HANS FISLER NARRATES.

I left Germany after the burning of the Reichstag. Therefore, I had to receive second hand information about all the latest events in German musical life.

It is only natural and legal for the Fascist regime to repress all opposition under the Workers' Musical Movement. Quite a large German Workers' Symphony Orchestra was a society of workers' singers. But all this had long since been dissolved. The fascists not only persecuted the workers' society but also persecuted the workers. Even Paul Hindemith to whom the Hitlerites had especially shown clemency of the scarcity of musicians again appears to be in disfavor.

While a young generation of second-rate Epicommies which conforms to the Hitlerist political and artistic strivings is growing up, top honors in music are accorded by Pfitzner and the aged Richard Strauss.

About Pfitzer himself nothing much can be said. His popularity (extremely relative) never crossed the German borders.

But Strauss was great at one time. The music which he now composes will not be recorded on the glorious pages of the history. Remembering his creative period and the premiere of his new opera was given in Dresden. This opera was written to the Zieg's theme. What desire must have come to, to reward Strauss for his efforts in writing the performance of the work of the Jews in present-day Germany. But this seems to be the only reward for the composer's efforts. The opera had a failure everywhere.

In London, where I landed immediately after leaving Germany, I wrote a symphony in which I ventured to solve numerous (purely technical) musical problems. The leadership of the noted French conductor Jean Fournier was given in London. The effect of this musical work led to the composition of the symphony which is dedicated to the victims of Fascist terror.

While in England I wrote the music for the film 'About Shall It Be?' directed by Dictatorship, which is attracting so much attention in Russia.
young Turkish revolutionaries with the feudalists. In spite of the historical subject matter, it is easy for the attentive observer to see features which make the film Turkish.

Anxietly the Living Epichanter, Brunel produced the film. It was very moving. The leading role of Abdul Hamid was brilliantly played by the noted actor, the Courrier.

From the other works produced by my while in London, one can mention to Ernst Muller's "Put out the Fire", which deals with the revolutionary idea in the German sailors in 1917 as well as the small volume of revolutionary songs I had written, "Boat war" and "Song of the United Front" are the best.

From England my Itinerary continued in America. I remember this trip with great satisfaction. For one thing, I was able to give a great many benefit concerts to political meetings. Then, too, I delivered a whole cycle of many lectures on German Fascism. These lectures invariably filled vast auditoriums with a large seating capacity. I recall, for example, approximately 5,000 people attended. In Hollywood-Los Angeles numerous workers as well as numerous representatives of progressive intelligentsia came to the auditorium.

the local reactionary press (in Los Angeles) vehemently took up arms against me and demanded my forced return to Germany. Yes, the authors of these articles, seeing the accuracy of my viewpoint on contemporary German culture, they were willing to see as well as I did, against the so-called "trash" of German music (with sentimental banalities). These ideas are absolutely wholesome in every way.

They must be used, but the author must be sent back to Hitler!".

Great expressions I must mention the notorious trend towards American artist intelligentsia. I believe that I am not exaggerating when I say that the greatest musical artists in America (with very few exceptions) are in an only slightly progressive frame of mind at the present time.

Who are they? They are Aaron Copland, Henry Cowell, Director Blau (greatest today in music), the noted musical theoretic, Prof. Singer, the greatest authority on contemporary music, Schonberg, and finally the brightest star in the American musical firmament.
ment, the most exalted conductor, Leopold Stokowski. Recently he even refused playing
the "International" at one of his philharmonic concerts—an unheard-of scandal since
developed which however was hushed up just in time.

Before my departure from America I was offered a professorship at one of the best
institutions of composition and theory at the New York Institute of Art. I gladly agreed to
accept this proposition, because I hope to be able to do something for the
development of the young American Musical Movement. I will return to New York by the first of
September, before that it is necessary for me to visit the German author Karl Heine.
We men are collaborating in the composition of a musical drama on the topic of the
unity of bourgeois art and science.

A telegram from Moscow from the Musical Bureau of the International Union of Soviet
Revolutionary Theatres (MORT) delegated me to attend the Strassburg Olympic. On the very
first evening of my arrival I told representatives of your paper all about the time I
spent in Strassburg as well as in Belchenberg at the Czechoslovak International
Festival.

In conclusion I would like to give you my impressions of Moscow where I have been
invited here to reorganise the Musical Bureau of MORT (International Union of Soviet
Revolutionary Theatres).

It has been three years since I have been here. I did not recognize Moscow at first.
Around the proletarian capital was made by means of the subways, its roads, to
be swept, this is the best subway in the world! Such perfection in discipline of
individual

On top the ground... What astonished me most were the happy expressions of people
in Moscow and the certain happy carelessness mirrored in the faces. In the whole
world such an expression has long been washed from the faces of the people who are up
to their ears in worries over the coming day. You cannot realize with what feelings a

The happier looks at the Soviet citizens to whom such wise words are quite new for
and a wonderful future lies waiting.
Upon my return to America I shall certainly give an account of everything I have seen.

The working class and the progressive intelligentsia over there follow every step in the life of your great native land. This sympathy is far from passive. I shall never forget the stirring impressions received at two grandiose meetings in the middle of a great city, as a protest against Hearst's mendacious attacks on the U.R.W. People there were people who do not earn money, they took off their rings, earrings and pried - 'Print proof,'—contradicting Hearst!" 

And I wished at that moment that some great artist might have painted a picture which would perpetuate this overwhelming scene of international solidarity.
APPROPRIATION OF ART

Music in Fascist Germany

In the realm of music, Fascism has produced nothing original. The decadence of music in Fascist Germany is an indisputable fact, brought on by many causes, the first one is banishment, provoked primarily by political or racial motives, of many prominent musical geniuses. The second reason: dispersion, without exception, of all national musical organizations which formerly had enriched the musical culture with true geniuses of the expressive power of the people.

Finally, the basic cause: Fascism declared cruel war against everything progressive, against all new trends in German music. However, the musical life of the country was not entirely arrested. This would not be to the advantage of Fascism.

Though the spiritual significance of music is less important than that of other kinds of art (theater, movies, literature), Fascism nevertheless attempts to utilize it for its own purposes.

