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FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: WALTER ELIAS DISNEY

PART 1 OF 2

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SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

HQ 94-4-4667

HQ. 94-4-4667

HQ. 9-33728

LA-80-294

October 4, 1940

LBN:LCB

MEMORANDUM FOR MR. TOLSON

13 Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

RECORDED & INDEXED

94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 3 1940
U. S. DEPARTMENT OF JUSTICE

TOLSON
HARRIS

NOV 10 1940

Walt Disney Strolls Two Days Unrecognized in Washington



Paul Staff Photo

THE GOLDEN EGG—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero

Everybody knows Donald Duck but his owner, being more self-effacing, walked Washington's streets for two days unrecognized. Without fanfare of fairyland trumpets or the need for Donald to run interference against Washington's fast-hitting field of autograph hunters, Walt Disney came here Friday "simply to see the sights" and left last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds which might have wanted to see the creator of Donald and the maestro of the world's greatest menagerie set to music. He said he saw half of Washington's sights before time for leaving. He is more retiring than Donald.

Said by his friends "to live and dream in the world of fancy he has created," Disney was anxious to hear what the Nation's Capital is

thinking about so realistic a matter as the war.

Donald Duck won't go quacking off to camp, Mickey won't capture 10 of the enemy single-handed and Snow White won't be a war nurse while the Seven Dwarfs haul away the bleeding wounded.

Disney said he won't—or rather at this point doesn't think it wise to slant his creatures as specific characters in any era. He thinks of them romping about timeless.

Besides, he is concerned with "some real American folklore," centering around Georgia's first citizen, Uncle Remus. Disney came here from Atlanta and the State's rural precincts where he tried to learn how Georgians really talk and how the Remus tales are standing up now. There will be more on the silver screen about this later.

Mr. Tolson _____
Mr. Clegg _____
Mr. E. A. Tamm _____
Mr. Foxworth _____
Mr. Nathan _____
Mr. Ladd _____
Mr. Egan _____
Mr. Glavin _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Miss Gandy _____

94-4-4667-A
c

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection DATE December 16, 1954
Division

FROM : SAC, Los Angeles (66-new)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES FIELD DIVISION

Re SAC Letter 54-54 dated 10/7/54.

POSITION OF CONTACT

To SAC,

Date 1-12-55

Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

b7d [REDACTED]

Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

b7d [REDACTED]

JFM:gun

RECORDED

DEC 21 1954

RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: January 20, 1956

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS
MICKEY MOUSE NEWSREEL UNIT
MICKEY MOUSE CLUB
AMERICAN BROADCASTING COMPANY

Tolson	_____
Boardman	_____
Nichols	_____
Belmont	_____
Harbo	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Sizoo	_____
Winterrowd	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

WALT Disney

On January 18, Mr. Jerry A. Sims, local representative for Walt Disney Productions, 1015 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P.M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

- | | |
|--|--|
| 1. Mickey Mouse Newsreel | 2. Young Stars of Hollywood Who Dance and Sing |
| 3. Careers Under Title "What I Want To Be" | 4. A Walt Disney Cartoon |

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure

ECK:grs

(2)

ENCLOSURE

RECORDED - 4

INDEXED - 4

63 FEB 24 1956 EX-118

94-4-4667-2X

44-4-32254

CIVIL

FEB 21 1956

64

FEB 21 1956

Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims, and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think
we should

I agree
1-24
OK.
k.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

eck

TRUE COPY

Mickey Mouse
Newsreel Unit

Dash Dog Food
Franks..... Armour and Co.
Ipana toothpaste..... Bristol-Myers.
Catsup..... Campbell Soup Co.
Frozen soup
hot soup
Franco-American Prdts.....
Pork and Beans..... Campbell Soup Co.
Carnation Milk..... Carnation Co.
Coca-Cola..... Coca-Cola
Wheaties
Cheerios
Cake Mixes
Jets
Trix..... General Mills
Johnson's wax
Lettuce..... Lettuce Inc.
Mars candy..... Mars Inc.
Mattel Inc..... Mattel Inc.
Miles Laborities..... Miles Lab.
Mortons' Salt...
SOS Co.
TV Time Popcorn.....
Vick Chemical Col.....
Welch Grape Juice. Co.

Monday.. Coca-Cola

Tuesday...

Wednesday... Vicks and General Mills

Thursday...

Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

32251-12

Handwritten: 64023

Metropolitan 8-1632

WALT DISNEY PRODUCTIONS

MICKEY MOUSE NEWSREEL UNIT
1015 NEW JERSEY AVENUE, N. W.
WASHINGTON 1, D. C.

Jerry A. Sims
NEWSREEL CAMERAMAN

Handwritten: 94-4-4667-2X

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Mason

SUBJECT: WALT DISNEY.
MOTION PICTURE PRODUCER
SAC CONTACT OF LOS ANGELES OFFICE

DATE: 3/7/56

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Harbo _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
 Sizoo _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of programs on the FBI and law enforcement as a career. He has no specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance.

RECORDED - 94

94-4-4667 3

cc - Messrs. Nichols
Parsons

Mohr
Tamm

EX

27 MAR 19 1956

EDM:gsr (7)

1-D
sent - Los Angeles
3-5-56

with the Bureau.

III. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how
we can do anything

Wm
I agree

3/8

~~to~~
I concur.
H

SAC, Los Angeles

March 16, 1956

Director, FBI

94-4-1667-3 R
WALT DISNEY
MOTION PICTURE PRODUCER

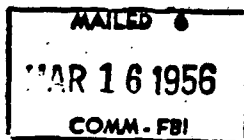
RECORDED - 84

EX-12
The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

ECK:grs

(4)



Nichols
Belmont
Harbo
Mohr
Parsons
Rosen
Tamm
Sizoo
Winterrowd
Tele. Room
Holloman
Gandy

1 MAR 20 1956

MAILED

NAME CHECK

March 21, 1956

WALTER E. DISNEY Summary
(Walt Disney)
Born: December 5, 1901
Chicago, Illinois

Walter E. Disney

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u)

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u)

Orig. and one to H. E. R. 74-4-4667-2 MAR 23 1956

Req. reach 3-14-56 INDEXED-107

W.L. Marshall/cac CONFIDENTIAL (4)

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Clegg _____
Glavin _____
Ladd _____
Rosen _____
Tamm _____
Tracy _____
Harbo _____
Mohr _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

DECLASSIFIED BY SP, GSK/445

5/16/80

94-4-4667-5
CHANGED TO
63-3841-X

APR 29 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: 10/31/56

FROM : SAC, LOS ANGELES (80-294)

ATTENTION: TRAINING
AND INSPECTION DIVISIONSUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES DIVISION

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestone Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 in the Beverly Hilton Hotel. This announcement was made by SAMUEL G. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

(2) Bureau
1 - Los Angeles
JMC:pas
(3)

RECORDED - 10

INDEXED - 10

21 NOV 5 1956

EX-127

EXP. PROC.

NOV 5 1956

RECORDED - 10

94-4-4467-6

November 9, 1956

PERSONAL

EX-127

Mr. Walt Disney
2400 Alameda Avenue
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1957.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,

J. Edgar Hoover

cc - Los Angeles, Reurlet 10-31-56

NOTE: The Bureau has had cordial relations with Disney who is an SAC contact of the Los Angeles Office. There is no derogatory data in Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

FJH:pjj
(4)

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mason _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Nease _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

100
71 NOV 20 1956

MAILED 3
NOV 12 1956
COMM-FBI

NOV 9 3 54 PM '56
REC'D-READING ROOM
FBI

WALT DISNEY

November 26, 1956

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th.

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

Walt Disney
Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
United States Department of Justice
Washington 25, D. C.

WD:mc

EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-2

18 DEC 4 1956

60 DEC 7 1956 EX-125

GIR 1

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

file
✓

4:15

TV Roundup Disney to Get Award Feb. 22 At Valley Forge

Philadelphia

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedoms Foundation Award. He'll be introduced by WFIL-TV newscaster Gunnar Back.

Another TV celebrity visitor will be actor — "\$64,000 Challenge" art expert Vincent Price, due here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright Arnold Schulman, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Barclay luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near Is Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people abuse their hearts will be cited by Dr. Robert P. Glover, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; Dr. William D. Stroud, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania, and Dr. Edward Weiss, Philadelphia psychiatrist —H.H.

PHILADELPHIA, Pa.

SEARCHED	INDEXED
SERIALIZED	FILED
FBI — PHILADELPHIA	
Lurean	

15

INQUIRER ✓
BULLETIN
DAILY NEWS

DATE 2-13-57
EDITION Cats
PAGE 32
COLUMN 4
EDITOR Walter H. Hennenberg
TITLE OF CASE

124-44667-A
NOT RECORDED
191 FEB 18 1957

7 163
64 FEB 20 1957



WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BURBANK, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE
NEWSREEL UNIT

March 1, 1957

m nichols

3-1

Mr. Louis B. Nichols
Assistant to Director
Federal Bureau of Investigation
Washington, D. C.

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards.

Hugo C. Johnson

Sincerely,

Hugo
Hugo C. Johnson

HCH:kt

Calif
oc
RECORDED-82
INDEXED-82

EX-110

94-1-4001-8

6 APR 15 1957

NEWS FILMS

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED
RESEARCH (CRIME RECORDS)

Assistant Director
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASHEL and I, at the suggestion of Mr. WALT DISNEY, head of the above-captioned concern, conferred with Mr. BILLY WALSH, Mr. BILLY PARK and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th anniversary of that division.

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

4 - Bureau

2 - Los Angeles (1 - 80-294, WALT DISNEY)

JFM:MAM

(6)

SE 45

94-4-4667-9

RECORDED-82

INDEXED-82

6 APR 5 1957

52 APR 15 1957

LA 94-274

be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS' Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY
25th ANNIVERSARY

Tolson ☒
 Nease ☒
 Boardman ☒
 Belmont ☒
 Mohr ☒
 Parsons ☒
 Rosen ☒
 Tamm ☒
 Trotter ☒
 Nease ☒
 Winterrowd ☒
 Tele. Room ☒
 Holloman ☒
 Gandy ☒

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and while there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

Parsons should not have done this without prior approval

SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1- Mr. Nichols

DJP/mek (4)

(SEE ADDENDUM PAGE 2)

INDEXED-82

APR 5 1957

Memo Mr. Parsons to Mr. Tolson
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM: (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

we can explore
it but no
definite
commitment
should be made

-2-

3-6

This is a most un-
barrassing & un-
fortunate situation.
No one should in-
itiate such a move
without clearance
here. H

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY SHOW

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mason _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Nease _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

3-1

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

WALT If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

his wife
This show has an adult and juvenile appeal. (Kemper and his two boys saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

Enclosure
ECK:grs
(3)

52 APR 23 1957

SE 45

94-4-4667-11

RECORDED-82

EX 107 APR 5 1957

Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disneyland.

A handwritten signature in dark ink, appearing to be 'entb' or similar, written in a cursive style.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-26-57

FROM : L. B. Nichols

SUBJECT: *WALT DISNEY*

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this, for example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LBN:hpf
(3)

cc - Mr. Jones

we to add more
cut etc

ADDENDUM; 3-28-57; LBN:rm

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

RECORDED-82

EX-107

SE 45

APR 5 1957

67 APR 23 1957

Memorandum to Mr. Tolson

3-26-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *Handwritten initials*

DATE: April 17, 1957

FROM : M. A. Jones *Handwritten initials*SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson	<input checked="" type="checkbox"/>
Nichols	<input checked="" type="checkbox"/>
Boardman	<input type="checkbox"/>
Belmont	<input type="checkbox"/>
Mohr	<input type="checkbox"/>
Parsons	<input checked="" type="checkbox"/>
Rosen	<input checked="" type="checkbox"/>
Tamm	<input checked="" type="checkbox"/>
Trotter	<input checked="" type="checkbox"/>
Nease	<input type="checkbox"/>
Tele. Room	<input type="checkbox"/>
Holloman	<input type="checkbox"/>
Gandy	<input type="checkbox"/>

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:cag

(5)

RECORDED - 67

94-4-4667-13

9 APR 21

19 - EX-101

204 EX-107

66 MAY 1 1957

checked

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols *LBN*

SUBJECT:

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newsreel for youngsters with Hugo Johnson. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm

cc - Mr. Jones

LBN:rm
(4)

Tolson —
Nichols —
Boardman —
Belmont —
Mohr —
Parsons —
Rosen —
Tamm —
Trotter —
Nease —
Tele. Room —
Holloman —
Gandy —

RECORDED - 24

INDEXED - 24

94-4-7661-14
MAY 8 1957

ORIG. RES.

63 MAY 23 1957 15

Mr. Tolson	<input checked="" type="checkbox"/>
Mr. Nichols	<input checked="" type="checkbox"/>
Mr. Boardman	<input checked="" type="checkbox"/>
Mr. Belmont	<input checked="" type="checkbox"/>
Mr. Mohr	<input checked="" type="checkbox"/>
Mr. Parsons	<input checked="" type="checkbox"/>
Mr. Rosen	<input checked="" type="checkbox"/>
Mr. Tamm	<input checked="" type="checkbox"/>
Mr. Trotter	<input checked="" type="checkbox"/>
Mr. Nease	<input checked="" type="checkbox"/>
Tele. Room	<input checked="" type="checkbox"/>
Mr. Holloman	<input checked="" type="checkbox"/>
Miss Gandy	<input checked="" type="checkbox"/>

May 14, 1957

4 Mr. Nichols:

Re: HUGO JOHNSON--DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files contains civil prints. *is identified*

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and the establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P. M., in addition to some Ident shots, we will shoot a classroom scene in classroom #2 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

RECORDED-3

INDEXED-1

MAY 17 1957

CRIM. REC.

In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

I suggest
Director Do this. It
will be fast.

M. A. Jones

OK.
make it for -2-
11.45 a.m. May 15.

Tours advised
10:30 a.m. -
5/15-

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 15, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS;
HUGO C. JOHNSON, PHOTOGRAPHER;
DIRK METZGER, CENTRAL FIGURE.
FILM OF DIRECTOR
4:30 P.M., MAY 16, 1957

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 13, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he has greatly impressed the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38641-2&3)

Hugo Johnson is a veteran newsreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has, in the past, performed newsreel jobs involving the Bureau.

RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM; 5-15-57, LBN:fm

Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.

INDEXED-3

RECORDED-3

MAY 17 1957

16
5-16-57
JTM

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

RECOMMENDATION:RECORDED - 80
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher
 cc - Mr. Trotter

JTM:grs

(5)

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *[initials]*

DATE: July 18, 1957

FROM : M. A. Jones *[initials]*SUBJECT: WALT DISNEY PRODUCTIONS
TV FILM RE FBI

Tolson ☒
 Nichols ☒
 Boardman ☐
 Belmont ☐
 Mohr ☐
 Parsons ☐
 Rosen ☐
 Tamm ☐
 Trotter ☐
 Nease ☐
 Tele. Room ☐
 Holloman ☐
 Gandy ☐

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory. *[initials]*

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast. *[initials]*

RECOMMENDATION:

For information.

RECORDED - 36 *[initials]*

INDEXED - 36

EX-131

JTM:mlw *[initials]*
(4)94-4-4667-18
15 JUL 24 195762 JUL 23 1957 *[initials]*

Office Memorandum • UNITED

GOVERNMENT

TO : Mr. Nichols

DATE: October 18, 1957

FROM : M. A. Jones

SUBJECT: MOTION PICTURE CONCERNING FBI
WALT DISNEY PRODUCTIONS

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way ~~to handle~~ to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished. A

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55

94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure

64 OCT 30 1957

JFM:grs

SAC, Los Angeles

October 22, 1957

Director, FBI

7)
MOTION PICTURE RE FBI
WALT-DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-46

94-4-4667-20

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Picture Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

L.B.
Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

ENCLOSURE

COMM - FBI
OCT 22 1957
MAILED 30

65 OCT 29 1957

Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 --Line 3 of the narration should read, "Agents might not be able...."

Scene 10--Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "...he has a son or daughter...."

Scene 18--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents went to...."

Scene 30--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

Episode 4

Scene 12--Line 5 should read, "...window could have been...."

Episode 2

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "146 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 -Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

October 22, 1957

MEMORANDUM RE FBI SERIES --
 "MICKEY MOUSE NEWSREEL"

Episode 1

Episode 1:

The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

EX 105 RECORDED-46
 Scene 37--This scene is out of place. It shows Dirk entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk's narration should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

NOTE: See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:grs.

JTM:grs
 (9)

Mr. Tolson _____
 Mr. Nichols _____
 Mr. Boardman _____
 Mr. Belmont _____
 Mr. Mohr _____
 Mr. Parsons _____
 Mr. Rosen _____
 Mr. Tamm _____
 Mr. Trotter _____
 Mr. Nease _____
 Mr. Tele. Room _____
 Mr. Holloman _____
 Miss Gandy _____

General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.

8244-094-C - Episode 1
Doug Duitsman - 10/14/57

1

EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DESK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SE
partially facing backdrop. He speaks before turning.

FADE IN

DIRK

(looking at
backdrop)

Washington, D. C. -- quite a place...
(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

94-4-4667-20
ENCLOSURE

FADE OUT

*Done. 10-18-57
SAC 2A
10-22-57*

FBI (Narration)
8244-094-C - Episode 1
Doug Duitsman - 10/11/57

SCENE

1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

LUCKY AMERICANS!

(cut to stage)

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A BEELINE
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY ~~REMINGTON~~, THE FAMOUS SCULPTOR. ✓

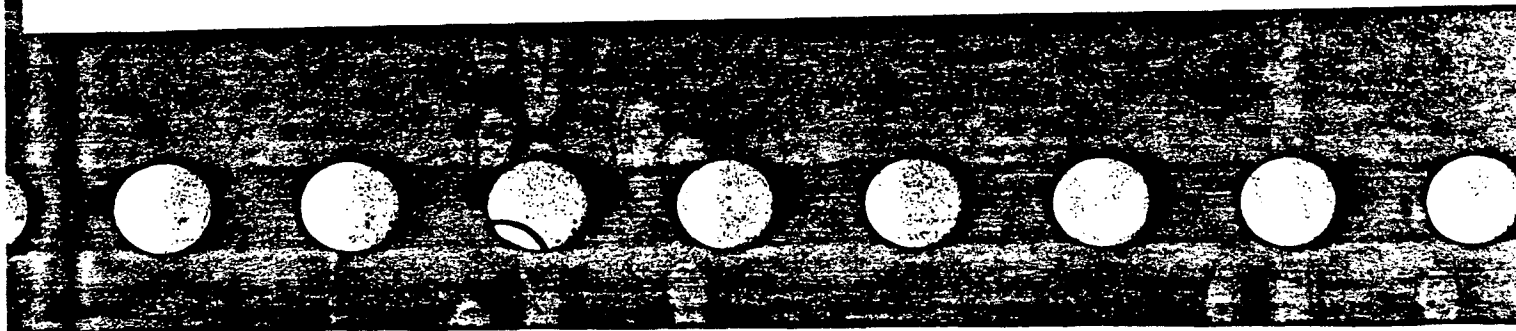
L Proctor,

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause)
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

(Need establishing shot of FBI Academy building - SAC Sloan teaching safety to Dirk - establishing long shot of ranges.)

