

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI
FROM : SAC, Los Angeles
SUBJECT: EDWARD DMYTRYK
SECURITY MATTER - C
(Bufile 100-335472)

DATE: March 10, 1951

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~~CLASS. BY SP3 C/MAE~~
~~DATE OF REVIEW~~ ~~DATE~~ #2007083

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Remytel March 6, 1951 and Butel to Los Angeles, March 8, 1951.

As the Bureau has been previously advised, DMYTRYK was originally interviewed by SAC R. B. HOOD and SA [redacted] on February 8, 1951 when he voluntarily appeared at this office for that purpose, results of which are set out in mylet of February 13, 1951.

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On March 6, 1951 he was reinterviewed by two Agents at his home, 8338 De Longpre, Hollywood, California, this interview being interrupted before completion by the arrival of guests to whom DMYTRYK was previously committed. On March 8, 1951 a third interview was had with him, again at his home to fill in certain details

It is noted that on the evening of March 6, 1951 subsequent to our second interview, DMYTRYK was contacted personally at his home by representatives of the House Committee on Un-American Activities and interviewed by them.

The following is a summary of the information furnished Agents of this office by DMYTRYK at the two interviews at his home:

EDWARD DMYTRYK has been connected with the motion picture industry for a number of years in Hollywood, California, originally as an expert film cutter, which is one of the major techniques involved in motion picture production. Subsequently and during the recent years, he has become a motion picture director, and has directed a number of successful pictures.

DECLASSIFIED BY 60262 M. J. [redacted] ON 11-26-99

DMYTRYK thinks he first began to be exposed to Communism, although at the time he did not know it, some time during 1943. Up to this time he had no interest in the Communist Party as such, and knew nothing about its organization in Hollywood. He recalls that in 1943 he was requested by [redacted] at that time with Columbia Studios, to give a lecture on film cutting

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cc: LA 100-15732 (COMPIC)

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before a group at [redacted] home. DMYTRYK had considerable knowledge on film cutting and did additional research strictly on the technical phases of the subject, and did give the lecture before a group of analysts and others interested in various phases of film production at [redacted] home. This was one of several talks or lectures he gave before [redacted] group, and he thinks this group was part of a school for writers, which might have been sponsored by the League of American Writers. His recollection of this, however, is not particularly clear.

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In the same year 1943, a so-called Writer's Congress was held on the campus of the University of California at Los Angeles, which was co-sponsored by the University of California, the Hollywood Writer's Mobilization, and possibly others. At this Congress, DMYTRYK delivered a lecture on the technical aspects of film cutting during one of the panel discussions. He points out that he still believes that the idea of the Writer's Congress was a very good thing, and that he would like to see an annual congress of writers the same way members of the medical profession or any other professional groups get together in conventions and congresses periodically. He feels that America is far behind European countries in holding artistic and intellectual congresses of this kind, and that they could serve to real advantage in the United States proper motives. At the time of the Writer's Congress in 1943, he states he had no idea that it might have been influenced or controlled by Communist elements. However, as he looks back on it now after having been affiliated with the Party since then, he strongly suspects that Communists did have a great deal to do with that Congress.

Sometime in early 1944, and still prior to his later affiliation with the Communist Party, DMYTRYK co-chaired a seminar with [redacted] for the Hollywood Writer's Mobilization, the subject again being film cutting. DMYTRYK feels that the purposes of the Hollywood Writer's Mobilization, like the Writer's Congress, were good. At the time he had no reason to feel that the Mobilization was under Communist domination. As he looks back now, he thinks the Mobilization may have been influenced by the Party for its own particular purposes, although he still cannot specifically so state. It was at the Hollywood Writer's Mobilization that he first became

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acquainted with RING ~~L~~ARDNER, JR. whom he later met at a Communist Party meeting after DMYTRYK himself had joined the Communist Political Association.

