

NORRIS POULSON
13TH DIST. CALIFORNIA

FRANCES H. PICARD
SECRETARY

Congress of the United States
House of Representatives

Washington, D. C.

May 22, 1947

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IRRIGATION AND RECLAMATION
TERRITORIES AND INSULAR
POSSESSIONS
MINES AND MINING

Honorable Parnell Thomas
House Office Building
Washington, D. C.

Dear Mr. Thomas:

Under date of May 17th, 1947 I have received the following information from our mutual friend Jack Moffitt of Hollywood, California:

"Frances Millington, the head story analyst at the Paramount studio is a member of the Communist party. She rejects all stories unfavorable to the Party line and always favors stories submitted by Communists.

"Simon Maise who works as a reader at Paramount is a Communist. She helps carry out the above program.

"Theodore Strauss, a writer at Paramount is a Communist. His real name is Winestein.

"Isabel Lenert, a writer at Metro-Goldwyn-Mayer is a Communist.

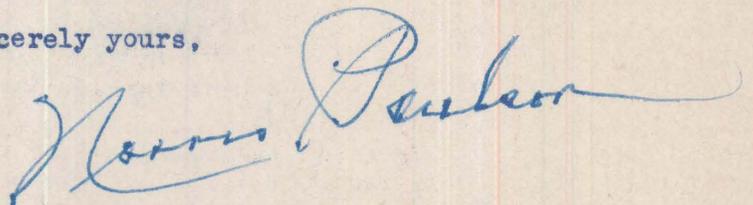
"Thomas Chapman, a reader at Warner Brothers is a Communist. So is Mattie Madison employed at the same studio.

"Bernard Gordon, at Paramount, is a Communist.

"John Weber, another Communist, is employed by the William Morris Agency. His real name is Isador Weinstein. (No relation to the above Weinstein). Mr. Thomas knows about him.

Mr. Moffitt has asked that I relay this information to you and I am only too happy to be able to do so.

Sincerely yours,



April 7, 1947

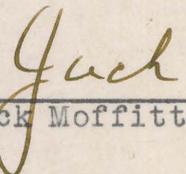
Norris Poulson, Member of Congress
Congress of the United States
House of Representatives
Washington, D.C.

Dear Norris:

I hope the enclosed will be of use to you and Congressman Thomas. I await your judgment concerning the making of the anti-communist picture. I now have good reason to believe that if F.B.I. cooperation seems likely, the project can be moved from the small Eagle Film company to Metro Goldwyn Mayer, the biggest company in the business.

I wish you would tell Mr. Thomas of my experience as a motion picture reviewer (The Kansas City Star, The North American Newspaper Alliance, The London Era, The Hollywood Reporter and Esquire Magazine) which I will be happy to make available to him. I think I am qualified to unmask the techniques by which Communist thought has been concealed in specific pictures.

Sincerely,


Jack Moffitt

JM:mr
encl.

April 11, 1947

Mr. Norris Paulson
Member of Congress
The House of Representatives
Washington, D.C.

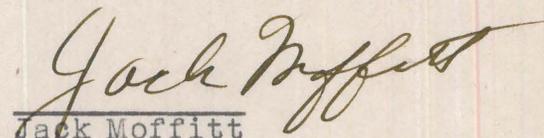
Dear Norris:

Hollywood really is scared because of its Red record. Every studio in town is trying to figure out a way to whitewash itself.

But here's a laugh -- Martin Berkley, the scenario writer whom Darryl Zanuck has assigned to write "The Iron Curtain" (an anti-Communist picture for Twentieth Century Fox) IS A COMMUNIST and, at the present moment, HAS A COMMUNIST CARD IN HIS POCKET. I learned this from an F.B.I. man, who recently resigned from the service. Please keep the source of this information confidential.

I think this information should be relayed, at once, to Mr. Thomas.

Sincerely,


Jack Moffitt

JM:mr

Communism In Hollywood

Of course, Eric Johnson is a paid apologist for the motion picture industry. But his statement before the Un-American Activities committee went beyond apology. Anyone who is familiar with the Hollywood situation knows that he either told an out and out lie or that he is incredibly naive. For the past five years at least half the motion pictures produced in Hollywood have contained concealed propaganda promoting the antagonisms that will lead to a class war and following, in every way possible, the shifting dictates of the "Party Line".

The screen is one of the world's great agencies for forming opinion. The Communist Party is at present engaged in a two pronged pincer's movement by which the Reds hope to gain control of that medium. They hope to accomplish this by controlling the labor employed in the studios and by monopolizing the opportunity to express ideas upon the screen.

I am not an expert in labor relations so I will not attempt to discuss the first of these offensives. Mr. Thomas must seek elsewhere in Hollywood for detailed documentation of the Left Wing labor offensive. But I am an expert, I believe, in the ramifications of the Red plot to gain control of America's mind. As a scenario writer, I have been brought to close grips with it in the studios. And as a motion picture critic with international experience, I have been given the opportunity to study and analyze the torrent of pro-Soviet propaganda that has been pouring forth from the American motion picture screen.

The National Labor Relations Board, some years ago decreed that all screen writers (including myself) must belong to the SCREEN WRITERS GUILD. Two of the three members of the board that issued this order, since have openly revealed themselves as Red-sympathizers and fellow-travelers. The SCREEN WRITERS GUILD is Communist organized, Communist packed, and Communist dominated. Through the action of the board, THE UNITED STATES GOVERNMENT HAS ORDERED ME TO BELONG TO AN ORGANIZATION THAT EXISTS TO OVERTHROW THE UNITED STATES GOVERNMENT. I must pay dues to it; I must take orders from it; and I must allow its arbitration committees to determine whether or not I shall get the screen credits that determine whether or not I shall work and the amount of my salary. All others who write in Hollywood are under similar political duress.

We are forced to support the Guild's current plan for what is called an American Author's Authority. This is a plan for the creation of a Petrillo of Literature and an absolute dictatorship over every form of American letters. This conspiracy is progressing with great success. If successful, it will create an absolutely closed shop in the market of ideas. The present threatened radio writer's strike is a part of this movement. This strike is headed by Sam Moore (who writes the "Great Gildersleeve" program). The F.B.I. has proof that Moore is a member of the Communist Party.

Albert Maltz who has publically admitted, in the pages of the Communist "Peoples World" that he is a Communist who believes that art should be a weapon in the class struggle, is one of the clique that runs the SCREEN WRITERS GUILD. He has prepared