rfile 100-190707)  

DATE: November 3, 1947

Re LA lets dated 10/4 and 10/11 requesting BRECHT be located in New York City and Butek dated 10/24/47 requesting that plans to interview subject be postponed until after his appearance before the House Committee on Un-American Activities.

It was determined that RUTH BERLAU returned from California about the middle of 10/47 and is again occupying her apartment at 124 E. 57 St., NYC. Also since about the same period of time BRECHT has been residing with BERLAU at this address and spends most of his time in the apartment.

According to local newspapers, BRECHT'S play, "Galileo," starred: CHARLES LAUGHTON, will be presented for one week starting 12/7/47 under the sponsorship of the Experimental Theater, adjunct of the American National Theater and Academy.

Enclosed is a newspaper clipping from the New York Times dated 10/31/47 concerning BRECHT'S testimony before the House Committee on Un-American Activities. It is noted BRECHT testified he is not a Communist, but admitted he had written revolutionary literature in Germany because of anti-Hitler feelings. He also testified he has collaborated with HANS EISLER with whom he has known since the middle '20's and acquaintanceship with GERHARD EISLER and other Communists. Further, according to the Journal-American Newspaper, he stated GREGOR BERGNER visited him in 1943. On 10/28/47 MRS. STERN, subject in the MOCASE, contacted RUTH BERLAU at which time BERLAU advised she was leaving soon for Denmark for a 3 or 4 months' stay. MRS. STERN inquired about BRECHT and BERLAU stated he was in Washington, DC, but would return to New York City 10/30/47. They discussed the hearings before the House Committee on Un-American Activities and MRS. STERN inquired how BRECHT felt about it. BERLAU stated it was more difficult for BRECHT (than other witnesses) and that his primary consideration was that he was not an American. MRS. STERN invited BERLAU as well as BRECHT to her home on 11/3/47-apparently a social meeting.
NY 100-67077
Letter to the Director

In view of BRECHT'S and BERLANT'S association with MARTHA DODD STERN, it is suggested that BRECHT not be interviewed at this time and the case is being RUC'D to LA.

Encl. - VIA SPECIAL DELIVERY

CC: LOS ANGELES
cc: NY file 100-54836
5th November 1947.

Mr. Hoover:

Washington, D.C.

Federal-Bureau
Investigation

Dear Mr. Hoover:

I should like to make a confidential report. The day before yesterday the writer Bertold-Brecht appeared before the Committee on Un-American Activities and stated that he never wrote communist literature but wrote only against Hitler. In reality Brecht has always acted and written as a propagandist of Communism and Sovietism. In 1919 he was editorialist of the "Rote Fahne" ('Red Flag') in Hamburg.

I have followed Brecht's career from that time on. Brecht was an unswerving advocate of Soviet policy in Germany; he wrote several outright communist plays; among them "Die Massnahme" ('The measure') and "Die heilige Johanna der Schlachthoere" ('St. Joan of the slaughter-houses'). The latter play is located in America and Brecht tries to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the Democratic (Pre-Hitlerian) Government of Hesse (Darmstadt) forbade the performance of 'St. Joan of the slaughter-houses' because of its communist tendency. One of the shorter plays of Brecht (I forgot the title) is written in praise of the secret societies in all countries which work for Soviet-Russia. Bertold Brecht was in Moscow several times; he was co-editor of the Russian Magazine "Das Wort" (it appeared in Moscow during the Nazi-Regime in German language). I remember distinctly to have read in one of the issues a distaste of Brecht against America. I happen to be in contact with friends of Brecht and therefore I know that he has not deviated a bit from the official Russian party line. Several weeks ago he said something like that "we and his like are now obliged to palm ourselves off as democrats".

As far as I know, Brecht plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move to the Eastern Zone of Germany in order to work for his communist ideas. The above named works of Brecht are available in the library of Congress. Nobody who reads them will doubt that they are communist literature.)
The subject is a German refugee writer who has been employed in Hollywood, free lance, for various movie concerns. He was born at Augsburg, Germany, February 10, 1926 and arrived in the United States at San Pedro, California July 1, 1941 from Finland. He is an alien.

It will be recalled that the subject testified October 30, 1947, before the Anti-Communist Activities Committee at which time he stated that he was not and never had been a member of any Communist Party in this or any other country. In this connection I wish to call your attention to information received by the Philadelphia Office of this Bureau from...

states that he knows that Brecht was a leading European Communist and that we can prove this. He states that one of Brecht's plays was banned in Rassau, Germany in 1932, by the Democratic Government in power at that time. He advised that the English translation of the title of this play is "St. Joan of the Slaughter House" and that the play concerns the revolution and overthrow of the American Government. Further advises that Brecht was co-editor of the Communist magazine "Das Freie Wort", the English translation of which title is "The Free Word". This was in Moscow and was prior to the entrance of the subject into the United States. Further states that Brecht in 1918 at Augsburg, Bavaria, Germany, founded a Communist newspaper called...

Finally the files of the Bureau indicate information alleging the subject to be a member of the German Communist Party in Germany. His writings in 1929, reportedly advocated the overthrow of capitalism, the establishment of a Communist state and the use of sabotage by labor to attain its ends. He has been known to associate with known Communist newspaper writers, active in the Free German Movement in the United States. He is also known to have been in contact with Gregori Khaifets, Soviet Vice Consul in San Francisco in 1943 and 1944.

The subject planned an extended trip to Europe in September of this year and postponed this trip in favor of testifying during the past month.

The subject is considered an active member of the Commie Party and in need of additional information towards his deportation to you.
To: COMMUNICATION SECTION.

Transmit the following message to:

SAC
NEW YORK
200-1907017

BERTOLI ERICH FRIEDRICH BRECHT, IS - R. HE LOS ANGELES LETTER NOVEMBER FIVE.

IN VIEW OF HIS ACTION, YOU ARE REQUESTED TO INTERVIEW SUBJECT WITHOUT UNDUE DELAY. YOUR LETTER OF NOVEMBER THREE WAS CONSIDERED BUT IT IS NOT BELIEVED THAT SUBJECT'S ASSOCIATION WITH MARTHA DODD STEIN IS SUFFICIENT REASON TO HOLD UP THE INTERVIEW.

HOOVER

ORDERS OCT
100-190707

EX-93

COPIES DESTROYED

SENT VIA 5/6 NOV 18 1947 10:43 PM FOR C.O.W.
Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California
November 5, 1947

Director, FBI

Re: BERTOLT EUGEN FRIEDRICH

SEASON, with aliases.
INTERNAL SECURITY (R)

Dear Sirs:

Rebust October 20, 1947 and Butal October 24, 1947.

A review of the Los Angeles file in this case reflects that the New York Office has received copies of all pertinent reports in this case.

If SEASON has not as yet been interviewed, it is requested that an interview be conducted as soon as possible inasmuch as the Los Angeles Office of the Immigration and Naturalization Service has instituted an investigation to determine if SEASON can be deported. It has been ascertained that deportation proceedings against SEASON may be instituted by Saturday, November 8, 1947, if the central office of Immigration and Naturalization Service concurs with the opinion of their local representatives.

With regard to the Immigration and Naturalization Service's investigation in Los Angeles, this office has furnished information available on SEASON which would aid in deporting him. Immigration and Naturalization Service was particularly interested in any contacts between SEASON and Soviet Government officials.

In the report of SA dated October 2, 1944 in this case, it was reported that SEASON was contacted by GREGORY KREPETS, former Soviet Consul at San Francisco and a known Soviet espionage agent.

It is requested that the Bureau advise if it desires that Immigration and Naturalization Service be furnished with KREPETS' name as a contact of SEASON and whether identifying data other than KREPETS' official title should be disclosed.

Very truly yours,

[Signature]

[Date]

[Location]

[Redacted]
November 5, 1947

Dear Mr. Fidel Brecht,

Bureau approval has been given previously to interview subject in view of a proposed 10-month trip to Europe. The interview was postponed when Brecht delayed his trip in favor of testifying before the House Un-American Activities Committee. He did testify on October 30, 1947 at which time, according to newspaper accounts, he claimed that he is not and never has been a member of the Communist Party in the United States or in any other country.

It is to be presumed that the subject will go through with his plans for a trip to Europe. Therefore, it is therefore requested to locate him and interview him thoroughly regarding his activities in this country and his connections with the Communist Party of American Commies in other countries.

Sincerely,

[Signatures]

[Handwritten notes and stamps on the page]
The subject testified before the House Committee on Un-American Activities on October 30, 1947 regarding Communist activity in Hollywood. Newspaper accounts of his testimony indicate he claimed not to be and never to have been a member of the Communist Party in this or any other country. The Bureau has received information to the contrary.

Brecht planned an 18-month trip to Europe in September last, but postponed it in favor of testifying before the House Committee. He being an alien, it was decided to interview him prior to his proposed departure regarding his Communist activity and contacts with known Soviet agents in this country. Authorisation was given to the Los Angeles and New York Offices to conduct this interview, but the interview was held in abeyance until after his testimony before the Un-American Activities Committee.

RECOMMENDATION

That the subject be interviewed at this time by the Los Angeles or New York Office in view of his proposed trip to Europe. A letter to those offices is attached for approval, it not being known definitely where he is at the moment.

Attachment

APG: R-85
To: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC
LOS ANGELES

BERNOLT/HUGH FRIEDRICH BRECHT, IS - R. BERNOLT NOVEMBER FIVE. NEW YORK.

BEING REQUESTED TO EXPEDITE INTERVIEW. THE BUREAU HAS NO OBJECTION TO YOUR
FURNISHING INS WITH NAME OF GREGOR/HERIFETS AS A CONTACT OF SUBJECT OR WITH
OTHER IDENTIFYING DATA THE DISCLOSURE OF WHICH WILL NOT JEOPARDIZE ANY PRESENT
INVESTIGATION. INFORMATANTS, OF COURSE, SHOULD BE FULLY PROTECTED.

HOOVER

APG: IOS
100-190707

COPIES DESTROYED

55 NOV 18 1947
20
10-30 AM
For Owen
Mr. E. Graham Harison
Executive Assistant to the Attorney General
Director, FBI

HETZEL EUGEN FRIEDRICH BRECHT, with aliases
HETZEL ANTONIUS FRIEDRICH BRECHT,
HERZL BRECHT, HERZL

RECORDED 150 - 177707 - 98

November 3, 1947

The subject is a German refugee writer who has been employed in
Hollywood, free-lancing, for various movie concerns. He was born at
Augsburg, Germany, February 10, 1898, and arrived in the United States
at San Pedro, California, July 1, 1943, from Finland. He is an alien.

It will be recalled that the subject testified October 30, 1947,
before the Un-American Activities Committee at which time he stated that he
was not and never had been a member of any Communist Party in this or any
other country. In this connection I wish to call your attention to informa-
tion received by the Philadelphia Office of this Bureau from

states that he knows that Brecht was a leading European Communist and he,
can prove this. He also states that one of Brecht's plays was
banned in Bavaria, Germany in 1932, by the Democratic Government in power at
that time. The English translation of the
title of this play is "St. Joan of the Slaughter House" and that the play
concerns the revolution and overthrow of the American Government.

Further advises that Brecht was co-editor of the Communist
magazine "Das Freie Wort," the English translation of which title is "The
Free Word." This was in Moscow and was prior to the entrance of the subject
into the United States. Further states that Brecht in 1919
at Augsburg, Bavaria, Germany, founded a Communist newspaper called, "The
Red Zing."

The files of the Bureau indicate information alleging the subject to
be a Communist and a former member of the Communist underground in Europe.
He has collaborated with Hans Kieler, presently out on bail under deportation
proceedings. Brecht was exiled from Germany in 1939, and after that lived in
Finland, France and Russia. His writings in 1939, reportedly advocated
the overthrow of capitalism, the establishment of a Communist state and the
use of sabotage by labor to attain its ends. He has been known to associate
with known Communist German writers, active in the Free-German Movement
in the United States. He is also known to have been in contact with Gregor
Bondy, Soviet Vice Consul in San Francisco in 1943 and 1944.

The subject planned an eighteen month trip to Europe in September
1946, and postponed this trip in favor of testifying during the
hearings before the House Committee on Un-American Activities.

As mentioned above, is to furnish additional informa-
tion as soon as it is received it will be passed on to you.

21 DEC 51 1947
WASHINGTON FROM PHILADELPHIA 6 10-31-47 3:30 P

DIRECTOR URGENT

BETHOLD BRECHT, INTERNAL SECURITY-R. HAS
TELPHONICALLY ADVISED THAT BRECHT, WHO, ACCORDING TO NEWSPAPER REPORTS,
TESTIFIED OCTOBER THIRTY, FORTYSEVEN, BEFORE THE HOUSE UN-AMERICAN
ACTIVITIES COMMITTEE, HAD STATED THAT HE WAS NOT AND NEVER HAD BEEN A
MEMBER OF ANY COMMUNIST PARTY IN THIS OR ANY OTHER COUNTRY.

____ STATES THAT HE KNOWS THAT THE SUBJECT WAS A LEADING EUROPEAN
COMMUNIST AND THAT HE CAN PROVE THIS. HE ALSO STATES THAT ONE OF
BRECHT'S PLAYS WAS BANNED IN ESSEN GERMANY, IN NINETEEN THIRTY-TWO BY
THE DEMOCRATIC GOVERNMENT IN POWER AT THAT TIME. ______ GIVES THE
ENGLISH TRANSLATION OF THIS PLAY AS QUOTE ST. JOAN OF THE SLAUGHTER
HOUSE, UNQUOTE, AND IT CONCERNS THE REVOLUTION AND OVERTHROW OF THE
AMERICAN GOVERNMENT. ______ STATES IN ADDITION THAT BRECHT WAS THE
CO-EDITOR OF THE COMMUNIST MAGAZINE QUOTE, DAS FREIE WORT, UNQUO-
QUOTE, ENGLISH TRANSLATION, THE FREE WORK, IN MOSCOW PRIOR TO ENTERING
THE US. ______ SAYS THAT BRECHT IN NINETEEN NINETY-NINE AT AUGSBURG,
BAVARIA, FOUNDED A COMMUNIST NEWSPAPER CALLED QUOTE, THE RED FLAG, UN-
QUOTE. _______ IS TO BE

FURTHER INTERVIEWED ON NOVEMBER THREE, FORTYSEVEN, BY MEMBERS OF THIS
OFFICE.