Sometime during 1944, and still prior to his joining the Party, DMYTRYK was asked by motion picture directors, FRANK ~~T~~UTTLE and [redacted] to deliver a series of lectures connected with the subject of motion picture production at the People's Educational Center, 1717 North Vine Street in Hollywood, California. DMYTRYK accepted and thereafter delivered a series of lectures on film cutting, which were part of a general course offered by PEC on the various phases of motion picture production. He states there was nothing of a political nature whatever about them, and that they dealt directly on the technical aspects of the subject. He stated that PEC may have offered other courses in economics or political philosophy which may have involved political subjects; however, he had nothing to do with such courses. As a guest lecturer in the course of motion picture production, DMYTRYK enjoyed the work and served as lecturer at PEC periodically from that time up through the period of his actual affiliation with the CPA in 1945, and thereafter as late as 1947. He pointed out that he continued his work with PEC even after he quit the Party in late 1945 because he liked the work and not as a member of the Communist Party. DMYTRYK pointed out that like the Writer's Congress and the Hollywood Writer's Mobilization, he felt that the PEC did have some worthwhile purpose. He pointed out that his connection with PEC was strictly on the technical aspects of motion picture production, and that this course gave opportunities to aspirants in the motion picture industry to learn something from people who really knew something about the subject. DMYTRYK states that he cannot positively state that the PEC was a Communist Party organization, however, during the period of his membership in the CPA in 1945 when he asked on one occasion regarding his specific assignments in the Party, one of the members told him that he was doing all right with his lecture work at PEC.

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DMYTRYK believes that his experiences with the Writer's Congress, the Hollywood Writer's Mobilization, and the PEC constituted a gradual build up for his eventually becoming actually affiliated with the Communist Party itself. He thinks his case is similar to that of a great many so-called intellectuals who joined the Party in that they become

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interested in things which they feel have a good purpose or goal, and they suddenly find or are led to believe that the Communists have a great deal to do with these things. At any rate, the Communists seem to be the ones who organize and do the work in such organizations which no one else desires to do. In other words, the idea which brings intellectuals in in many cases is the fact that they see that the Communists are doing the work in these things which appear to be good, therefore, the Communists themselves must not be bad. DMYTRYK further pointed out at the time he joined the Communist Party the Party either had or was just about to dissolve and become the CPA with its program of "enlightened Capitalism" under which the Party professed to be desirous of cooperating with rather than destroying Capitalism as we know it in the United States. Furthermore, DMYTRYK had a few personal friends whom he liked whom he either knew or had reason to believe were Communists, one being

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DMYTRYK commented further on the subject of why many intellectuals drift toward the Communist Party. As he expresses it, this is because of what might be termed a "guilt" feeling. He stated that Hollywood is full of aspiring actors, writers, and similar people who in their early days came from industrial areas under circumstances which were somewhat "rough"; that when they get to Hollywood and finally succeed in making some degree of headway in the profession, they suddenly wake up and find themselves making more money than they ever dreamed of; that they inwardly wonder whether they are worth it, and they begin to recall other days and start wanting to do something for the "working class." However, they realize that if they tried to do this on their own it would not be long before even their exaggerated incomes would be depleted, so they desire to distribute this effort among others who have the same humanitarian interests. They find or are exposed to the claim of the Communists that the Party is fighting for just such things. Therefore, it is an easy step in many cases for intellectuals to satisfy their feeling of "guilt" and what they think is for humanitarian interest by joining up with an organization through which they can actively accomplish these things.

DMYTRYK states that he realizes now that probably the ultimate goals of the Communist Party, that is to say the purposes of the professional leaders behind the Communist Party, are entirely different, and if gained would undoubtedly be the downfall of this country. He also

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feels, based on what has happened in Europe, that whenever the Communist Party gains control the very intellectuals who joined with what seemed to them at the time to be proper motives are the very ones whom the Communist Party leaders immediately begin to liquidate.

As nearly as he can place it, DMYTRYK actually became affiliated with the Communist Party in late 1944 or early 1945, more probably 1944. He recalls that at the time he joined, the Communist Party had either just become the CPA or was about to inasmuch as he recalls there was some discussion surrounding the changeover. Upon further recollection, DMYTRYK seems to feel that actually it was still the Communist Party when he joined it late in 1944, and that it was necessary to re-register him into the CPA very shortly thereafter.

(It may be noted at this point that information furnished the Los Angeles Office by [redacted] in June, 1944 indicated that EDWARD DMYTRYK had joined the Communist Party as a new member and had been assigned to the North West (Hollywood Cultural) Section. ~~It does~~ appear, therefore, that DMYTRYK's recollection that he joined the Communist Party just about the time it was dissolving and reorganizing as the CPA is correct, but that the approximate time of his affiliation was about the middle of 1944.) (EXC)

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To the best of DMYTRYK's recollection he was actually sponsored into the party by motion picture directors, FRANK TUTTLE and HERBERT BIBERMAN, who had been co-lecturers with him in the course of motion picture production at the People's Educational Center. He recalls that TUTTLE had been the coordinator of this course.