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show pix

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER. AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks AGENT BRANT GETS THE JOB!

15 pan crook THAT'S ALL FOR BABY FACE NELSON.

16 agent waves A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws RECOGNIZE HIM? AL BRADY...

18a g-man THERE'S THE G-MAN.

18b Dillinger AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE ^{WITH THE SHOTGUN} ~~LOOKING~~ ~~AT HIM~~ FIRST...THEN THE OTHER.

20 takes cover HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...

--COMMERCIAL--

2

MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT

23 agents draw

(fade in)...

(wait two seconds)... I AT 'EM DRAW! AS FAST AS BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR AGAINST CRIME AND CRIMINALS. (wait two seconds)... A REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE ME...WATCH THIS!

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN (HALF...HITTING BOTH TARGETS!

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE! (Scene
does not show targets breaking)
(dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE
ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS
IN HAND-TO-HAND FIGHTING...LIKE JUJITSU...AND BELIEVE
ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU
MIGHT END UP LIKE THIS.

34 choking

OR CHOKE HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T
PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY
SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY
THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR
WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO ~~THE FBI'S~~
~~IDENTIFICATION DIVISION IN WASHINGTON, D. C.~~a classroom where new FBI
agents are being trained.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTIONS ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO FOOLING... THERE'S NO FOOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.

(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay --
I want to see more!

(CONTINUED)

94-4-4667-20
ENCLOSURE

FBI (Live Action)
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

FBI (Narration)
8244-094-C - Episode 2
Doug Duitsman - 10/11/57

SCENE

1 meet man

Scene 37 should be scene 4 episode 2

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE ^{DIVISION} DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGER-PRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE ¹⁴⁶ ~~145~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HS room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS in each cabinet WITHOUT EVER LEAVING HER SEAT!

SCENENARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out.)

(fade in)

11 photo section

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,
~~ONLY ONE CARD IS KEPT~~ ^{IN THE FILES WHICH FBI SEARCHED.} ANY
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS ~~POLICE~~ RECORD.
Identification

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.
^{*Identification record is printed*}
 BECAUSE AFTER THE ~~JACKET IS ASSEMBLED~~ IT IS RETURNED TO
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEDESCRIPTION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT - THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARRED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY. BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY ~~RIN~~ ^{JUST BEFORE} ~~RING EARLY IN~~ WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

3

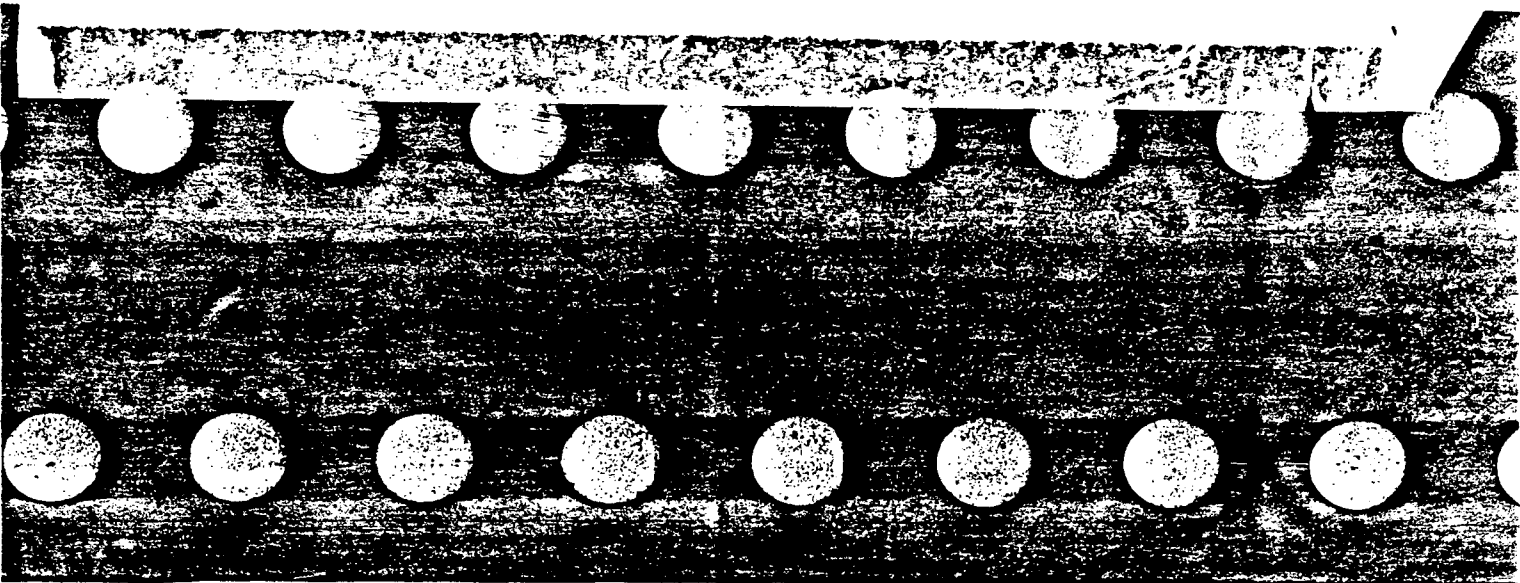
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT



2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK
(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

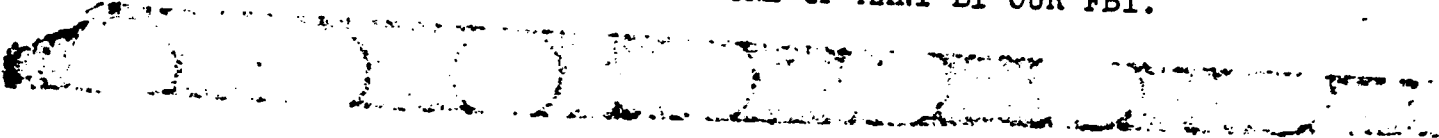
SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.



1 INT.DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed necktie in the middle drawer, out of sight..

FADE IN

DIRK

(muttering to
himself)

I know it's here someplace...

(looks up to
discover audience)

...Oh, hi, everyone. I'll be right
with you.

(continues search,
finally pulls out
middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big
case.

(starts around
to front of desk)

If you missed our first two episodes,
my name is Dirk Metzger...

(jumps up and sits
on desk)

...and I'm right in the middle of telling
you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping
of evidence...

(gestures with
tie)

is a vital part of FBI work. Police, too,
for that matter. Without clues, a criminal
would seldom be caught. Luckily though,
they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back
around desk)

...I got to visit the scene of a make-believe
murder. It was a training exercise for new
agents and the clues were planted. That's
why I call it...

FADE OUT

94-4-4667-20
ORIGINAL

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --

.45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE ONE. THANKS TO AGENT BELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot
of Dirk
handling gun.
6 drops out clip
gun on ground &
then dissolve to
empty cartridge
cases in scene # 8
7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ ^{MIGHT NOT} BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB! BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ ^{ASSISTANT DIRECTOR} IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A ^{SON} ~~GRANDSON~~ OR ^{DAUGHTER} ~~GRANDDAUGHTER~~ WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. BE QUITE AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE\$. AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. ~~THIS FILE~~ THESE FILES CONTAIN ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, A CRIMINAL ALWAYS MAKES A MISTAKE!

(fade out)

FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK
We're just beginning to see how the FBI
Laboratory helps in catching criminals.
To find out more, let's get back to the
case of THE BUNGLED BANK ROBBERY.

FADE OUT

DIRECTOR, FBI

1/25/61

SAC, LOS ANGELES (66-4846)

CHILD MOLESTER PROGRAM

For the information of the Bureau, I met with WALT DISNEY, Head of Walt Disney Studios and an SAC contact, on 1/19/61, and the conversation drifted into the kidnap rape murder of Rose Marie Riddle, six-year-old child who was kidnaped from a labor camp near Shafter, Calif. on 1/12/61.

I mentioned to Mr. DISNEY the program which the Director started several years ago involving the distribution of child molester posters, so that schoolchildren would be impressed with appropriate precautionary measures should they be approached by strangers.

Mr. DISNEY stated he thought this was a very fine program, and then began to express himself along lines that he felt that a nonprofit film of a type made by DISNEY utilizing some of the animal characters which he has made famous could be very effective in the education of children of tender years against child molesters.

Mr. DISNEY, who is an "idea" man, became so interested in this thought that he called in one of his associates, [REDACTED] who is one of his research specialists. b-6

They then discussed the possibility of putting out a series of three films in order to reach various age groups, and Mr. DISNEY instructed [REDACTED] to initiate research. b-6

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second documentary, concerning this serious problem, would be highly effective and would be the difference in making this film out of the ordinary.

He reiterated that there would have to be nonprofit financing of such a project, possibly by some group of civic leaders. He then mentioned that [REDACTED] b-6

2 - Bureau
2 - Los Angeles (1) 80-294 (Disney)

MS
(4)

b-6

b-6

80-294-25

LA 66-4846

[REDACTED] who is well known to the Director, would be a logical person to spearhead such a drive. b-6

No commitments of any kind were made to Mr. DISNEY, and he in fact did not make any request at this time. He stated he would like to have some research done on the proposed project, and that if it appeared feasible, then he would like to ask Mr. MOOVEN's participation in this program.

It has come to my attention that [REDACTED] has, in fact, commenced his research and that he is starting out along lines of determining the principal age groups which have been the target of child molesters. b-6

As the Bureau knows, WALT DISNEY enjoys one of the finest reputations in the motion picture industry, and his studio is well established as being operated along the highest principles.

The Bureau will be kept advised of any further developments, and the above is submitted for information.

DIRECTOR, FBI

2/14/61

SAC, LOS ANGELES (66-4846)

CHILD MOLESTER PROGRAM

Re: let 1/25/61.

[redacted] advised on 2/10/61 that WALT DISNEY had contacted him and had discussed the proposed cartoon on child molesting. DISNEY told [redacted] that he had secured the idea as the result of a conversation with me when I explained the Director's program in distributing child molester posters. b-6

[redacted] advised that he and DISNEY are going to have a meeting within the next week to determine ways and means of raising funds for such a cartoon on a nonprofit basis. b-6

The Bureau will be kept advised.

2 - Bureau

2 - Los Angeles (1 - 80-294) (Disney)

WHS
(1)

80-294-26

NEW PACT UPS DISNEY TO \$3,500 WKLY.

Walt Disney's new seven-year pact as exec producer and general supervisor of Disneyland will be voted upon by Disney stockholders' May 16 meeting in Burbank.

According to proxies sent stockholders yesterday, new deal has already been approved by Bank of America, National Trust & Savings Assn., and Prudential Insurance Co. of America, from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive \$3,500 a week, increase of \$500 weekly, and \$1,666 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

Payments, according to proxy, represents increase of \$26,000 annually. The deferred payments will begin with expiration of seven-year deal, or extension thereof, but not later than Jan. 1, 1971.

Disney also is to be available for consultation during deferred pay period.

Holders also will vote on an amendment to continue contract of WED (Walter E. Disney Enterprises) to render architectural and designing services to Disneyland to Oct. 8, 1965.

Disneyland will pay WED \$1,500 a week and further fees, the sum equal to 20% of payroll costs of any personnel of Disneyland.

Patents and copyrights by either parties shall be jointly owned and costs to be borne between them.

During fiscal year ended Oct. 1, 1960, Disneyland paid WED Enterprises \$131,000 for services. Under new amendments, effective Feb. 17, 1961, profit would have been approximately \$65,000, before taxes, "which is more in line with basis of fees charged by other architectural and designing firms."

10% Of 'Moon Pilot'

Disney's contract dated April 6, 1958, called for \$3,000 weekly plus expenses; also 25% option in feature films (live) which he must advise before production starts. He is to contribute in proportion of interest acquired in such film(s). He recently acquired 10% in "Moon Pilot."

Disney's old pact expired Dec. 31, 1959, and was extended a year.

Anderson's Pay \$9G

For the fiscal year ended Oct. 1, 1960, Disney received \$156,000; William H. Anderson, veepee in charge of studio operations and director, \$89,000; Roy O. Disney, president and director, \$52,000; E. Cardon Walker, veepee in charge of advertising and sales director, \$52,000; Gunther R. Lessing, vice-chairman of board, veepee, general counsel and director, \$31,300.

During same year, WED was paid \$188,835. Gross income of the company in respect of which such royalties were paid amounted to \$2,811,181. WED made rental payments to Disneyland of \$164,277 on small gauge railroad, and \$107,030 on operation of monorail system.

80-294-27

"Daily Variety"

APR 19 1961

6-6

ing Local 4

New Contract For Walt Disney Calls For Boost In Pay

New employment contract with Walt Disney, to be voted on by stockholders at the special meeting called for May 16 at the Disney studio, calls for a hike in Disney's weekly pay from the present \$3000 to \$3500, according to the proxy statement mailed to stockholders yesterday. Shareholders also will be asked to ratify the recent merger of wholly-owned subsidiary Disneyland (Continued on Page 4)

(Continued from Page 1)

into the parent company. In the fiscal year ended last Oct. 1, Disneyland earned net profit of \$1,408,789.

Proxy statement also discloses that under his old contract Disney was given an option to buy an undivided ownership interest of up to 25% in any motion picture (except cartoons and the "True Life Adventures" and "People and Places" series) produced by the company, such option being exercisable prior to start of a picture and requiring him to contribute to the cost of the production, but to date Disney has not exercised such option except for a recent 10% interest in the film tentatively titled "Moon Pilot."

The pay boost asked by Disney is to compensate for services in connection with Disneyland which Disney's WED Enterprises has been servicing at less than cost for several years.

Proxy statement also shows that William H. Anderson, v-p in charge of Disney studio operations, is paid \$89,000 a year; Roy O. Disney, president, \$52,000; E. Cardon Walker, v-p, \$52,000, and Gunther R. Lessing, general counsel, vice-chairman, \$31,300.

Walt Disney Productions

"The Hollywood Reporter"

APR 19 1961

Don't call 4

80-294-28

b-6

**Appoints
Disney, Murphy**
General Dwight D. Eisenhower this week named two prominent Los Angeles men, Walt Disney and UCLA Chancellor Franklin Murphy — to the executive committee of the People-to-People program. Gen. Eisenhower's appointment as chairman of the activated program was announced earlier in the week by President Kennedy.

*Walt Disney
80-2943*

X

[REDACTED]

b.6

Los Angeles Herald-Express

Date 11-14-61

Los Angeles Division

Editor: HERBERT H. KRAUCH

RE: PEOPLE-TO-PEOPLE PROGRAM

LA file _____

Bufile _____

*cc Bureau
11/14/61*

[REDACTED] b-6

80-294-29

[REDACTED]

[REDACTED]

b-6

[REDACTED]

SAC

ASAC ~~SA~~

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: WALTER ELIAS DISNEY

PART 2 OF 2

NOTICE

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FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

SUBJECT: WALTER ELIAS DISNEY
CROSS REFERENCES

b-7c

Threaten film folk with jail terms in 'red' hunt

Leo Carillo, cowboy, and Mickey Mouse's maker, Walt Disney, were standing staunchly by the House Un-American committee this week as four (and maybe more to come) screen writers were cited for contempt.



Ava Gardner Benny Goodman Kath. Hepburn Eddie Cantor

Hollywood answers attack on freedom

HOLLYWOOD—The top talent of the movie industry this week threw its strength behind the nation's fight for civil rights, forming the Committee for the First Amendment and issuing the following statement:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House committee on un-American activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because:

"Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy;

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself disloyal to both the spirit and the letter of our Constitution."

- | | | |
|-----------------|-------------------|------------------|
| Richard Brooks | Benny Goodman | Myrna Loy |
| Eddie Cantor | Van Heflin | Dorothy McGuire |
| Richard Conte | Paul Henreid | Burgess Meredith |
| Norman Corwin | Katherine Hepburn | Gregory Peck |
| Phillip Dunne | John Housman | Vincent Price |
| Henry Fonda | Marsha Hunt | Barry Sullivan |
| Ava Gardner | John Huston | Cornel Wilde |
| Sheridan Gibney | Norman Krasna | Billy Wilder |
| Laurenz Goddard | Anatole Litvak | William Wyler |

First group of screen writers cited was Dalton Trumbo, Alvah Bessie, Albert Maltz and John Howard Lawson.

In the heat of the klieg lights, bald, round and resolute Chairman Thomas (R., N.J.) addressed the hearing last week, saying:

"This committee has found no field where communism is more firmly entrenched than in Hollywood."

THE CITATIONS met with the indignant roar of the movie-going public, angered by the persecution of the screen writers, whose scripts are known to be devoid of any calls to the barricades.

"What is this communism stuff in the movies—and WHERE is it?"

At the same time, Leo Carillo filed a telegram with the committee congratulating it on its work; Walt Disney likewise. Disney, however, belatedly stated that he had not intended to leave the "impression," when he testified concerning "Red infiltration" in Hollywood, that the League of Women Voters was a "communist front" organization.

THE UN-AMERICAN committee threatened to prosecute the film writers' attorney, Robert W. Kenny, former California Attorney General, on the charge of an alleged "conspiracy against the United States," saying that he had advised his clients not to testify.

When Kenny stated that communications between lawyer and client were constitutionally sacred

RECORDED & INDEXED

100-138754

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

The Chicago Star
November 1, 1947

68 DEC 1 1947

DATE 1/23/84 BY SP2 TAP/EWN b-7c

Chairman Thomas said grimly:
"You've squirmed out of this one."

AFTER referring to the committee Chief Investigator Robert E. Stripling as "Mr. Quisling," screen writer Albert Maltz testified:

"I claim and insist upon my right to join the Republican party of the Communist Party, Democratic, or Prohibition Party, no

matter what certain legislators may think of them."

All four of the screen writers insisted the committee had no right to inquire into a man's political beliefs. Alvah Bessie declared that even Gen. Dwight D. Eisenhower hasn't disclosed his political beliefs, "and what is good enough for Gen. Eisenhower is good enough for me."

A group of 26 film stars, headed by Humphrey Bogart, June Havoc, Gene Kelly and Lauren Bacall, have filed a formal protest against the committee and demanded a "redress of grievances."

The petition went to the clerk of the House and it was indicated it will be used as a basis for a floor fight against the committee soon after Congress re-assembles next month.