[Signatures]

CC. [Name]
Office Memo

TO: Director, FBI

FROM: SAG, Philadelphia

SUBJECT: METHOD BRECHT
INTERNAL SECURITY (R)

DATE: November 4, 1947

Please refer to Philadelphia telegraph to the Bureau dated October 31, 1947.

was contacted by telephone on November 3, 1947, in order to arrange an appointment for a personal interview. At this time [redacted] stated that on the preceding day (November 2, 1947), he had prepared a lengthy and factual resume of all information in his possession concerning BRECHT, including documentary evidence, and had forwarded it directly to the FBI Headquarters at Washington, D. C. [redacted] stated that he would like the FBI in Washington to evaluate the information he had furnished prior to his being interviewed, and that after such evaluation, he would be glad to explain, if necessary, any matters considered desirable. He stated that he preferred not to be interviewed at this time.

After [redacted]'s letter is received and examined by the Bureau, the Philadelphia Office should be advised if further interview with this individual is desired relative to any matters set out therein.
CONF WASH 37 AND LOSA 3 FROM NEW YORK 12 10-18 PM

DIRECTOR AND SAC URGENT

BERTOLT EUGEN FRIEDRICH BRECHT WAS, IS R. RE LA LET NOV. FIVE
FORTY SEVEN REQUESTING SUBJECT BE INTERVIEWED AS SOON AS
POSSIBLE AS DEPORTATION PROCEEDINGS WERE TO BE INSTITUTED BY
11 NOV. EIGHT FORTY SEVEN AND NY LET DATED NOV. THREE
FORTYSEVEN SUGGESTING BRECHT NOT BE INTERVIEWED AT THIS TIME
IN VIEW OF ASSOCIATION WITH MARTHA DODD TERN UNLESS BUREAU ADVISES TO CONTRARY, SUBJECT WILL NOT BE
INTERVIEWED AT THIS TIME.

NY R 37 WA
Transmitted to LA

Received: 11-12-47 10:33 PM EST
CONF WASH 30 AND LOSA 3 FROM NEW YORK 20 10-32 PM

DIRECTOR AND SAC URGENT

BERTOLT EUGEN FRIEDRICH BRECHT, IS R. EXPERIMENTAL THEATER, NYC, ADVISED IMPORTANT BRECHT PRESENTLY IN SWITZERLAND. THESE RECORDS REELECT EUGEN BRECHT, REENTRY PERMIT A ONE FOUR THREE SEVEN NINE NINE ONE, LEFT NYC BOUND FOR PARIS, FRANCE, OCT. THIRTY-ONE FORTYSEVEN VIA AIR FRANCE AIRLINES. CUSTOMS STOP PLACED NYC RE SUBJECTS RETURN. SUGGEST LA PLACE CUSTOMS STOP NATIONALLY IF DESIRED.

NYC R 30 WA
AND RELAY FOR LOSA
TRANSMITTED TO LOSA.

RECEIVED 11-20-47 10-43 PM EST

[Redacted]

19 NOV 1947
Date: November 30, 1947

To: Director
Central Intelligence Agency
2430 E Street, N.W.
Washington, D.C.

From: J. Edgar Hoover - Director, Federal Bureau of Investigation

Subject: BERTROLT EUGEN FRIEDRICH BRECHT, with aliases
EUGEN MEINHOLD FRIEDRICH BRECHT, REAL NAME,
BERLITZ

The subject, reported on several occasions to be a Communist and known to be the author of Communist writings, is now in New York City bound for Paris, France, October 31, 1947, via Air France.

Brecht was born February 10, 1898, Augsburg, Germany. He married Helene Weigel, actress, Berlin, Germany, 1928, and has two grown children, Stefan and Barbara. He entered the United States with his family at San Pedro, California, July 21, 1941, aboard the SS Annies Jackson from Helsinki, Finland. At first he resided at 817 25th Street, Santa Monica, California and later at 1083 28th Street, Santa Monica, his present address. He filed his declaration of intention December 8, 1941, at Los Angeles.

The book "20th Century Authors" states that Brecht's writings and extremist political activities—he was a member of the Augsburg Revolutionary Committee—earned him the honor of being fifth on the Nazi list when Hitler's Brownshirt Putch failed. It states further that after Hitler's rise to power Brecht was expelled from the Third Reich and thereafter lived in France, Norway, the Soviet Union, and the United States. The book "Germany: A Modern Portrait" states that after Brecht escaped from Germany when Hitler came to power he lived in France, Denmark, Norway, Soviet Russia, and the United States.

It has been reported that in Germany Brecht was a member of various Communist front organizations and participated in many affairs sponsored by the German Communist Party. It has further been reported that both Brecht and Weigel were Communists in Germany and there was

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
Washington, D.C.

J. Edgar Hoover

Communications Section

11-11-47
11-11-47, 9:30 P.M.
2430 E Street, N.W.
activities and associations and in the writings of Brecht. It has been separately alleged that in Germany Brecht had the reputation of being radical and an associate of persons with Communist inclinations, and that in the United States Brecht continued to be a radical and an enemy of capitalism.

Subject is the author of numerous plays, articles and songs extolling Communism and the workers' movement. Hans Eliel, who testified September 24, 1947 before the Committee on Un-American Activities, House of Representatives, regarding his Communist connections and who is presently cut on bond awaiting a deportation hearing, collaborated with Brecht and wrote music to many of his songs and plays.

In the latter part of 1943 Brecht traveled to New York City where he resided at an apartment located at 124 East 57th Street, New York City, which was then occupied by Ruth Berlan, a Danish writer alleged to have been active as a member of the Communist Party and as a writer for a Communist paper while living in Copenhagen, Denmark, and Ida Baraasch. It is alleged that on January 17, 1944, Gerhart Eliel visited this apartment. It was reported that during the first half of 1944 activities of Free German Movement in New York increased considerably and that there was a strong coalition at work to establish a Free German organization in that city. Bert Brecht was said to be active in attempting to organize this committee.

During 1944 Ruth Berlan, associate of Brecht in Europe who came to the United States on the same boat with Brecht and alleged mistress of Brecht, resided at the residence of Salka Viertel and reportedly engaged in photographic work for Brecht which took the form of making 35 mm. photographic copies of a German language manuscript prepared by Brecht. This manuscript reportedly was for education of the German people after the war and on another occasion was reported for the purpose of educating German Prisoners of War in the United States.

A confidential source, believed reliable, advised the Bureau on November 5, 1947 that Brecht planned to travel to Europe; would visit Switzerland, and might try to move into the Eastern Zone of Germany in order to work for his Communist ideas.

Please furnish any information you receive or develop on the subject's activities in Europe of a Soviet intelligence nature, and any indications of his return to the United States.
SAC, Los Angeles

December 3, 1947

Director, FBI

BERNOLT HUGH FRIEDRICH BRENT, with aliases:
EXTERNAL SECURITY - B
(Los Angeles File 100-16112)

Attached you will find two copies of a November 5, 1947 letter addressed to the Bureau by containing information on the subject.

There are also attached two copies of an English translation of an anonymous letter sent to the Bureau from Los Angeles, postmarked November 12, 1947 and written in German.

Attachments

APCVJ

Communications Section
MAILED 4
DEC 3 - 1947 P.M.

Federal Bureau of Investigation
U.S. Department of Justice

53 DEC 11 1947
SAC, Philadelphia

December 3, 1947

Director, FBI

FRIEDRICH BRECHT, with aliases:
INTERNAL SECURITY - 
(100-33588)-


No further interview of [redacted] is desired unless and until requested by Los Angeles, the office of origin.

Enclosure

APC?

RECORDED
EX-311/602 - 1707-3 - 77
DEC 5 1947
There are enclosed herewith two copies of an English translation of an anonymous message in German written on a postcard which was mailed to the Bureau in an envelope postmarked at Los Angeles 7, California, November 12, 1947.

You should endeavor to identify subjects [redacted] and [redacted]. There is no record of this latter individual in the files of the Bureau.
TRANSLATION FROM THE GERMAN

...en. 

You let yourselves be told by BRECHT that he was never in a Communist Party! If anyone was ever a Communist, and if anyone gave a false oath, it was he. I am an old lady and know all the people from Berlin. BRECHT was always a Communist and no less a one than EISLER, who at least half told the truth. Likewise FEUCHTWANGER—he was proud in Munich; wherever he spoke, he emphasized his membership in Communism. And everybody is laughing at you, they are all making fun about "your stupidity", as they are all in the habit of calling it. Why don't you try to get the lists of Communist members through your agents over there. You would be amazed at how many got into the country. There is also one CHAN, a very wicked and dangerous man, or even a Mrs. or a Miss EVA LANDESHOFF.

There are many more dangerous persons of this sort. They have all sworn one false thing when they entered this country, for they were all Communists over there, all of them no less so than the two EISLER's. and now they want to go over to the Russians, such as BRECHT, only in order to inveigh against America. Don't let them all out!

Translated by: 

11-19-47

eh
Mr. H. Graham Marison  
Executive Assistant to the Attorney General  
December 5, 1947

Director, FBI

BERNOLT HUGO FRIDRICH BRECHT, with aliases:  
INTERNAL SECURITY - R

Please refer to my memorandum to you of November 3, 1947 in which 
you were advised that 

had furnished information to this bureau regarding the subject's Communist 
connections after the subject testified October 30, 1947 before the Un-American 
Activities Committee that he had never been a member of any Communist Party.

by letter of November 5, 1947, confidentially advised 
as follows:

Brecht has always acted and written as a propagandist of Com-
munism and Sovietism. In 1919 he was editorialist of the 'rote Fahne'
(Red Flag) in Augsburg. As a first reader of a well-known German 
Publishing House (Verl Haken Verlag) I have followed Brecht's career 
from that time on. Brecht was an arming advocate of Soviet policy 
in Germany; he wrote several outright Communist plays; among them 
DIE MASSEMAHNE' ('The Massema') and DIE HEILIGEN JAHNNDES SCHLAGTHOFFE', 
1933 ('St. Joan of the Slaughter Houses'). The latter play is located 
in America and Brecht tries to prove the necessity of the downfall of 
capitalism and free enterprise. In 1932, the Democratic (Pre-Hitlerism) 
Government of Hesse (Darmstadt) forbade the performance of 'St. Joan 
of the Slaughter Houses' because of its Communist tendency. One of 
the shorter plays of Brecht (I forgot the title) is written in praise 
of the secret societies in all countries which work for Soviet Russia.

Brecht was in Moscow several times; he was co-editor of the 
Russian magazine 'Das Wort' (it appeared in Moscow during the Nazi 
Regime in German language). I remember distinctly to have read in one 
of the issues a diatribe of Brecht against America. I happen to be 
in contact with friends of Brecht and therefore I know that he has 
not deviated a bit from the official Russian party line. Several years 
ago he said something like that; he and his like are now obliged to 
palms themselves off as democrats. As far as I know, Brecht plans 
to travel to Europe very soon via Switzerland and I am convinced that 
he will try to move in the Eastern zone of Germany in order to 
work for his Communist ideas. The above named works of Brecht are available 
in the United States. Nobody who reads them will doubt 

The request of the Naturalization Service at New York 
indicates that Brecht left New York 
via Air France Airline.

We hope this information of your file. It is being forwarded to the 
Naturalization Service.
The Commissioner
Immigration and Naturalization Service

DIRECTOR, FBI

REPORT FELON FRITZ BRETTL with aliases;
INTERNAL SECURITY - B

Please refer to my memorandum of November 3, 1947 by which you were
informed on the subject. It is mentioned in this memo-
referred to this Bureau a confidential letter dated November 5, 1947,
which contained the following additional information which may be of some
assistance to you:

Brecht has always acted and written as a propagandist of Com-
munism and Sovietism. In 1919 he was editor and writer of the "Red Flag"
(rote Fahne) in Augsburg. As a constant reader of a well-known German
Publishing House (Joukowsky Verlag) I have followed Brecht's career
from that time on. Brecht was an ardent advocate of Soviet policy
in Germany; he wrote several outright Communist plays; among them
"Die Mutter" ("The Mother") and "Hänsel und Gretel." The latter play, a
play that is put on in many countries which work for Soviet Russia.

Brecht was in Moscow several times; he was co-editor of the
Russian magazine "Deutsche" (it appeared in Moscow during the Nazi
Regime, in German language). I remember distinctly to have read in one
of the issues a defense of Brecht against America. I happen to be
in contact with friends of Brecht and therefore I know that he has
not deviated a bit from the official Russian party line. Several weeks
ago he said something like this: he and his wife are now obliged to
bear themselves off the stage. As far as I know, Brecht plans
to travel to Europe very soon via Switzerland and I am certain
that he will try to move in the Eastern Zone of Germany in order to work
for his Communist ideas. The above named works of Brecht are available
in the Library of Congress. Nobody who reads them will doubt that they are Communist literature.

The Bureau received on November 10, 1947 an anonymous letter written
in German and postmarked at Los Angeles, California, November 10, 1947. a copy
of which is attached.

14 C 1907

[Signature]

[Signature]
December 2, 1947

BERNOLF HELEN FRIEDRICH BRECHT, with aliases,
HUGH BERTHOLD FRIEDRICH BRECHT, BERT BRECHT,

The subject left New York City bound for Paris, France,
October 31, 1947 via Air France Airlines.

Brecht was born February 10, 1898 at Augsburg, Germany. He
married Helen Weigel, actress, Berlin, Germany, in 1928 and has two grown
children, Stefan and Barbara. He entered the United States with his family
at San Pedro, California, July 21, 1947 aboard the SS Annie Jackson from
Helsingfor, Finland.

The book "20th Century Authors" states that Brecht's writings
and unremitting political activities—he was a member of the Augsburg Revo-
 lutionary Committee—earned him the honor of being fifth on the Nazi list
when Hitler's Beerhall Putsch failed. It states further that after Hitler's
rise to power Brecht was expelled from the Third Reich and thereafter lived
in France, Norway, the Soviet Union, and the United States. The book "Germany:
A Self-Portrait" states that after Brecht escaped from Germany when Hitler
came to power he lived in France, Denmark, Norway, Soviet Russia, and the
United States.