The first meeting he attended was what he termed a sort of new members or recruiting meeting which was held at the home of FRANK TUTTLE, although TUTTLE himself was not there. He had been contacted by writer BRIAN MARLOWE (now deceased) who told him where the meeting would be. The new member's meeting at TUTTLE's comprised a very few individuals, only two of whom DMYTRYK can recall, these being one [redacted] a new member prospect and screen writer ALVAH BESSIE, Communist Party member who made the talk to the new prospects. DMYTRYK states that he does not know anything about [redacted] and never saw him again at a Party meeting, and, therefore, concludes that the Party recruiting efforts "did not take" with [redacted]

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DMYTRYK states that thereafter he attended one or two meetings in the San Fernando Valley area of Los Angeles, one of which was at the home of [redacted] heretofore mentioned. He stated he did not recall just where the other San Fernando Valley meeting was held, but that among individuals recalled in attendance at one or the other of these meetings were [redacted], HERBERT BIBERMAN, PAUL JARRICO, GEORGE KEEPER, [redacted], and [redacted] or otherwise connected with the film industry.

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DMYTRYK stated that up to this point he had not been assigned to any particular branch or group so far as he can recall. However, he was subsequently assigned to what was called a "special group." In this group were JOHN HOWARD LAWSON, [redacted] FRANCIS FARAGOH, and ADRIAN SCOTT, in addition to DMYTRYK himself. He recalls that the group was comparatively small, comprising not more than eight or nine members. He thinks it probable that [redacted] may have been a member of this group inasmuch as the group met at [redacted] home on one occasion, although [redacted] himself was not present. Furthermore, he thinks that [redacted] was probably a member of this groups inasmuch as he recalls on one occasion a meeting of the group was scheduled for [redacted] home, but was later changed to another place. He stated there was no set regularity as to when the group met, and that he was generally advised of a meeting by ADRIAN SCOTT, director, who was employed on the same studio lot with DMYTRYK at 20th Century Fox. He states that he does not know exactly when SCOTT became a member of the Communist Party, but that because of the fact that it was SCOTT who generally notified him of meetings together with the fact that SCOTT appeared to be a little bit better founded in Marxism than he was, he had always felt that ADRIAN SCOTT had preceded him in the movement and was more of a student of it.

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DMYTRYK stated that during the approximately one year that he was really active in the Communist Party and or the CPA in 1945, he probably attended not more than six meetings of his particular group. However, in addition to these, he recalls that he attended three Party meetings not of his group as such.

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One of these special meetings consisted of a group of motion picture directors who were Party members who met together on some issues not now recalled, but which had to do with the Screen Director's Guild. In addition to DMYTRYK at this meeting were [redacted] FRANK TUTTLE, HERBERT BIBERMAN, [redacted] and BERNARD ~~VORHAUS~~, all screen directors. DMYTRYK pointed out that at the height of the Communist Party influence of this period, there were only seven directors in the Screen Director's Guild who were actual Party members. DMYTRYK is sure that at no time has the Screen Director's Guild ever been actually controlled by the Communist element, and to the best of his knowledge and experience the only guild which could be said to have ever been dominated by the Communists was in the ~~Screen Writer's Guild~~.

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The second special Party meeting he recalls was at the home of screen writer [redacted] but DMYTRYK cannot recall the particular issue involved or what was the subject of the meeting, nor could he recall who or how many were there.

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The third special meeting was at the home [redacted] [redacted] To the best of his recollection, the purpose of this meeting was to discuss the working up of a show of some sort on racial discrimination and Negro prejudice. About a dozen people were present in addition to himself and [redacted] including a few Negroes. However, he believes that these people were representatives of other Party units or sections throughout the county. He did not know them, and the only two from Hollywood were himself and [redacted] DMYTRYK states this was a Party meeting, however, and that everyone there was no doubt a Party member.