**'Thou shalt not
wear red flannels'**

WASHINGTON. — (FP) — Larry Parks, screen star subpoenaed by the House un-American committee in its Hollywood probe, suggested this week that if the Thomas committee succeeds in dictating what shall be in films, some day the Bible may be revised.

The Ten Commandments may reappear, he said, in this altered form:

"Thou shalt have no other Gods before Taft and Hartley!

"Thou shalt not covet a higher wage!

"Thou shalt not take the name of thy Congress in vain!

"Honor thy NAM and thy DAR"

Federal Bureau of Investigation

U. S. Department of Justice

1616 FEDERAL RESERVE BANK BUILDING
KANSAS CITY, MISSOURI
JULY 6, 1936.

Mr. Nathan	✓
Mr. Tolson	✓
Mr. Baughman	
Chief Clerk	
Mr. Clegg	
Mr. Coffey	
Mr. Edwards	✓
Mr. Egan	
Mr. Foxworth	
Mr. Harbo	✓
Mr. Joseph	✓
Mr. Keith	✓
Mr. Lester	✓
Mr. Quinn	✓
Mr. Tamm	
Mr. Tracy	
Miss Gandy	

Director,
Federal Bureau of Investigation,
Washington, D. C.

Dear Sir:

There are being transmitted herewith fingerprint
cards of Walter E. Disney and [REDACTED]
[REDACTED] which are being forwarded to you personally
in accordance with instructions from Inspector
Lester.

These fingerprints were taken by Bureau Agents
during the course of the Delmolay Convention at
Kansas City, Missouri.

Very truly yours,

W. A. Smith
W. A. SMITH VEC
SPECIAL AGENT IN CHARGE

Encls. - 2.

JUL 31 1936

RECORDED
&
INDEXED.

AIR MAIL - SPECIAL DELIVERY

62-41936-41	
FEDERAL BUREAU OF INVESTIGATION	
JUL 22 1936 P.M.	
U. S. DEPARTMENT OF JUSTICE	
TO: TOLSON	FILE
ADV: JOSEPH	
TEST: [REDACTED]	
IDENT: [REDACTED]	

PERSONAL IDENT.
RECORDED
JUL 20 1936
IDENT. DIV.

July 14, 1936

RECORDED

62-41936-41

Mr. Walter E. Disney,
8719 Hyperion,
Los Angeles, California.

Dear Mr. Disney:

I have just received the card bearing your fingerprints which were taken in Kansas City during the course of the National Conference of the Order of B'nai B'rith and wish to advise you that they have been classified and are now on file in the Civil Identification Unit of this Bureau.

I am indeed pleased that we can be of service to you in affording you a means of absolute identity throughout your lifetime.

With best wishes and kind regards,

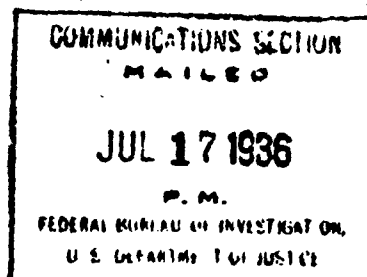
I am

Sincerely yours,

J. Edgar Hoover

Mr. Nathan
Mr. Tolson
Mr. Baughman
Mr. Clegg
Mr. Coffey
Mr. Dawsey
Mr. Edwards
Mr. Egan
Mr. Foxworth
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Quinn
Mr. Tamm
Mr. Tracy
Miss Gandy

cc Kansas City



6-6
7/14
and
7/14

FEDERAL BUREAU OF INVESTIGATION CONFIDENTIAL

APPROPRIATE AGENCIES ADVISED BY ROUTING SLIP(S) OF *Walt* FILE NO. **100-25732**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 11-27-47	PERIOD FOR WHICH MADE 10-12-47 thru 11-17-47	REPORT MADE BY [REDACTED]
TITLE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY			CHARACTER OF CASE INTERNAL SECURITY - C
17107			NOTATION 6-7c

SYNOPSIS OF FACTS: **[REDACTED]**

[REDACTED] rallies supporting the alleged "friendly nineteen witnesses" have been held and their stand taken before the committee applauded.

[REDACTED]

Public and motion picture industry reactions to hearings described. Dr. B. [REDACTED] has invited Communists to quit.

[REDACTED]

Reactions of local and Hollywood trade press to House Committee hearings. New York certification set forth.

[REDACTED]

Bureau file #100-23875
Bureau letter October 15, 1947
Report of SA **[REDACTED]** October 20, 1947, Los Angeles
Report of SA **[REDACTED]** November 8, 1947, Washington

This is a joint report of Special Agents **[REDACTED]**

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

SEE INDEX GUIDE
 Classified by *SL*
 Exempted from GDS
 100-25732
 11-27-47
 b7c
 52 MAR 11 1948

RECORDED
 INDEXED
 100-25732-324
 52 MAR 11 1948

~~CONFIDENTIAL~~

LA #100-15732

17120

o/s
b.7c
b.2
b.7d

[REDACTED]

Screen Directors Guild

Both the Hollywood Reporter and Daily Variety on October 23, 1947 publicized the fact that the Screen Directors Guild Board did not approve of Director SAM WOOD'S testimony before the House Committee. Formal objections to WOOD'S remarks were made to JOSEPH MARTIN, JR., Speaker of the House, by telegram which read: "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of SAM WOOD regarding Communistic activities in the Screen Directors Guild and it is our considered belief that WOOD'S remarks are without foundation." The wire was signed by GEORGE STEVENS, President of the Guild, and the Board of Directors. (u)

Screen Cartoonists Guild

The executive board of the Screen Cartoonists Guild, Local Number 852, A.F. of L. made it known by an ad appearing in the Hollywood Reporter on October 30, 1947 that it unanimously voted to refute the statement made by WALT DISNEY before the House Committee regarding the DISNEY Strike of 1941 that "it was not a labor problem at all." (u)

BILL MENENDEZ, President of the Screen Cartoonists Guild, stated that the strike was caused by (1) the company's unwillingness to recognize the union and to bargain and negotiate a contract; (2) the firing of one of our members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. (u)

o/s
b.7c
b.2
b.7d

[REDACTED]

~~CONFIDENTIAL~~

APPROVED AND FORWARDED
AND FIELD OFFICE
ADVISED BY ROUTING
SLIP
DATE

FEDERAL BUREAU OF INVESTIGATION

LOS ANGELES

CONFIDENTIAL

FILE NO. 100-18990

REPORT MADE AT WASHINGTON, D. C.	DATE WHEN MADE 7-2-47	PERIOD FOR WHICH MADE 9/16, 25, 26, 29, 10/3, 4, 6, 9, 11, 17, 18, 20-28/47	REPORT MADE BY [REDACTED]
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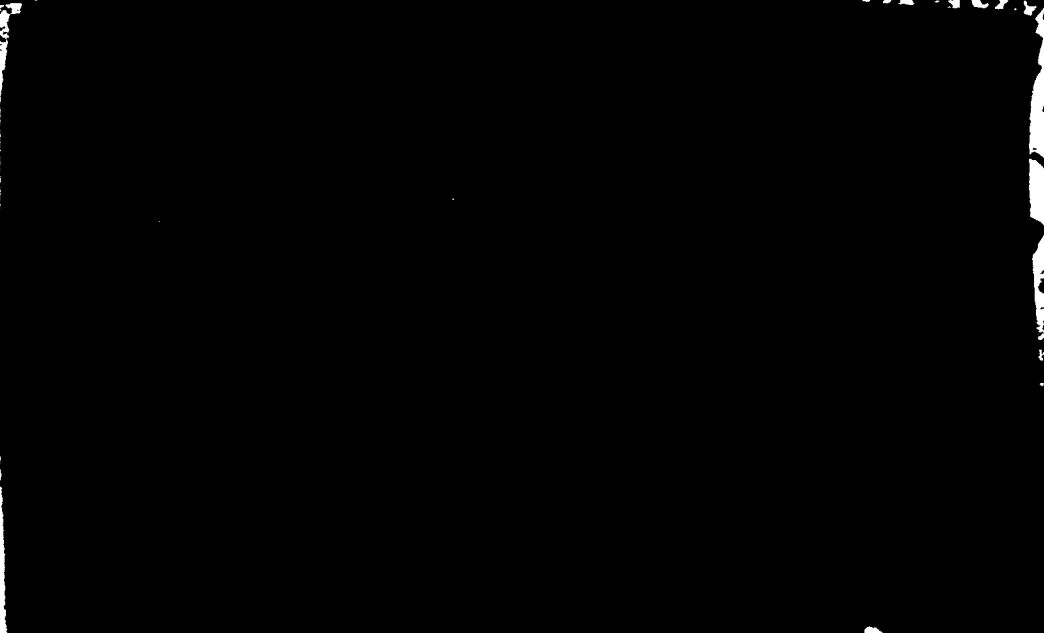
COMMUNIST INFILTRATION OF THE MOTION
PICTURE INDUSTRY

12673

INTERNAL SECURITY - [REDACTED]

SYNOPSIS OF FACTS:

EXCEPT WHERE SHOWN



On the evening of October 20, 1947, a "public hearing" was held at the National Press Club Auditorium, Washington, D.C., before the National Lawyers' Guild and the American Conference for the New Britain. Several of the nineteen witnesses who testified at this hearing in their capacity as witnesses to the activities of the Communist Party in the motion picture industry were present and gave their statements.

See also [illegible] 100-18990-26

Page 1 of 12 not classified
to include the following
[illegible]

b7c

b7c

WFO 100-18990

12674

126
74

CONFIDENTIAL

Confidential

in the United States. A collection was also taken at the meeting but the amount received is unknown. Summaries of the testimony offered by the various witnesses appearing before the House Un-American Activities Committee hearings are being set out.

- P -

REFERENCE: Bureau File 100-138754.
Bureau letter dated October 14, 1947.

DETAILS: At Washington, D. C.

DIS

b-7c

b-7c

b-7c

CONFIDENTIAL

~~CONFIDENTIAL~~

015 JACOBSON had left Los Angeles and Mr. CARLSON stated he does not know if he is dead or alive. Mr. CARLSON also stated that the Los Angeles Local Chapter of the American Federation of Teachers has been dominated by Communists. Many teachers, he added, have refused to join the union because of its Communist leanings and have complained to the Parent Union. Mr. CARLSON related that a recent school board election in the City of Los Angeles brought out 24,543 votes for an unsuccessful Communist candidate which in itself is a small percentage but indicates the strength of the Party.

WALT DISNEY also appeared before the House Committee on Un-American Activities on October 24, 1947 and stated that the artists had been trapped by Communist labor leaders and that one Hollywood union leader once said he could use the National Labor Relations Board "as it served its purpose". Mr. DISNEY named Mr. HERBERT K. SORRELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studios and refused to agree to an election in the plant. At the insistence of his artists, Mr. DISNEY said he demanded a plant election to determine if Mr. SORRELL had the majority he claimed among the artists. Mr. DISNEY, the last witness before the Committee recessed its investigation of Communism in Hollywood for the weekend, said he believed Mr. SORRELL was a Communist and added that the first groups to smear him after the strike was called were the Communist front organizations throughout the world. Mr. DISNEY listed as Communist front organizations "The League of Women Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists were behind the labor movement and believed they should be smoked out so that true liberalism by real Americans can go on without the taint of Communism.

On the following day Mr. WALT DISNEY sent a telegram to the House Committee on un-American Activities and stated that he had erred the previous day in his testimony wherein he called the "League of Women Voters" a Communist front organization. He wanted to have this statement stricken from the record, stating that he was in error and that the "League of Women Voters" was not a Communist front organization as he had previously stated. This telegram was read into the record by Chairman THOMAS of the House Committee on Un-American Activities.

The Un-American Activities Committee of the House of Representatives conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ERIC JOHNSON, president of the Motion Picture Association of America testified as a witness. In charging Mr. JOHNSON had not lived up to the promises that the industry would cooperate fully with the inquiry, Chairman THOMAS told him that prominent persons had approached the Committee to lay off or postpone the hearings. Chairman THOMAS added that one man had given all the signs of an offer in an attempt to persuade the Committee to refrain from calling certain witnesses.

~~CONFIDENTIAL~~~~Confidential~~

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XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

- ☒ Deletions were made pursuant to the exemptions indicated below with no segregable material available for release to you.

Section 552Section 552a☒ (b)(1)☐ (b)(7)(A)☐ (d)(5)☐ (b)(2)☐ (b)(7)(B)☐ (j)(2)☐ (b)(3)☐ (b)(7)(C)☐ (k)(1)☐ (b)(7)(D)☐ (k)(2)☐ (b)(7)(E)☐ (k)(3)☐ (b)(7)(F)☐ (k)(4)☐ (b)(4)☐ (b)(8)☐ (k)(5)☐ (b)(5)☐ (b)(9)☐ (k)(6)☐ (b)(6)☐ (k)(7)

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100-138754-308 pg. 88

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X DELETED PAGE(S) X
X NO DUPLICATION FEE X
X FOR THIS PAGE X
XXXXXXXXXXXXXXXXXXXXX

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: "COMPIC"
INTERNAL SECURITY - C

DATE: December 3, 1947

26329

ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 1-27-83 BY SP5/BJK

In accordance with Bureau instructions there are being trans-
mitted herewith three copies of the Hearings before the Committee on
Un-American Activities, House of Representatives, Eightieth Congress,
First Session, in connection with the Communist infiltration of the
motion picture industry.

One copy is being forwarded to Los Angeles, the office of
origin, with a copy of this communication.

cc-Los Angeles (Encl.)

Enclosure

SURE BUREAU

100-16770

DEC 15 1947

ENCLOSURE

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Actors Guild, as to the possible infiltration within that organization. As you are aware we have heard numerous witnesses on the Screen Writers Guild. Those are all the questions I have at this time.

The CHAIRMAN. Mr. Wood?

Mr. WOOD. No questions.

The CHAIRMAN. Mr. Nixon?

Mr. NIXON. No questions.

The CHAIRMAN. Mr. McDowell?

Mr. McDOWELL. No questions.

The CHAIRMAN. Mr. Vail?

Mr. VAIL. No questions.

The CHAIRMAN. There is one thing that you said that interested me very much. That was the quotation from Jefferson. That is just why this committee was created by the House of Representatives, to acquaint the American people with the facts. Once the American people are acquainted with the facts there is no question but what the American people will do a job, the kind of a job that they want done; that is, to make America just as pure as we can possibly make it. We want to thank you very much for coming here today.

Mr. REAGAN. Sir, if I might, in regard to that, say that what I was trying to express, and didn't do very well, was also this other fear. I detest, I abhor their philosophy, but I detest more than that their tactics, which are those of the fifth column, and are dishonest, but at the same time I never as a citizen want to see our country become urged, by either fear or resentment of this group, that we ever compromise with any of our democratic principles through that fear or resentment. I still think that democracy can do it.

The CHAIRMAN. We agree with that. Thank you very much.*

Mr. Smith, Mr. Russell, Mr. Leckie will escort those three witnesses from the room, please, if they care to go at this time.

The Chair would like to make this announcement. The Chair would like to announce the witnesses for this afternoon. The witnesses this afternoon will be Mr. Leo McCarey and Mr. Gary Cooper. We will recess until 2 o'clock.

(Thereupon, at 12 noon, a recess was taken until 2 p. m.)

AFTERNOON SESSION

The CHAIRMAN. The meeting will come to order. Everyone will please take their seats.

The Chair would like to announce at this time that the witnesses for tomorrow are Mrs. Lela Rogers, Mr. Roy Brewer, Mr. Walt Disney, and Mr. Oliver Carlson.

The first witness.

Mr. STRIPLING. Mr. Chairman, there will be two witnesses this afternoon, Mr. Gary Cooper and Mr. Leo McCarey. After that, there are some matters that may be taken up in executive session, if that is possible.

The CHAIRMAN. The committee will meet in executive session this afternoon when the hearing is concluded to take up those matters.

Mr. Gary Cooper, will you please stand and raise your right hand?

Do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

* See appendix, p. 582, for exhibit 49.

CLASS SCHEDULE, WINTER 1947—continued

Friday:

7-8:30:

Art—Yesterday and Today.
 Psychology of Everyday.
 Living.
 Playwriting.

8:30-10:

Advertising Copywriting.
 Medical Science.
 Facts and Fallacies.
 Modern Novel.
 What Is This Thing Called Jazz.

Saturday:

10 a. m.-12 m.:

Ceramics.

I hereby enroll for courses in

Name:

Miss

Mrs.

Mr.

Address:

City:

Zone:

Phone:

Occupation:

Affiliations:

I learned of the center through—

Advertising:

Circular:

Friend:

I am a former student of PEC ———.

I am enclosing a check or money order for \$———.

(Layout and typography by Paul Levine)

The CHAIRMAN. We stand recessed now until 2 o'clock.
 (Whereupon, at 12:25 p. m., the hearing was recessed until 2 p. m. of the same day.)

AFTERNOON SESSION

The CHAIRMAN. The meeting will come to order.

Mr. Stripling, the first witness.

Mr. STRIPLING. Mr. Walt Disney is the first witness, Mr. Chairman.

The CHAIRMAN. Mr. Disney, will you stand and raise your right hand?

Do you solemnly swear the testimony you are about to give shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. DISNEY. I do.

The CHAIRMAN. Sit down.

TESTIMONY OF WALTER E. DISNEY

Mr. STRIPLING. Mr. Disney, will you state your full name and present address, please?

Mr. DISNEY. Walter E. Disney, Los Angeles, Calif.

Mr. STRIPLING. When and where were you born, Mr. Disney?

Mr. DISNEY. Chicago, Ill., December 5, 1901.

Mr. STRIPLING. December 5, 1901?

Mr. DISNEY. Yes, sir.

Mr. STRIPLING. What is your occupation?

Mr. DISNEY. Well, I am a producer of motion-picture cartoons.

Mr. STRIPLING. Mr. Chairman, the interrogation of Mr. Disney will be done by Mr. Smith.

The CHAIRMAN. Mr. Smith.

Mr. SMITH. Mr. Disney, how long have you been in that business?

Mr. DISNEY. Since 1920.

Mr. SMITH. You have been in Hollywood during this time?

Mr. DISNEY. I have been in Hollywood since 1923.

Mr. SMITH. At the present time you own and operate the Walt Disney Studio at Burbank, Calif.?

Mr. DISNEY. Well, I am one of the owners. Part owner.

Mr. SMITH. How many people are employed there, approximately?

Mr. DISNEY. At the present time about 600.

Mr. SMITH. And what is the approximate largest number of employees you have had in the studio?

Mr. DISNEY. Well, close to 1,400 at times.

Mr. SMITH. Will you tell us a little about the nature of this particular studio, the type of pictures you make, and approximately how many per year?