In order to describe concert life in Fascist Germany it is sufficient to note that at the present time no outstanding artists appear on the concert stage and that the isolated from contemporary progressive trends, is actually deprived of the opportunity to study in earnest. The struggle of the Fascists against genuine music for the people leads to almost absolute domination by trash (KITSCH) which in its essence is the musical credo of Fascism. Even Fascist composers diligently cook up "true German music." The illustrious KITSCH is the best example of this. At the same time, even the masters of music occupy themselves with such respectable business as modeling "patriotic" compositions produced by revolutionary musicians. At the same time, not only our musical works of smaller form are being shamelessly plagiarized, but also our larger compositions. Especially did the Fascists try to produce their own version of the "German" "Merry". However, they did not succeed in doing this, as it is not easy to take an old form from the deep social content which make it distinctive.

Martial music of typical Fascist Barrack-like style is used, especially in the radio, in enormous doses. The listener undoubtedly soon imagines himself in a military camp.

Even though it is possible to notice a few meager efforts for "enrichment" of the opera by the Fascists it is impossible to point out even one successful attempt.

Until now, recently several great operas were produced in Germany, which is around any manifestations even on the part of the most exacting listener.
libretto of the new Wagner-Ring opera "The Ring"

the works of Victor Hugo, in the most typical example of initiatives for not art. The
models of so-called "neo-classic" music, cultivated by certain groups of musicians who
Hitler's rise to power. In any case this opera contains nothing more original than the
latest opera by Richard Strauss "The Toteurn Woman" which almost provoked a scandal.
the libretto was written by a "non-Arian", Stephan Zweig.

After all it can be said without hesitation that everything picturesque, bombastic,
and vulgar found a niche for itself in Fascist production.

The degeneration to which the artistic youth of Germany is doomed was well

depicted by the great artist Hindemith. His latest work, the symphony "Endymion Suite" was

in the author as an epigones composer who produces astounding works of art for a few
fans. Does this not serve as a striking proof of that inessential works in the
area of music is only capable of leading music, as well as any other art, to degradation.

The Fascist are earnestly endeavoring to find musical forms which they could

demonstrate for new one present only in Fascist art. In this they strive to utilize the conceptions of 'classical' heritage of the ancient Germans not restraining to add to this the music of revolutionaries. German composers. I am referring to the musical festivals on public squares (FEST IV Laa) an attempted revival of ancient German games.

Capable of creating something original Fascist is not especially to musical experiments and withdraws further from contemporariness. We the revolutionary music are not the only ones who make this assertion. Whenever mention is made of present-day German music, the musical experts only shake their head sympathetically.

An American bourgeois journalist interviewed me in Hollywood and was amazed at me about Hitler asked whether the Fascist leader is an artist? "No, a musician who is a virtuoso since he had been capable of destroying the high German musical culture in such a short time."

Striking changes have also taken place in Germany in the field of music.

Prior to the Fascist coup d'etat leading musical theorists attempted to adopt a anti-

humanistic method to their compositions. This told of the gravitation and of the new
ideology which became the foundation in the reorganization of one form of the art.
But "base materialism" under Hitler was replaced by the most primitive ideals which
the once progressive German musical science to oblivion.

I am still looking into the future optimistically, since I believe in the impossibly

power of the organised masses. The dark epoch of Fascism must be passed over in

honest artist that the only possible road to creative progress. After all, a member with
working masses. Only in the revolutionary struggle can the artist find his true meaning.

In Fascist Germany revolutionary musicians are almost completely deprived of opportunity to work. But the revolutionary musical movement is expanding and gaining strength. More and more frequently outstanding English, French, American and British artists join the revolutionary front. There are many examples. A well-known German master in "quarternote" music, is writing an opera on the libretto from Theodore Herzl's "Der Judenstaat". The French professor, Schoenberg, master of counterpoint wrote a musical composition—-the song "Liberate Talmud". The English composer, in a series of symphonies, with the Worker's Musical Movement.

All these facts, which even three years ago could not have been predicted, show that there is only one road in art for the true artist—that is the road of class struggle. The time is nearing when not a single great master will be left on the other side of the barricades.

Revolutionary music is more powerful today than at any other time, and its creative significance increases from day to day.

HANS KISLO

Translated from the Russian Newspaper "SOVETSKOE ISKUSSTVO", Moscow

July 29, 1935.

O. J. McShane
Theatre Union's New Play

By Olgin

This is the Theatre Union is presenting. It is different from any other play on record, for it has boldly utilized a new technique which is of excellent value. It is a great story, in the telling as well as in the making of the characters. The characters are so well drawn that they are believable. The accompanying article is a dramatic adventure.
Working Class Song Records
Lister Songs
Will Feature
Lenin Meeting

Broderick, Ashford and
Amer to Address
Memorial

We learned recently that a musical program will be planned and
sponsored by the Young Men's Hebrew
Association of Marion County for the
Memorial Day celebration to be held
May 30, at 2 p.m., in the Municipal
Building. The program will be
headed by the Broderick, Ashford
and Amer Quartet, and will also
include the singing of the national
anthems of the countries from which
the majority of the YMHA members
are descended. It is expected that the
program will be received with
enormous interest by the public.

New Arrangements of International
Emblem on the program of the
Masonic Memorial Day celebration to be held May
30, will include the singing of the national anthems of
the countries from which the majority of the
associates are descended. It is expected that the
program will be received with enormous interest by
the public.

Aid to Real Estate Interests
Behind Dewey Raid on Paimo

By Louis F. Rudner

Aid to Real Estate Interests

in Behind Dewey Raid on Paimo

While the makers of Italian people light their bell so that Mussolini can wage his war, wealthy Italians still manage to get their three square meals a day. Above is a display of exhibits in a Rome meat market that would make the mouths of poor people in this country water. 

Noted Woman
Congratulates
Mother 4

Mrs. Henderson of Johnstown, N.Y., congratulates Mother 4. The executive committee of Mother 4 met recently to plan its activities for the coming year.
WORLD of the THEATRE

State Satire on Spanish Anarchists

LITTLE LEFTY

Strategic Retreat?

What Earl Browder Thinks Of Burck’s Cartoon Book

Noted Composer of ‘Comintern’ Arrives for U.S. Concert Tour

Hanns Eisler Exiled From Germany and Music Banned

Proceeds of Concerts to Aid Victims of Nazi Terror

Hanns Eisler is the famous revolutionary German composer responsible for many of the leading political and social songs of his time. His music was a powerful expression of the struggles of the working class against the oppressive forces of capitalism and imperialism.

In the early 1930s, Eisler moved to the United States to escape political persecution in Germany. There, he continued his work as a composer and teacher, contributing significantly to the cultural life of the country.