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During 1945 some doubts began to be created in DMYTRYK's mind concerning the Communist Party, and it resulted in his raising some very definite questions concerning the Party. He stated the background for this was occasioned by his production of the motion picture film ~~"Cornered"~~ in that year, and gave the following account:

In 1945, [redacted] 20th Century Fox, where DMYTRYK and ADRIAN SCOTT were employed as a directing and producing team, purchased for 20th Century Fox a story called "Cornered" written by BEN ~~HECHT~~. It was a bad story,

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and [redacted] probably realized it after the purchase. However, any story with BEN HECHT's name on it, according to DMYTRYK, is always worth a good price. At any rate, 20th Century Fox bought it. The story dealt, as HECHT had written it, with the viciousness of a Nazi Gauleiter who had killed a wife of a Canadian flyer in Argentina, and the Canadian had thereafter in the story spent considerable time and encountered much adventure in tracking down the assailant. The story was assigned to the DMYTRYK-SCOTT team for handling. DMYTRYK and SCOTT both saw that it was a bad story and would not make a good picture as it then stood. However, the studio assigned [redacted] to do the script. DMYTRYK did not know at the time, although he later learned, that [redacted] was a member of the Party. As written by [redacted] the script was much too long and was not well done in the opinion of DMYTRYK and SCOTT. Accordingly, therefore, [redacted] and non-Party member, was assigned to do a rewrite job on it, and from [redacted] rewrite the film was actually produced. Subsequently, [redacted] contacted ADRIAN SCOTT and stated that he wanted more screen credit for the picture. Still later [redacted] came to SCOTT and DMYTRYK and argued that by changing [redacted] original script, the whole content of the story had been altered to a point where, as it now stood, it was more pro-Nazi rather than anti-Nazi in nature. Actually, according to DMYTRYK this visit by the above trio apparently had a dual purpose, that is, to support [redacted] argument for more screen credit and at the same time to try and get the picture more along Party lines. DMYTRYK states that the argument was strictly a Party issue.

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A second and third meeting followed on the same issue, at which SCOTT and DMYTRYK brought in ALBERT MALTZ and [redacted] to support their point of view, while JOHN HOWARD LAWSON was brought in by [redacted] to support theirs.

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DMYTRYK points out that after a picture had gone into production, it is almost impossible to alter it radically without doing the whole thing over or involving great expense. Moreover, he, MALTZ, SCOTT, and [redacted] argued that writers could not be put into a straight jacket as to what they should write.

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The result was that the production "Cornered" was released as written, and directed by SCOTT and DMYTRYK.

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DMYTRYK stated that he felt that JOHN HOWARD LAWSON had been brought in as the top Party authority to sort of intimidate him and DMYTRYK into following the wishes of the other faction. ALBERT MALTZ, who was supporting DMYTRYK and SCOTT, was infuriated and DMYTRYK believes that this was the reason for an article which MALTZ wrote for the publication "New Masses" on the subject of freedom and self-expression for the creative artist. However, MALTZ was severely taken to task by the Party for this article, and subsequently MALTZ recanted. It may be noted that at this point DMYTRYK commented that he had always regarded MALTZ as a very fine writer and man who was sincere in his writings, and that he, DMYTRYK, feels that [redacted] has been largely responsible for keeping MALTZ into line. ~~MALTZ~~

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As a result of the factionalism which developed over the picture "Cornered", EDWARD DMYTRYK and ADRIAN SCOTT began to raise serious questions in their own minds as to the right of the Communist Party to "straight jacket" their writings. Directly as a result, therefore, ADRIAN SCOTT made a luncheon appointment with JOHN HOWARD LAWSON, at which he and DMYTRYK could further discuss this issue. The three met at the Gotham Restaurant in Hollywood for this purpose, however, LAWSON was evasive and loath to discuss the matter which was highly unsatisfactory to both DMYTRYK and SCOTT. Finally LAWSON told them that if they felt this way and if they were not prepared to accept Party discipline in such matters, it might be better if they dropped out of the Party.

DMYTRYK stated that as a result of this conference with LAWSON, he knew in his own mind that he could no longer take the Communist Party, and for all practical purposes he ceased being a member. At any rate, he took no part in any further Party activity, and did not attend Party meetings. Similar action was taken by ADRIAN SCOTT, although DMYTRYK is not sure whether SCOTT may have not been drawn back into the Party later on.