Mr. DISNEY. Well, mainly cartoon films. We make about 20 short subjects, and about 2 features a year.

Mr. SMITH. Will you talk just a little louder, Mr. Disney?

Mr. DISNEY. Yes, sir.

Mr. SMITH. How many, did you say?

Mr. DISNEY. About 20 short subject cartoons and about 2 features per year.

Mr. SMITH. And some of the characters in the films consist of—

Mr. DISNEY. You mean such as Mickey Mouse and Donald Duck and Snow White and the Seven Dwarfs, and things of that sort.

Mr. SMITH. Where are these films distributed?

Mr. DISNEY. All over the world.

Mr. SMITH. In all countries of the world?

Mr. DISNEY. Well, except the Russian countries.

Mr. SMITH. Why aren't they distributed in Russia, Mr. Disney?

Mr. DISNEY. Well, we can't do business with them.

Mr. SMITH. What do you mean by that?

Mr. DISNEY. Oh, well, we have sold them some films a good many years ago. They bought the Three Little Pigs and used it through Russia. And they looked at a lot of our pictures, and I think they ran a lot of them in Russia, but then turned them back to us and said they didn't want them, they didn't suit their purposes.

Mr. SMITH. Is the dialogue in these films translated into the various foreign languages?

Mr. DISNEY. Yes. On one film we did 10 foreign versions. That was Snow White and the Seven Dwarfs.

Mr. SMITH. Have you ever made any pictures in your studio that contained propaganda and that were propaganda films?

Mr. DISNEY. Well, during the war we did. We made quite a few—working with different Government agencies. We did one for the Treasury on taxes and I did four anti-Hitler films. And I did one on my own for Air Power.

Mr. SMITH. From those pictures that you made have you any opinion as to whether or not the films can be used effectively to disseminate propaganda?

Mr. DISNEY. Yes, I think they proved that.

Mr. SMITH. How do you arrive at that conclusion?

Mr. DISNEY. Well, on the one for the Treasury on taxes, it was to let the people know that taxes were important in the war effort. As they explained to me, they had 13,000,000 new taxpayers, people who had never paid taxes, and they explained that it would be impossible to prosecute all those that were delinquent and they wanted to put this story before those people so they would get their taxes in early. I made the film and after the film had its run the Gallup poll organization polled the public and the findings were that 29 percent of the people admitted that had influenced them in getting their taxes in early and giving them a picture of what taxes will do.

Mr. SMITH. Aside from those pictures you made during the war, have you made any other pictures, or do you permit pictures to be made at your studio containing propaganda?

Mr. DISNEY. No; we never have. During the war we thought it was a different thing. It was the first time we ever allowed anything like that to go in the films. We watch so that nothing gets into the films that would be harmful in any way to any group or any country. We have large audiences of children and different groups, and we try to keep them as free from anything that would offend anybody as possible. We work hard to see that nothing of that sort creeps in.

Mr. SMITH. Do you have any people in your studio at the present time that you believe are Communist or Fascist, employed there?

Mr. DISNEY. No; at the present time I feel that everybody in my studio is 100 percent American.

Mr. SMITH. Have you had at any time, in your opinion, in the past, have you at any time in the past had any Communists employed at your studio?

Mr. DISNEY. Yes; in the past I had some people that I definitely feel were Communists.

Mr. SMITH. As a matter of fact, Mr. Disney, you experienced a strike at your studio, did you not?

Mr. DISNEY. Yes.

Mr. SMITH. And is it your opinion that that strike was instituted by members of the Communist Party to serve their purposes?

Mr. DISNEY. Well, it proved itself so with time, and I definitely feel it was a Communist group trying to take over my artists and they did take them over.

The CHAIRMAN. Do you say they did take them over?

Mr. DISNEY. They did take them over.

Mr. SMITH. Will you explain that to the committee, please?

Mr. DISNEY. It came to my attention when a delegation of my boys, my artists, came to me and told me that Mr. Herbert Sorrell—

Mr. SMITH. Is that Herbert K. Sorrell?

Mr. DISNEY. Herbert K. Sorrell, was trying to take them over. I explained to them that it was none of my concern, that I had been cautioned to not even talk with any of my boys on labor. They said it was not a matter of labor, it was just a matter of them not wanting to go with Sorrell, and they had heard that I was going to sign with

The CHAIRMAN. In other words, Mr. Disney, Communists out there smeared you because you wouldn't knuckle under?

Mr. DISNEY. I wouldn't go along with their way of operating. I insisted on it going through the National Labor Relations Board. And he told me outright that he used them as it suited his purposes.

The CHAIRMAN. Supposing you had given in to him, then what would have been the outcome?

Mr. DISNEY. Well, I would never have given in to him, because it was a matter of principle with me, and I fight for principles. My boys have been there, have grown up in the business with me, and I didn't feel like I could sign them over to anybody. They were vulnerable at that time. They were not organized. It is a new industry.

The CHAIRMAN. Go ahead, Mr. Smith.

Mr. SMITH. How many labor unions, approximately, do you have operating in your studios at the present time?

Mr. DISNEY. Well, we operate with around 35—I think we have contacts with 30.

Mr. SMITH. At the time of this strike you didn't have any grievances or labor troubles whatsoever in your plant?

Mr. DISNEY. No. The only real grievance was between Sorrell and the boys within my plant, they demanding an election, and they never got it.

Mr. SMITH. Do you recall having had any conversations with Mr. Sorrell relative to communism?

Mr. DISNEY. Yes, I do.

Mr. SMITH. Will you relate that conversation?

Mr. DISNEY. Well, I didn't pull my punches on how I felt. He evidently heard that I had called them all a bunch of Communists—and I believe they are. At the meeting he leaned over and he said, "You think I am a Communist, don't you," and I told him that all I knew was what I heard and what I had seen, and he laughed and said, "Well, I used their money to finance my strike of 1937," and he said that he had gotten the money through the personal check of some actor, but he didn't name the actor. I didn't go into it any further. I just listened.

Mr. SMITH. Can you name any other individuals that were active at the time of the strike that you believe in your opinion are Communists?

Mr. DISNEY. Well, I feel that there is one artist in my plant, that came in there, he came in about 1938, and he sort of stayed in the background, he wasn't too active, but he was the real brains of this, and I believe he is a Communist. His name is David Hilberman.

Mr. SMITH. How is it spelled?

Mr. DISNEY. H-i-l-b-e-r-m-a-n, I believe. I looked into his record and I found that, No. 1, that he had no religion and, No. 2, that he had spent considerable time at the Moscow Art Theater studying art direction, or something.

Mr. SMITH. Any others, Mr. Disney?

Mr. DISNEY. Well, I think Sorrell is sure tied up with them. If he isn't a Communist he sure should be one.

Mr. SMITH. Do you remember the name of William Pomerance, did he have anything to do with it?

Mr. DISNEY. Yes, sir. He came in later. Sorrell put him in charge as business manager of cartoonists and later he went to the Screen

Sorrell, and they said that they wanted an election to prove that Sorrell didn't have the majority, and I said that I had a right to demand an election. So when Sorrell came I demanded an election.

Sorrell wanted me to sign on a bunch of cards that he had there that he claimed were the majority, but the other side had claimed the same thing. I told Mr. Sorrell that there is only one way for me to go and that was an election and that is what the law had set up, the National Labor Relations Board was for that purpose. He laughed at me and he said that he would use the Labor Board as it suited his purposes and that he had been sucker enough to go for that Labor Board ballot and he had lost some election—I can't remember the name of the place—by one vote. He said it took him 2 years to get it back. He said he would strike, that that was his weapon. He said, "I have all of the tools of the trade sharpened," that I couldn't stand the ridicule or the smear of a strike. I told him that it was a matter of principle with me, that I couldn't go on working with my boys feeling that I had sold them down the river to him on his say-so, and he laughed at me and told me I was naive and foolish. He said, you can't stand this strike, I will smear you, and I will make a dust bowl out of your plant.

The CHAIRMAN. What was that?

Mr. DISNEY. He said he would make a dust bowl out of my plant if he chose to. I told him I would have to go that way, sorry, that he might be able to do all that, but I would have to stand on that. The result was that he struck.

I believed at that time that Mr. Sorrell was a Communist because of all the things that I had heard and having seen his name appearing on a number of Commie front things. When he pulled the strike the first people to smear me and put me on the unfair list were all of the Commie front organizations. I can't remember them all, they change so often, but one that is clear in my mind is the League of Women Voters,⁴ the Peoples World, the Daily Worker, and the PM Magazine in New York. They smeared me. Nobody came near to find out what the true facts of the thing were. And I even went through the same smear in South America, through some Commie periodicals in South America, and generally throughout the world all of the Commie groups began smear campaigns against me and my pictures.

Mr. McDOWELL. In what fashion was that smear, Mr. Disney, what type of smear?

Mr. DISNEY. Well, they distorted everything, they lied; there was no way you could ever counteract anything that they did; they formed picket lines in front of the theaters, and, well, they called my plant a sweat-shop, and that is not true, and anybody in Hollywood would prove it otherwise. They claimed things there were not true at all and there was no way you could fight it back. It was not a labor problem at all because—I mean, I have never had labor trouble, and I think that would be backed up by anybody in Hollywood.

Mr. SMITH. As a matter of fact, you have how many unions operating in your plant?

The CHAIRMAN. Excuse me just a minute. I would like to ask a question.

Mr. SMITH. Pardon me.

⁴ See appendix, pp. 534-535, for exhibit 58, being letter from Walter F. Disney to the Committee on Un-American Activities correcting this to read "League of Women Shoppers."

Actors as their business agent and in turn he put in another man by the name of Maurice Howard, the present business agent. And they are all tied up with the same outfit.

Mr. SMITH. What is your opinion of Mr. Pomerance and Mr. Howard as to whether or not they are or are not Communists?

Mr. DISNEY. In my opinion they are Communists. No one has any way of proving those things.⁴⁴

Mr. SMITH. Were you able to produce during the strike?

Mr. DISNEY. Yes, I did, because there was a very few, very small majority that was on the outside, and all the other unions ignored all the lines because of the set-up of the thing.

Mr. SMITH. What is your personal opinion of the Communist Party, Mr. Disney, as to whether or not it is a political party?

Mr. DISNEY. Well, I don't believe it is a political party. I believe it is an un-American thing. The thing that I resent the most is that they are able to get into these unions, take them over, and represent to the world that a group of people that are in my plant, that I know are good, 100-percent Americans, are trapped by this group, and they are represented to the world as supporting all of those ideologies, and it is not so, and I feel that they really ought to be smoked out and shown up for what they are, so that all of the good, free causes in this country, all the liberalisms that really are American, can go out without the taint of communism. That is my sincere feeling on it.

Mr. SMITH. Do you feel that there is a threat of communism in the motion-picture industry?

Mr. DISNEY. Yes, there is, and there are many reasons why they would like to take it over or get in and control it, or disrupt it, but I don't think they have gotten very far, and I think the industry is made up of good Americans, just like in my plant, good, solid Americans.

My boys have been fighting it longer than I have. They are trying to get out from under it and they will in time if we can just show them up.

Mr. SMITH. There are presently pending before this committee two bills relative to outlawing the Communist Party. What thoughts have you as to whether or not those bills should be passed?

Mr. DISNEY. Well, I don't know as I qualify to speak on that. I feel if the thing can be proven un-American that it ought to be outlawed. I think in some way it should be done without interfering with the rights of the people. I think that will be done. I have that faith. Without interfering, I mean, with the good, American rights that we all have now, and we want to preserve.

Mr. SMITH. Have you any suggestions to offer as to how the industry can be helped in fighting this menace?

Mr. DISNEY. Well, I think there is a good start toward it. I know that I have been handicapped out there in fighting it, because they have been hiding behind this labor set-up, they get themselves closely tied up in the labor thing, so that if you try to get rid of them they make a labor case out of it. We must keep the American labor unions clean. We have got to fight for them.

⁴⁴ See appendix, p. 538, for exhibit 59, being letter from Walter E. Disney to the Committee on Un-American Activities, dated November 3, 1947.

Mr. SMITH. That is all of the questions I have, Mr. Chairman.

The CHAIRMAN. Mr. Vail.

Mr. VAIL. No questions.

The CHAIRMAN. Mr. McDowell.

Mr. McDOWELL. No questions.

Mr. DISNEY. Sir?

Mr. McDOWELL. I have no questions. You have been a good witness.

Mr. DISNEY. Thank you.

The CHAIRMAN. Mr. Disney, you are the fourth producer we have had as a witness, and each one of those four producers said, generally speaking, the same thing, and that is that the Communists have made inroads, have attempted inroads. I just want to point that out because there seems to be a very strong unanimity among the producers that have testified before us. In addition to producers, we have had actors and writers testify to the same. There is no doubt but what the movies are probably the greatest medium for entertainment in the United States and in the world. I think you, as a creator of entertainment, probably are one of the greatest examples in the profession. I want to congratulate you on the form of entertainment which you have given the American people and given the world and congratulate you for taking time out to come here and testify before this committee. He has been very helpful.

Do you have any more questions, Mr. Stripling?

Mr. SMITH. I am sure he does not have any more, Mr. Chairman.

Mr. STRIPLING. No; I have no more questions.

The CHAIRMAN. Thank you very much, Mr. Disney.

The Chair would like to announce that the witnesses on Monday will be Mr. Eric Johnston, Mr. Roy Brewer, John Howard Lawson, Dalton Trumbo, Mr. Alvah Bessie, and Mr. Emmett Lavery.

We stand adjourned until Monday.

(Whereupon, at 2:30 p. m., an adjournment was taken until 10:30 a. m., Monday, October 27, 1947.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION-PICTURE INDUSTRY

TUESDAY, OCTOBER 28, 1947

HOUSE OF REPRESENTATIVES,
COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

The Committee met at 10:30 a. m., Hon. J. Parnell Thomas (chairman) presiding.

Staff members present: Mr. Robert E. Stripling, chief investigator; Messrs. Louis J. Russell, H. H. Smith, Robert B. Gaston, investigators, and Mr. Benjamin Mandel, director of research.

The CHAIRMAN. The meeting will come to order.

The record will show that a subcommittee is sitting and those present are Mr. McDowell, Mr. Vail, and Mr. Thomas.

Mr. Stripling, the first witness.

Mr. STRIPLING. Mr. Chairman, before we call the first witness I would like to read into the record a telegram which was received yesterday from Walt Disney, who has previously testified. It says:⁵²

Some confusion has arisen over my testimony regarding the League of Women Voters. My testimony referred to the year 1941, at which time several women represented themselves as being from the League of Women Voters. I want you to know that I had no intention of criticizing the League of Women Voters as of now. Please see that this is read to the committee on Monday and that it is added to my testimony.

WALT DISNEY.

I ask that that be made a part of the record.

The CHAIRMAN. Without objection, so ordered.

Mr. STRIPLING. The first witness, Mr. Chairman, will be Mr. Dalton Trumbo.

The CHAIRMAN. Mr. Trumbo, take the stand.

(Mr. Dalton Trumbo, accompanied by Robert W. Kenny and Bartley Crum, counsel, take places at witness table.)

The CHAIRMAN. Raise your right hand, please.

Mr. Trumbo, do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

Mr. TRUMBO. I do.

The CHAIRMAN. Sit down, please.

TESTIMONY OF DALTON TRUMBO

Mr. TRUMBO. Mr. Chairman, I have a statement I should like to read into the record, if you please—

⁵² See appendix, p. 539, for exhibit G5.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Herein fail not, and make return of this summons.

(Signed) J. PARKELL THOMAS,
Chairman.

JOHN ANDREWS, Clerk.

Cable address—Disney.

2400 West Alameda Ave., Burbank, Calif., November 8, 1947.

/s/ Walter E. Disney.
WALTER E. DISNEY.

No agreement will be binding on this corporation unless in writing and signed by an officer.

HOLLYWOOD LEAGUE OF WOMEN SISTERHOOD
4415 Flamingo Ave., North Hollywood, Calif.

[illegible]

JUNE 17, 1941.

MR. WALT DISNEY,
Burbank, Calif.

DEAR MR. DISNEY: The National League of Women Shoppers having its offices in New York and having branches all over the United States have sent us a wire asking that a full report on the strike of the Screen Cartoonists Guild in your studio be sent them as soon as possible.

The League of Women Shoppers is a consumers' organization founded on the principles that working conditions are important considerations in the purchase of goods. Our large and active membership will not patronize those establishments where labor is unfairly treated.

When a situation like this arises, it is our policy to make a thorough investigation of it, and we would therefore appreciate the opportunity to talk with you. We are anxious to obtain your reaction to the situation before consulting the union.

May we have an appointment on Friday, June 20th, 11:30 A. M. We shall telephone Thursday afternoon to confirm this appointment.

Sincerely,

/Signed/ Sylvia Blankfort,
SYLVIA BLANKFORT,

Secretary, Hollywood League of Women Shoppers.

EXHIBIT 58a

Grants 0948

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS

4415 Placidia Avenue, Hollywood

JULY 2, 1941.

Officers

Chelene Eckerson, president
Dorothy Tree, vice president
Tatiana Tuttle, treasurer
Dixie Newton, assistant treasurer
Sylvia Blankfort, secretary
Natalie Commons, executive secretary
Mildred Truhs, second vice president

Directors

Molly Adler
Laurie Blankfort
Elizabeth Burbank
Ivelys Capell
Chas Chodorov
Peggy Dunne
Joe Edmund
Elizabeth Farago

Directors

Josephine Kahn
Judith Kadel
Dorothy Peterson
Madeline Ruthven
Dorothy Wilson

Sponsors

Ruby D. Campbell
Mrs. Floyd Covington
Mrs. Oliver Carlson
Mrs. Ernest Dawson
Mrs. George Day
Frances Farmer
Mrs. Lowell C. Frost
Mrs. Ira Gershwin
Lucille Gleason
Mrs. A. Heist
Lillian Hollman
Mrs. William Jacobson
Mrs. Bern Kariot

Sponsors

Dr. Nadine Kavinsky
Mrs. Norman Kilbourne
Mrs. Abraham Lehr
Mrs. E. J. Laneschlow
Eleanor Wilson McAdoo
Mrs. Kenneth McGowan
Artine MacMahon
Mrs. Leonard Oechel
Mrs. John C. Packard
Dorothy Parker
Lena Rainer
Elizabeth Riden
Mrs. E. P. Ryland
Mrs. Floyd J. Seaman
Mrs. Frank Seully
Vera Seashore Shaw
Sylvia Shaw
Helen Sp...
Dr. Louise A. Snyder
Greta Stuart
Mrs. George A. Warner, Jr.

MR. WALT DISNEY,
Burbank, California.

DEAR MR. DISNEY: On June 30th, the Board of the Hollywood League of Women Shoppers was presented with the facts of the strike as given to the Investigation Committee, by yourself, the Screen Cartoonists Guild, and the Studios.