His music was closely associated with the communist movement and he composed works that were both a musical expression of socialist ideals and a call to action for the working class.

Eisler’s compositions were performed at various concerts and events, and the proceeds from these performances were often used to support the struggle against fascism in Europe.

Despite facing persecution and censorship in his own country, Eisler remained dedicated to his work and to the cause of justice and freedom. His music continues to be a symbol of resistance and resilience against oppression.
STUDENTS EACH STRIKE

59 Tortured

Revised Treatment
Letter to the I. L. D.

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Chorus of 1,000 Voices Will Be Heard under Direction of Revolutionary German Composer

Eisler to Give First Concert
In City at the Mecca Temple

The picture of Hans Eisler was taken at a dinner given to him at the Hotel Algonquin in New York City. During his two previous visits from Nazi Germany Eisler has toured the larger European cities. He has been received with enthusiastic response in Paris, London, Amsterdam, Copenhagen, Vienna, and other important centers.

REVOLUTIONARY GERMAN COMPOSER

RALLY AGAINST

Fight Arrests
Groups to Visit Cuba
The M-1s

A delegation composed of the International Labor Defense at the New York Workers' Defense and representatives of a number of other organizations will leave for Cuba tomorrow morning to present the appeal for the release of the 18 men by the Cuban Government. Organizers to be represented include the New York Newsweekly, the American Guild, the American League Against War, the Women's National Committee, the National Bureau of American Workers, the National Committee for Nonviolent Action, and the National Committee for U.S. Participation in War. Members of the delegation will include Hans Eisler, who was recently convicted in Germany, and Robert M. Laban, who was convicted in the United States under the Espionage Act.

GREEK DEUTSCH ASK AMENDMENTS TO TAX LAWS

Staff urges Relief for Rich and for Landlord, Not for Masseu

President Bernard S. Hecht will make an amendment to the tax laws and the other laws that are being fought over. It was announced in a statement made at the Jewish Orphanage, where he was visiting.

BRONX MOVING PICKET LINE
Tonight to Aid Settlement
Allen Defense House Tonight Council Fight
Ouster Notice
Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

☐ Deleted under exemption(s) ____________________________________________ with no segregable material available for release to you.

☐ Information pertained only to a third party with no reference to you or the subject of your request.

☐ Information pertained only to a third party. Your name is listed in the title only.

☐ Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

Page(s) withheld for the following reason(s):

____________________________________________________________________

☐ For your information: _______________________________________________

☐ The following number is to be used for reference regarding these pages:

100 - 195220 - 67 enclosed behind file
DIRECTOR, FBI

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

Dear Sir:

Ref: August 19, 1947.

HANS EISLER was located at his residence, 23868 West Pacific Coast Highway, Malibu, California on August 21, 1947, through information furnished by MCA. MCA still has EISLER under contract as his agent but has not had much contact with him since the newspaper notoriety of the subject in connection with the House Committee on Un-American Activities.

EISLER had had reservations on August 29, 1947 to leave for Paris, France via Trans World Airline but they were cancelled by the LOU BUNIN PRODUCTIONS, 6605 Hollywood Boulevard, Los Angeles, telephone Hillside 4151. Passenger Agent, TWA, Los Angeles advised he would notify this office if subsequent reservations were made by the LOU BUNIN PRODUCTIONS for EISLER. A stop was also placed if the subject made any reservations with TWA, it being noted that EISLER has made two flights via this airline since July.

With regard to the BUNIN PRODUCTIONS, on August 21, advised that BERNARD SKADRON was the local representative and comptroller of the company. He was presently in Paris. Within the past month SKADRON had arranged for the passage of 33 persons to Paris. In this regard who desired his identity withheld as the source of any information, made the comment that many of the individuals flown to Paris by BUNIN PRODUCTIONS were Communists or fellow travelers and included regarded as being very pro-Communist.
DIRECTOR, FBI

Re: HANS EISLER, wa.
INTERNAL SECURITY - R

September 15, 1947

Stops have been placed at the Westwood Branch, Bank of America, Western Union and various public utilities so that any unusual activity on the part of the subject will be reported. Servicing the EISLERS, have all been alerted for any indication EISLER may depart from Malibu.

On August 28, 1947 it was reported to this office that pistol shots had been heard at the EISLER residence early that morning. Two agents of this office accompanied a deputy-sheriff to the EISLER residence and observed both HANS EISLER and his wife, LOUISE. The subject showed the entire residence. It was not possible to observe much although a large photograph of CHARLES CHAPLIN was seen. It is believed that the photo was autographed. It was later ascertained that the reported shots occurred across the highway from the EISLER residence.

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

Spot surveillances will be continued and contact maintained with informants. The Bureau will be immediately advised of all developments.

Very truly yours,

R. B. Hood
R. B. HOOD
Special Agent in Charge

100-18121
JRB:DHR

cc New York

AIRMAIL
Office Memorandum  UNITED STATES GOVERNMENT

TO:       Mr. Tolson.
FROM:     L. B. Nichols
SUBJECT:  HANS EISLER

DATE:     7/17/50

Mr. Tolson:

Of the Un-American Activities Committee called me and referred to the forthcoming hearings on Hans Eisler. He stated confidentially that they got access to the State Department file on Eisler last spring; however information from the FBI had been deleted from the file as the State Department people told the committee they had an agreement with the Bureau that they could not release information from the Bureau. It was felt that it was to the Bureau's advantage to be on record against these people as he well knew we were and he thought possibly we would want to have something read into the record. I told him I would check into the matter. He stated if we had any memoranda to the State Department we wanted read into the record to let him know and he would make a formal request for it.

It is suggested the Security Division might want to consider this matter and possibly tell the State Department if such be the case that we would have no objection to their making available to the Un-American Activities Committee information from us on Eisler.

CC - Mr. Tamm
CC - Mr. Ladd

630CT 11/47
Reference is made to a memorandum from Mr. Nichols to Mr. Tolson, dated September 19, 1947, calling attention to a statement made by the State Department to the Committee that the State Department had an agreement with the FBI that State could not release information received from the Bureau. Further reference is made to the Director's note that we should make very clear to the State Department that it should not make such statements regarding our reports until they have cleared with us and ascertained our wishes in each case.