He believes that late in 1945 after the CPA had reverted to the Communist Party, USA, he may have been re-registered into the Communist Party, but he did not again become active and has not since. He recalls that one afternoon while he was washing his car in front of his house, [redacted] came by and asked him to re-register under the Communist Party. DMYTRYK thinks

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he may have done so rather than have any argument, but actually he never again became a Party member.

In August, 1949, DMYTRYK had just returned from a trip to England in connection with a motion picture production. Upon his return he was contacted by HERBERT BIBERMAN, and asked to come back into the Communist Party. DMYTRYK turned BIBERMAN down flatly. He states that he has never been contacted again in regard to re-joining the Party.

Regarding the so-called "Hollywood 10", DMYTRYK stated that when he and ADRIAN SCOTT were served with subpoenas by the House Committee on Un-American Activities in October, 1947, both were glad of the opportunity to express their positions. Both were then employed at RKO Studios. Both decided to employ attorney BARTLEY CRUM of San Francisco, California to represent them. They did not have much cash between them, and after the other persons had been served with their subpoenas, the association with them and the formation of the group known as the "Unfriendly 19" came about. This was never an official group as such, and the only semblance of real organization came about as a result of a meeting held at the home of EDWARD G. ROBINSON just before the hearings. ROBINSON himself was not present at the time, although DMYTRYK believes [redacted] was in the house. Senator CLAUDE PEPPER of Florida was present at the meeting, however, and PEPPER told them about the activities of the HCUA, and advised them to fight the Committee. Among those present at the time were HERBERT BIBERMAN [redacted] and IRVING PICHEL, as well as DMYTRYK and SCOTT. A subsequent meeting of the group was held at the home of [redacted] although not all of the "19" attended.

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DMYTRYK stated that so far as he knows, neither [redacted] nor IRVING PICHEL were actually members of the Communist Party.

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Some others under subpoena had retained attorneys [redacted] and [redacted] and still others had consulted with attorney [redacted]. DMYTRYK states there was definitely no conspiracy among the group as to the individual positions they were to take before the Committee. He pointed out that the financial problem was a considerable one, particularly inasmuch as ALVAH BESSIE and SAMUEL VORNITZ had practically no funds and had to be carried entirely by the rest as was also the case of BERT BRECHT. The real legal work was done by [redacted] and [redacted] apparently went along for the ride as he

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did considerable drinking and performed very little services. DMYTRYK definitely feels that [redacted] were under the sponsorship of the Communist Party, and he recalls that [redacted] in particular was the one who finally came up with the strategy that was followed. DMYTRYK states positively that he would never have gone along and followed the legal advice of [redacted] had he foreseen the consequences of his act which involved him in a long legal fight and finally a term in jail.

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In connection with the organization known as the Hollywood Arts, Sciences, and Professions Council (the Southern California Chapter of the National Council of Arts, Sciences, and Professions), DMYTRYK stated that during the long legal fight of the "10" in their contempt of Congress case, it was the Hollywood ASP which championed their cause and stood foremost in their defense; and that this was the reason why he naturally retained his membership in the Hollywood ASP. He states that in 1950 he was listed as a member of the board of this organization, although he does not recall having accepted any such post. He states that this organization puts one on a board if it desires, and does not always discuss the matter with the nominee. DMYTRYK states that he strongly suspects that the Hollywood ASP organization may be strongly influenced by the Communist Party. However, he added that by no means is the general membership of the Hollywood ASP necessarily sympathetic with Communism; and that as a matter of fact in his opinion there are many good sincere liberals who are members of this group. He admitted that JOHN HOWARD LAWSON had had some influence in the ASP.

DMYTRYK stated that actually he never got out of what might be called a new member's class or rank in the Communist Party; that he at no time held any functionary post whatever; and never met anyone from the downtown or county Party headquarters. He feels definitely that the Communist Party is a bad thing, and that if it ever got into power, many of the things which it claims to champion would be done away with.

DMYTRYK feels that based on what he knows of the people in Hollywood who were affiliated with the Party, ninety per cent of these would drop away from it and be completely loyal to the Government if a war should develop between this country and the Soviet Union.

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DMYTRYK said that he had decided to write an objective article on why intellectuals join the Communist Party based on his comparatively brief period of affiliation with the Communist Party and the CPA; that actually he would not write this article himself inasmuch as he is not really a writer, but that a ghost writer would be used to prepare the article based on DMYTRYK's story; and that it is contemplated that this article will appear in one of the leading magazines of the country which has a widespread distribution.