It has been reported that in Germany Brecht was a member of
various Communist front organizations and participated in many affairs
sponsored by the German Communist Party. It has further been reported that
both Mr. and Mrs. Brecht were Communists in Germany and there was no doubt
about their political attitude as it was evidenced in their activities and
associations and in the writings of Brecht. It has been separately alleg-
ed that in Germany Brecht had the reputation of being radical and an
associate of persons with Communist inclinations, and that in the United
States Brecht continued to be a radical and an enemy of capitalism.

Other known contacts of the subject in the United States have
been: Otto Katz, a reported Soviet agent formerly active in Mexico City,
Nedra in the Free German Movement; Fritz Lang, movie director and Communist
sympathizer; Martin Hall (Karl Adolf Rudolf Herman Jacobs), German lecturer
and strong Russian sympathizer; Heinrich Mann; Lion Feuchtwanger, and
Verichard Portal, all known as liberal German refugee writers.
The subject testified—October 30, 1947 before the Committee on
Un-American Activities, House of Representatives, at Washington, D. C.,
at which time he stated that he was not and never had been a member of
any Communist Party in this or any other country.

The above is for your information. Should you receive anything
additional on Brecht’s activities while in Europe that would be of interest
to us, I would appreciate your advising me.


Selected Poems of Bertolt Brecht:

The Language of Great Poetry

By Samuel H. Miller

BERTOLT BRECHT speaks in one of his poems of those who in a dark time have been driven to "changing our country more often than our shoes..." Hunted by the Gestapo through many lands, the poet was recently called by the Un-American Committee to answer once again for the crime of being an artist.

A long and trying journey of the spirit is reflected in these selections from his verse. His first poetic volume, "Matheusenfaule," published in 1917, is bitter, skeptical, morbidly brooding over decay. The individualistic revolt is soon directed toward a real social enemy—class oppression, fascism—as the poet takes his stand with the people. And contrary to the cliché that "politics and poetry don't mix," Brecht shows in these later poems a greater imaginative drive, a freshness of vision, a controlled fervor of indignation.

His translator, H. R. Haye, calls Brecht "almost the only social poet writing today, the only social poet whose form and matter coincide, the only political poet in the proper sense." This is no doubt an exaggeration—let us recall Neruda, Civilian, Aragon. But the point is well taken in the sense that Brecht has at his best achieved an integration in which the politics is poetry, and the poetry politics.

Consider his opening of a war poem, "What Did the Soldier's Wife Receive?" A simple ballad form—one of his characteristic forms—Brecht begins:

"And what did the soldier's wife receive...

From the ancient capital Prague, from Berlin, she received her high-heeled shoes.

Freudian, good news, and her high-heeled shoes, she received from the capital,

She received from the capital.

Thus they helped themselves while honoring Lenin and
Honored him while helping themselves and likewise.
They understood him.

Sensitive understanding on the poet's part gives his best work a depth and ring of utterance far to seek in contemporary verse. The much-vaunted question of "obsccurity" evaporates here. Brecht is speaking not to fellow-poets but to his fellow-men in general—or rather to those who know what it means to suffer from class oppression, who know what it means to yearn for more bread and liberty and joy. He talks to people in the language of great poetry, a language drawn from the people themselves, enriched with new insights, compressed into powerful images.

The present volume gives the original German and the translation in facing pages—for those who know at least some German, a rare treat. The translations by H. R. Haye are in the whole faithfully, firmly rendered in what is obviously a labor of love.

This is a clipping from Page 13 of the DAILY WORKER

Date 12-19-47
Clipped at the Beal of Government
Office Men. ... um • UNITED • GOVERNMENT

to: Director, FBI

From: SAC, New York

Subject: HERBERT EUGEN FRIEDRICH BRECHT, was; INTERNAL SECURITY (R).

DATE: January 6, 1948

Re NY letter dated 11/3/47 and Bureau teletype 11/13/47 requesting subject be interviewed.

It was learned from informants of this office that BRECHT had not been observed at the apartment of RUTH BERLAU, 124 East 57th St., NYC, since about the time he testified before the House Committee on Un-American Activities on 10/30/47.

On 11/19/47, representatives of the Experimental Theater, unit of the American Theater & Academy, 139 East 44th Street, advised Celebrity Service, Inc., NYC, that BRECHT was in Switzerland and would not be in NYC for the opening of "Galileo" 12/7/47 which was sponsored by that organization. Records of Immigration & Naturalization Service, NYC, reflect that EUGEN BRECHT, undoubtedly identical with the subject, left NYC on 10/31/47 for Paris, France, via Air France Airlines, plane #F-BAZL. His age was indicated to be 49 years old and had re-entry permit 1437991. A stop has been placed with Customs at NYC to notify this office on subject's return to the US and it is suggested Los Angeles place a national customs stop if deemed advisable.

Confidential Informant advised that on 11/3/47 MARTHA DODD STERN, subject of another investigation, conferred with JOHN O. CRANE concerning BRECHT'S play "Galileo" and the latter stated he would like to present it in his theater in Rome. They made arrangements for RUTH BERLAU to meet CRANE at his office, 522 Fifth Avenue, NYC, on 11/13 to discuss the play, and STERN remarked BERLAU had BRECHT'S power of attorney. BERLAU was at STERN'S home at the time.

The same informant advised that on 11/7/47 JOHN O. CRANE told MARTHA DODD STERN that BERLAU had brought him the manuscript of "Galileo" which he was interested in and he was sending it to Italy. CRANE indicated he would write "him" (BRECHT) and arrange the contact in Italy for him apparently concerning presentation of the play. CRANE stated STERN had done a good job with BERLAU as the latter was very cooperative, and added he had told BERLAU to write to his friend in Europe as soon as she gets over there. STERN stated

COPIES DESTROYED: 3/0

52 JAN 1948
BERLAU had contacted the "open city man" who wants to make a movie of the play.

JOHN O. CRANE is Director of the National Council of AMERICAN SOVIET FRIENDSHIP and organizer of the American Society for Cultural Relations with Italy.

Local newspapers reported that "Galileo" was presented during week of 12/7/47 by the Experimental Theater at the Maxine Elliott Theater starring CHARLES LAUGHTON.

This case is being RUC'D to Los Angeles.

CC: Los Angeles
NY file 100-54836
SYNOPSIS OF FACTS:

A play called "Galileo" is to be produced in Los Angeles and is intended to leave the United States for a period of eighteen months.

DETAILS:

The investigation of this case was secured upon receipt of information that "Galileo" intended to leave the United States and be gone for a period of eighteen months.

AT LOS ANGELES, CALIFORNIA

The play, "Galileo," is to be produced in Los Angeles and is intended to leave the United States for a period of eighteen months.

APPROVED AND AUTHORIZED:

S. C. H. [Signature]

SPECIAL AGENT IN CHARGE

COPY: DEPARTMENT

5 Bureau
1 New York (Inc.)
3 Los Angeles
The article went on to state that BRECHT would probably be in New York for the opening of the play but that he was leaving his wife for Switzerland in September. BRECHT was traveling with his first German citizenship papers to the city of Zurich, and from there he intended to return to Germany which, the writer stated, he had not seen in fourteen years.

The remainder of this article dealt with BRECHT'S background and his literary career and mentioned his collaboration with PAUL KELLE on the play "Epiphanies."

Source A advised that early in August BRECHT received a catalog from Berlin, Germany, giving him the address of one INDEN who is believed to be identical with E. INGENH., as associate of BRECHT and KELLE at the time they wrote "Die Insammlung," a play alleged to be Communist in nature. The telegram received by the subject was signed "ISTA," believed to be the unsere DIELER, a well known sympathizer of the Communist Party.

Source A also related that J. CLAUS BOLLING, 18 Neberry Road, Santa Monica, California, addressed a message to ELIA WHITE, Press Center, Berlin, Germany, telling her that BRECHT intended to come to Berlin and was interested in a theater there.

The indices of the Los Angeles Office were checked with negative results relative to BOLLING, although it is known that J. CLAUS BOLLING, Santa Monica, is the husband of ELIA WHITE. It is known too that ELIA WHITE was in Germany at the time BOLLING sent the message which was in the latter part of July.

The Philadelphian Office advised by teletype dated August 15, 1947, that BRECHT had been issued Re-entry Permit Number 121759 on March 20, 1947. He intended to visit Switzerland, Sweden, Denmark, France, and Italy for the period of eighteen months in order to negotiate with theaters and publishing houses. His address abroad was to be in care of PUBLISHERS HILL, Zürich 15, Zurich, Switzerland.

Referrenced letter to the Bureau requested the Washington Field Office to ascertain at the State Department whether BRECHT had applied for an exit Visa and the type of Passport on which he was traveling. The Washington Field Office replied by letter dated August 20, 1947, and stated that the Visa Division, Department of State, had no record of any application for exit Visa for BRECHT and further advised that no exit Permit had been required for Switzerland and other foreign countries except Germany and Japan since September, 1945.

Advised on October 4, 1947, that BRECHT had been in New York for the past three weeks preparing to leave the United States for Switzerland.
land and Italy where his play Galileo was going to be produced as a motion picture. The informant also related that BRECHT had been subpoenaed by the House Committee on un-American Activities to appear in Washington in the latter part of October, 1947, with other individuals already subpoenaed from the motion picture industry.

By letter dated October 11, 1947, to the Bureau, the New York Office was requested to locate BRECHT. By teletype dated October 22, 1947, New York advised that BRECHT was then residing with RUTH BERLAU, at 121 East 57th Street, New York City. New York telegraph further stated that New York newspaper reported that BRECHT's play Galileo, starring CHARLES LAUGHTON, was to be presented for one week starting December 7, 1947, under sponsorship of the EXPERIMENTAL THEATER, an adjunct of the AMERICAN NATIONAL THEATER AND ACADEMY.

By letter to the Bureau dated November 7, 1947, New York advised that RUTH BERLAU had returned from California in about the middle of October, 1947, and was again occupying her apartment at 121 East 57th Street, New York City. At about the same time, BRECHT started to reside with BERLAU at this address and spent most of his time in the apartment. It is noted that BERLAU has previously been referred to in this investigation at some length as the mistress of BRECHT.

The New York letter went on to note that BRECHT testified before the House Committee on un-American Activities that he was not a Communist but admitted that he had written revolutionary literature in Germany because of anti-Hitler feelings. He further testified that he had collaborated with HANNES KISLER when he had known since the middle twenties. He admitted having an acquaintance with CURTIS KISLER and other Communists. BRECHT's testimony was set forth in an article in October 11, 1947, issue of the New York Times. According to the New York Journal American Newspaper BRECHT stated that HEINZ BERLAU had visited him in 1943. With regard to this statement by BRECHT, it is noted that investigation in this case reflected that BERLAU had not been on at least three occasions in 1943 and 1944.

On October 27, 1947, advised the New York Office that FRIEDRICH STEIN, a subject in the 100-18112, had contacted BRECHT at this time. BERLAU told Mrs. STEIN that she was leaving for Denmark soon for a three or four month stay. Mrs. STEIN inquired about BRECHT and BERLAU stated that he was in Washington, D. C., but would return to New York City on October 30, 1947. Mrs. STEIN and BERLAU discussed the hearings before the House Committee on un-American Activities and MARITA STEIN inquired how BRECHT would react to the investigation. BERLAU as well as BRECHT to her home on November 3, 1947, which was apparently to be a social meeting.
LA 100-18112

By teletype dated November 20, 1947, New York Office advised that BREAT had left New York City bound for Paris, France, on October 31, 1947, via AIR FRANCE AIRLINES and that a customs stop had been placed by New York City for the subject's return.

Source B on November 5, 1947, furnished the following information relative to the subject:

"The day before yesterday the writer BERTHOLD BREAT appeared before the Committee on Un-American Activities and stated that he never wrote communist literature but wrote only against Hitler. In reality, BRECHT has always acted and written as a propagandist of Communism and Sovietism. In 1919 he was editor of the "Rote Fahne" (Red Flag) in Augsburg. As a first reader of an well-known German Publishing House (Drei Kassan Verlag) I have followed BRECHT's career from that time on. BRECHT was an unanswered advocate of Soviet policy in Germany; he wrote several outright communist plays; among them 'Die Nassenmae' ('The Amazons') and 'Die heilige Johanna der Schlachthofe', 1932 ('St. Joan of the slaughter-houses'). The latter play is located in America and BRECHT tries to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the Democratic (Pre-Hitlerian) Government of Hess (Darmstadt) forbade the performance of 'St. Joan of the slaughter-houses' because of its communist tendency. One of the shorter plays of BRECHT (I forgot the title) is written in praise of the secret societies in all countries which work for Soviet Russia. BERTHOLD BREAT was in Moscow several times; he was co-editor of the Russian magazine 'Das Wort' (it appeared in Moscow during the Nazi-Regime in German Language). I remember distinctly to have read in one of the issues a diatribe of BRECHT against America. I happen to be in contact with friends of BRECHT and therefore I know that he has not deviated a bit from the official Russian party line. Several weeks ago he said something like that: he and his like are now obliged to palm themselves off as democrats. As far as I know, BRECHT plans to travel to Europe very soon via Switzerland and I am convinced that he will try to move in the Eastern Zone of Germany in order to work for his communist ideas. The above named works of BRECHT are available in the library of Congress. Nobody who reads them will doubt that they are communist literature."

On November 20, 1947, a copy of a document sent by RUTH BERLIAU to RUDI GEGRER, a film producer whose offices are located at 1513 North Los Angeles Avenue, was furnished by a highly confidential source. From the context of this document it was apparently true that GEGRER and BREAT had been negotiating for months relative to the Galileo film contract. BERLIAU was extremely upset that the contract had not yet been signed because she stated that she did not have any money and as a result was trying to sell her furniture, "my apartment, and everything." BERLIAU went on to say that BRECHT was writing to her from..."
Paris, that he had often told GEIGER how important it was for BERLAU to get away and that GEIGER should have money ready for her. BERLAU implored GEIGER to send her the promised $3,000.00 and stated that she had received BERLAU's power of attorney and could then sign the contract as soon as she received it. This document is being retained in the files of the Los Angeles Office.

Inasmuch as the subject of this investigation has left the United States and because [redacted] has stated that she did not expect the subject to return to this country, in that he had always criticized the American way of life and expressed his contempt for it, this case is being closed.