Agent of the Liaison Section informed Liaison Officer of the State Department, of the Bureau's position as it was stated in the Director's note. He stated that he understood, but that in following the Bureau's desires in this matter, a quick telephone check will have to be made with us because the Congressional Committees show up at the State Department without warning and ask for a specific file immediately.

asked whether the Bureau's information concerning Eisler in the State Department files could be made available to the Committee and was told it could be. The latter action was taken pursuant to your instructions.
This is to advise that the following references regarding HANNS EISLER, brother of GERHART EISLER, have already been forwarded in translations from THE GERMAN AMERICAN, German-language periodical (Philadelphia file: 100-29335): the January 1, 1947 issue of THE GERMAN AMERICAN (see memorandum dated April 26-1947), a mounted photostat of the English article by GERHART EISLER entitled "For The Freedom to Return Home", page 3 of the newspaper; the January 15, 1947 issue of THE GERMAN AMERICAN (see memorandum of April 30, 1947), page 1 of the newspaper, page 1 of the translation, a reference to songs by HANNS EISLER; and the June 21, 1947 issue (see memorandum of September 15, 1947), page 7 of the newspaper, page 14 of the translation, an unsigned article by HANNS EISLER. The July 7, 1947 issue of the periodical publishes a correction on page 2 of the newspaper, page 5 of the translation, stating that the name of HANNS EISLER as the author of the above-mentioned article was omitted. The translation of the July 7, 1947 issue will be forwarded to the Bureau within a few days.
CONF. WASH. 16 AND BOSTON 1 FROM NEW YORK 8 6-22 P.

DIRECTOR AND SAC URGENT

HANS EISLER, ISR. REURTEL AND OURTEL SEVENTH INSTANT. PHOTOSTATIC COPY OF MOSCOW DAILY NEWS AND LITERARY GAZETT BEING OBTAINED AND WILL BE FORWARDED. PERTINENT COPIES EVENING MOSCOW AND SOVIET ART NOT AVAILABLE. LIBRARY HARVARD UNIV. SUGGESTED AS POSSIBLE SOURCE. ALSO SUGGESTED POSSIBLE AMERICAN-RUSSIAN INSTITUTE LIBRARY HAS THESE COPIES WHICH COULD BE VIEWED UNDER PRETEXT. NO ACTION ON LATTER SUGGESTION UNLESS DEFINITE INSTRUCTIONS RECEIVED FROM BUREAU. BOSTON REQUESTED TO CHECK AT LIBRARY HARVARD UNIV. FOR JULY TWO SEVEN THIRTYFIVE ISSUE OF QUOTE EM UNQUOTE AND JULY TWENTY THIRTYFIVE ISSUE OF SOVIET ART.

IN RUSSIAN EM KNOWN AS NIECHERNIRIA MOSKVA SOVIETSKOE ISKUSTVO. IF PAPERS AVAILABLE, BOSTON SHOULD OBTAIN PHOTOSTATIC COPY OF EACH AND FORWARD AMSD BUREAU. ADVISE BUREAU BY RETURN TEL WHETHER COPIES AVAILABLE.

Scheidt

BS PLS ACK AND DISC

BS NY R 1 BS

WASH PLS HOLD OCT 22 1947
Reference is made to my memorandum to you dated October 4, 1947, regarding information concerning Hans Eisler, appearing in the Daily Worker. Further reference is made to your notation thereon, "Were all of the above furnished Department, and if so when?"

Copies of all Bureau reports in this investigation have been furnished to the Department, and also by memorandum dated March 12, 1947, a summary of information contained in the Bureau files was furnished to the Attorney General.

The Daily Worker on Saturday, Feb. 23, 1935, page 3, contained an article regarding a statement that Hans Eisler would give a concert in Boston, Massachusetts, on the following Sunday. This news story was accompanied by a photograph of Hans Eisler being greeted in New York City. This photograph has not been referred to in Bureau reports furnished to the Department.

The Daily Worker of January 17, 1936, page 4, contained an article entitled, "Eisler's songs will feature Lenin Meeting." This news story was not accompanied by a photograph. A copy of the report of Special Agent [redacted] dated October 16, 1946, at Los Angeles, California, captioned Hans Eisler, with aliases, Internal Security - F, was furnished to the Department. This news article was referred to on page 15 of that report and was quoted at length, however, it had not been determined at that time that the article was actually contained in the Daily Worker, and it is referred to in the report only as an English language newspaper article.

ACTION

There is attached for your approval a memorandum to Assistant Attorney General T. Vincent Quinn, Criminal Division, furnishing him with photostatic copies of page 3 of the Daily Worker for February 23, 1935, and page 4 of the Daily Worker, January 17, 1936, which pages contain the information referred to above.
Office Men. pandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd
FROM : Mr. J. E. Wilnes

DATE: October 2, 1947

SUBJECT: HANS EISLER, was, et all
SECURITY MATTER — C

MRS. HANS EISLER

At 7:45 P.M., Mr. E. Ericson of the Associated Press called me. He advised me that he had received a report that emanated from the House Un-American Affairs Committee to the effect that the above named individual with his wife were going to be deported. He said that the report was to the effect that warrants for their deportation had been issued. He desired to be advised if we knew anything about it. I informed him that normally warrants of deportation were served by the Immigration Service and, while I had no information about this particular case, I had no reason to believe that the procedure would be any different in this case than it would be in any other. I suggested that he contact the Immigration Service for the desired information.

At 8:30 P.M., I contacted Mr. E. A. Tamm and advised him of the foregoing. He suggested that I contact Mr. Nichols or Mr. McGuire. I had previously attempted to contact Mr. Nichols and Mr. McGuire before they departed from their offices. However, I reached Mr. McGuire at home at 8:30 P.M. and advised him of the facts pursuant to Mr. Tamm's instructions.
Information received to the effect that one Hans Kissler, 632 East 72nd Street, New York, had received mail for Hans Kissler. Subsequent interview revealed information received mail for a Hans Kissler but not believed identical with subject. Kissler advised that subject is an admitted Communist and conducted program of Communist art in Germany. Kissler also submitted information regarding other Communists but admitted his information received from both WR and FBI. Bureau reported as to Kissler's contemplated departure for Paris. Investigation conducted to locate subject and he was found at Malibu Beach, Calif.
DETAILS: As of July 31, 1947, a

Kew Gardens Road, stated that

Kew Gardens Road, Long Island,

New York, had been receiving mail addressed to GERHART and HANS EISLER. She

reported that she knew that the last piece of mail was received by

on July 19, 1947, and was addressed to HANS EISLER. She continued to state

that she was aware of this inasmuch as the mail had been inadvertently left

at her home, which is directly across the street from that of

She further stated that her father, would know more about the

mail inasmuch as when it was left at his home he had taken more than a casual

interest in it.