Since the policy of the League of Women Shoppers is to uphold the State and Federal Laws, the Board, after careful consideration of the facts, advised that the strikers are justified. According to the Federal Law, they are acting within their rights to join a union, protect themselves, and go on strike for a living wage and security in their jobs. Union Discrimination has also been practiced, by your association being of an anti-union activity.

We have seen the three-four contracts your union want them when they are not entitled to have them, which has caused us to go on strike.

The Hollywood League of Women Shoppers has received a complete report of the investigation and is now in a position to make a full report of their findings. We are depending on your cooperation in our struggle and action and will continue to keep you informed.

tions are amicably settled our members will not patronize those theatres where The Reluctant Dragon, Fantasia, and other Disney pictures are shown. When the strike is settled our membership will be advised to resume their patronage.

We sincerely hope that for the good and welfare of your business and the security and well-being of your employees, whether in your studio or on the picket line, these differences will be speedily solved.

Very truly yours,

(Signed) Sylvia Blankfort, Secretary.
SYLVIA BLANKFORT, Secretary.

EXHIBIT 580

THE LEAGUE OF WOMEN SHOPPERS, INC.

National Headquarters, 273 Fifth Avenue, New York, N. Y.

Tel. Caladonia 5-8385, Cable Address, Shopleague-newyork

JULY 7, 1941.

Officers	Officers	Sponsors
Honorary president: Aline Davis Hays	Secretary: Iris Winsor	Lacie Webster Gleason
President: Sophia Ames Boyer	Treasurer: Freda Sternberg	Inez Hays Irwin
Vice presidents: Mrs. Sherwood Anderson	Sponsors	Freda Kirchwey
Mina P. Collier	Mary C. Barber	Dorothy Parker
Fannie Cook	Mrs. William O. Douglas	Cornelia Bryce Pinchot
Marion Hathway	Dorothy Christy Fisher	Mrs. Carl Sandburg
Lillian Hallman		Edna Bondergaard
		Mrs. Stephen S. Wise
		Mary E. Woolley

Branch Leagues

Boston, Massachusetts: Mrs. J. P. Hodges, 304 Bexley Hall, 52 Massachusetts Avenue, Cambridge
Chicago, Illinois: Room 710, 303 North Wabash Avenue
Columbus, Ohio: Care of Frances Dunn, 3046 West Fifth Avenue
Denver, Colorado: Box 82, Capitol Hill Station
Hollywood, California: 6912 Sunset Boulevard
Nashville, Tenn.: Care of Mrs. Sue Clark Prince, Room 646, Doctors Building
New Jersey: 397 Market Street, Newark
New York: 574 Fifth Avenue
Philadelphia, Pennsylvania: Care of Madeleine Kline, 332 South 19th Street
Pittsburgh, Pennsylvania: 306 Stanwyx Street
San Francisco, California: Care of Rikee Hammer, 1540 Masonic Avenue
St. Louis, Missouri: Care of Mrs. Elwood Douglas, 108 N. Sappington Road, Kirkwood
Washington, D. C.: 1010 Vermont Avenue NW.

MR. WALT DISNEY,

Walt Disney Studio,
Buena Vista and Alameda Streets,
Burbank, California.

DEAR MR. DISNEY: In response to the many inquiries which have come to this office, we recently asked the Hollywood League of Women Shoppers to investigate the strike now taking place at your studio.

The League of Women Shoppers is a consumers' organization whose thousands of members believe in using their buying power in such a way as to help workers obtain decent living standards and working conditions. We urge, in a labor dispute, support either the workers or the management without a full and impartial investigation by one of our League investigating committees. For this reason, the subsequent decisions of our Executive Board, either local or national, are accepted by many additional thousands of fair-minded consumers throughout the country as fair and just from the point of view of the well-being of American workers.

The National Executive Committee of The League of Women Shoppers has recently considered the long report sent it by the Hollywood League of Women Shoppers. The committee then voted to support the striking employees in this instance, for the following reasons:

1. The need of the Disney employees for a bona fide union is evidenced by the seventy years of the latter's striking against the lack of fair treatment and the long hours, the long hours, and the long hours.

2. On the other hand, you have asked us to change in particular the following: you are asking us to change in a variety of your actions, and to change and make them more in accordance with which makes a fair statement of your employees' grievances quite impossible.

This office is sending a full report of the investigation to all branch Leagues, with the recommendation that they notify their members and all sympathetic organizations of the facts and of our decision. We also ask that all local theater managers be notified.

We would like to urge you to make every effort to bring about a fair settlement of this dispute in the shortest possible time. We are convinced that only by such an effort on your part can the strike be brought to an end and the Disney Studio considered fair to its employees.

Sincerely yours,

Katharine Armatage (Signed).
KATHARINE ARMATAGE, *Chairman Board*.
Market 3-3643

EXHIBIT 58b

NEW JERSEY LEAGUE OF WOMEN SHOPPERS

Affiliated with the League of Women Shoppers, Inc.

207 Market Street, Newark, N. J.

Officers

President:
Hannah Smith
Vice Presidents:
Katharine Armatage
Ruth Berthold
Mrs. Lewis H. Lesser
Secretary:
Charlotte Brady
Treasurer:
Rose Hirsch

Executive Board

Mrs. Laurence Ackerman
Louise Bendersky
Eleanor Bolan
Grace Cowen
Mrs. Philip J. Dodge
Mrs. Nathaniel L. Foster

Mrs. Harry Furness
Beatrice Kaufman
Nathlyn Larner
Beatrice Mintz
Mary Lorene Read
Frances Semel
Dr. Virginia Werthele

Sponsors

National:
Mrs. Sherwood Anderson
Mary C. Barker
Mrs. William O. Douglas
Dorothy Canfield Fisher
Lucile Gleason
Inez Hays Irwin
Freds Kirchway

Local:

Dorothy Parker
Mrs. Olford Pinchot
Mrs. Carl Sandberg
Gale Sondergaard
Mrs. Stephen S. Wise
Dr. Mary E. Woolley
Mrs. Henry Barthom
Mrs. Madison C. Bates
Mrs. Irene Fahlbreugg
Miss Annie F. Hughes
Mrs. Clara Savage Little
Mrs. David Lesser
Mrs. Amelia B. Moorhead
Miss Sadie Reisch
Mrs. Harry F. Ward

JULY 7, 1941.

Mr. WALT DISNEY,
Burbank, California.

MY DEAR MR. DISNEY: The New Jersey League of Women Shoppers, a local of the League of Women Shoppers, Inc., has been informed of the labor dispute at your studios.

We have received a full report of the investigation made by our Hollywood League, which we presented to our membership, and after careful consideration we accepted the findings of the Hollywood League and endorsed the strike.

The employees' demand for union recognition, shorter working hours, higher wages, and other conditions which, in our opinion, are essential for the maintenance of a decent American standard of living is a just cause for our support. It is our usual procedure to publicize our position in various ways which we consider effective.

We urge a fair and quick settlement of this dispute in order that we may increase our membership and encourage even more patronage of your films.

Sincerely yours,

(s) HANNAH SMITH, President.

Manager

State 2100

The League of Women Shoppers of Chicago

Affiliated with the National League of Women Shoppers, New York

207 South Wabash, Room 100

JUNE 24, 1941.

Being sent: The National League of Women Shoppers has endorsed the strike of the Walt Disney artists for recognition and the right of collective bargaining.

COMMUNISM IN MOTION PICTURE INDUSTRY

This endorsement is a result of the investigation made by the Hollywood League. We are, therefore, writing to you to advise you of our endorsement and to inform you that our membership feels they will have to wait to see the newest Disney picture, *The Reluctant Dragon*, until such time as the strike is settled, which we hope will be very soon.

A copy of this letter is being sent to the Disney Studios, and we trust that you will also advise them directly that we in Chicago would like to see this matter adjusted as quickly as possible.

Very truly yours,

THE LEAGUE OF WOMEN SHOPPERS OF CHICAGO,
By _____, President.

EXHIBIT 50

WALT DISNEY PRODUCTIONS
2400 West Alameda Ave., Burbank, California

Cable Address: Disney

NOVEMBER 3, 1947.

Re: Un-American Prop., Vol. 5, made by Washington Reporting Service.

COMMITTEE ON UN-AMERICAN ACTIVITIES,
House of Representatives,
House Office Building, Washington, D. C.
(Attention: Hon. J. Farnell Thomas)

GENTLEMEN: I refer to page 727 of the stenographic transcript of the hearings before the Committee on Un-American Activities, House of Representatives, in the above matter.

In answer to a question by Mr. Smith with respect to one Wm. Pomerance, I stated in effect that Sorrell put him (Pomerance) in charge as business manager of the Cartoonists, and later "he went to the Screen Actors as their business agent."

I request permission to correct the foregoing answer by substituting in lieu of "The Screen Actors" the name of another organization, "The Screen Writers Guild, Inc."

Since returning to my office in Burbank, California, I have made inquiry and succeeded in refreshing my recollection to the effect that Wm. Pomerance, after his separation from the Screen Cartoonists Guild was engaged by the Screen Writers Guild.

I thank you in advance for giving this matter your attention.
Respectfully submitted,

(s) Walter R. Disney.
WALTER R. DISNEY.

No Agreement will be binding on this corporation unless in writing and signed by an officer.

EXHIBIT 50

SUBMITTER—JOHN HOWARD LAWSON

Manhattan Civil District

No. 22291, Vol. 51, Page 421

BY AFFIDAVIT OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE UNITED STATES OF AMERICA

Re: Robert H. Clark, United States Marshal.

It is hereby recommended to summon John Howard Lawson to be and appear before the Un-American Activities Committee of the House of Representatives of the United States of which the Hon. J. Farnell Thomas, of New Jersey, is Chairman, in New York City at the City of Washington, on January 10, 1948, at the hour of 10:00 A.M. with and under the seal of the Secretary of the Committee on Un-American Activities and he is not to appear without proper and valid excuse.

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 18th day of September 1947.

(signed) J. PARNELL THOMAS,
Chairman.

Attest:

JOHN ANDREWS, Clerk.

Exhibit 61. Daily Worker, September 6, 1935, page 5; article by John Howard Lawson.

Exhibit 62. Daily Worker, February 23, 1935, page 5.

EXHIBIT 63

COPY OF COMMUNIST PARTY REGISTRATION CARD—JOHN HOWARD LAWSON
No. 47375.

Name: John Howard Lawson.

1944 Card No. —

Address: 4542 Coldwater Canyon Ave.

City: L. A. County: L. A. State: Cal.

Name of club:

New card issued on: 12/10/44.

194—

(To be filled in by person exchanging card)

Male ☒ Female ☐ White ☒ Negro ☐

Occupation: Writer.

Industry: Motion Picture.

Member of: CIO ☐ AFL ☐ Ind. Union ☒ No Union ☐ P. ☐ W. ☐

Is member club subscriber for Daily Worker? Yes ☒ No ☐

209

EXHIBIT 64. SUBPENA—ERIC JOHNSTON

BY AUTHORITY OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE UNITED STATES OF AMERICA

To: Donald T. Appell.

You are hereby commanded to summon Eric Johnston, President, Motion Picture Association of America, 1600 Eye Street NW., Washington, D. C., to be and appear before the Committee on Un-American Activities of the House of Representatives of the United States, of which the Hon. J. Parnell Thomas is chairman, and he is to bring with him copies of all resolutions proposed or submitted relating to the investigation of the movie industry by the Committee on Un-American Activities and original minutes pertaining to all meetings held by the Motion Picture Association of America relating to such resolutions for the period May 1 through September 10, 1947, in their chamber in the city of Washington on October 30, 1947, at the hour of 10:30 a. m., then and there to testify touching matters of inquiry committed to said Committee; and he is not to depart without leave of said Committee.

Herein fail not, and take returns of this summons.

Witness my hand and the seal of the House of Representatives of the United States at the city of Washington this 28th day of September 1947.

(Signed) J. PARNELL THOMAS, Chairman.

Attest:

JOHN ANDREWS, Clerk.

Exhibit 65. Telegram: Walter E. Disney to the Committee on Un-American Activities, October 24, 1947.

Exhibit 66. Hollywood Reporter, August 22, 1946 (photostatic copy).

EXHIBIT 67

COPY OF COMMUNIST PARTY REGISTRATION CARD—DALTON TRUMBO

67187.

Name: Dalt. T.

1944 Card No. 20000

Address: 280 Beverly Dr.

City: B. H. County: L. A. State: Calif.

Name of Club:

New card issued on: 12/10/44.

(To be filled in by person exchanging card)

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES, CALIFORNIA

FILE NO. 100-25732

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 12/19/47	PERIOD FOR WHICH MADE 11/17 thru 12/19/47
TITLE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY		CHARACTER OF CASE INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

249255
Classified by SP7MAC/d
Declassify on: OADR
10/11/84

o/s
b.7d
b.7c

[REDACTED]

REFERENCE:

BUREAU FILE 100-138754

Report of Special Agent [REDACTED]
dated November 17, 1947, at Los Angeles, California.

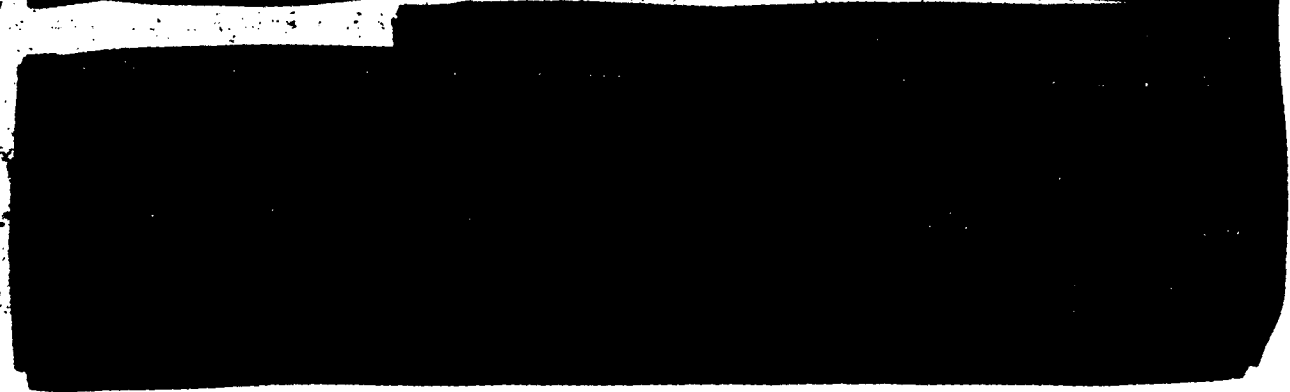
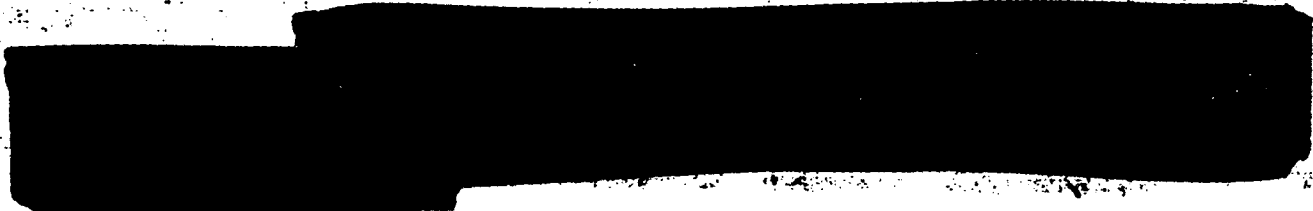
2/2/87
Classified by SP7MAC/d
Declassify on: OADR

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APPROVED AND FORWARDED: <i>[Signature]</i>	SPECIAL AGENT IN CHARGE
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FD-7
2-4-4

FORM NO. 1
THIS CASE ORIGINATED AT

LOS ANGELES

129899

REPORT MADE AT

NEW YORK

DATE WHEN MADE

3/22/55

PERIOD FOR WHICH MADE

11/16/54 - 1/31/55; 2/7, 21, 23/55

REPORT MADE BY

TITLE

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SLIP(S) OF
DATE 10/29/81

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REASON - FCIM 11, 1-2.4
DATE OF REVIEW 9-10-80
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Section 552Section 552a☐ (b)(1)☐ (b)(7)(A)☐ (d)(5)☒ (b)(2)☐ (b)(7)(B)☐ (j)(2)☐ (b)(3)☒ (b)(7)(C)☐ (k)(1)☐ (b)(7)(D)☐ (k)(2)☐ (b)(7)(E)☐ (k)(3)☐ (b)(7)(F)☐ (k)(4)☐ (b)(4)☐ (b)(8)☐ (k)(5)☐ (b)(5)☐ (b)(9)☐ (k)(6)☐ (b)(6)☐ (k)(7)O/S (b-7d)

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100-202315-2029 pgs. 21-22

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CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

FILE NO.

LA 100-21198

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 2/28/49	PERIOD FOR WHICH MADE 12/12/48; 1/5, 7/49.	REPORT MADE BY [REDACTED]
TITLE [REDACTED]		CHARACTER OF CASE INTERNAL SECURITY-C	
SYNOPSIS OF FACTS [REDACTED]			
REFERENCE: Bureau File No. 100-21198 Report of SA [REDACTED] , Los Angeles, 9/17/48.			
RECOMMENDATION: COPIES OF [REDACTED] BEHIND FILE 127 copies of [REDACTED] attached 3-3-49			
APPROVED AND FORWARDED [Signature]		DO NOT WRITE IN THESE SPACES 100-24499-440 100-370750-142 23 FEB 1 1949	
COPIES DESTROYED 10 APR 1 1962		RECORDED - 127 INDEXED - 127 EX-109	
COPIES OF THIS REPORT 2-Bureau (Encls-4) 2-New York 3-Los Angeles		CONFIDENTIAL	

58 MAR 15 1949

CONFIDENTIAL

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100-370750-142 pg. 15

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DO-5

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

Date May 26 1956 Time 4:09 PM

tele thru
operator

Phone No. [REDACTED]

Mr. Tolson ☒
Mr. Nichols ☒
Mr. Boardman ☒
Mr. Belmont ☒
Mr. Mason ☐
Mr. Mohr ☐
Mr. Parsons ☐
Mr. Rosen ☒
Mr. Tamm ☒
Mr. Jones ☒
Mr. Nease ☐
Mr. Winterrowd ☐
Tele. Room ☐
Mr. Holloman ☐
Miss Holmes ☐
Miss Gandy ☐

REMARKS

When advised of the Director's absence, [REDACTED] consented to speak with [REDACTED] in Mr. Belmont's office.