CLOSED
SAC, Los Angeles

Director, FBI

BERNOLD TÖGEN FRIEDRICH BRECHT, WAG
INTERNAL SECURITY - R
Your file 100-18112

January 31, 1949

In accordance with your recommendation, the Security Index Card relative to the captioned individual has been cancelled and you are authorized to place your copy thereof in the investigative case file.

100-190707

LGD:evw
TO: Director, FBI
FROM: SAC, Los Angeles

DATE: January 13, 1948
SUBJECT: BERTOLT Eugen Friedrich Brecht, WRS.
INTERNAL SECURITY - E
Bureau File 100-190707

Report SA [redacted], Los Angeles, dated January 8, 1948, in which subject's departure from the United States for an extended period of time was reported.

In view of the above, it is suggested that consideration be given to placing subject's Security Index Card in his case file. It is requested that this office be advised of any action taken so that the appropriate steps may be taken here.

JEB: FNC
100-15112

59 FEB 3 40
NALE: BERTOLT EUGEN FRIEDRICH BRECHT, with aliases,
Eugen Berthold, Friedrich Brecht, Bet Brecht,
Berdat.

RESIDENCE: Care of Pressen Films, Zurich, Switzerland. Departed
from U.S.A. October 30, 1947 for Europe. Expect to return
to U.S.A. in eighteen months.

DESCRIPTION: Age 46, born 2/10/98, Augsburg, Germany; 5' 8" or
5' 9"; 130 lbs.; brown eyes, wears dark rimmed glasses;
dark brown hair, cut short and combed forward; medium
dark complexion; scar on left cheek; speaks German, and
English with accent; social security number 571-21-8405;
wears caps; married to HELENE HEIGEL-BRECHT who is
age 46, born 5/12/00, Austria; 5' 3"; 114 lbs.; brown
eyes; brown hair, combed straight back and cut short;
dark complexion; mannish looking; dresses very oddly
at times, wearing ankle length skirts and peasant costumes.

OCCUPATION: Post and playwright; works at home.

PRINCIPAL CONTACTS: Soviet Consular officials and Communist Party
members and fellow travelers in the film industry.

MAIL DROP: None known

ORGANIZATION: Probably Propaganda Branch and VOKS.

SURVEILLANCE NOTES: Not surveilled.

(photo of BERTOLT and HELENE BRECHT)
TO: Director, FBI
FROM: SAC, New York

DATE: February 7, 1948

SUBJECT: HERBERT EVGEN FRIEDRICH BRECHT, was;
INTERNAL SECURITY - R;

Reference is made to the report in this case of SA dated January 8, 1948, at Los Angeles, wherein it was reported that [redacted] has stated she did not expect the subject to return to this country.

Reference is also made to New York letter dated January 6, 1948, wherein it was stated a customs stop had been placed at New York City. In view of the above, the Los Angeles office is requested to advise whether the customs stop at New York City should be continued.

cc: Los Angeles
TO: Director, FBI
FROM: SAC, Los Angeles

DATE: February 24, 1948

SUBJECT: BERLITZ, EUGEN FRIEDRICH BRECHT, W.E.
DEPORTATION AND DENATURALIZATION CASES
INTERNAL SECURITY - C
(File No. 100-190707)

Reference is made to SAC letter No. 137 dated October 20, 1947.

Subject BERLITZ BRECHT first came to the United States in 1935 for a period of about six months, at which time he returned to Germany. He entered the United States the second time at San Pedro, California, on July 21, 1941, and was engaged principally in writing revolutionary material in the German language. His associates and co-workers were largely Communists, Communist Party line followers, and sponsors for Communist front organizations. He went to Italy in October, 1947, allegedly for the purpose of aiding in the production of a picture in which HAMMER and ORSON WELLES are interested. The investigation fails to show that BRECHT is actually a Communist Party member; but his writings, his connections, and his private life and conduct are such as would warrant the refusal of his re-entry into the United States.

The Immigration and Naturalization Service at Columbus Avenue, New York City, has informed that Manifest No. 1-36-12312 reflects that EUGEN BERLITZ BRECHT was admitted to the United States on October 15, 1935, having arrived on the S.S. AQUITANIA from Southampton, England. He gave his age as 38.
BRECHT was given two extensions, one from December 12, 1935 to January 31, 1946; the second from January 31, 1936, to February 5, 1936, at which time he departed on the S.S. MAJESTIC at New York City to Southampton, England.

The Immigration and Naturalization Service at Philadelphia, Pennsylvania, on March 14, 1945, advised that the records of that office reveal that EUGEN BERLITZ EUGEN FRIEDRICH BRECHT entered the United States on Immigrant Visa (quotm) No. 181 on April 24, 1941, issued at the American Consulate at Helsinki, Finland. He stated that he had lived in Germany from 1933 to 1938; Denmark, 1938 to 1939; Sweden, 1938 to 1939; and Finland, up to April 18, 1939. He gave his destination as follows: "To join WILLIAM GINSBURG, 3551 North Knoll Drive, Hollywood; intends to stay in the United States as a permanent resident." The
date of his entry at San Pedro, California, was July 21, 1941. BRECHT stated that he was last a citizen of Germany, although "expatriated" by that country. He also stated that he was born at Augsburg, Germany, February 10, 1898. BRECHT was accompanied by his wife, HELEN WEIGL-BRECHT, and a son, STEFAN, 18, and BARBARA, 12 years of age. He declared his intention to become a citizen of the United States on December 8, 1943, at Los Angeles, California. He registered as an alien enemy in February, 1942, Registration No. 7621464.

The records of the Immigration and Naturalization Service, Los Angeles, reveal that BRECHT filed a "Formal Intention" to become an American citizen in 1941 but has done nothing further towards securing final citizenship papers. Informants have advised that BRECHT has intended to return to Germany ever since his arrival in the United States, and, in 1941, he went to San Francisco for the purpose of consulting the Czech Consul, one BENES, about securing a passport. When advised that an exit visa from the United States might not be granted, BRECHT and HANS KISLER are alleged to have commented: "Well, the border is near-by."

BRECHT'S COMMUNIST HISTORY

Advised that they knew Mr. and Mrs. BRECHT in Germany, where they were Communists; that their political attitude at that time was evidenced in their activities, associates, and the writings of BRECHT.

Stated that he knew BRECHT by reputation in Germany, where he was an associate of persons with Communist inclinations. He also stated that BRECHT worked on the picture "Hansgen also die," in the production of which he acted as story writer and technical advisor on underground activity in Europe. Stated that subject's knowledge of the underground was attained through personal experience as subject was imprisoned by the Nazis at one time, and it is believed that he had been severely treated by the Nazis.

Informed that BEN BERT BRECHT was in Los Angeles in the early part of 1936. This informant described BRECHT as a Communist Party sympathiser, and stated that BRECHT was one of the group that formed the German-Communist Modern Music group under the direction of Professor ELI JACOBSEN, Soviet Agent.
On July 10, 1943, informed that BERT BRECHT, HANS RISE, and FRITZ LANG were working together on a film entitled, "Unconquered." BRECHT was the author of this story, LANG the director, and RISE the music writer. The story was later changed to "Hangmen also die." Informant has stated that this was a war melodrama that was produced by ARNOLD PRESSBURGER, directed by FRITZ LANG, and adapted from the original story by BERT BRECHT and FRITZ LANG. This informant described producer PRESSBURGER as a sympathizer with the Hollywood-Communist element and stated that critics claimed this film to be Communist propaganda.

Surveillance by Special Agent and other Bureau Agents of the Los Angeles Office reveals that GREGORY KHEIFIETZ, LION FEUCHTWANGER, BERT BRECHT, and HEINRICH-MANN are in frequent contact with each other and with the "Free German Activity in the Los Angeles Area."

A letter from the Bureau dated July 26, 1944, relative to the subject reflects that BRECHT was placed on the "General Watch List" in view of his activities in behalf of the Free Germany Movement.

of the Associated Press, 6726 Wilmer Road, Los Angeles, on August 15, 1944, informed that he was aware, through his own sources, that BERT BRECHT is considered a Communist. Expressed the belief that BRECHT would possibly depart from the United States and would proceed to some occupied country such as Italy, and BRECHT would be in contact with many old-time Communists who are acting on behalf of the Soviet Union.

stated that the council issued a declaration of its purposes. This declaration was signed by the following persons residing in the Los Angeles area:

- Lion Feuchtwanger
- Alexander Giranach
- Oscar/Enolka
- Leopold Wessner
- Fritz Kortner
- Peter Lorre
- Heinrich Mann
- Gunther Stern
- Berthold Viertel.
A memorandum entitled, "German Communist Activities in the Western Hemisphere," prepared by Special Agent ROBERT M. W. KEMPTER dated August 3, 1943, relates that in 1935 a literary magazine "Das Wort" (The Word) was published, and it bore the signatures of BERT BRECHT, LION FEUCHTWANGER, and WILLI BREDL as the editors. This magazine was published by a group of political refugees who fled Germany after the Reichstag fire on February 27, 1933, to Russia. This group of political refugees included many Communist deputies and writers, some of whom were leaders in the Communist Party.

FEUCHTWANGER is a German refugee writer with Communist sympathies. He is presently in Los Angeles collaborating with BERT BRECHT and HANS BISLER in the Free German Movement.

Concerning WILLI BREDL, available information appearing in the Hamburg People's Newspaper reflects that in 1923 BREDL participated in a Communist revolt in Hamburg. After HITLER came to power, BREDL was put into a concentration camp for a year or more. During the Spanish Civil War, BREDL was in the International Brigade. He is presently (October 2, 1944) a member of the Free German Committee in Moscow, and articles prepared by him appeared in "Friedensdeutschland" the official organ of the Free German Movement emanating from Mexico.

A telegram from the Washington Field Office dated August 18, 1947, reflects that subject had been issued a re-entry permit on March 11, 1947, to visit Switzerland, France, Sweden, Denmark, and Italy for 18 months for the purpose of negotiations with theater owners and publishing houses. His address abroad was given as care of Prasens films, Weinbergatr 15, Zurich, Switzerland.

In a letter to the Bureau, it was reported that subject was preparing to leave the United States in September, 1947, for Switzerland and to go from there to Germany.

The informant on October 4, 1947, advised that BRECHT has been in New York for the last three weeks, preparing to leave the United States for Switzerland and Italy where the play, "The Galileo" is going to be produced as a motion picture. This informant also advised that BRECHT has been intimately associated with HANS BISLER in the writing and production of plays, songs, and motion pictures both here, in the United States, and in Germany prior to 1933. BRECHT has been reported as being in contact with
GREGORI KHEIFETS, former Soviet Vice Consul at San Francisco. It is known that KHEIFETS has engaged in espionage activities while in California.

The Los Angeles Times for October 25, 1947, stated: "Communist invasion of Hollywood was carried on largely by ELI JACOBSEN, a charter member of the Communist Party, who founded the school now known as the 'People's Educational Center' and who has disappeared since quitting the Party, CARLSON told the committee. JACOBSEN, who set up the institution, was 'very agitated' when he decided to get out of the Communist Party, according to CARLSON."

"The FEC founder then revealed that he had been 'sent to Hollywood by the Party to conduct classes and educational propaganda among film folk, not the rank and file but the elite.'"

BRECHT testified before the House Committee on Un-American Affairs on October 31, 1947, that he was not a Communist - but admitted that he had written revolutionary literature in Germany because of anti-Hitler feelings. He also testified that he had collaborated with HANS EISLER, whom he had known since the middle 20's, and had an acquaintanceship with GERHART EISLER and other Communists. He also, according to the Journal-American Newspaper, stated that GREGORI KHEIFETS visited him in 1943.

A telegram from the New York City Office dated November 20, 1947, reveals that BRECHT on that day was in Switzerland. His re-entry permit No. A-1137990 - left New York for Paris, October 31, 1947, by air lines. Stop has been placed in New York City re return. Suggestion was made that a stop notice could be and would be placed if desired.

A confidential source, referred to as "Source B" in the report of Special Agent [redacted] in subject file, dated January 8, 1948, reveals that: "In reality, BRECHT has always acted and written as a propagandist of Communism and Sovietism. In 1919, BRECHT was editorialist of the 'Rote Fahne' (Red Flag) in Augsburg." - "I have followed BRECHT's career from that time. BRECHT was an unwavering advocate of Soviet policy in Germany. He wrote several outright Communist plays; among them 'Die Masraume' (The Measure) and 'Die Heilige Johanna Der Schlachthofe,' 1932, (St. Joan of the slaughter houses). The locale of this play is in America, and BRECHT tried to prove the necessity of the downfall of capitalism and free enterprise. In 1932, the democratic government of Hesse forbade the performance of this play because of its Communist tendency. One of the short plays of BRECHT is written in praise of the secret societies in all countries which work for Soviet Russia."
This source reveals that BRECHT was in Moscow sometimes; that he was co-editor of the Russian magazine "Das Wort," which appeared in the German language. Source states that he read in one of the issues a "diatribe of BRECHT against America." This source also stated: "I know that he has not deviated a bit from the official Russian Party line." Source further stated that BRECHT was heard to say: "He and his ilk are not obliged to pawn themselves off as 'democrats.'" This source also predicted that: "BRECHT plans to travel to Europe very soon via Switzerland and I am convinced the he will try to move into the Eastern zones of Germany in order to work for his Communitst ideas."

CONFIDENTIAL on August 21, 1944, informed that a girl friend of BERT BRECHT recently arrived from New York and was staying with PETER LORE and KAREN VENUE, whom LORRE will marry as soon as his divorce is final.

BRECHT is presently married and living with his legal wife and two children at 1063 26th Street, Santa Monica, California.

The report of Special Agent William New York City, dated May 23, 1944, re RUTH BERLAU, reveals that BERLAU, whose married name was Mrs. ROBERT KANPI and whose pen name is MARIA STEIN, was born in Denmark on August 24, 1906, and came to the United States on July 27, 1911, entering the United States at San Pedro, California, and was employed from October 29, 1912, to August 17, 1913, as assistant script editor at $2,600 per year by the O.W.I. It should be noted that BERLAU came to the United States on the same ship as BRECHT and his wife and two children, and that BRECHT was instrumental in securing a job with O.W.I. for her.