On August 5, 1947, was interview-

ed in his office at by Special Agent

He stated that on July 5, 1947, the postman had delivered to his house a

special delivery letter addressed to Dr. HANS EISLER, care of

Kew Gardens Road, Kew Gardens. According to , he failed to note

the return address or the postmark on this letter. However, as the letter

was inadvertently brought to his home, directed the postman to

the correct address of which was directly across the street.

stated further that he was not acquainted with

and furthermore, had never seen him in his life. He explained that

the neighborhood had changed greatly in the past few years and that he was

not now acquainted with the majority of his neighbors.

A check of the New York indices against the name of failed to reflect any information which could be ascertained as

being identical with the individual in question. The files did reflect that one address given, had attended the convention of the

WORKERS' PARTY in New York City on January 22, 1944.

A pretext phone call was made to and inquiry

was made for HANS EISLER. explained that HANS EISLER was

presently out of the country. Through questioning of it was indi-

cated that the individual for whom he was receiving mail had no such brother

as GERHART-EISLER. In view of the fact that it was known at the time that

the subject of instant investigation was in the United States and as the

individual receiving mail in care of does not have a brother

by the name of GERHART, it is believed that the latter is not identical with

the subject of instant investigation.
The Philadelphia Office by letter dated August 6, 1947, reported that a person was interviewed by Special Agents at which time he stated that he did not know HANS EISLER personally. However, he added that while he was connected with a German publishing house the musical pieces composed by HANS EISLER came to his attention. According to the words to such music were clearly propaganda for civil war. Also reported that HANS EISLER was admittedly a Communist and was known to conduct a program of Communist art in Germany. The interviewing agents noted that remarks concerning EISLER pertained to the period around 1930 to 1933 when the subject was in Berlin. Had no information concerning subject's activities in the United States but was inclined to believe that he had not changed in his previously mentioned inclinations. He said that he had no additional information concerning HANS EISLER.

In addition to the subject of instant investigation, also supplied information on a number of individuals who have been connected with the U. S. Government and whom he deemed either outright Communists or Communist sympathizers. These were as follows:

In addition to the above names, also supplied certain information concerning each of the individuals. However, as that information does not pertain to the instant case and as it has already been forwarded to the Bureau, it is not being repeated in this report.

also drew the attention of the interviewing agents to a play entitled "All My Sons" which he said was written by one ARTHUR MILLER, who was alleged to be a New York Communist. He added that the play depicts America in an obnoxious light and is really subtle Communist propaganda.

also admitted to the interviewing agents that all of the information he had given was second hand and had originally been received by him from the following: He further identified EPSTEIN as being a writer for the magazine "Plain Talk."
No attempt is being made by the New York Office to interview either [name redacted] inasmuch as the identity and background of the magazine "Plain Talk" are already well known to the Bureau. The New York indices fail to contain any information on [name redacted].

By teletype of August 19, 1947, the Bureau advised that the subject had recently contacted his attorney in Washington relative to a trip to Paris in the immediate future. It was further stated that a highly confidential source had reported that the subject's attorney had informed another individual that the subject would undoubtedly go to Paris in the immediate future but he (the attorney) did not know the time nor means that would be used. The reference teletype commented that the subject's attorney had probably informed him that the present Congressional subpoena requiring his presence on September 23, 1947, was not sufficient to prevent his leaving the country. It was also stated that the Immigration and Naturalization Service had placed stops with all Immigration officers but such stops did not cover subject's entrance into Canada. It was then instructed that the subject should be located and placed under spot surveillance in order that the Bureau would be aware of any intended departure from the United States on his part.

Immediate checks were made by the New York Office to locate the subject and appropriate stops were placed.

As a result of the foregoing instructions from the Bureau, the Los Angeles Office later reported on the same day that the subject had been located at Malibu, California. Los Angeles also advised that the reservations for August 29th on TWA to Paris, France, for the subject and his wife had been canceled by LOU BUNIN PRODUCTIONS of Hollywood, California. It was also stated that BERNARD SKADRON, the local representative of BUNIN PRODUCTIONS, was presently in Paris.

The Los Angeles teletype continued to state that SKADRON had sent over thirty Communist Party members and sympathizers to Paris for BUNIN PRODUCTIONS in the past month. Finally, it was stated that subject now intends to go to Europe in late September or October after his trip to Washington to testify before the House Un-American Affairs Committee.

Inasmuch as all investigation in the New York area has been completed, this case is being considered referred upon completion to the office of origin.
WASHINGTON AND LOS ANGELES FROM WASHINGTON FIELD 26 330p
DIRECTOR AND SAC URGENT
HANNS EISLER, WAS, IS R. SUBJECT DEPARTED WASHINGTON TWO FORTY FIVE PM
TODAY AMERICAN AIRLINES FLIGHT THREE TWO FIVE. SCHEDULED TO ARRIVE LOS
ANGELES TWELVE TEN AM SEPTEMBER TWENTY SEVEN. EISLER WIRE WIFE RE ABOVE
ARRIVAL LOS ANGELES MUNICIPAL AIRPORT.

HOTEL

BUREAU

RECORDED

31 OCT 11 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
WASH FROM NEW YORK 24 7 11-47 P
DIRECTOR URGENT

HANS EISLER, ISR. REURTEL OCT. SEVENTH. INFORMATION SERVICE,
NY PUBLIC LIBRARY, STATES COPIES OF MOSCOW DAILY NEWS, JULY EIGHTEENTH,
NINETEEN THIRTYFIVE ARE AVAILABLE. LIBRARY RECORDS SHOW THAT MAGAZINE,
SOVIET ART, DISCONTINUED PUBLICATION IN NINETEEN TWENTYNINE. LIBRARY
INFORMATION SERVICE HAS NO RECORD OF PUBLICATIONS NAMED EVENING MOSCOW
AND LITERARY GAZETTE. INFORMATION SERVICE SUGGESTS THAT LIBRARY'S
SLAVONIC DIVISION, WHICH CLOSES AT SIX PM, MAY HAVE RECORD OF ONE OR
BOTH THESE PUBLICATIONS UNDER RUSSIAN NAME. IF THERE ARE OTHER
TRANSLATIONS OR IF ORIGINAL RUSSIAN NAMES ARE AVAILABLE, SUGGEST THEY
BE FURNISHED THIS OFFICE WHICH WILL CHECK WITH SLAVONIC
DIVISION TOMORROW. PHOTOSTATE OF MOSCOW DAILY NEWS FOLLOWING.