[REDACTED] advised that [REDACTED] would like the Director to refer an idea of hers regarding the production of Walt Disney cartoons with a religious theme to Mr. Disney, since she knew that the Director's name would impress Mr. Disney more than her own. She also stated that she had written to Mrs. Eisenhower, imploring her to appeal to Mr. Disney and had received a reply from the Department of Health, Education and Welfare which stated they thought it would be better for her to communicate directly with Mr. Disney.

SE [REDACTED] is checking Bureau files and will prepare a memorandum.

INDEXED - 18 12 MAY 31 1956 prepared
APR 29 1957
[REDACTED] 5/26/56

UNRECORDED COPY FILED IN

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. A. H. Belmont

DATE: May 26, 1956

FROM : [REDACTED]

SUBJECT: [REDACTED]

MISCELLANEOUS - INFORMATION CONCERNING

Tolson	_____
Nichols	_____
Boardman	_____
Belmont	_____
Mason	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Nease	_____
Winterrowd	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

By referral from the Director's Office, I spoke with [REDACTED] who called for the Director.

[REDACTED] she has been very interested in the development of children and the prevention of Juvenile Delinquency and that she had recently written a letter to Mrs. Eisenhower suggesting that possibly someone could prevail upon Walt Disney to develop the religious theme in his movie and television cartoon for children. She further advised that her letter had been answered by a [REDACTED] Division of Reports, Department of Health, Education and Welfare, suggesting that she contact Mr. Disney direct relative to the suggestion. The purpose of [REDACTED] call to the Director was to determine whether he would present the idea to Mr. Disney for her since she knew of his interest in Juvenile Delinquency.

I told her that I would call her request to the Director's attention. I also pointed out to [REDACTED] that, since she had previously called her suggestion to the attention of Mrs. Eisenhower who had in turn referred it to the Department of Health, Education and Welfare as the interested governmental agency, she might desire to follow the suggestion of that department since it was a matter within the jurisdiction of the Department of Health, Education and Welfare.

[REDACTED] then stated that she could see that Mr. Hoover probably would not want to take the matter up with Mr. Disney in view of her previous referral of it to the White House and later to the Department of Health, Education and Welfare, and that she would follow the suggestion of the Department of Health, Education and Welfare and contact [REDACTED] Disney direct. 63-3841-X1

She expressed her great admiration for the Director and the work of the Bureau including her conversation. Bureau file contain no identifiable information concerning [REDACTED]

APR 9 1957 ACTION: [REDACTED] This is for your information.

cc - Mr. Belmont

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. W. A. Branigan

DATE: June 25, 1956

FROM : [REDACTED]

SUBJECT: [REDACTED]

b-6
MISCELLANEOUS - INFORMATION

Tolson	✓
Boardman	✓
Belmont	✓
Mason	✓
Mohr	✓
Parsons	✓
Rosen	✓
Tamm	✓
Nease	✓
Winterrowd	✓
Tele. Room	✓
Holloman	✓
Gandy	✓

By referral from the Director's office, I received a call from [REDACTED] with whom I previously spoke on May 26, 1956.

b-6 [REDACTED] previously called regarding a suggestion which she desired to have the Director make to Walt Disney relative to the production of films for movie and television purposes based on the Bible. She has previously suggested this to the White House and her suggestion was referred to [REDACTED] Division of Reports, Department of Health, Education and Welfare, who suggested that she contact Mr. Disney directly regarding her idea.

b-6 She called to advise that she had received a letter dated June 6, 1956, from [REDACTED] secretary to Mr. Disney, acknowledging her suggestion and pointing out that a schedule for production of pictures has been set for several years in advance. The letter also commented that this suggestion had been submitted numerous times by other persons.

[REDACTED] stated that she wondered if the Director would take the matter up with Mr. Disney.

I pointed out to her that since the matter had previously been referred by the White House to the Department of Health, Education and Welfare that she might wish to make known to them the reply which she had received from Mr. Disney.

b-6 [REDACTED] mentioned that she had met the Director prior to her marriage at a banquet at the Mayflower Hotel; that she was very impressed with the Director; and thought that perhaps he might help her in this matter. Bureau files fail to reflect any identifiable information concerning [REDACTED] 63-3841-X: 453

ACTION:

None. This is for your information.

CC: Mr. Holloman
Mr. Belmont
Mr. Branigan

SE 3m

JUN 27 1956

RECORDED - 7

INDEXED - 75

b-6

MAILED

JAN 27 1960

NAME CHECK

JANUARY 27, 1960

DEPARTMENT OF THE ARMY
NAME CHECK REQUESTS

Reference is made to your name check requests concerning the following individuals requesting only the results of any security-type investigation conducted by the FBI regarding them. This is to advise that no such investigation has been conducted by this Bureau concerning the persons listed below.

RR 1-12-60

WALTER E. ADAMS
Born: December 5, 1901
Chicago, Illinois

RR 1-19-60

RR 1-19-60

RR 1-19-60

RR 1-19-60

Orig. and one to ARMY

(4)

REC-3

EX 109

15 JAN 29 1960

NOTE: Refer memo [redacted] to Belmont, 1/5/60, re: "Army War College Strategy Seminar; Name Check Requests." Requests re above individuals indicate they are among those under consideration for invitation to 1960 AWC Seminar.

Tolson _____
Mohr _____
Parsons _____
Belmont _____
Callahan _____
DeLoach _____
Malone _____
McGuire _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Ingram _____
Gandy _____

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI, and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

MAIL ROOM ☐ TELETYPE UNIT ☐

b.6
b.7c
per Army

62-54859
b.7c

Federal Bureau of Investigation
Records Branch

1960

1959

☐ Name Searching Unit - Room 6527
☐ Service Unit - Room 6524
☐ Forward to File Review
☐ Attention _____
☐ Return to _____

Supervisor Room Ext.

Type of References Requested:

☐ Regular Request (Analytical Search)
☐ All References (Subversive & Nonsubversive)
☒ Subversive References Only
☐ Nonsubversive References Only
☒ Main sum. References Only

Type of Search Requested:

☐ Restricted to Locality of _____
☐ Exact Name Only (On the Nose)
☐ Buildup ☐ Variations

Subject Disney, Walter E.
 Birthdate & Place _____
 Address _____

JAN 19 1960

Localities _____

Re 62

Date

1/19

Searcher

Initials

25

Prod. 62

FILE NUMBER

SERIAL

USA 1816 (NMW)
62-60527-46820 NMW

USA 5.10.55
418/56
- 42803 NMW

94-4-4667-4 NMW. 3/31/58
Walt (NMW)

94-4-4667 (NMW)

62-60527-25325 NMW. 7/51
62-102561-58 NMW. 12/14/58

JAN 26 1960

62-5-4859

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THE WHITE HOUSE
WASHINGTON

March 11, 1959

~~Personal and Confidential~~

Dear Mr. Hoover:

Will you please run rush name checks on the individuals listed below who are being considered for appointment to the Advisory Committee on the Arts, National Cultural Center? Biographical information is enclosed.

Peggy Wood

Carl Sandberg -

Katherine Cornell -
Walter Disney -

Sincerely,

Henry Roemer McPhee
Associate Special Counsel
to the President

ENCLOSURE

The Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D. C.

REC-76

20 MAR 24 1959

EX-136

NAM

DECLASSIFIED BY 1565
ON 5.6.91

per White House ltr. 4.19.91

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3/24

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b.7c

b.7c

Let. from
White House
3/14/59

1 - Name Check Section

March 16, 1959

BY COURIER SERVICE

REC-76

62-5-3284

Major General Wilton B. Persons
The Assistant to the President
The White House
Washington 25, D. C.

Dear General Persons:

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/25/87 BY 291

Reference is made to the letter dated March 11, 1959,
from Mr. Henry Roemer McPhee of your staff requesting name
checks concerning 27 individuals who are being considered for
appointment to the Advisory Committee on the Arts, National
Cultural Center.

The Federal Bureau of Investigation has not conducted
investigations of and our files contain no derogatory information
concerning the following individuals:

There are attached for your information memoranda
concerning the following individuals:

BY COURIER SVC.

87 MAR 17

COMM - FBI

Katherine Cornell
Carl Sandburg
Walter Disney B I

RECEIVED - 107234

60 MAR 31 1959

ENCLOSURE

MAIL ROOM ☐

TELETYPE UNIT ☐

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Nease _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Holloman _____
Gandy _____
DeLoach _____
McGuire _____

Major General Wilton B. Parsons

The review of our files concerning the remaining
all individuals is being continued and you will be advised
separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures - 6

1 - 1g
2 - Yellow
3 - Name Check
[redacted]

b.7c

#268803

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/25/87 BY SP/AG/stt

March 26, 1959

WALTER DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Right of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375)

[redacted] b.7c
(4)

ENCLOSURE TO LETTER TO GENERAL PERSONS
3/16/59 [redacted]

[redacted] b.7c
[redacted]

b.7c

62-5-3234
ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

CONFIDENTIAL

File No. 100-11872

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 12/15/45	PERIOD FOR WHICH MADE 12/15/45	REPORT MADE BY [REDACTED]
TITLE FOREIGN INSPIRED AGITATION AMONG AMERICAN NEGROES IN THE LOS ANGELES FIELD DIVISION		CHARACTER OF CASE INTERNAL SECURITY	

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

SYNOPSIS OF FACTS:

Legal restrictions and restrictive covenants continue to be racial issues in LA. Negro press continues to give much publicity to these issues. The California Eagle newspaper continues to lead the Negro cause against housing restrictions. White home owners protective associations throughout LA have recently organized a federated council to present a unified front against Negro encroachment. Negro demands upon City Council for redistricting of voting precincts has resulted in a satisfactory solution. A concerted effort is being made to select a likely Negro candidate for City Council. Return of the Japanese has caused only mild concern among Negroes. Negroes feel that the Japanese problem is not a racial one, but rather one between owners of premises vacated by Japanese and the returning Japanese owners. The LA Telephone Co. has been attacked by Negro press for failure to employ Negroes. This matter has been taken up with the NRC. The NAACP continues to be the most active of Negro organizations. Its program for the future will be that of dealing with housing, post-war employment, educational policies, legislation and race relations. The LASHO has recently upgraded Negro deputies. Recently Inter-Racial Film and Radio Guild has been organized in Los Angeles. Many prominent individuals of minority groups have joined this organization, which has as its purpose the integration of minority groups on stage and screen. The Walt Disney Studio has been experiencing difficulty with Negroes concerning the production "Dumbo". The LA Railway is

AGENCY USE DISC OF REG. REC'D REPT. FORM 7-10-45

b-7c

3-13-45

Classified by 1-31-84 Excluded from automatic downgrading and declassification

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100-135-26-145	SEARCHED
100-135-26-145	SERIALIZED

Bureau
1 KIO, Los Angeles
1 SID, Los Angeles
2 Los Angeles

COPY TO FBI

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~~CONFIDENTIAL~~

undertaken by the Little Theatre Guild of Los Angeles. The plan calls for a complete coverage of instruction in all phases of theatrical life. Regular classes in playwriting, acting and technical instruction will begin in January, with experts from Hollywood film studios, local and chain radio stations and legitimate stage actors as lecturers and assisting instructors. Final plans had been made the previous week, with LEON H. HARDWICK, theatrical editor of the Sentinel being elected chairman of the board. (u)

It went on to list the following as officers of the organization: "Officers are NOBLE SISSLE, president; OTTO JOHNSON, EARLY ROBINSON, REX INGRAM and LOUISE BRAVENS, vice-presidents; LAURA BOWMAN, executive secretary; FLORENCE CAIREZ, recording secretary; BERNICE COOK, corresponding secretary; CLARENCE BARGRAVE, financial secretary; LORNE MILLER, parliamentarian; NORMAN O. HOUSTON, treasurer; MEREDITH HATCHER, assistant treasurer; Rev. WALTER J. BRYANT, chaplain and B. B. BRATTON, auditor." (u)

"LENN HORNE has been elected honorary president with such figures as these being considered for the advisory board: ORSON WELLS, HENRY BLANKFORT, Rev. CLAYTON RUSSELL, CLARENCE MUSE, ERNEST WHITMAN, BEN CARTER, FRANK TUTTLE, FLORENCE MILLER, LEON WASHINGTON, JR., JEAN BROOKS, IRENE WEST, CHARLOTTA BASS, JOHN GARFIELD, HELEN GAHAGAN, ARCH OBELER, DUDLEY NICHOLS and PAUL ROBESON." (u)

The organization is in the process of diving into two groups known as the Executive and Dramatic Section. The Executive section will conduct all of the business affairs, the Dramatic Section to deal with the rehearsals and instruction. The dramatic section is to be called the Bronze Showcase. LAURA BOWMAN has been elected Executive Director of this branch. At various intervals it is contemplated that playlets, skits and other dramatic works will be presented at community affairs. The purpose of such skits is to train prominent youngsters for starring roles and offer outlets for experienced players. The same plan applies to radio productions. (u)

HORACE WILLARD of C.B.S. will be in charge of the radio division and will assist in training students in this work. A 5,000 membership campaign has been launched with membership to the guild being open to interested laymen, as well as theatrical aspirants. (u)

Further information concerning this guild can be obtained at the temporary guild headquarters, 1430 West 35th Street, telephone Parkway 0791, or by contacting LEON HARDWICK, Sentinel office, 1050 East 43rd Place, telephone Adams 8194. (u)

In an article appearing in the December 21st issue of the Sentinel, it related that CLARENCE MUSE, veteran stage and screen actor, had endorsed the Inter-Racial Film and Radio Guild. The article further (u)

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CONFIDENTIAL

went on to relate that LEON HARTWICK had started investigation into the picture "Uncle Remus", which is in the process of being filmed at the Walt Disney Studios. Apparently the Disney Studios is experiencing considerable difficulty with Negroes in the filming of this picture, as will be reflected hereinafter in this report. Also included in this article was an open letter written by MUSE in which he commented on the film "Uncle Remus". MUSE stated that he had been called in by the Disney Studios and put on salary to render an expert opinion on the contemplated picture. MUSE stated that he had rendered this opinion and that the studios had objected to it. (u)

MUSE stated he desired that the Negro characters be depicted as dignified characters, whereas studio officials insisted on portraying the Negro in an inferior capacity. In concluding the letter MUSE made a strong appeal to the Negro press and right thinking Negroes to take action against this type of policy on the part of studio officials. (u)

In the January 14th issue of the Los Angeles Sentinel an article appeared entitled "Guild Starts Machinery to Block Anti-Negro Movies." The article went on to relate that many national leaders had endorsed the guild, two of which were GEORGE SCHUYLER, New York Editor of the Pittsburgh Courier, and ADAM CLAYTON POWELL, Jr., Congressman-elect from New York. The article went on to relate that the guild, which was formerly known as the Committee for Unity in Motion Pictures, was recently incorporated under the laws of the State of California. (u)

The organization has established its permanent headquarters at 3835 Wilshire Boulevard, Los Angeles, and the Board of Directors is headed by NORMAN O. HOUSTON, Secretary and Treasurer of the Golden State Life Insurance Company of Los Angeles. Within the next few weeks, according to the article, outstanding representatives of the Chinese, Mexican and Jewish groups are to be added to the guild. (u)

The objective of the organization, according to CALEB PETERSON, Jr., is to integrate leaders of all walks of life to aid the guild's program by protecting the characterization of all minority groups on the Broadway stage, radio and in motion pictures, by scrutinizing the scripts in collaboration with actors, writers, producers and the Bays office, also the special guild board. A national research board is also being formed. HARRY LEWITT, official West Coast representative of the A.E.P., has been chosen temporary publicity director for this. (u)

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CONFIDENTIAL

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

In contacts with MGM Studios, Columbia Studios, Paramount Studios and RKO Studios made by Special Agent [REDACTED] during the month of December, 1944, there were no incidents of [REDACTED] of note.

[REDACTED]

[REDACTED]

~~CONFIDENTIAL~~
CONFIDENTIAL

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b-7c

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XXXXXXFEDERAL BUREAU OF INVESTIGATION
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100-135-26-145 pg. 44

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NAMES

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GES

CAL-SHIP BUILDING CORPORATION

[REDACTED]

~~CONFIDENTIAL~~

CIVIC IMPROVEMENT LEAGUE
CIVIL LIBERTIES COMMITTEES

COMMITTEE FOR UNITY IN MOTION PICTURES
COMMUNIST POLITICAL ASSOCIATION

[REDACTED] (c)
[REDACTED] (c)

CONGRESS OF INDUSTRIAL ORGANIZATION

[REDACTED]

DINING CAR EMPLOYEES' UNION
DISCRIMINATION
DISNEY, WALT

[REDACTED]

FAIR EMPLOYMENT PRACTICES COMMITTEE

[REDACTED]

FILM
FIREARMS

[REDACTED]

~~CONFIDENTIAL~~

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FEDERAL BUREAU OF INVESTIGATION

FILE NO. 100-22539

THIS CASE ORIGINATED AT

WASHINGTON, D. C.

CONFIDENTIAL

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REPORT MADE AT

LOS ANGELES

DATE WHEN MADE

3/19/45

PERIOD FOR WHICH MADE

1/24-26/45

2/1, 3, 5, 11, 12, 16/45

3/1-3, 7-15/45

REPORT MADE BY

CHARACTER OF CASE

INTERNAL SECURITY (R)
HATCH ACT.

SYNOPSIS OF FACTS:

CLASSIFIED BY: SPAG/HR
DECLASSIFY ON: OADR 6-21-89

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APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING SLIP
DATE 9-1-72

- RUC -

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Bureau File #100-334331
Report of Special Agent [REDACTED]
Washington, January 10, 1945.
Bureau letter, January 12, 1945.
Washington Field teletype, March 10, 1945.

CLASS BY SP3 UG/TAR

DATE OF REVIEW

#860,083

DETAILS:

100-334331-37

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CONFIDENTIAL

53 MAY 29 1945

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~~CONFIDENTIAL~~o/s
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b.2~~X~~ MOTION PICTURE SOCIETY FOR THE AMERICAS

The International Motion Picture Almanac 1943-1944 lists a Motion Picture Society for the Americas at 6331 Hollywood Boulevard, Hollywood, California, and states that it was formed in conjunction with the United States Co-ordinator of Inter-American Relations as a clearinghouse for information on motion picture problems in the Western Hemisphere. It maintains offices which serve as the Government's headquarters for visiting South and Latin American dignitaries and representatives, and also as a meeting place for the group interested in problems of this nature. The officers of the society are listed as follows:

Y. FRANK ~~X~~ FREEMAN, Chairman of the Board (Vice President, Paramount Studios)
 WALTER F. ~~X~~ WANGER, President and Managing Director. (Producer, Universal Studios.)
 E. J. ~~X~~ MANNIX, Vice President (M-G-M Studio executive)
 KENNETH ~~X~~ MacGOWAN, Vice President (Producer, 20th Century-Fox)
 ELLEN ~~X~~ JONES, Secretary
 P. R. ~~X~~ GUTH, Treasurer.