...
March 31, 1945, RUTH BERIAU went to New York City where she had retained an apartment with IDA BACHMANN at 124 East 57th Street for 2½ years. On May 19, BRECHT went to New York City and resided with RUTH BERIAU in her apartment until July 16, 1945, when he returned to Los Angeles.

In December, 1945, BERIAU suffered a nervous breakdown and entered the Long Island Home, Amityville, Long Island, New York; a hospital for mental patients. It is known that BRECHT paid at least a portion of BERIAU's bill at this institution.

There is a large internal security subject file on BRECHT in the Los Angeles Office. At the present time, he is reported as being in Rome, Italy, collaborating with ORSON WELLES in the production of "Galileo" play as a motion picture. It is also reported that HANS EISLER and his wife, who are being deported, are to join BRECHT in the near future. It appears that some action may be taken to prevent the return of BRECHT to the United States.

JGW:LL
100-18112
cc: 107-17
Director, FBI

SAC, Los Angeles

HANS EISLER, with aliases
INTERNAL SECURITY - R
Bureau File 100-190120

On January 5, 1949, advised during the course of interview that HANS EISLER and BERTH-BRECHT are presently in the Russian Sector of Berlin living at the Hotel Walden on the Unter der Linden.

Informant had no knowledge of the activities of EISLER and BRECHT, but concluded from their mere presence there "eating scarce food" in the Russian Sector that they must be there for some purpose of the Russian authorities. Otherwise, according to informant, they simply would not be there. Informant pointed out that several months ago BRECHT had been unable to get into Germany, although he was trying at the time. Informant stated that she was endeavoring to obtain information concerning the activities of EISLER and BRECHT and will report it to this office if successful.

This is merely for information.

S.J.
100-15124
cc: Bureau file 100-190707
New York
Washington Field
LA file 100-18112

[Handwritten note]

80 JAN 18 1949

[Signature]

R2 JAN 31 1949
May I go beyond the necessary limitation of John Franklin Bardin's review of Bertolt Brecht's "Parable for the Theatre" (January 18) to show how Stalinist ideology has debased this potentially great artist? My information is based on the section of Ruth Fischer's "Stalin and German Communism" entitled "Bert Brecht, the Minstrel of the GPU."

In "The Punitive Measure," written five years before the Moscow trials, Brecht anticipated its methods and motivations. At this play's climax a young Communist is killed when he revolts against the party line. Then the Four Agitators justify their ruthlessness:

"Terrible it is, to kill. But not only others but ourselves we kill, when it becomes necessary. But we cannot, we said, permit ourselves not to kill when our unyielding will to change the world can use base the measure."

Such a blind willingness to destroy others and oneself at the behest of a party hierarchy can destroy the humanistic values of art, literature, science and mankind itself. Brecht, however, gives us another warning of the lying and deceit of Communist tactics in this play.

He has his Contradictions say: "Who fights for Communism must be able to fight and not to fight, to say the truth and not to say the truth, to render and to deny service, to keep a promise and to break a promise, to go into danger and to avoid danger, to be known and to be unknown. Who fights for Communism has all the virtues only one that he fights for Communism."

Again, Brecht has his Contradictions:

"What viciousness would you not commit to exterminate viciousness? Could you change the world, for what would you be too good? Who are you? Sink into the mud, embrace the butcher, but change the world: it needs it."

We need no longer say, "Oh, that mine enemy had written a book!"

Brecht gives expression to Stalinist brutality more forcefully than his enemies can in the Kremlin. Let us recognize the sign of oozing treachery as the negation of all serious values. Ironically enough the only butcher Brecht ever embraced was a Hollywood, which paid him well for his scenario writing.

Office Memorandum

TO: Director, FBI (100-190707)
FROM: SAC, New York (100-67077)

DATE: January 25, 1954

SUBJECT: BERTOLT BRECHT

A former Comintern representative in the United States during the years 1928 to 1938, was interviewed in Paris, France by SAC during January 1951. He was sent to the United States by a Comintern representative who was head of the Workers International Relief. His duties in the United States were to reorganize the W.I.R. branch in this country and while doing so he also engaged in other relief organizations for the benefit of the Communist Party, USA and also for the W.I.R. in Berlin, Germany. He was expelled from the Communist Party of Germany in 1939; therefore, likewise severed his connection with the Communist Party at that time.

In relating the background of individuals whom he knew as Communists, advised that BRECHT was a playwright in the 1920's in Germany of remarkable talent. BRECHT was a member of the Communist Party of Germany. He, together with TISCATOR and JOHANNES BECHER, were members of the same cultural front and did much to raise the Communist Party's prestige among writers and artists. BRECHT came to the United States during the 1930's and proceeded to Hollywood, California. He traveled in the same circles as OTTO KATZ and HANS BISLER on the west coast. However, did not know how long BRECHT stayed in Hollywood.

Stated he had an inkling BRECHT was also in Mexico and thought BRECHT was now one of the leaders of the Deutscher Kultur Bund which is organized on the cultural front by the S.E.D. Said that BRECHT was a member of the Communist Party of Germany since the 1920's. He thought that BRECHT came to the United States mainly because he desired to sell his manuscripts in Hollywood.

Said BRECHT was not a Communist Party official. However, he is a good Party member and lives on his earnings as a playwright and writer. Thought that he came to the United States with the approval of the Party.

Los Angeles (100-18112) MY 105-1261

AR 1062

RECORDED 160
INDEXED 160

FEB 15 1980

OVER
Letter to Director
NY 100-67077

was also of the opinion that he was told to help OTTO KATZ and the Communist Party forces in Hollywood. However, he was of the opinion that during BRECHT's stay in America he was primarily interested in selling scripts for motion pictures and several plays which were produced on Broadway.

further advised that if the Communist Party approves of a visit of one of its members to the United States, such trip is undoubtedly for the benefit of the Party. He further stated that a Communist Party member in a foreign country would have to report to the Communist Party, USA when he arrived in the United States so that his activities are never outside the scope of the Communist Party, and consequently, if he should step out of line, he could be expelled from the Party.

Information which furnished in a lengthy statement concerning individuals and organisations is being disseminated to appropriate case files. Therefore, the above is set forth for the completion of the Bureau files. A perusal of this case file reveals that BERTOLT BRECHT is not in the United States but is presumably in Germany.

Info contained herein is a confirmation of that already known. BRECHT left the US 10/31/47. Info was subsequently obtained that he intended to remain in Europe. He has been reported to be residing in the Eastern Sector of Berlin (______) NO action necessary. Fr. 0070 is Los Angeles - they read city.
Attached hereto for your information is a copy of a letter from the Springfield Office dated 7-17-52, entitled "Die Dreigroschenoper" (The Three-Penny Opera) alleging that a motion picture film of this opera had been used in some international espionage situation many years ago.

It is noted that subject who is the author of the opera was the subject of the investigation in which your office was office of origin. This investigation reflected that subject was a member of the Communist Party in Germany and had continued his Communist activities in the United States.

The subject and the opera are also referred to in the memorandum prepared by [Redacted] entitled "Council for a Democratic Germany," which was prepared in 1946 and a copy of which was forwarded to your office by Bulletin dated 7-15-44.

The files contain only one reference possibly identical with [Redacted] who is the source of the information in attached letter. This reference reflects that [Redacted] was the informant in an unknown subject investigation in which the Pittsburgh Office was office of origin and in which [Redacted] furnished a small notebook to the Bureau, which had been found in one of the motion-picture theaters, which notebook contained a list of battleships and other naval craft.

Unless the files of your office contain information indicating a reason to the contrary, it is desired that you interview [Redacted] for information only as to the international espionage situation which is referred to in attached letter.

Attachment
Confidential Informant [redacted] on July 10, 1952, furnished the following information concerning a motion picture production, the property of Warner Brothers Studios, entitled DIE DREIGROSCHENOPER, which film was borrowed from Warner Brothers by a staff member of the University of Illinois in April, 1948, and shown at the University April 6, 1948.

The informant advised that on June 17, 1952, [redacted] was visited by [redacted] of Warner Brothers pictures, who was searching for information leading to the recovery of a lost film of DIE DREIGROSCHENOPER.

This film was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948, and exhibited publicly in the auditorium at the University. The agent of the Speech Department in this transaction was [redacted].

During the winter of 1952, Warner Brothers Studio discovered that the film was not in their possession and made inquiry of [redacted] whether she had returned it. [redacted] states that she returned this film on April 8, 1948, via railway express to [redacted], Editor, Director of Censorship, Warner Brothers, New York City. Intensive tracing of records in New York City failed to locate the film according to [redacted]; therefore, he visited Urbana in an attempt to trace the film.

The informant advised that the film of DIE DREIGROSCHENOPER is an exceedingly rare and valuable property. Its negative and this one positive copy are owned by Warner Brothers and in spite of immense requests for it they "never" loan it out. According to [redacted] the positive copy bears certain characteristics which make its loss a matter of more than usual importance. This film is reportedly an adaptation of an 18th Century play ridiculing the state of the world and was written about 1925 by Bertold Brecht, a native German who has since been known for his Communist
DIRECTOR, FBI

July 17, 1952

leanings. The informant advised that [redacted] has indicated that BRECHT was the thirteenth among the top Hollywood Communists investigated by the House Unamerican Activities Committee. [redacted] has further stated that while the play has no open Communist features it does tend to be strongly socialistic and for this reason the film has never been produced commercially either as a stage play or as a movie in this country, although it is considered by the drama critics to be an outstanding work of art. The film in question is the only known production of this work and was made in Germany sometime in 1930 and 1933.

The informant advised that [redacted] has expressed some doubt as to the validity to [redacted]'s statements since [redacted] originally stated in a long distance call from Chicago to [redacted] that Warner Brothers was involved in some litigation and could prove their point only by evidence contained in this particular copy of this film. [redacted] reported that subsequently when [redacted] personally interviewed him in Urbana concerning the film no mention was made of a litigation referred to in the telephone conversation. [redacted] reportedly told [redacted] that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound track, which taken separately mean nothing but when considered as a group comprise some sort of secret message. [redacted] inferred that this film had been used in some sort of international espionage situation many years ago. He did not specify what the exact words were or how Warner Brothers became aware of the changes, but stated that because of these changes it was company policy to "never" loan that film out.

The informant who is generally familiar with subversive and disloyal activities among student and faculty personnel at the University of Illinois, advised that he knows of no such activity by [redacted], head of the Speech Department. The informant stated that the circumstances surrounding the showing of this film were that because of the art value of the film [redacted] was desirous of securing a copy of this film for the festival of contemporary arts in 1944 held at the University, but inasmuch as she was unable to secure the copy in time for the festival a separate showing of this film was arranged under the auspices of the Speech Department at the University.
DIRECTOR, FBI

July 17, 1952

The above is being furnished for the information of the Bureau. Unless advised to the contrary this office contemplates no further investigation of this matter.
FEDERAL BUREAU OF INVESTIGATION

SYNOPSIS OF FACTS:

[Redacted]

This case is predicated upon information furnished by [Redacted] of known reliability, who advised on July 10, 1952, that a motion picture production, the property of Warner Brothers Studios, entitled "DIE DREIGROSCHENOPER," which film was borrowed from Warner Brothers by a staff member of the University of Illinois in April, 1948, was shown at the University April 6, 1948.

The informant advised that on June 17, 1952, [Redacted], University of Illinois, Urbana, was visited by [Redacted] of Warner Brothers pictures, who was searching for information leading to the recovery of a lost film of "DIE DREIGROSCHENOPER."

This film was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948, and exhibited publicly in the auditorium at the University. The agent of the Speech Department in this transaction was [Redacted].

REPORT MADE AT

<table>
<thead>
<tr>
<th>LOS ANGELES</th>
<th>DATE WHEN MADE</th>
<th>PERIOD FOR WHICH MADE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9/19/52</td>
<td>6/18-20/1951, 10, 12, 15, 18/52</td>
</tr>
</tbody>
</table>

REPORT MADE BY

[Redacted]

CHARACTER OF CASE

INTERNAL SECURITY - B
During the winter of 1952, Warner Brothers Studios discovered that the film was not in their possession and made inquiry of [redacted] whether she had returned it. [redacted] states that she returned this film on April 8, 1946, via Railway Express to [redacted], Editor, Director of Censorship, Warner Brothers, New York City. Intensive tracing of records in New York City failed to locate the film according to [redacted]; therefore, he visited Urbana in an attempt to trace the film.

The informant advised that the film of "DIE DEUTSCHE KAPITULATION" is an exceedingly rare and valuable property. Its negative and this one positive copy are owned by Warner Brothers and in spite of innumerable requests for it they "never" loan it out. According to [redacted], the positive copy bears certain characteristics which make its loss a matter of more than usual importance. This film is reportedly an adaptation of an 18th Century play ridiculing the state of the world and was written about 1925 by BREITEL+BRECHT, a native German who has since been known for his Communist leanings. The informant advised that [redacted] has indicated that BRECHT was the thirteenth among the top Hollywood Communists investigated by the House Un-American Activities Committee. [redacted] has further stated that while the play has no open Communist features it does tend to be strongly socialistic and for this reason the film has never been produced commercially either as a stage play or as a movie in this country, although it is considered by the drama critics to be an outstanding work of art. The film in question is the only known production of this work and was made in Germany sometime in 1930 and 1933.

The informant advised that [redacted] has expressed some doubt as to the validity of [redacted]'s statements since [redacted] originally stated in a long distance call from Chicago to [redacted] that Warner Brothers was involved in some litigation and could prove their point only by evidence contained in this particular copy of the film. [redacted] reported that subsequently when [redacted] personally interviewed him in Urbana concerning the film no mention was made of a litigation referred to in the telephone conversation. [redacted] reportedly told [redacted] that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound track, which taken separately mean nothing, but when considered as a group comprise some sort of secret message. [redacted] inferred that this film had been used in some sort of international espionage situation many years ago. He did not specify what the exact words were or how Warner Brothers became aware of the changes, but stated that because of these changes it was company policy to "never" loan that film out.

The informant, who is generally familiar with subversive and disloyal activities among student and faculty personnel at the University of Illinois,
advised that he knew of no such activity by [REDACTED] of the Speech Department. The informant stated that the circumstances surrounding the showing of this film were that because of the art value of the film [REDACTED] was desirous of securing a copy of this film for the festival of contemporary arts in 1948 held at the University, but inasmuch as she was unable to secure the copy in time for the festival a separate showing of this film was arranged under the auspices of the Speech Department at the University.