END

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 7/17/60 BY 58168154/51

60 OCT 21 1947

SCHNEIT

NY R 24 VA
Office Memorandum - UNITED STATES GOVERNMENT

TO: Director, FBI

FROM: SAC, New York

SUBJECT: HANS EISLER
INTERNAL SECURITY (R)
(Bureau file 100-195220)

Reurtels of October 7 and 8 and ourtels of the same dates.

In accordance with your request there is being forwarded, by airmail special delivery, and under separate cover, a photostatic copy of each of the following:

1. Moscow Daily News - 7/18/35
2. Literary Gazette - 7/20/35

As you were advised by ourtel of the 8th instant, the New York Public Library did not have the pertinent issues of Evening Moscow or Soviet Art. The Boston, Chicago and San Francisco offices have been advised by teletype of your request and instructions.

VIA AMSD

EXP: els
100-26648
Office Memorandum  

TO:  MR. D. M. LADD
FROM:  J. E. Milner
SUBJECT:  HANS EISLER, WAS.; INTERNAL SECURITY - R.

Date: September 16, 1947

Re: September 16, 1947, from Los Angeles. On receiving this teletype, I ascertained from the Air Lines that Flight No. 116 departing at 6:00 p.m. on September 16 from Los Angeles, California, was scheduled to arrive in Washington, D.C., at 7:15 a.m. (D.S.T.), on September 17, 1947. In view of the early hour of arrival, I called Mr. Fletcher. He advised me that it was the Bureau's desire to have a spot check made on Eisler and to be certain that we knew of his whereabouts in order that he could not leave the country before he testified before the House Un-American Affairs Committee.

At 8:10 p.m. I called Mr. W. C. Ryan of the Washington Field Office and relayed Mr. Fletcher's instructions to him. He said that he would arrange to have Agents meet Eisler and conduct a surveillance on him upon his arrival at the National Airport tomorrow morning.
CONF WASH 3 AND W FIELD FROM LOSA 16 2-03 PM

DIRECTOR AND SAC WASHINGTON FIELD URGENT

HANS EISLER, WA, 15-R. SUBJ HAS RESERVATION AMERICAN AIRLINES,
FLIGHT ONE ONE SIX, DEPARTING SIX PM SEPT. SIXTEENTH FOR WASHINGTON,
D.C.

ACK PLZ

mem b/ Todd

jem- 9-16-47

9-30-147

ALL INFORMATION CONTAINED THEREIN IS UNCLASSIFIED

DATE 7/10/47 BY SP. 165142
CONF 2 STATIONS

DIRECTOR, SACS WASH FLD, NEW YORK

HANS DISLER, IS DASH R SUBJECT DEPARTING AMERICAN AIR LINES FLIGHT ONE ONE SIX, THIS DATE, RESERVATIONS INDICATE NOW THAT HE POSSIBLY INTENDS TO GO TO NEW YORK. WASH FLD AND NEW YORK REQUESTED TO ASCERTAIN SUBJECTS ARRIVAL AND WHERE STOPPING. FLIGHT ONE ONE SIX ARRIVAL WASHINGTON SIX FIFTEEN AM AND NEW YORK SEVEN FORTYFIVE AM SEPT. SEVENTEENTH. SPOT CHECK DESIRED TO INSURE APPEARANCE SEPTEMBER TWENTYTHIRD WASHINGTON D. C. BEFORE HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS. ADVISE BUREAU OF MOVEMENTS AND ANY INDICATION DISLER INTENDS TO LEAVE COUNTRY.

ACK PLS

HOOD

RECORDER 1100-195220-82 cc 247-098
58 OCT 16 1947

All information contained herein is unclassified
SAC Hood called this afternoon to advise that his office was making spot checks on Hans Eisler, that they had stops at the banks, airports and other places on him but that they did not have him under twenty-four hours surveillance and that they would not be able to guarantee that he wouldn’t leave there without a full time surveillance, which would require the time of six men, that he, Hood, did not believe that this would be justified.

I advised him that I saw no reason for a full time surveillance that I thought a spot surveillance with the stops he had placed would be sufficient.
At 3:00 p.m., September 17, 1947, Mr. Belmont of the New York Office called and stated that Hans Eisler was then in New York City and apparently was going to stay at the residence of Clifford Odets, 615 Lexington Avenue, New York City. He inquired as to the nature of the surveillance desired.

Mr. Belmont was advised that a spot surveillance was desired, that a 24-hour surveillance was not necessary, and that the Bureau hoped, through the surveillance, to be advised as to whether or not he was departing the United States. Mr. Belmont informed me that they would check Eisler's whereabouts two or three times a day and that they were placing stops so that if he attempted to depart the country from New York City, the office would be informed.
HANS EISLER IS R. CONFIRMING TELEPHONE CALL TO WFO SUBJECT DEPARTED
NYC NINE FORTY AM, EST, DUE TO ARRIVE WASHINGTON ELEVEN AM, EST.
WASHINGTON FIELD ADVISED AND REQUESTED TO MEET SUBJECT AND ASCERTAIN
RESIDENCE IN WASHINGTON AND ADVISE BUREAU. SUBJECT WHILE IN NY
STOPPED WITH CLIFFORD ODETS. ONLY IMPORTANT CONTACT NOTED WAS
THAT GEBHART EISLER'S WIFE VISITED SUBJECT.
To: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC
NEW YORK

HANS EISLER, IS - R. KEURTEL OCTOBER SEVEN. RUSSIAN NAME OF LITERARY GAZETTE IS QUOTE LITERATURNIAIA GAZETA UNQUOTE. RUSSIAN NAME OF SOVIET ART IS QUOTE SOVETSKOE ISKUSSTVO UNQUOTE. RUSSIAN NAME OF EVENING MOSCOW IS QUOTE VECHERNAIA MOSKVA UNQUOTE. FORWARD BUREAU AND PHOTOSTATIC COPIES OF THOSE NEWSPAPERS BY DATES PREVIOUSLY REQUESTED. REGARDING COPIES WHICH YOU CANNOT SECURE, YOU ARE REQUESTED TO FORWARD BUREAU'S INSTRUCTIONS BY TELTYPE TO BOSTON FIELD FOR CHECK AT HARVARD LIBRARY, TO SAN FRANCISCO FIELD FOR CHECK AT HOOVER MEMORIAL LIBRARY, AND TO CHICAGO FIELD FOR CHECK AT NEWBERRY LIBRARY AND JOHN CEDAR LIBRARY. THIS REQUEST SHOULD BE GIVEN EXPEDITIOUS ATTENTION ALL OFFICES.