The directors of the Society are:

BERT X ALLENBERG	SAMUEL X GOLDWYN
EDWARD X RNOID	B. B. X RAHANE
GEORGE X BAGNALL	CHARLES W. X KOERNER
FRED W. X BEETSON	L. B. X HAYER
J. I. X BREEN	DAVID O. X SELZNICK
GEORGE W. X COHN	GEORGE X STEVENS
WALT X DISNEY	KENNETH X THOMPSON
WILLIAM X GOETZ	H. M. X WARNER
	CLIFF X WORK.

The foreign committee of the Society is listed as follows:

ROBERT M. ~~X~~ VOGEL, M-G-M, Chairman
 WALTER F. WANGER, Universal
 HAROLD ~~X~~ SUGARMAN, Universal, Secretary
 JACK ~~X~~ CUTTING, Walt Disney Studios

~~CONFIDENTIAL~~

LA 100-22539

~~ADDISON DURLAND~~, Association of Motion Picture Producers
~~WALTER GOETZ~~, Republic Studios
~~WILLIAM GORDON~~, RKO
~~JACKSON LEIGHTER~~, Motion Picture Society for the Americas.
~~ELI LEVY~~, Columbia
~~LUIGI LURASCHI~~, Paramount
~~KENNETH MACGOWAN~~, 20th Century-Fox
~~CARL SCHAEFER~~, Warner Brothers.

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FEDERAL BUREAU OF INVESTIGATION

SECRET

REPORTING OFFICE SAN FRANCISCO	OFFICE OF ORIGIN SAN FRANCISCO	DATE JUN 14 1957	INVESTIGATIVE PERIOD 4/1 - 5/31/57
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		CHARACTER OF CASE INTERNAL SECURITY - YU	

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SYNOPSIS:

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COMMUNIST POLITICAL ASSOCIATION
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105-27130-79 pgs. 2 & 11

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

BUREAU

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REPORT MADE AT LOS ANGELES	DATE WHEN MADE 2/1/56	PERIOD FOR WHICH MADE 1/25-27, 29-31/56	REPORT MADE BY [REDACTED]
TITLE [REDACTED] b-7c			CHARACTER OF CASE SECURITY OF GOVERNMENT EMPLOYEES

SYNOPSIS OF FACTS:

[REDACTED]

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- RUC -

REFERENCES: San Francisco airtel to Los Angeles dated 1/23/56
Washington Field letter to Bureau dated 1/16/56

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12-21-89 BY SP-10/10
#307567

①

This report does not represent
the results of a full field
investigation and should not
be construed as such in connection
with Executive Order 12958.

3-cc - [REDACTED]
1/16/56

COPIES OF THIS REPORT ⑥ - Bureau (140-11144) (AIR MAIL - REGISTERED) 1 - Los Angeles (140-1847)	MAILED FEB 6 1956	RECORDED INDEXED 8 [REDACTED] b-7c
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140-11144-8 pg 1-2

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WALT DISNEY, [REDACTED]

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declined to furnish signed statements or appear before a security hearing Board.

Amended Page

LA 140-1847

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted

by SA [REDACTED]; [REDACTED]

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[REDACTED]

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ADMINISTRATIVE PAGE

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XXXXXXFEDERAL BUREAU OF INVESTIGATION
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140-11144-8, pgs. 1-2

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LA (140-1847)

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted by

SA [REDACTED]

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SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

CROSS-REFERENCES 1940-1954



Federal Bureau of Investigation
United States Department of Justice
 510 South Spring Street, Room 900
 Los Angeles 13, California
 January 5, 1945

IN REPLY, PLEASE REFER TO
 FILE NO. 100-12116

CONFIDENTIAL

AIR MAIL
SPECIAL DELIVERY

Director, FBI

Re: **HOLLYWOOD WRITERS MOBILIZATION**
INTERNAL SECURITY - C

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 HEREIN IS UNCLASSIFIED
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 OTHERWISE

Bureau File Number 100-102217

Dear Sir:

In accord with instructions in Bureau letter dated December 22, 1944 the following is submitted:

This letter is divided into the following titles in order to give the information desired by the Bureau in chronological order following the sequence of the Bureau letters:

- I Communist Connections and Affiliations of Persons Listed in Memorandum from the Los Angeles Bureau Office to the Director Dated June 13, 1944
- II Hollywood Writers Mobilization - Its Communist Connections and Control Including (1) Names of Those Collaborating on OWI Films, and (2) The 1943 Writers Congress
- III Communist Influence in the Screen Writers Guild

APPROPRIATE AGENCIES
 AND FIELD OFFICES
 ADVISED BY ROUTING SLIP
 DATE 1/10/52

Communist Connections and Affiliations of Persons Listed
In Memorandum from the Los Angeles Bureau Office to the
Director Dated June 13, 1944

The "Los Angeles Times" for June 13, 1944 carried an article which stated that the Office of War Information has engaged the HOLLYWOOD WRITERS MOBILIZATION for the job of writing and producing for certain films to be distributed in foreign lands by the OWI. This article stated further:

"Unionists who work with their heads and typewriters will prepare all documentary films to be shown to liberated peoples, following success of the long awaited invasion of western Europe".

CONFIDENTIAL

52 MAR 1 1945

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~~CONFIDENTIAL~~

Director, FBI

January 5, 1945

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

"New Masses" for October 18, 1938 stated that CHARLES BRACKETT, president of the SCREEN WRITERS GUILD; VIOLA BROTHERS, SHORE and DEEMS TAYLOR are at present working on musical scores with WALT DISNEY and FLORENCE ELDRIDGE and contributed enthusiastically to the Anti-Nazi League and TAC shows.

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DISNEY, WALT

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~~CONFIDENTIAL~~

Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
August 6, 1947

AIR MAIL - SPECIAL DELIVERY

Director, FBI

Re: COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
Bureau File No. 100-358743

Dear Sir:

ReBulet July 11, 1947, second and thirteenth paragraphs of which stated that a verification of occupation and employment was required of individuals listed in my letters of June 11 and June 28, 1947.

[REDACTED] b-7d

[REDACTED]

~~CONF. IN.~~
The Bureau's attention is again directed to the fact that employment in the motion picture industry is of a floating nature. Employees are transferred among studios at the discretion of their unions, and by persons holding their contracts as in the case of writers and actors. Any list verifying employment as of a certain date therefore would not be current a few weeks hence.

[REDACTED] b-7c

For security reasons and the purposes of this report verification of an employee's association with the respective union within the industry is to be considered verification of employment or availability for such employment.

[REDACTED] b-7d

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EXHIBIT TO
INTERNAL SECURITY - C
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Director, FBI

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COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

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Letter to SAC Los Angeles
5-3-47

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7-20

43 From Hollywood Subpoenaed By House Un-American Inquiry

Committee to Hear Both Sides on Communism,
Parnell Thomas Says; Gary Cooper, Goldwyn,
Disney, Eric Johnston Among Those Called

By Robert E. Nichols

WASHINGTON, Sept. 20.—The House Committee on Un-American Activities announced tonight the names of forty-three persons—many of them prominent Hollywood actors, directors and writers—

who have been subpoenaed to testify on Communist influence in the motion picture industry.

Gary Cooper, Walt Disney, Charlie Chaplin, Adolphe Menjou, Samuel Goldwyn, Clifford Odets, Eric Johnston and Donald O'Connor Stewart were among those whose names appeared on the list.

Representative J. Parnell Thomas, Republican, of New Jersey, committee chairman, said the forty-three had been summoned to testify at a hearing starting Oct. 20. The investigation of Communism in the motion-picture industry originally had been set for Sept. 29, Mr. Thomas said, but the date has been extended three weeks to permit all committee members to attend. He explained some committeemen are now in Europe.

In releasing the list of witnesses, Representative Thomas emphasized that the fact subpoenas have been issued "should not be considered a reflection in any way upon these persons' character or patriotism."

Many of the persons included on the list are well known anti-Communists. Among them is Mr. Johnston, president of the Association of Motion Picture Producers and former president of the Chamber of Commerce of the United States, who has been outspoken in his criticism of Communism.

"The committee wants to hear both sides," Mr. Thomas said, adding that the actors, directors and writers are being brought to Washington "with the sole objective of obtaining the facts regarding the inroads Communists have made in Hollywood."

He said the order of appearance (Continued on page 17, column 1)

Communist Influences in the Motion Picture Industry

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Hollywood

(Continued from page one)

would be announced at a later date. Most of the persons subpoenaed were men. The only prominent woman among them was Mrs. Lela E. Rogers, mother of the screen actress, Ginger Rogers.

Others on the list were:

Alva H. Bessie, Roy E. Brewer, Herbert Biberian, Berthold Precht, Lester Cole, Joseph E. Davies, Edward G. Daytryk, Cedric Gibbons, Rupert Hughes, Howard Koch, Ring Lardner Jr., John Howard Lawson, Louis B. Mayer, Albert Maltz, Thomas Lee McCarey, Lowell Mellett, James McGuinness, Lewis Mileston, Sam Moore, John Charles Moffitt, Robert Montgomery, George Murphy, Larry Park, William Pomerance, Ronald Reagan, Howard Rushmore, Morrie Ryskind, Adrian Scott, Doris Schary, Robert Taylor, Walter Salt, Dalton Trumbo, Jack L. Warner and Sam Wood.

Representative Thomas said he will make a nation-wide radio address on Hollywood Communism before the hearings begin.

He said postponement of the investigation until Oct. 20, however, will not delay hearings on the case of Hans Eisler, Hollywood song writer. Hans Eisler is the brother of Gerhart Eisler, the German Communist agent who recently was convicted of contempt of Congress and passport fraud.

The Un-American Activities Committee proposes to learn why the song writer was permitted to enter and remain in the United States, Representative Thomas said.

Hearings on the Eisler case are set for next Wednesday, Thursday and Friday. Witnesses will include Sumner Welles, former Under Secretary of State, and George S. Messersmith, former American Ambassador to Argentina.

Subpena 43 to Testify At Movie Witch-Hunt

WASHINGTON, Sept. 21.—The House Un-American Activities Committee announced last night the names of 43 persons, most of them prominent in the motion picture industry, who have been subpoenaed to testify on alleged "Communist" influence in the movies.

Chairman J. Parnell Thomas (R-NJ) said the hearing had been moved up from Sept. 29 to Oct. 29 to permit all committee members to attend. Some are now in Europe, he declared.

Listed as subpoenaed were:

Gary Cooper, Chaplin, Walt Disney, Cedric Gibbons, Goldwyn, Rupert Hughes, Eric Johnston, Louis B. Mayer, Joseph E. Davies, Adolph Menjou, Robert Montgomery, George Murphy, Clifford Odets, Larry Parks, Donald Ogden Stewart, Robert Taylor, Jack L. Warner, Ronald Reagan, Alva H. Bessie, Roy E. Brewer, Herbert Biberman, Berthold Brecht, Lester Cole, Edward Dmytryk, Howard Koch, Ring Lardner Jr., John Howard Lawson, Albert Maltz, Thomas Lee McCarey, Lowell Mellett, James McGuinness, Lewis Millestone, Sam Moore, John Charles

Montgomery, William F. Tomerance, Morris Aronson, Adriah Scott, Dore Schary, Walter Salt, Dalton Trumbo, Sam Wood and Mrs. Lela K. Rogers.

Howard Rushmore, New York Journal-American renegade anti-Communist "expert," was also among those listed.

Thomas said that before the hearings begin, he will make a nationwide radio address on Communist influences in the motion picture industry.

Postponement of the investigation will not delay hearings on the case of Hans Eisler, Hollywood song writer, scheduled for Sept. 24, 25.

Heading the list of witnesses will be former Undersecretary of State Sumner Welles and George S. Messersmith, former Ambassador to Argentina.

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100-138754-A

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63 SEP 29 1947

EX-42

51 OCT 10 1947

This is a clipping from Page 12 of the DAILY WORKER

Date 9-22-47 Clipped at the Seat of Government

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109286

Honor Art Young's Memory Tonight

Tonight, at 8:30 P. M. there will be a steady stream to the door of Manhattan Center, at 34th Street and Eighth Avenue to pay a last tribute to Art Young.

Art Young, was Dean of American cartoonists and among the first artists of this country to use his talents and drawing board as a weapon against fascism. New Masses, the magazine that Young helped found and to which he was attached as an editor at the time of his death, has organized this meeting to honor the beloved artist.

Endorsements have come from all over the country. Ernest Hemingway, Carl Sandburg, Daniel Fitzpatrick, Paul Robeson, Boardman Robinson, Walt Disney, Mother Bloor, Bob Minor, are among the sponsors for the meeting.

The platform guests will include notables from the literary, political and art worlds. Alfred Kreyenborg, Maurice Becker, Glintenkamp, Max Weber, Peggy Bacon, Alexander Brook, Peter Blume, Van Wyck Brooks, Crockett Johnson, Wanda Gág, Hobart Nichols, Elizabeth Gurley Flynn, Paul Manship, Hugo Gellert, David Burluk, Moses and Raphael Soyet, Georges Schfeiber, and Gilbert Wilson.

Among the speakers will be Earl Browder, Rockwell Kent, Langston Hughes, Howard Fast, Donald Ogden Stewart, Mike Gold, William Gropper and Jo Davidson.

The artists of the dance and music world have joined this tribute. Elie Siegmeister, Kenneth Spencer, Max Pollikoff, and dancers Jane Dudley, Sophie Maslow and William Sales will perform.

240205
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 1/26/85 BY 8884 CLK

b.7c
61-9182-A
NOT RECORDED
85 JAN 29 1944

This is a clipping from
page 4 of the

DAILY WORKER

Date Jan 27, 44
Clipped at the Seat of
Government

13 FEB 1 1944

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FILE

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O

NEW MASSES
invites you to participate in
A TRIBUTE
— To —
THE MEMORY OF ART YOUNG

Dean of American Cartoonists
and contributing editor of New Masses

Sponsors Include

Rockwell Kent, Carl Sandburg, Earl Browder,
William Gropper, Hugo Cellert, Max Weber,
Boardman Robinson, Paul Robeson, Langston
Hughes, Mike Gold, Donald Ogden Stewart,
Walt Disney, Crockett Johnson, Ernest Hem-
ingway and Howard Fast.

PROMINENT SPEAKERS FROM THE
ART AND LITERARY WORLD

A Program of Dance and Music

MANHATTAN CENTER

Thursday Evening, January 27th, at 8:30

TICKETS 50 CENTS

Get Your Tickets Early at Workers Bookshop, 50 E. 13th St.
Bookfair, 133 West 44th St., New Masses, 104 East 9th St.

There Will Be No Standing Room

246505
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/15/85 BY SP8BJ/UA

This is a clipping from
page 14 of the

DAILY WORKER

Date Jan 13, 1944

Clipped at the Seat of
Government

502
INDEXED 61-9182-A
NOT RECORDED
7/85 JAN 17 1944

27 JAN 19 1944

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CHECKLIST OF EX-VEHICULARS' ORGANIZATIONS

AMERICAN VETERANS OF WORLD II, Inc.

The emblem of this organization is a circle with three stars and the letters A. V. W. II. It was organized December 12, 1943 in Wichita, Kansas. The original charter contained 25 names. Membership as of July 1, 1944, was reported to be 100. National Commander: CLIFF FORD. Executive Officer: CARL. One of the most active posts is in Toledo, Ohio, where membership is 100 and the leaders are Robert B. B. and John B. B. and J. V. B. B. The former New York St. to the center was Robert B. B.

b.7c

MR. TOLSON
L. B. NICHOLS

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED November 10, 1944

DATE 1/22/85 BY SP8 Bg/UA

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Memorandum for Mr. Tolson

13809

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



Federal Bureau of Investigation.....

United States Department of Justice

Suite 1729 - 111 Sutter Street

San Francisco 4, California

November 30, 1944

7200H

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn
Mr. Nease
Miss Gandy

APPROPRIATE AGENCIES

AND FIELD OFFICES

ADVISED BY ROUTING SLIP(S) OF

DATE 11/16/44 169724

Director, FBI

~~CONFIDENTIAL~~

PERSONAL AND CONFIDENTIAL

AIR MAIL - SPECIAL DELIVERY

Re: COMMUNIST POLITICAL ASSOCIATION
13th District
San Francisco Field Division
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED -
EXCEPT WHERE SHOWN
OTHERWISE

Dear Sir:

[REDACTED]

[REDACTED]

[REDACTED]

Very truly yours,

[Signature]
N. J. L. PIERCE
SAC

RECORDED COPY FILED IN



100-11889

Enc.

cc: New York (Enc.)
Los Angeles (Enc.)

*6-7C Photostatic copies
of this file have been
destroyed.
4-17-59
#37*

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&
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100-3-23-530

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REASON - FCIM 11, 1-2.4.2
DATE OF REVIEW 8/11/89
Comp # 36871
Classified by 6032/LLA
Declassify on: OADR
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[REDACTED]

~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI.

DATE: 12/29/53

FROM : SAC, New York (62-9189)

SUBJECT: AMERICAN BUSINESS CONSULTANTS, INC.,
"COUNTERATTACK",
INFORMATION CONCERNING.Transmitted herewith is the December 25, 1953 issue of
COUNTERATTACK.

Encl.

240505
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 4/5/85 BY SP8BJA/UA

RECORDED - 87

INDEXED - 87

EX - 118

10 ATTACHED

58 JAN 18 1954

EX-118
100-135-8512-561
b-7c

THE NEW

COUNTERATTACK

REGISTERED IN THE UNITED STATES PATENT OFFICE

FACTS TO COMBAT COMMUNISM

55 WEST 42 STREET, NEW YORK 36, N. Y. LONGACRE 3-4608

240005
ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

DATE 1/15/85 BY SP8BJ/DA

Dear Subscriber:

December 25, 1953

Vol. 7, No. 52

BIG BUSINESS FIRMS IGNORE IMPORTANT FACTS ABOUT ~~TEMPO~~ PRODUCTIONS.

The Communist-serving records of two top officials of Tempo Productions, which produces TV commercials, were given by COUNTERATTACK over a year and a half ago (on April 4, 1952). This newsletter also reported at the time that Tempo Productions had done work for some of the biggest TV advertising agencies and sponsors in the nation...and it asked this question:

How many TV viewers would knowingly buy products of firms that are subsidizing Tempo Productions?