Warner Brothers Studios, Burbank, California, advised Special Agent [REDACTED] that Warner Brothers has no record of any employee by the name of [REDACTED]. He stated that the studio further has no information regarding the motion picture film "DIE DREIKROCHENOPER." explained that all information regarding the distribution of pictures and of distribution personnel could be obtained from the Warner Brothers Distributing Corporation, 321 West 44th Street, New York, New York.

Inquiry at Warner Brothers Picture Exchange, 2025 South Vermont Avenue, Los Angeles, revealed that [REDACTED] is unknown.

The files of the Los Angeles Office contain no information identifiable with [REDACTED].

ENCLOSURE: TO NEW YORK

Carbon copy of letter from Director to SAC, Los Angeles dated August 6, 1952.

-2-
ADMINISTRATIVE PAGE

Enclosed for the assistance of the New York Office is a copy of
Bureau letter to Los Angeles dated August 6, 1952.

This case is being placed in a pending inactive status by the
Los Angeles Office pending receipt of information from New York that
has been located and interviewed.

LEADS

NEW YORK OFFICE

At New York City, New York: Will make inquiry at Warner Brothers
Distributing Corporation, 321 West 50th Street, regarding the present whereabouts of
[Redacted]. If [Redacted] is in New York he should be interviewed as
instructed in the last paragraph of enclosed Bureau letter. If [Redacted] is
not located in the New York Division an appropriate lead should be sent to
the field office covering his present whereabouts.

LOS ANGELES OFFICE

At Los Angeles, California: Will, when results of New York
investigation are received, ascertain whether further investigation is
warranted.

INFORMANT

[Redacted] Springfield Confidential Informant [Redacted] who furnished information
to Agents of the Springfield Office on 7/10/52.

REFERENCE: Bureau letter to Los Angeles dated August 6, 1952.
**FEDERAL BUREAU OF INVESTIGATION**

**NEW YORK**

**Bertolt Eugen Friedrich Brecht**

**SYNOPSIS OF FACTS:**

Confidential Informant **, of known reliability, advised on July 10, 1952, that on June 17, 1952, University of Illinois, Urbana, was visited by ** of Warner Brothers Pictures, who was searching for information leading to the recovery of a lost film of "DIE DREIGROSCHÖNENFahr".

This film, which is reportedly an adaptation of an 18th century play ridiculing the state of the world, was written about 1925 by ** Brecht, and was borrowed from the Warner Brothers Studio by the Speech Department, University of Illinois, in April, 1948.

Confidential Informant ** reportedly told ** that the special characteristics in this particular copy of the film were extra words "dubbed in" to the sound tract, which taken separately means nothing, but when considered as a group comprise some sort of secret message. ** inferred that this film had been used in some sort of international espionage situation many years ago.

---

**COPY IN FILE**

<table>
<thead>
<tr>
<th>Bureau (100-1960707)Reg.</th>
<th>Los Angeles (100-18112)Reg.</th>
<th>San Francisco (Ence. 2)Reg.</th>
<th>New York (100-57077)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

51 NOV 4 1952
Warner Brothers Distributing Corporation, 321 West 44th Street, New York City, advised on October 7, 1952, that [redacted], present address is [redacted].

Enclosed for the assistance of the San Francisco Office is a photostatic copy of Bureau letter to Los Angeles, 8/6/52, and a copy of report of SA [redacted] 9/19/52, Los Angeles.

ENCLOSURES - SAN FRANCISCO (2)

1. Photostatic copy of Bureau letter to Los Angeles, 8/6/52.

ADMINISTRATIVE PAGE

INFORMANT

- Springfield Confidential Informant who furnished information to Agents of the Springfield Office on 7/10/52.

LEADS

SAN FRANCISCO

At San Anselmo, California

Will interview as instructed in the last paragraph of enclosed Bureau letter.

REFERENCE

Bureau letter to Los Angeles, 5/5/52.
Los Angeles.
SYNOPSIS OF FACTS:

states he knows of no international or domestic espionage angle connected with the file "Die 'reign of cherno" as part-time investigator and 'trouble shooter' for Werner Brothers, while in Chicago on business, was requested to go to Chicago, Ill., and attempt to locate film which had been leased to the University of Illinois in 1950. Through interviews with

part of a check of records of former Brothers, determined film had been returned by the University to Werner Brothers Film Exchange in Chicago in April, 1950, who had shipped film to Werner Brothers, Los Angeles, where film is presently located. has never seen shooting of film.

PHC

DETAILS:

was interviewed by and the reporting agent at s residence,

was asked to furnish information in his possession relative to the allegation that the Werner Brothers film entitled "Die 'reign of cherno"

COPY IN FILE

CONTS OF THIS REPORT

1-18791 (Reg.)
1-18791 (Reg.)
1-SPRINGFIELD (Info.) (Reg.)
2-SAN FRANCISCO (12-2-5332)

PROPERTY OF FBI—This confidential report and its contents are loaned to you by the FBI and are not to be distributed outside of agency to which loaned.
"r-disproschenoper" was connected with or had some use in the furtherance of an international espionage ring.

... explained that no information of any kind which would indicate that the above-mentioned film has or had any connection with an international espionage ring ever came to his attention. He further explained that he had never witnessed a showing of this film and further stated that if any ideas developed to indicate the film had any connection with an international espionage ring, it was strictly through misconception and imagination. He explained his connection with the instant film as follows:

informed that he is a part-time investigator and the "trouble shooter" for Warner Brothers; that he does considerable traveling. He stated that in August of 1952 he was in Chicago, Illinois, on business for Warner Brothers. While in Chicago, he received a communication from the New York Office of Warner Brothers. This communication, according to him, advised that Warner Brothers were interested in recovering the film, the "r-disproschenoper," which film, according to the records of Warner Brothers, had been missing since 1942. In the latter part of 1948, according to him, he stated that the film had been loaned to the University of Illinois at Urbana, Illinois, for a showing during the first part of April, 1948, and that the records of Warner Brothers contain no information to the effect that the film had ever been received by their New York office from where it was originally submitted.

continued by stating that upon the receipt of the communication he went to Urbana, Illinois, where he interviewed him concerning the whereabouts of instant film. He stated that during his interview with him he recalls that some statement was made to the effect that possibly other persons would like to get hold of this film, and as a result this could have led to its not being located at that time. He stated that he had no idea of what he referred to but stated that he was only interested in getting the details as to what could have happened to the film and, therefore, went along with him and agreed with him in many of the statements which were made.

He further stated that he learned that the records of the university indicated that the film had been shipped back to Warner Brothers but that the transaction had been handled by the Special Department. He stated that he determined that at that particular time, August, 1952, the film was located somewhere in Wisconsin. He obtained the telephone number of and telephonically communicated with her in some town in Wisconsin, the name of which he no longer remembers. He stated that as a result of his conversation with her, he was able to obtain names of some of the persons and the location of some of the film exchanges of Warner Brothers, and that as a result he gathered from his conversation with her that instead of returning the instant film to New York from where it was originally shipped, that possibly she had sent it to the Warner Brothers Film Exchange in Chicago, Illinois. He stated that he immediately contacted Warner Brothers in Chicago, who advised that they had received the instant film about April 9, 1952, and that they had shipped instant film to their Los Angeles Office. He stated that he further checked and determined that at that time, August, 1952, that the instant film was then located in a film exchange...
result of Warner Brothers in Los Angeles. [Redacted] was able to furnish the above information as a result of some pieces of correspondence and notes which he had taken relative to his investigation concerning this film. [Redacted] further stated that to the best of his recollection the reason Warner Brothers was interested in locating the film was because it was needed for certain legal litigation.
COPY OF THIS REPORT IS TO BE SENT TO SPRINGFIELD FOR INFORMATION PURPOSES SINCE REFERENCED REPORT REFLECTS THAT A SPRINGFIELD INFORMANT SUPPLIED INFORMATION WHICH INITIATED THE INSTANT Portion OF THIS INVESTIGATION.

REPORT

Report of (Redacted) dated 10/16/42 at New York.
TO:   DIRECTOR, FBI (100-190707)

FROM: SAC, LOS ANGELES (100-18112)

DATE: 11/24/52

SUBJECT: BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - R


Inasmuch as [redacted], University of Illinois, that
he denies he told [redacted], that the film, "Die Mriengroschenoper", contained a secret message, and further
denies ever having witnessed a showing of the film, it is felt that no
further investigation in this matter is warranted.

REK: ans
Reg.
WASHINGTON, D.C. 20W 4-13 PM
DIRECTOR URGENT

BERTOLT EUGEN FRIEDRICH BRECHT, ISR. Bufihle one hundred dash one nine zero seven zero seven. INS, NYC, advised on March nineteen last that according to recent column by Walter Winchell subject is to appear at the Open Stage Theatre, NYC, on March two one next to review his play, "Private Life of the Master Race". INS has no positive info that subj is in country but desires to interview him if he appears at theatre. WACB NYC will interpose no objection to INS interview and will maintain liaison with INS re subjects whereabouts.

LOS ANGELES ADVISED

17 MAR 23 1956

RECORcED 73
AIRTEL

Transmit the following message to:

FBI, LOS ANGELES

DIRECTOR, FBI (100-190707)

BERTOLT EUGEN FRIEDRICH BRECHT

IS - R

Re NY tel 3/20/56.

LA has no objection to INS interview of subject.
LA should be furnished results of interview.

MALONE

3 - Bureau (AIR-MAIL) (REGISTERED)
2 - New York (100-67077) (AIR MAIL) (REGISTERED)
1 - Los Angeles (100-18112)

RKS: nak
(6)

Mr. Belmont

EX-12

RECORDE-38

51 MAR 23 1956

Sent

As Approved: John C.

Special Agent in Charge
New York teletype 3-20-56 advises of information received from INS that according to a recent column by Walter Winchell subject is to appear at the Open Stage Theater on 3-21-56 to review his play "Private Life of the Master Race." INS has no information that subject is in the United States but desires to interview him if he appears at the theater. The Bureau has no objection if INS interviews subject, and the New York Office is following this matter with INS.

Subject was born in Germany on 2-10-29. He first came to the United States in 1935 for a period of about 6 months, after which he returned to Germany. He entered the United States the second time on 7-21-41. He became associated with the German Refugee Group in Los Angeles, California, most of whom had some connection with the motion film industry. During the time he resided in the United States, he was contacted by Soviet officials one of whom was Gregori Kheifets. Subject testified before the House Committee on Un-American Activities in October, 1947, stating he was not a Communist but had written revolutionary literature because of his anti-Hitler beliefs. He acknowledged contact with Gregori Kheifets and collaboration with Gerhart Eisler and other Communists. Subject departed from New York on 10-31-47 and was issued a re-entry permit by INS. There is no information subject has returned to the United States since that time. Subject has been reported to be residing in the Soviet Zone of Germany.

There is no doubt subject was a Soviet and Communist propagandist and associated with Communist Party members and engaged in Communist Party activities both in the United States and Europe. He was effective in this work because of his established reputation as an author. If subject has, in fact, returned to the United States, he is of sufficient importance in international Communism that the Bureau should be aware of all of his activities and his contacts.
Memorandum for Mr. Belmont

RECOMMENDATION:

It is recommended that the New York Office be telephonically advised to maintain contact with INS to determine if subject has returned to the United States. If he has returned, the New York Office should conduct surveillance of subject to determine all of his activities and his contacts. New York Office should also furnish to the Bureau results of the INS interview with the subject.
Transmit the following Teletype message to:

BERTOLT EUGEN FRIEDRICH BRECHT, ISR

Re NYtel 3/22/56.

In a review by Brooks Atkinson, "New York Times" 1/31/56, he stated in part, "In a series of eleven scenes 'The Private Life of the Master Race' traces the rise of Hitlerism in terms of representative German people, the middle and lower-classes, the scholars, the Jews, the tradespeople, a Christian preacher and, finally, some Hamburg workers who mean to preserve the ideals of humanity."

The review also reflected that the scenes depicted a brutally contemptuous storm trooper, a disingenuous enemy of the regime, a girl shocked by Nazi arrogance, a honey-voiced propagandist and a Jewish wife who recognizes some terrible realities.

INS Inspectors [REDACTED] and [REDACTED] stated the play showed hatred and contempt for the Nazis.


NYO will further identify Bentley and report in captioned matter will be submitted.
March 23, 1956

SAC, Washington Field (BCS)

BERTOLT EUGEN FRIEDRICH BRECHT
INTERNAL SECURITY - E - GERMANY

Subject was born on 3-10-98 in Germany and first came to the United States in 1935 for a period of six months, after which he returned to Europe. He entered the United States the second time on 7-21-41. He was a well-known German author and became associated with the German refugee group in Los Angeles, California, most of whom had some connection with the motion-picture industry.

Subject departed from the United States on 10-31-47 after he testified before the House Committee on Un-American Activities admitting contacts with Soviet officials and with Gerhart Eisler and other commissars. Information has been received that subject would appear in connection with the production of his play, "Private Life of the Master Race," in New York City, on 3-21-56. Subject did not appear at that time. Check Visa Section records, Department of State, to determine if subject has applied for and been granted a visa to travel to United States. Swartzel.

HOOVER

100-190707

JED;nlh
(s) 2h

NOTE: A cover memo from Branigan to Belmont was prepared by JED;nlh on 3-23-56 in connection with this outgoing mail.
TELETYPE

WASH AND WASH P.I.D 5 FROM NEW YORK
DIRECTOR AND SAC URGENT

BERTOLT EUGEN FRIEDRICH BRECHT, IS R, BURE LE ONE HUNDRED DASH ONE
ZERO SEVEN ZERO SEVEN, LOS ANGELES 00, DENYTEL MAR. TWENTY LAST.