HOOVER
To: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC, NEW YORK

HANS EISLER, IS R. MAKE IMMEDIATE CHECK AT NY PUBLIC LIBRARY FOR COPIES OF FOLLOWING NEWSPAPERS: KOSOVO DAILY NEWS, JULY EIGHTEEN, NINETEEN THIRTY FIVE; EVENING MOSCOW, JULY TWENTY SEVEN, NINETEEN THIRTY FIVE; SOVIET ART, JULY TWENTY, NINETEEN THIRTY FIVE; LITERARY GAZETTE, JULY TWENTY, NINETEEN THIRTY FIVE. IF PAPERS AVAILABLE YOU ARE REQUESTED TO OBTAIN PHOTOSTATIC COPY OF EACH AND FORWARD ALSO TO BUREAU. ADVISE BUREAU BY RETURN TELETYPE WHETHER COPIES AVAILABLE.
To: COMMUNICATIONS SECTION.

Transmit the following message to: SAC NEW YORK OCTOBER 9, 1947

HANS KISLER: IS-R. BUREAU DESIRES COPIES OF TWO PHOTOGRAPHS APPEARING IN NEW YORK MIRROR ON OR ABOUT SEPTEMBER TWENTY-NINE LAST WHICH WERE ORIGINALLY PUBLISHED IN NINETEEN THIRTY-FIVE IN MUSIC VANQUARD, A COMMUNIST MAGAZINE NOW OUT OF PRINT. THESE PICTURES BELIEVED TO BE IN POSSESSION OF JOHN A. CLEMENTS ASSOCIATES. YOU ARE REQUESTED TO CONTACT CLEMENTS AND OBTAIN COPIES OF PHOTOGRAPHS WITH ORIGINAL RUSSIAN CAPTIONS. IF POSSIBLE, OBTAIN PHOTOGRAPHIC COPY OF PAGE FROM MUSIC VANQUARD WHERE PICTURES ORIGINALLY APPEARED.

EXPEDITE YOUR INQUIRY AND FURNISH BUREAU WITH PHOTOGRAPHS AMENDED.
WASHINGTON 8 FROM CHICAGO TO 5-20 PM
DIRECTOR URGENT

HANS EISLER, IS R. RENYTTEL OCTOBER NINE LAST. JULY TWENTY-SEVEN NINETEEN THIRTYFIVE ISSUE "EVENING MOSCOW" AKA "VECHERNIAIA MOSKVA"
AND JULY TWENTY NINETEEN THIRTYFIVE ISSUE "SOVIET ART" AKA "SOVETS
ISKVUSTVE" NOT AVAILABLE JOHN CRERAR LIBRARY, NEWBERRY LIBRARY,
LIBRARY OF INTERNATIONAL RELATIONS, HARPER MEMORIAL LIBRARY,
UNIVERSITY OF CHICAGO AND ART LIBRARY, UNIVERSITY OF CHICAGO. RUC.
MC SWAIN
END AND ACK PLZ

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 7/14/47 BY 516/47
5 5 OCT 20 1947 223
EX 81 7-10-47 SP M/C EURS
WASHINGTON FROM BOSTON
DIRECTOR

URGENT

HANS EISLER, IS DASH R. RENYTTE OCTOBER EIGHT. FILES WIDNER LIBRARY,
HARVARD UNIVERSITY, REFLECT NO COPIES OF REQUESTED MATERIAL AVAILABLE
FOR THE DATES SPECIFIED. AUTHORITIES HAVE NO KNOWLEDGE WHERE SUCH
COPIES WOULD BE AVAILABLE. NO ADDITIONAL INQUIRIES BY THIS OFFICE
PENDING BUREAU INSTRUCTIONS.

SOUCY

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

END

69 OCT 31

DATE 7/17/80

7/11/47

BY 340105K/67
WASHINGTON FROM NEW YORK 6 11 443 PM
DIRECTOR ......... URGENT

HANS EISLER, IS R. REURTEL TENTH INSTANT. OFFICE JOHN A.
CLEMENTS ASSOCIATES CLOSED TODAY. CONTACT WILL BE MADE AM MONDAY.
Scheidt
HOLD PL

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 7/17/60 BY M.E.E
7/16/60 SP474266
WASHINGTON, D.C., Oct. 13, 1947

DIRECTOR

URGENT

HANS EISLER, ISR. REURTEL TENTH INSTANT.

CLEMENTS ASSOCIATES MADE AVAILABLE PERTINENT ISSUE MUSIC VANGUARD.

DESIRED PHOTOS BEING MADE AND WILL BE FORWARD AMSD.

HOLD

RECORDED

100-195320-98

SCHIEIDT

34 Oct 17 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

61 Oct 12 1947

DATE 7/17/47

SP.10/851

7/16-54

SP.7/MAC/247

cc: Mr. Collier

61 Oct 28 1947

DATE 7/17/47

SP.10/851

7/16-54

SP.7/MAC/247
FEDERAL BUREAU OF INVESTIGATION
UNIT, STATES DEPARTMENT OF JUSTICE

OCTOBER 17, 1947

To: COMMUNICATIONS SECTION.

Transmit the following message to:

SAC
NEW YORK

HANS LISLER, IS - R. ARTICLE PREVIOUSLY REQUESTED IS CONTAINED IN QUOTE LITERARY GAZETTE UNQUOTE OF JULY THIRTY NINETEEN THIRTY-FIVE.

OBTAIN PHOTOSTATIC COPY IMMEDIATELY AND FORWARD ASDE.

RACICOS

HOOVER

G.I.R. 2

RECORDED 160 - 195220 - 93

EX 65 32 OCT 18 1947

ALL INFORMATION CONTAINED HEREIN IS DECLASSIFIED

DATE 7/15/47 BY WPS 869

SPXMAC/TSW
Office Memorandum

TO: The Director
FROM: D. M. Ladd
SUBJECT: Johannes Eisler, was
Hans Eisler
Hanno Eisler
Harry Eisler
Internal Security - R

Reference is made to your inquiry regarding the article in Life magazine of October 6, 1947, captioned "Who Let Eisler In?" wherein a picture appeared reflecting Eisler being greeted in 1935 when he arrived in New York to conduct rehearsals for concerts.