DMYTRYK said that he was contacted and interviewed by representatives of the House Committee on Un-American Activities on March 6, 1951, and that he had furnished them with whatever information they desired to know in regard to his past affiliations with the Party. He said that the information furnished the HCUA men was essentially the same as he had furnished Bureau Agents, but that he felt that if anything the account he had given the Agents was more complete because of the fact that they had directed more searching questions at him.

DMYTRYK stated that he had not been served by the HCUA representatives with a subpoena to appear in Washington; ~~but~~ that, however, he was perfectly willing to testify if called. He indicated that it is possible that he might be questioned by the Committee in executive session rather than a public hearing; ~~but~~ that, however, he was willing to testify under any circumstances if it was so desired by the Committee.

In addition to DMYTRYK's comments and identification regarding the various individuals mentioned ~~hereinabove, etc.~~ he was asked for any identification and comments he had regarding the following motion picture and Hollywood personalities, particularly with reference to their affiliation with the Communist Party and the CPA, if any:

Name:Comments

DMYTRYK felt sure that [] was a member of the CP. He recalls that [] was hiding out at the home of [] during a session of the California Legislative Committee on Un-American Activities (Tenney Committee) held in Los Angeles in connection with which the Committee was trying to subpoena []

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Name

Comments

[redacted]

DMYTRYK identified [redacted] whom he knows personally, as having been a member of the CP.

[redacted]

DMYTRYK said [redacted] was a member of the CP, but that he had heard that [redacted] had dropped out of the Party within the last year.

[redacted]

DMYTRYK said he was sure [redacted] was a Party member because he was [redacted]

RING LARDNER, JR., writer

DMYTRYK recalls having sat at Communist Party meetings with RING LARDNER, JR., whom he identified as one of the "Hollywood 10."

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SAMUEL ~~X~~ORNITZ, writer

DMYTRYK identified ORNITZ as a member of the CP.

ROBERT ~~X~~ROSSEN, writer-producer

He was a member of the CP, and according to DMYTRYK, is now hiding out in Mexico.

[redacted]

DMYTRYK states that [redacted] was a member of the CP according to [redacted] own admission to him; that [redacted]

[redacted] have disassociated themselves from the Party and have considered voluntarily submitting themselves to the Bureau for interview.

ALBERT ~~X~~MALTZ, writer

DMYTRYK states he is sure that ALBERT MALTZ, one of the "Hollywood 10", was a member of the CP which fact he bases upon the personal meetings MALTZ had with LAWSON, DMYTRYK, SCOTT, and others over the picture "Cornered."

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Name

[Redacted]

Comments

DYMTRYK feels sure that [Redacted] was a member, and states that [Redacted] and according to his latest information practically destitute.

[Redacted]

DYMTRYK identifies him as a Party member based principally [Redacted]. He states that [Redacted] has a very unpopular personality, and is very well liked by few people in Hollywood.

[Redacted]

DYMTRYK recalls [Redacted] as a member of the CP.

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[Redacted]

[Redacted] and a member of the CP, according to DYMTRYK.

LESTER ~~X~~ COLE, writer

One of the "Hollywood 10" and a CP member with whom DYMTRYK sat in one or more Party meetings.

[Redacted]

DYMTRYK never had first-hand knowledge of Party affiliation on her part. He heard that [Redacted] quit the CP as far back as 1943.

[Redacted]

DYMTRYK identifies him as having been a member of the CP.

ALVAH ~~X~~ BESSIE, writer

CP member and one of the "Hollywood 10" according to DYMTRYK. It was BESSIE who addressed the group at the new member's meeting first attended by DYMTRYK.

[Redacted]

DYMTRYK identified him as having been a member of the CP.

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Name

Comments

[Redacted Name]

DYMTRYK states [Redacted] was a Party member, but understands that [Redacted] quit the movement two years ago.

[Redacted Name]

Identified as a member of the CP, and one of the small group who supported JOHN HOWARD LAWSON in the argument over the picture "Cornered."

[Redacted Name]

Was a CP member, according to DYMTRYK, but is definitely an individualist who takes exception with CP issues which he does not agree with.