PHYSICAL SURVEILLANCE

NOT OBSERVED BY FIGUR AT OPEN STAGE THEATRE, FIFTEEN SECOND AVENUE, N
ON MAR, TWO ONE LAST, INS INSPECTORS AND

ATTENDED THE "BY INVITATION ONLY" PRESENTATION OF SUBJ-S PLAY "THE
PRIVATE LIFE OF THE MASTER RACE," THEY ADVISED FOLLOWING. SUBJ NOT
OBSERVED BY THEM. PLAY WAS PRESENTED IN LOFT BUILDING WITH AUDIENCE
APPROXIMATELY SEVENTY FIVE PERSONS. AUDIENCE DURING INTERMIS
SESD AUTHOR STATING WALTER WINCHELL INDICATED IN RECENT COLUMN THAT SUBJ
WOULD BE THERE. ONE PERSON STATED "WE EXPECTED TO SEE HORSES OF FBI
BAR MEN HERE." ERIC BENTLEY WHO WROTE ENGLISH VERSION OF PLAY TOLD AUDIEN
THAT SUBJ WAS NOT THERE ADVISING HE LAST SAW SUBJ IN NINETEEN FIFTY
MUNICH, GERMANY. UNIDENTIFIED PERSON EXCLAIMED "WE CERTAINLY FOOLED
FBI THIS TIME" WHICH WAS GREETED WITH LAUGHTER FROM AUDIENCE. INS
STILL HAS NO POSITIVE INFO THAT SUBJ IS IN COUNTRY. BUREAU MAY DESIRE
UFO CHECK VISA SECTION, U.S. DEPT OF STATE, FOR INFO WHICH WOULD IN-
DIATE IF SUBJ ATTEMPTED TO ENTER U.S. RUC. 1955

LOS ANGELES ADVISED BY MAIL

IND [Doc. Delacourt]

2A TWO COPIES UFO
5 MARCH 1956
Office Memorandum • UNITED STATES GOVERNMENT

TO: A. H. Belamont  

FROM: F. L. Branigan  

DATE: March 25, 1956  

SUBJECT: BEITZEL, EUGEN FRIEDRICH  

INTERNAL SECURITY - R - GERMANY  

New York teletype 3-20-56 advised of information received from INS that, according to a recent column by Sol Kirschenbell, subject was to appear at the Open Stage Theater on 3-21-56 in connection with the production of his play, "The Private Life of the Master Race." INS had no information subject is in the United States and desired to interview him if he appeared. The Bureau interposes no objection to the interview and the New York office was instructed to conduct surveillance of subject if he is in the United States to determine his activities and contacts.

Subject was born in Germany on 2-10-38. He first came to the United States in 1935 for a period of about six months, after which he returned to Europe. He entered the United States again on 7-21-41. He became associated with the German refugee group in Los Angeles, most of whom had some connection with the motion-picture industry. During the time he resided in the United States he was contacted by Soviet officials and associated with known communists and communist sympathizers. Subject testified before the House Committee on Un-American Activities in October, 1947, stating that he was not a communist but acknowledging contacts with Soviet officials, German-Fischer and other communists. Subject departed from New York on 10-31-47. In 1949 he was reported to be residing in the Soviet Zone of Germany.

New York teletype 3-28-56 advised that FBI inspector attended a "by invitation only" presentation of subject's play, "The Private Life of the Master Race." Subject was not observed by them. They reported hearing remarks such as, "He expected to see hordes of FBI men here," and "He certainly fooled the FBI this time." Physical surveillance by Bureau agents to observe subject was negative. Eric Bentley, who wrote English version of subject's play, told audience that subject was not there and he last saw subject in 1950 in Munich, Germany. The New York office was instructed telephonically on 3-22-56 to find out what subject's play is about and identify Eric Bentley.

Files reflect: Eric Russell Bentley produced the screenplay of subject's play in 1949 in New York City. Bentley was born 5-14-16 in England and has been employed in the United States at Black Mountain College, Black Mountain, North Carolina, and the University of Minnesota, Minneapolis, Minnesota. He has been associated with some individuals who were active in communist activities and those engaged in communist activities.
Memorandum for T. Belmont

ACTION:

The New York Office will be followed for information requested concerning subject's play and Eric Bentley. Attached for approval is an airtel to Washington Field requesting that Visa Section records of Department of State be checked to determine if subject applied for a visa.

The Office of Security, Department of State, advised on 3/29/56, that the search had been made of files of Visa Office, Department of State (which covers period 1/1/45 to present), but no record of subject could be located. As Bureau is aware, American Consuls abroad have authority to issue visas and in majority of cases do not have to clear with Visa Office in Washington before issuance of visas and do not send copies of visa forms, etc., to Dept. of State. To be certain, therefore, that subject was or was not issued a U.S. visa, it would be necessary to check with appropriate American Consulate abroad covering place where subject may have applied for such visa. If most recent residence abroad of subject not known, suggest Bureau may desire to have check made at any Consulates covering subject's address for past 5 yrs. or so since it is believed Consulate issuing new visa to subject would probably make appropriate check with other Consulates covering previous residences of subject abroad and issuing Consulate might thus become known. BUC.
NY newspaper columnist WALTER WINCHELL's column in "New York Daily Mirror" for 3/15/56 stated "Bert Brecht, Anti-Nazi poet for the Communist line, will witness his anti-Nazi play, 'The Private Life of the Kaiser' (on the 21st) at the Open Stage, downtown...." Immigration and Naturalization inspectors attended play but did not observe the subject. RUSSELL BRENTLY, who wrote English version of play, commented during intermission that he last saw BREcht in Munich, Germany in 1950.

DETAILS: New York newspaper columnist WALTER WINCHELL's column in the "New York Daily Mirror" of March 15,
1956, stated that "Bert Brecht, East Germany's poet for the Communist Line, will witness his anti-Nazi play, 'The Private Life of the Master Race,' (on the 21st) at the Open Stage downtown... He says in his favorite play critic is WALTER P. KERR."

On March 21, 1956, it was determined that inspectors of the Immigration and Naturalization Service (INS) attended the performance of The Private Life of the Master Race at the Open Stage, 12 Second Avenue, New York, New York, on the evening of March 21, 1956.

During the intermission, it was ascertained, the audience demanded to hear from the author of the play, in that WALTER WINCHELL had mentioned in his column that BRECHT would be there.

ERIC RUSSEL BENTLEY, who, according to an advertisement appearing in the "New York Times" of March 21, 1956, and according to "Who's Who in America," 1952-1953 edition, translated the play to English, stated in response to these demands that BRECHT was not there and that he, BENTLEY, had last seen BRECHT in Munich, Germany in 1950.

It was also learned that one member of the audience made comment to the effect that, "We expected to see hordes of FBI men here." Another commented that, "We certainly fooled the FBI this time."

The subject was unobserved among those entering and leaving the Open Stage Theatre by Special Agents of the FBI on the evening of March 21, 1956.

In a review of the play by BROOKS ATKINSON in the "New York Times" for January 31, 1956, he states in part as follows:
In a series of eleven scenes, "The Private Life of the Master Race" traces the rise of Hitlerism in terms of representative German people, the middle and lower classes, the scholars, the Jews, the trades people, a Christian preacher, and finally, some Hamburg workers who mean to preserve the ideals of humanity.

This review also reflected that the scenes depicted a brutally contemptuous storm trooper, disingenuous enemy of the regime, a girl shocked by Nazi arrogance, a honey-voiced propagandist and a Jewish wife who recognizes some terrible realities.

With respect to ERIC RUSSEL FENTLEY, the 1952-1953 edition of "Who's Who in America" contains the following information:


The files of the New York Office contain no pertinent information concerning ERIC RUSSEL FENTLEY.
Information pertaining to Immigration and Naturalization Service inspectors' attendance at the showing of The Private Life of the Master Race on 3/21/56 at the Open Stage Theater was obtained orally from inspectors and of the New York Office of INS by SAS after they had attended the play.

In view of the fact that the inspectors did not make their presence or official capacity known to anyone at the theater, their names are not being set out in the details of this report.

Agents of the FBI referred to in this report as conducting the physical surveillance in the vicinity of the Open Stage Theater on the evening of March 21, 1956, are SAS and

REFERENCE
NYtel to Los Angeles, 3/20/56.
Los Angeles airtel to Director, 3/20/56.
NYtel to Director, 3/22/56.
Enclosed herewith are the original and four copies of an report of the subject's play, "The Private Life of the Master Race," inquiry was made at Samuel French, 25 West 45th Street, New York, which firm publishes and has rights to numerous plays. No copy was available.

Inquiry was also made at New Directions, 333 Sixth Avenue, New York, New York, the publisher of the play. A representative advised that the play is out of print and New Directions has no intention of reprinting in the near future.
cases of the same virus—more than 25,000 units daily—will cause severe vascular and kidney disease, perhaps even death. Anyone recommending more than 25,000 U.S.P. units of Vitamin D as a supplement to the daily diet is, therefore, a potential murderer.

Consumption of more than 50,000 units of Vitamin A can cause skin, bone, and mental changes, especially in infants but also in adults.

High-pressure advertising frequently persuades people that large dosages of vitamins A and D will accelerate growth and improve health. Parents anxious to stimulate the growth of an infant may be lured into overdosing him with Vitamin D, thereby endangering the health of the baby while trying to promote it.

The best procedure is to follow the doctor's instructions exactly where vitamin diet is concerned, and stick to the dose he prescribes.

DON'T PAY FOR A TRADEMARK

But, while following the doctor's instructions religiously insofar as the safe dose is concerned, you need not follow his advice as to the brand. If you can buy, say, vitamin capsules at 70 cents each from a responsible and reputable firm for a fraction of what those same capsules cost in a bottle bearing a fancy label, you are perfectly safe and will certainly gain the same results.

Still another diet danger lurks in the lucrative campaign of faddists who will persuade you to follow a dietary course in the interest of what they call "rejuvenation." Despite "amazing progress in prolonging life expectancy, medical science has not yet come up with anything to prevent the natural process of aging. No matter how much yogurt you consume, how vast the quantities of blackstrap molasses and wheat germ— or, for that matter, vitamin capsules — you take in, you will not be able to prevent your body from aging.

The least controversial fact is that none of the so-called health foods can replace a wholesome balanced diet. But when this basic fact can be readily conceded by a portion of the much-maligned health faddists, it all but gives body to meaningful studies.

The back-up material, which Gaylord Hurley has made into a nation-wide fad, represents a crude product suitable only for animal food because it has a high mineral residue has no great advantage over ordinary milk. But whey, in addition to being an excellent source of protein and also contains a good dose of Vitamin D, is rich in calcium which are needed for the body's proper development.

Because of the enormous role vitamins play today in the proper functioning of our diet, the unabashed con-

game practiced with them deserves severest censure. In considering vitamin question, therefore, you are best served when you follow the advice of the Better Business Bureau and investigate before you pay. In reality, find out whether you are paying exorbitant prices for an "ethnic brand name."

HIT TUNE AND THE REDS

(Continued From Page 75)

He was both preceded and followed to these shores by his reputation as a top-ranking Red in the intellectual field, close to the Agitprop, the department of the Communist International handling propaganda. But this reputation failed to prevent Herr Brecht from prospering in the United States. He sold his plots to the movies and made an excellent living. But he was never as great a hit while he was among us as he is now, knocking us from abroad.

His song, "Mack the Knife," has been around for some time. It was the introductory song of a fabulous successful German musical produced in Berlin and playing to capacity audiences for five years, until the coming of the Nazis drove it off the billboard. The play was written by Herr Brecht and music was supplied by Kurt Weill, the brilliant composer of "September Song" and innumerable recent American hits.

There can be no objection to Weill on any grounds. He was an authentic musical genius for one thing. For another, he was a firm opponent of the Communists. As a matter of fact, when the political activities of Bert Brecht, his lyricist, became both evident and oppressive, Weill broke with him. Weill never worked with him while both were in the United States. In fact, he tried to avoid Brecht altogether.

But although their friendship went on the rocks for obvious political reasons, the products of their previous collaboration remained, to bring in a fortune for Bert Brecht. He could survive as a money maker in the United States, despite his hate campaign and close Communist associations behind the Iron Curtain — indeed, despite the fact that he was in the Communist part of Germany — because of our ignorance and because Brecht knew how to pull the wool over our eyes.

While he was here, he steadfastly refused on the principle of a Communist or even a fellow-traveler. Such a deal was good for business and came with his baring an eyelash. He probed the innocent, a refugee from persecution, and we swallowed his tale hook, line, and sinker.

But there was at least one man in Washington: Herr Brecht could hoodwink. This was Robert A. Stripling, chief counsel for the House Committee on Un-American Activities. A fearless and unimpeachable investigator of Communists, seeking them out in their hovels, Stripling came across Brecht. He mistook the name during an investigation of Communism in Hollywood.

He didn't take Brecht's no answer and looked a bit deeper into the political past of the poet. He found there persuaded him. Brecht was not only a top-ranking agent, but also one of the smarter

ACCOMPANIES "Hollywood Ten"

For a few weeks in 1946, it was the fig was up for Bert Brecht. Stripling had the dope on him, in locked files of the Committee, there seemed to be nothing to prove the exposure of this fugitive in Hollywood. The evidence was overwhelming and it appeared certain that Brecht was a fellow-traveller in the U.S. of A.

At that time, Congressman Tom New of New Jersey, chair of the House Committee probing American activities, and Stripling worked for Thomas. It was therefore for the Thomas Committee that Brecht was summoned. During the specific investigation, it remembered as "Hollywood Ten." case.

Ten prominent Hollywood writers were called before the Congress to account for these Red ties, their hearings are crammed in history because they were the first to invoke the Fifth Amendment, or a sed that became a symbol. The
The eleventh was Bert Brecht. And he was the only one to sneak out of the investigation unscathed. Several of the others went to jail charged with contempt of Congress. Others were effectively exposed and driven out of Hollywood. But not Bert Brecht! He was even commended by the chairman of the House Committee for what was called his all-out cooperation.

In fact, Brecht was the only dyed-in-the-wood trained Communist in the bunch, completely indoctrinated by the Party apparatus. So his training included something the others lacked. He was instructed to lie in any emergency and to swear if need be that he was not a Communist.

Thus fortified, and quite certain that nothing could happen to him, the co-author of "Mack the Knife" appeared before the House Un-American Activities Committee in 1947.

He was genial and completely relaxed. When his name was called, he ambled over to the witness chair, smoking an oversize cigar and puffing its smoke in all directions. But it was a different kind of smoke-screen he was seen to shroud himself in.