Concerning your inquiry as to whether the Bureau was in possession of this picture, it is noted that the photograph copied in Life magazine originally appeared in the Saturday, February 23, 1935 issue of the Daily Worker, page three. This edition of the Daily Worker is in the Bureau files. The news story accompanying this photograph has been referred to in previous Bureau memoranda concerning Hans Eisler.

Concerning your inquiry as to whether the Bureau has information showing Eisler's attendance at Communist meetings after the time of this photograph, it is noted that the summary memoranda which have been prepared on Hans Eisler and those memoranda which have been furnished to individuals or other government agencies reflect that the Daily Worker of January 17, 1936, page four, contains an article entitled "EISLER'S SONGS WILL FEATURE LENIN MEETING"

Browder, Ashford and Amter to address memorial"

The article began as follows:

"Well known songs by Hans Eisler, nationally famous revolutionary composer will feature the musical program to be played and sung at the Lenin memorial meeting at Madison Square Garden January 20th" etc.

The article went on to relate that the music would form only a part of the evening's program as Earl Browder would speak for forty-five minutes on Lenin's work in building the Russian revolutionary movement.

The Bureau files do not reflect any additional information regarding Eisler's actual attendance at Communist meetings, however, his songs which included "The International", "Rise Up" (Commintern), and others of a similar revolutionary character are frequently used by the Communists at mass meetings.
Assistant Attorney General T. Vincent Quinn
Criminal Division
Director, FBI

JOHANNES EISLER, with aliases,
HANS EISLER, HANS EISLER,
HARRY EISLER

RECORDED 10.0.195029 - 94

In connection with the present efforts being made to affect the
deportation of Hans Eisler and his wife, you will recall that by memorandum
dated March 12, 1947, the Attorney General was furnished a summary of information
concerning Eisler contained in the Bureau files. In this connection it
is noted that all Bureau reports in this matter have also been furnished
to the Department.

For your additional information and possible use, I am attaching
a photostatic copy of page 3 of the February 23, 1933 issue of the Daily
Worker, which page contains a news story reflecting that Hans Eisler would,
on the following Sunday, give a concert in Boston, Massachusetts. The news
story is accompanied by a photograph of Hans Eisler being greeted upon his
arrival in New York City. This news story appeared, it is noted, ten days
after Eisler’s first entrance into the United States on February 13, 1933, at
New York City.

I am also attaching a photostatic copy of page 4 of the Daily
Worker for January 17, 1936. This page contains an article entitled “Six
songs will feature Lenin Hostling.” The information contained in the news
article was quoted at length in the report of Special Agent
dated October 16, 1945, at Los Angeles, California, captioned, Hans Eisler
with aliases, Internal Security – A. A copy of his report has been furnished
to the Department.

The reference to this news story is contained on page 15 of
the report and it is noted that it is referred to only as an English language
newspaper article, inasmuch as it had not, at that time, been determined
to be an article appearing in the January 17, 1936, issue of the Daily
Worker.

Enclosures

RAC.mvb

COMMUNICATIONS SECTION
MAILED 4
OCT 8 - 1947 P.M.

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
In accordance with your request there are enclosed herewith four photographs (and negatives) of each of the following:

1. Front cover of "Music Vanguard", Volume 1, No. 1, for March-April, 1935.
2. Inside of front cover giving "Contents" and identifying data.
3. Page 34 of "Music Vanguard" showing two photographs of subject.
4. Page 35 of "Music Vanguard" bearing the caption "German Workers' Music Movement."

There is also enclosed a photostatic copy of the entire issue of "Music Vanguard", Volume 1, No. 1, for March-April, 1935. These were obtained from an original copy of the pamphlet maintained in the files of JOHN A. CLEMENTS ASSOCIATES, 250 West 57th Street, New York City.

33 Encls. - VIA AMSD

cc: NY 100-86709

Enclosure Behind Film
MUSIC VANGUARD
A CRITICAL REVIEW

VOLUME 1, NUMBER 1
MARCH-APRIL, 1935

CONTENTS

INTRODUCTION
NEGRO SONGS OF PROTEST IN AMERICA
A NOTE ON YOUNG COMPOSERS
PREFACE TO ALL LINGUISTIC TREATMENT
OF MUSIC
NOTES
HISTORY OF THE GERMAN WORKERS' MUSIC
MOVEMENT FROM 1848
HANNES EISLER: PHOTOGRAPHS

Lawrence Gellert
Aaron Copland
Charles Seeger
Hanns Eisler

Editors: AMNON BALBER, MAX MARGULIS, CHARLES SEEGER
Contributing Editors: LAN ADOMIAN, HENRY COWELL, ELIE SIEGMEISTER

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The main problem confronting cultural organizations of the proletariat of all countries is: how shall we most effectively combat the baneful influence of capitalist entertainment-music, and how can we create new musical forms and practices with which we shall not only satisfy existing music-needs, but also transform music itself from a stupefying and intoxicating agent of capitalism into a weapon in the education and struggles of the revolutionary proletariat? Another question must be closely linked with the previous one: to what extent is it possible for the proletariat to utilize classical bourgeois music, and what is its relation to the modern bourgeois music movement?

THE FIRST STAGE: FROM THE REVOLUTION OF 1848 TO THE ANTI-SOCIALIST LAW

The first music organizations of the German proletariat were workers' choral societies. These were essentially copies of the bourgeois male choral societies. Even the music was taken from bourgeois models. These early music organizations arose simultaneously with workers' educational societies, workers' sport associations, reading circles, etc., in the industrialized districts—e.g., Saxony, the Rhineland and elsewhere. All these institutions were under the influence of the new scientific socialism, which grew in influence among the German workers through the writings of Karl Marx and Friedrich Engels, and through the activity of Ferdinand Lassalle. These organizations existed not only for purposes of education and entertainment but were of a militant nature as well. The young proletarian giant forged his first weapons. This quality of struggle, which all the cultural organizations possessed, was reflected very characteristically in the music organizations. They did not wish to sing merely the bourgeois choral society literature of love and forest lyrics, since it did not express the new feelings and ideas of the youthful German