JOHN HOWARD LAWSON, writer

DYMTRYK states there is no question but that LAWSON was regarded as the top man in the Party to whom the knotty problems were referred.

[Redacted Name]

DYMTRYK recalls being at a couple of CP meetings with [Redacted]

[Redacted Name]

DYMTRYK recalls having attended at least one Party meeting with [Redacted]

[Redacted Name]

DYMTRYK identifies [Redacted] as having been a CP member, and recalls that [Redacted]

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[Redacted] who attended a meeting at the home of [Redacted] in 1945, at which DYMTRYK was present.

[Redacted Name]

DYMTRYK believes [Redacted] was a Party member based on the fact that a meeting of DYMTRYK's Party group met at [Redacted] house on one occasion, although [Redacted] himself was not present. DYMTRYK feels that [Redacted] loyalty to

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Name

Comments

the Party was probably rather lukewarm. [redacted]

[redacted] was probably a strong influence on him in Party matters.

PAUL ~~JARRICO~~, writer

DYMTRYK identifies him as a Party member. He characterizes JARRICO as rather naive in some ways, but probably a loyal member. DYMTRYK recalls that in 1946 after DYMTRYK had dropped out of the Party, PAUL JARRICO contacted him with two unknown individuals from New York City who were soliciting funds for some Party cause. On that occasion DYMTRYK pledged \$1,000 to get rid of them, which amount he never did pay and states he could not have paid if he had wanted to.

[redacted]

DYMTRYK identifies him as a real Party member, who is well indoctrinated in the Party line.

The following individuals are listed along with DYMTRYK's comments, although it is noted that in these cases he is by no means sure of their past Party affiliations:

Name

Comments

[redacted]

DYMTRYK thinks he was, but has nothing specific upon which to base it.

[redacted]

DYMTRYK thinks he was a member, but this is based strictly on [redacted] reputation.

[redacted]

DYMTRYK believes he was a CP member, but nothing specific.

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Name

Comments

[Redacted Name]

DYMTRYK knows him personally and characterizes him as a "vague progressive", but does not know whether he was ever a member of the CP.

~~GALE SONDERGAARD~~, actress

Wife of HERBERT BIBERMAN. DYMTRYK vaguely recalls having seen her at a Party meeting, but cannot state positively.

~~MICHAEL BLANKFORT~~, writer

Never affiliated with the CP so far as DYMTRYK knows. BLANKFORT has told DYMTRYK privately that he never was. BLANKFORT was at one time editor of a Socialist paper, and said he had been called to testify before the HCUA.

b7C

~~LLOYD BRIDGES~~

No information as to his Party affiliation. He was connected with the Actor's Laboratory.

~~GEORGE PEPPER~~

DYMTRYK believes that PEPPER was a member of the Party, and recalls that PEPPER was at one of the early Party meetings in San Fernando Valley when DYMTRYK first joined the Party. He recalls that PEPPER seemed to have considerable to do with organizing various organizations in which the Party was interested.

~~HOWARD KOCH~~, writer

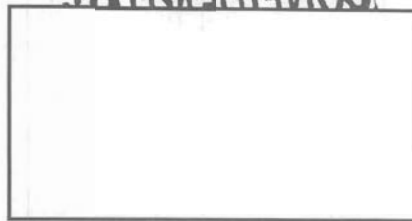
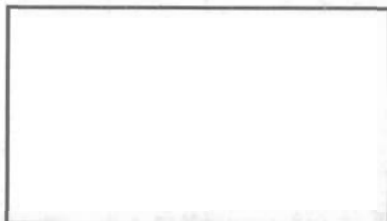
DYMTRYK states that he does not believe KOCH was ever a Party member; that he is a very sincere man and was one of the "Unfriendly 19" subpoenaed before HCUA in 1947; that on that occasion some of the others depended upon [Redacted]

[Redacted]

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~~CONFIDENTIAL~~

DYMTRYK stated he had no information at all concerning the possible Party affiliations of the following:



b7C

In regard to the individuals above listed from Page 15 and after, it may be noted that [redacted] in 1945 identified all of these as affiliated with either the Communist Party or CPA or both in Hollywood during the period 1943 - 1945.

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Unless otherwise instructed, no investigative report regarding EDWARD DYMTRYK is being submitted.

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~~CONFIDENTIAL~~

FBI memo on Edward Dmytryk, March 10, 1951.