Representative Thomas was absent from the chair. During this session of the hearing, it was occupied by another ranking Republican member of the Committee — Congressman Karl E. Mundt of South Dakota. In a sense, this was an added good fortune for Brecht. Thomas was a shrewd expert in Communist shenanigans and would have seen through Brecht's cunning trick. He was also close to Stripling's investigation and knew by heart the confidential data reposing in the Committee files about Brecht's unsavory Communist past and associations even inside the United States.

Calls Self "LITERARY GIANT"

By comparison Congressmen Mundt was easy-going, ill-informed and astonishingly naive. The then 47-year-old South Dakota, son of western pioneer, was a prominent teacher and lecturer before his election to Congress and was evidently somewhat overawed by this cavalcade of literary geniuses before the Committee. He was especially interested in Brecht's prominent position in world literature. And Brecht sensed this right away, because he put it on thick, referring to himself as "one of the literary giants of our age."

MUNDT IS HOODWINKED

By this fancy method, he not only gained valuable time for his answers, but could insist that he had been misinterpreted by the interpreter, that he didn't actually say what was put into his mouth. Also, occasionally he could insist that a German phrase meant something entirely different from its English counterpart.

There were a few well-informed people in the large crowd in the hearing room and they were startled by the courtesy with which Mr. Mundt handled Brecht and also by the haughty air the German soon assumed. He was forever puffing on his big cigar, sending the smoke into the chairman's face. Within a few minutes, he was running the show.

Counsel Stripling tried desperately to marshal the evidence against Brecht. He brought out the poet's German writings and showed that they were simply pieces of Communist propaganda. He presented a song which Brecht once wrote specifically for a German Communist youth organization and pointed out that in it Brecht actually advocated the violent overthrow of the democratic government.

But Brecht remained unruffled. As his old writings were translated into English, he interrupted to say, emphatically, that the translations didn't reflect the original, that what sounded like violence in English was really quite weak in the German original.

While the cat-and-mouse play con-
This is to let you know...
Every time you play "Mack the Knife" you're sending money behind the Iron Curtain....

BY JOHN LEWIS CARVER

Thousands of good American greenbacks are now being shipped out of this country, going behind the Iron Curtain to a man who once perjured himself before a Congressional committee and is today one of the Reds' most celebrated propagandists haunting Uncle Sam.

He's waxing richer every day, with the Yankee dollars flowing his way, just because you happened to take a fancy to an old German tune in which the Communist genius has a vested interest.

The song can be heard throughout the nation. It's sung or whistled or played by all, rapidly becoming a top favorite. It's crowding the Hit Parade and popularity polls, and is among the records most frequently coaxed from the juke boxes.

TOP-RANKING RED INTELLECTUAL

There are already an even dozen recordings of the song on the market, with more coming out as fast as the pressures can do the job. If ever a song swept this country by the sheer impetus of its haunting appeal, this is it — something variously called "Mack the Knife" and "Mortel," the theme song of a sensational modern musical called "Three Penny Opera."

It's one of those foreign sleepers which become hits these days as the music industry grows increasingly international-minded. Whether it's a shortage in homegrown products or popular preference for tunes from afar is immaterial. The fact of the matter is "Mortel" is making its handlers rich overnight. And among its beneficiaries is that ghost from behind the Iron Curtain, sitting snugly on an unexpected royalty bonanza.

The man behind "Mortel" is Bert Brecht, poet laureate of the Communists. At the present moment, he lives touchingly in Eastern Germany where he's regarded as the foremost poet and playwright of the communes. Every year he produces a hit show, a vehicle of violent Communist propaganda. And he's spearheading the propaganda drive to make Europe safe for the Communists. In the top drawer of his pet hosts is the United States.

Bert Brecht is eminently qualified to talk about this country because he knows us first-hand. When the A- drove him out of Germany, after a distinguished career as a hit player he didn't go east to join his comrades. He came west and wound up in the United States, and in New York eventually in Hollywood.

(Continued on Page 49)
order of the day. And the Irish smug self-confidence, he revealed how he fooled the House Committee. He wore his perjury like a medal on his chest, proof positive that he was, indeed, a bigoted loyal Communist, deserving of the highest consideration.

Brecht's postwar career in Communist Germany is one of the greatest success stories to which the Reds point with pride. He is a red and innumerable honors are showered on him. He is also a rich man by local standards, earning a lot from the royalties on his hit plays.

But the paper Marks of Red Germany can't compete with American greenbacks. The real money can be made only in the United States. And, in America.

His play, the "Three Days," is an off-Broadway smash, playing to capacity audiences in a Greenwich Village theater. Albums and single recordings of the play are selling like hotcakes. And now comes the top honory - the freak success of the play's theme tune which, with millions of Americans singing it, does little to suggest that their enthusiasm benefits one of the enemies of the United States.

Those millions who help "Mock the Knife" to such unexpected success should remember Bert Brecht, the man smirking behind the hit tune. And they should bear in mind that the knife in that song is really a dagger with which Brecht is stabbing them in the back.

If he feels like going out, he has a second girl coming to take her with him. But after he finishes a cigarette, he goes up to bed. Has to get up early so he'll get on the ball with the day's work starting next day. Both girls - no more, no less. He rests presents for them; but he sells them on the open market, a matter of principle.

There are always plenty around who want a girl in work for them, guys like Mickey and the likes hear all the same about a few years ago. They'll get two lots of John loaded, and they'll take care of them. But I never had anything to do with them. Once a girl gets hooked and one of them, they take all the money and kick her around.

Anyway, I can take care of myself.

One night I went over to a house to meet a very wealthy John who lived in the Netherland's and had some girl who'd given him her number. He was a big guy, or much about a ton, disgusting type. I told him the hell with it, I wasn't going to have him. So then the big bastin started calling me names and slapped me in the face with his big fat pig hand, and I didn't take much of that. I picked up a beer bottle - there was plenty of them around - and broke it at the edge of a table. Then I showed the jagged edge of it and told him he even came near me I'd rip out his blubber out of his face.

That stopped him. He walked to the dying potatoes.

I even got my money - $5 figured I'd earned it.

When I think about that now, stands out as the pleasantest moment of my career. I suppose a lot of people think girls like me sleep with because we enjoy it. But I never did. I was a little girl in my life, got into the slightest place out of sex, and I'd never go in the same position of knowing anything.

The only place I ever got a seeing that hurt it was in - well, I shall put on my dress and go back to bed.
April 12, 1956

Dear [Name],

Your letter dated April 5, 1956, with the enclosure, has been received and the matter which prompted your communication are indeed appreciated.

In regard to the suggestions set out in your communication, I must advise that it is not within the province of the investigative jurisdiction of the FBI, as a fact-gathering agency, to issue clearances or disapprovals of individuals and their publications.

Sincerely yours,

John Edgar Hoover
Director

cc - Los Angeles
cc - New York

SAGs: Los Angeles & New York

Correspondent's letter enclosed on article captioned "The Hit Tumb That Earns $$$ For the Reds" pertaining to a song entitled "Hack the Knife" of which the original German words were written by Bert Brecht. A notation written apparently by the correspondent states "From June Issue of Top Secret Mag."

[Note on Yellow, Page 2]
Letter to Miss Grace Buchanan Robinson
1656 South Western Avenue
Los Angeles-6, California

Bert Brecht, current poet laureate of East Germany is receiving royalties from the song called "Jack the Knife," which is rapidly becoming a top favorite. Brecht who had been driven out of Germany by the Nazis came to the United States where he prospered as a playwright. In 1947 when he appeared before the House Committee on Un-American Activities he perjured himself by stating he was not then and had never been a communist. Thereafter he returned to Germany to avoid possible prosecution. He is not only receiving royalties from his song but from the play "The Threepenny Opera" which is playing to capacity audience in a Greenwich Village theater. The millions who are helping his song are helping Brecht to stab them in the back.

Correspondent states that there should be some check up on the royalties going to Brecht. She suggests that a call to [redacted] and a statement by the Director would stop the popularity of the song. She added that if the song is played over National Broadcasting Company's channels she will boycott the company. She states that she has many friends and acquaintances in the motion picture industry where she has worked for many years. She cautioned that disclosure of fact she furnished complaint about Brecht would be dangerous to her.

Bulletins contain no information identifiable with correspondent. The files reflect that Bert Brecht is subject of New York file 106-67077, Los Angeles file 106-18112. (106-190707)

NOTE ON YELLOW:

Bert Brecht who was born in Germany was associated with a refugee group in Los Angeles during 1940s. He testified before the HCUA in
October, 1947, stating that he was not a communist but acknowledged contacts with Soviet official Gerhart Eisler and other communists. He departed from New York on 10-31-47 and in 1949 was reportedly residing in Soviet zone of Germany.

He was reportedly to appear in connection with his play "Private Life of the Masterpiece" on 3-21-56 at New York City. Investigation did not disclose his presence at the play or that he had entered the country.
Helen Weigel was born at Vienna, Austria, May 12, 1900. She gained some prominence as an actress in the Berlin theater and married Bertolt Brecht at Berlin in 1928. She was known to share the political views of her husband at the time of her marriage.

During his lifetime Bert Brecht had been identified as a communist poet and playwright who was forced to flee Germany in 1933. He lived thereafter in the Soviet Union and various European countries before coming to the United States in 1941.
Bert Brecht was well known for his communist writings and associations while in this country. As a result, he was summoned to appear before the House Committee on Un-American Activities and testified before that group in late October, 1947. Shortly thereafter, on October 31, 1947, Brecht and his family returned to Germany and resided in East Berlin.

Prior to his death in East Berlin on August 14, 1956, Bert Brecht was known as the communist poet laureate of East Germany, and was awarded the Stalin Peace Prize in 1954. His literary works included the libretto for Kurt Weill's "Three Penny Opera," and royalties from that production and its theme, "Mack the Knife," are reportedly still paid to the Brecht estate.

One copy of an undated memorandum prepared in 1947 regarding Bert Brecht is enclosed for your information.

In April, 1944, while Bert Brecht and his family resided at 1063 Twenty-sixth Street, Santa Monica, California, investigation by this Bureau revealed he was in receipt of correspondence from Anna Seghers, who listed her address as Av. Industria 215, Mexico City.

In 1944 Brecht was active in the United States in the creation and organization of the Moscow-sponsored Council for a Democratic Germany. That group publicly declared itself as being aligned with the goals and ideals of the Latin-American Committee for Free Germans. Anna Seghers was an honorary officer of the latter organization.
Helen and Bert Brecht were the parents of Stefan Sebastian Brecht, who was born at Berlin, Germany, November 9, 1924.

Files of this bureau indicate that Stefan Brecht, as of October 7, 1960, was residing at Chausseestr. 125, Berlin 84, Germany (German Democratic Republic), and was apparently handling affairs connected with the administration of his father's estate. (100-394052-Serial 26, 23, 22)

In 1954, Stefan Brecht stated Bert and Helen Brecht and their daughter Barbara, the latter was an actress like her mother, resided at Reinhardt Strasse Number 1, East Berlin. (100-394052-21)

Helen Weigel Brecht was described as follows in 1947:

<table>
<thead>
<tr>
<th>Age</th>
<th>47, born May 12, 1900</th>
</tr>
</thead>
<tbody>
<tr>
<td>Height</td>
<td>five feet, three inches</td>
</tr>
<tr>
<td>Weight</td>
<td>114 pounds</td>
</tr>
<tr>
<td>Eyes</td>
<td>brown</td>
</tr>
<tr>
<td>Hair</td>
<td>brown, combed straight, back and cut short</td>
</tr>
</tbody>
</table>
IN BEHALF OF MRS. HELLA HOUHJOKI, FINNISH LAWYER, I BEG YOU TO SEND ME A FOLLOWING STATEMENT DULY AUTHENTICATED BY A NOTARY PUBLIC:

STOP HOULIJOKI SAYS THAT A COUPLE OF DAYS BEFORE YOUR DEPARTURE FROM HELSINKI WHEN RUSSIAN CONSULATE MADE DIFFICULTIES ABOUT PAYING TO YOU AMOUNTS REMITTED BY YOUR PUBLISHER IN MOSCOW FOR NEXOETRANSLATION YOU ASKED STEFFIN TO COMPLAIN ABOUT IT TO TERENT JEFF VISITING HOULIJOKI WHO AT ONCE PROPOSED TO ADVANCE TO YOU 8000 FINNMARKS AND COLLECT HIMSELF FROM THE CONSULATE STOP PLEASE ANSWER IF TERENT JEFF PAID THE COMPENSATION FROM (CONTINUED).
His own money or was he forced to borrow the amount from Wuolijoki.

Stop was there at the same time question of wines Terentjeff had
not been able to arrange to Mrs. Wuolijoki for the commercial and
Diplomatic dinners arranged by Wuolijoki at Terentjeff request and
which Terentjeff had promised to pay to Mrs. Wuolijoki. Stop what was
the amount stop here the both above named amounts put together or
was Terentjeff debt to Mrs. Wuolijoki fixed to a certain amount of
money stop Mrs. Wuolijoki thinks that Mrs. Brecht was present at this
occasion and that she should know if (continued).
MRS WUOLIJOKI RECEIVED THE WINES FROM THE RUSSIAN LEGATION OR WAS SHE COMPELLED TO BUY FRENCH WINES STOP THE SOLUTION OF ABOVE NAMED MATTERS IS VERY IMPORTANT FOR MRS WUOLIJOKI BECAUSE SHE IS ACCUSED FOR HER RELATIONS TO THE SOVJET AND ESPECIALLY TO TERENTJEFF STOP IF THERE IS SOMETHING YOU HAVE NOT FULLY UNDERSTOOD PLEASE CABLE STOP MRS BRECHT SHOULD ALSO SIGN THE STATEMENT
ANTHI-NASH BOOK FUND IN MEXICO

Writer states that they have started in MEXICO an ANTI-NASH Book Fund called "A Free Book". The first book, by KISCH, has already been published.

Writer wishes addresses who lives in the UNITED STATES and "knows the mentality of the people here" to help them in getting people interested, especially in Hollywood and New York.

Writer also wishes addresses to collaborate with them and send an ANTI-NASH play that he wrote called "99" as well as some new things he wrote. Writer desires addresses that these will be well translated, and also wants to know why address does not ask for newspaper any more which paper, writer says, is also published in Spanish.

EXAMINER'S NOTES: Newspaper referred to by writer is ALPANIA LIBER.