That's still a good question... in view of facts cited in the 1952-53 survey of TV film commercials recently released by Ross Reports. This survey reveals that Tempo Productions has profited in the last year from work done for the following business corporations:

AMERICAN CHICLE CO (Chiclets).	BROWN & WILLIAMSON TOBACCO CO (Kools).
CAMPBELL SOUP CO.	CBS-COLUMBIA, INC (TV receivers).
CHRYSLER CORP (Plymouth Division).	CONTINENTAL OIL CO (Conoco).
ELECTRIC AUTO-LITE CO.	ESSO STANDARD OIL.
GENERAL FOODS CORP.	GENERAL MOTORS CORP.
HOUSEHOLD FINANCE CORP.	HUBINGER CO (Quick elastic starch).
IMPERIAL OIL OF CANADA.	S C JOHNSON & SONS (Car Plate wax).
PROCTER & GAMBLE (Tide).	PHILIP MORRIS ("Players" cigarettes).
SEABROOK FARMS (frozen foods).	SHULTON, INC (Old Spice products).
STEPHEN E WHITMAN & SON (candy).	STANDARD BRANDS INC.
AMERICAN HOME FOODS, INC (Geo Washington Instant Coffee).	
COLGATE-PALMOLIVE CO (shaving cream, Cashmere soap).	

The following U S advertising agencies were the media through which Tempo Productions got the business of these corporations:

BENTON & BOWLES INC.	TEB BATES & CO.
DANCER-FITZGERALD-SAMPLE INC.	WARD WHELOCK CO, INC.
SHERMAN & MARQUETTE.	CECIL & PRESBREY INC.
MCCANN-ERICKSON INC.	RUDNER AGENCY INC.
NEEDHAM, LOUIS & BRORBY INC.	N W AYER & SON INC.
COMPTON ADVERTISING INC.	

Here are the facts about Tempo Productions that these firms have been ignorant of, or have deemed of little consequence:

WILLIAM POMERANCE and DAVID HILBERMAN are the owners of the firm. Their records are as follows:

POMERANCE, a former NLRB examiner, was active in Hollywood from 1941 to 1946. He was a business agent for the Screen Cartoonists Guild and then exec-sec'y of the Screen Writers Guild (when it was Communist-dominated). Before going to Hollywood, he assisted the Communist-controlled American Communications Association in organizing Postal Telegraph employes in the South. The following are some of the Communist fronts he has supported:

People's Educational Center (CP School on West Coast), American

Youth for Democracy (actually the Young Communist League), Hollywood Democratic Committee, Hollywood Writers Mobilization, and Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

ROY BREWER, for years a key leader in the fight to oust Communists from the film industry, testified in the 1947 Hollywood hearings that POMERANCE was active in forming the Communist-controlled Conference of Studio Unions in 1944, and that he was a leader in creating "chaos and anarchy" in the 1946 studio strike. This strike was staged by the Conference of Studio Unions in its bid to take over the studio unions in the film industry and put them under Moscow's control. It was defeated by the AFL's Int'l Alliance of Theatrical Stage Employees under the leadership of BREWER.

POMERANCE was identified as a Communist Party (CP) member by three witnesses in the 1951 Hollywood hearings. CHARLES KRAMER, who has been identified as a member of one of the espionage cells in Washington, testified that he stayed at POMERANCE's home when he visited Hollywood in 1946.

POMERANCE took refuge in the Fifth Amendment when he testified before the House Committee on Un-American Activities in Feb. 1952...to avoid answering the following questions:

Whether or not he was a CP member the day before he testified;
whether or not he solicited funds or support for Communist fronts from ACA officials while employed by that union in the Thirties; whether he led the fight against banning Communists from the Los Angeles Central Labor Council in 1944; whether he was a CP member when a member of the Los Angeles Central Labor Council, the Screen Writers Guild and the Screen Cartoonists Guild, and an NLRB employee; whether he got his job in the Screen Writers Guild through the Communist faction on the Guild's board; whether he was associated with various Communist fronts, and whether or not he taught at and helped set up the People's Educational Center.

DAVID HILBERMAN, like POMERANCE, formerly worked in Hollywood. He was a film animator and an executive of United Productions of America, an animated cartoon producing company (COUNTERATTACK, Sept 15, 1950, pp 1 & 2).

WALT DISNEY testified in the 1947 Hollywood Investigation that he believed HILBERMAN was a Communist and the real brains behind the CP-led strike against the Disney Studios in 1938. He also said he checked HILBERMAN's record and found he had studied at the Moscow Art Theatre.

HILBERMAN was identified as a CP member in the 1951 film probe by Mrs BERNICE FLEURY, one of the witnesses who identified POMERANCE as a party member. She testified that she attended party meetings at HILBERMAN's home and that, while her husband was in the Army, either POMERANCE or HILBERMAN often drove her to party meetings at other places.

Tempo Productions grosses an estimated \$250,000 or more per year.
The firm is doing much better now than it was when COUNTERATTACK first exposed the records of HILBERMAN and POMERANCE in April, 1952.

Big business corporations that have ignored COUNTERATTACK's facts for the past 1½ years are the major source of income for Tempo Productions. These firms are giving substance to LENIN's remark that the capitalist class would supply its own gravediggers.

COUNTERATTACK repeats the question it asked when it first gave the facts on the Communist backgrounds of POMERANCE and HILBERMAN:

How many TV viewers would knowingly buy products of firms that are subsidizing Tempo Productions?



Federal Bureau of Investigation
United States Department of Justice

Los Angeles 13, California
December 2, 1944

APPROPRIATE AGENCIES
AND FIELD OFFICES

Director, FBI

PERSONAL AND CONFIDENTIAL

Re: [REDACTED]
INTERNAL SECURITY (R)
REFER 5 IS

ALL INFORMATION CONTAINED
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Dear Sir:

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EX-18

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[REDACTED]

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~~CONFIDENTIAL~~

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF Classified
DATE 2/10/85

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-22505**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 2/3/45	PERIOD FOR WHICH MADE 11/18-12/31/44 1/1-6/45	REPORT MADE BY [REDACTED] b-7c
TITLE (CHANGED) [REDACTED]			CHARACTER OF CASE 78368 INTERNAL SECURITY (R)

SYNOPSIS OF FACTS:

PERSONAL AND CONFIDENTIAL
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ADDITIONAL INDEXING

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/15/01 BY SP-10

[REDACTED]

b-7c
b-1

REFERENCE:

Bureau File #100-14207
Report of Special Agent **[REDACTED]**
Los Angeles, October 16, 1944.

DETAILS:

The title of this case is being marked changed to add the name
of **[REDACTED]**

APPROVED AND
FORWARDED:

SPECIAL AGENT
IN CHARGE

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100-337779-38

at
New York
Los Angeles

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[REDACTED]

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI (100-138754)

DATE: October 19, 1951

FROM : SAC, WFO

SUBJECT: COMFIC
INTERNAL SECURITY - C

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

Re Los Angeles let to Bureau, October 16, 1951. 9-15-82 BY SP-3 Cef/gw
per release 43766

[REDACTED]

b-7d

EXPEDITE PROCESSING
OCT 22 1951

[REDACTED]

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[REDACTED]

b-7c

903

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100-138754

RECORDED - 21

EX - 7

INDEXED - 62

100-18990
cc: Los Angeles (Encl.)
cc: Package

RETURN TO
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[REDACTED]

b-7c

[illegible]

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF CL
DATE 10/27/84

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **Los Angeles**

FILE NO. **100-15732**

REPORT MADE AT Los Angeles	DATE WHEN MADE 7/19/48	PERIOD FOR WHICH MADE 7/1-15/48	REPORT MADE BY [REDACTED]
TITLE 0 COMPIC #249,755 Classified by SP-8 Declassify on: OADR 1/15/85			CHARACTER OF CASE INTERNAL SECURITY C

SYNOPSIS OF FACTS:

The HOLLYWOOD COUNCIL of ASP sponsored a three-day "Conference for Peace" a. k. a. "Survival Conference" in Hollywood on June 4-6. The HOLLYWOOD COUNCIL also, jointly with SPANISH REFUGEE APPEAL, sponsored a conference and mass meeting at Los Angeles on June 28 to "stop the imprisonment of the executive board of J. A. F. R. C."

[REDACTED] Screen Writers Guild has entered suit against the producers and ERIC JOHNSTON seeking an injunction against the industry's "no Communist hiring policy".

[REDACTED]

REFERENCE: Bureau file 100-138754

DETAILS: This is a joint report of SAs [REDACTED]

APPROVED AND FORWARDED: [Signature]	IN CHARGE [Signature]	DO NOT WRITE IN THESE SPACES 100-138754-472 RECORDED
COPIES OF THIS REPORT ENCL ATTACHED 3-Bureau AIR MAIL 1-New York (Information) 3-Los Angeles		
ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 8/21/84 BY SP-8 OTHERWISE		

COPIES DESTROYED 1-16-99 R-47

CONFIDENTIAL

LA 100-15732

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

b7d [REDACTED]

[REDACTED]

[REDACTED]

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

FILE NO. 100-5377

THIS REPORT ORIGINATED AT NEW YORK

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 10/25/43	PERIOD FOR WHICH MADE 9/24, 29, 30, 10/1-4, 9, 11-14, 18/43	REPORT MADE BY [REDACTED]
TITLE LEAGUE OF AMERICAN WRITERS			CHARACTER OF CASE INTERNAL SECURITY - C

SYNOPSIS OF FACTS: **Writers Congress held October 1-3, on campus, UCLA, with 1,600 writers in attendance under joint auspices of Hollywood Writers Mobilization and UCLA.**

The Congress drew charges from California Legislative Fact-Finding Committee of Communist instigation and control. Hearing on charges promised.

Resolutions were passed advocating creation of Department of Arts and Letters by U.S. Government, a cultural and educational congress to meet in Central or South America in the near future, the development of cultural relations between the United Nations, and the establishment of a Continuations Committee of the Congress to explore possibilities of National Congress on problems of war and the post-war period.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 9/10/77 BY SP-3 JKH/hal/ah

APPROVED AND FORWARDED: **[Signature]**
SPECIAL AGENT IN CHARGE

- COPIES OF THIS REPORT COPY IN FILE
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 - 2 - New York (enc. 1)
 - 1 - DIO San Diego (Enc. 1)
 - 1 - G-2 Los Angeles (Enc. 1)
 - 2 - Los Angeles

100-7322-57	RECORDED & INDEXED
32 NOV 1	b-7c

59 DEC 15 1943

The following writers from South America were present on the stage at the opening session:

SERGIO BAGU
JORGE DELANO, SR.
NEHEMIAS GUEIROS
JOSE ANTONIO RAMOS
ENRIQUE de LOZADA
HERNANE TAVARES de SA.

Speakers of the evening were Major ALPHEUS SMITH, who spoke generally on United States Army training; Lieutenant Colonel EVANS CARLSON, United States Marine Corps, who delivered a report entitled, "Democracy as a factor in military action, and reported in full in the Westwood Hills Press October 8, 1943, page seven; OWEN LATTIMORE, Office of War Information, who delivered quite a long talk on the formation and functions of the OWI; WALTER WHITE, National Association for the Advancement of Colored People, who delivered a report demanding the end of discrimination against the Negro and minority groups. He was received with great enthusiasm by the audience.

Guests of the evening were as follows:

FRED ALLEN
WALT DISNEY
THEODORE DREISER (on stage)
LION FEUCHTWANGER (on stage)
DR. RUFUS VON KLEINSMID

HUBERT HERRING
PAUL LAZARFELD
THOMAS MANN (on stage)
ALEXIS MINOTIS
WALTER WANGER
COL. DARRYL F. ZANUCK

ELLIOTT PAUL
CAPT. PAUL PERIGORD
VLADIMIR POZNER
ARTHUR SCHWARTZ
JACK L. WARNER

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

NEW YORK, NEW YORK

NY

FILE NO. 100-45254

REPORT MADE AT NEW YORK, NEW YORK	DATE WHEN MADE 6/15/43	PERIOD FOR WHICH MADE 4/1, 2, 9; 6/4, 5/43	REPORT MADE BY [REDACTED] b-7c
TITLE COUNCIL FOR PAN AMERICAN DEMOCRACY			CHARACTER OF CASE INTERNAL SECURITY - C

SYNOPSIS OF FACTS:

COUNCIL FOR PAN AMERICAN DEMOCRACY is an un-incorporated organization. In 1939 it sent a delegation to Mexico to make a survey of conditions there. Information concerning this survey in Mexico, the officers and objects of the organization in 1939 set out herein. Principles and declaration of said organization as adopted 6/27/40 also set forth. On 2/10/43 subject organization sponsored a dinner tendered to VINCENTE LOMBARDO TOLEDANO at the Hotel New Yorker in NYC. On 2/14/43 the organization sponsored a "Night of the Americas" at the Martin Beck Theatre, NYC, honoring PABLO NERUDA and VINCENTE LOMBARDO TOLEDANO. Subject organization [REDACTED] publishes a fortnightly bulletin, "THE AMERICAS", and publishes occasional pamphlets and booklets in addition on Latin American topics. [REDACTED]

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) OF [REDACTED] P -
DATE 3/6/100

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OTHERWISE

DETAILS:

APPROVED AND FORWARDED: <i>E.E. [REDACTED]</i>	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT 5 - Bureau (Encls. 2) 1 - Captain R.C. MacFall, ONI 1 - Colonel S.V. Constant, G-2 3 - New York		100-13361-14	RECORDED
			INDEXED

~~CONFIDENTIAL~~

[REDACTED]

A flyer issued by the COUNCIL FOR PAN AMERICAN DEMOCRACY advertizing the "Night of the Americas" carried in part the following information:

"NIGHT OF THE AMERICAS

New Yorkers have an unprecedented opportunity to see and hear these distinguished artists, leaders and statesmen

VINCENTE LOMBARDO TOLEDANO
President of the Confederation
of Latin American Workers

PABLO NERUDA
Great Chilean Poet
Consul General to Mexico

Chairman
~~MARGO~~

Chairman of the Evening
DONALD OGDEN STEWART

Program of Song, Dance and Music by Celebrated
American and Latin American Artists

All Seats Reserved, Prices range from 83¢ to \$3.50"

~~CONFIDENTIAL~~

NY 100-45254

~~CONFIDENTIAL~~

The flyer announced the meeting at the Martin Beck Theatre February 14, 1943 at 8:30 P.M. The flyer carried the following partial list of sponsors and guests of honor:

~~FRANCISCO CASTILLO NAJERA~~
Mexican Ambassador to the U.S.A.

~~RODOLFO MICHELS~~
Chilean Ambassador to the U.S.A.

~~LUIS F. GUACHALLA~~
Bolivian Ambassador to the U.S.A.

~~CAPITAN COLON ELOY ALFARO~~
Ecuadorian Ambassador to the U.S.A.

~~RAFAEL de la COLINA~~
Mexican Minister Plenipotentiary to the U.S.A.

~~ADRIAN RECINOS~~
Guatemalan Minister to the U.S.A.

~~LUIS UI TANIILA~~
Mexican Minister to the Soviet Union

~~J. URIEL GARCIA~~
Senator of Peru

~~LUIS MUÑOZ MARIN~~
President of the Senate of Puerto Rico

~~JACQUES ROUMAIN~~
Haitian Charge d'Affaires to Mexico

~~ALFONSO de CASTRO VALLE~~
Mexican Charge d'Affaires to China

~~CARMEN AMAYA~~

~~CARMEN CASTILLO~~

~~NORMAN CORWIN~~

~~XAVIER CUGAT~~

~~WALT DISNEY~~

~~TITO GUZAR~~

~~JOHN GUNTHER~~

~~ELSIE HOUSTON~~

~~CARMEN MIRANDA~~

~~PAUL ROBESON~~

~~BIDU SAYAO~~

~~MRS. VINCENT SHEAN~~

~~HERMAN SHULIN~~

~~GLADYS SWARTHOUT~~

~~DEEMS TAYLOR~~

~~ORSON WELLES~~

~~PAUL MUNI~~

~~COL. CARLOS ROMULO~~ ✓

~~MRS. BORIS G. ORLOVE, Jr.~~

This flyer is being retained in the New York Field Office file.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

~~CONFIDENTIAL~~

TITLE: COUNCIL FOR PAN AMERICAN DEMOCRACY

SA: [REDACTED]

b-7c

DATE: 6-15-43

~~CONFIDENTIAL~~

[REDACTED]

DISNEY, WALT

12

~~CONFIDENTIAL~~

NEW YORK, NEW YORK

[REDACTED] b-7c
100-15625

March 11, 1943.

~~CONFIDENTIAL~~

24026

Director, FBI.

Re: COUNCIL FOR PAN-AMERICAN DEMOCRACY;
INTERNAL SECURITY - R.

Dear Sir:

[REDACTED] a meeting
entitled "Night of the Americas" held at the Martin Beck Theater on
February 14, 1943. b-2
b-7d

There is also enclosed one copy of a leaflet announcing this
meeting and setting forth a partial list of sponsors and guests of
honor.

A copy of this report is being incorporated in the investigation
presently being conducted concerning the Council for Pan-American
Democracy.

Very truly yours,

E. E. CONROY,
SAC.

Encl. 3
cc-NY 62-6806

DECLASSIFIED BY SP8BJ/LA
ON 1/28/85
240303

RECORDED

INDEXED

N12

EX-5

100-13361-11

[REDACTED] b-7c

[REDACTED] b-7c

52 APR 16 1943

NIGHT OF THE AMERICAS

LINKED BY NATURE AND WELDED TOGETHER
BY A COMMON WILL TO VICTORY

★ ★ ★ ★

*New Yorkers have an unprecedented opportunity to see and
hear these distinguished artists, leaders and statesmen*

VICENTE
LOMBARDO TOLEDANO

*President of the Confederation of
Latin American Workers*

PABLO
NERUDA

*Great Chilean Poet
Consul General to Mexico*

MARGO

Chairman of the Evening

DONALD OGDEN STEWART

PROGRAM OF SONG, DANCE AND MUSIC BY CELEBRATED
AMERICAN AND LATIN AMERICAN ARTISTS.

24029

PARTIAL LIST OF SPONSORS AND GUESTS OF HONOR

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Bolivian Ambassador to the U. S. A.

CAPITAN COLON ELOY ALFARO
Ecuadorian Ambassador to the U. S. A.

RAFAEL de la COLINA
Mexican Minister Plenipotentiary to the U. S. A.

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JACQUES ROUMAIN
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ALFONSO de CASTRO VALLE
Mexican Charge d'Affaires to China

CARMEN AMAYA

CARMEN CASTILLO

NORMAN CORWIN

XAVIER CUGAT

WALT. DISNEY

TITO GUIZAR

JOHN GUNTHER

ELSIE HOUSTON

CARMEN MIRANDA

PAUL ROBESON

PIDU SAYAO

MRS. VALENT SHEEAN

HERMAN SHUMLIN

GLADYS SWARTHOUT

DEEMS TAYLOR

ORSON WELLES

PAUL MUNI

COL. CARLOS ROMULO

MRS. BORIS G. ORLOVE, Jr.

AND THE COUNCIL FOR PAN AMERICAN DEMOCRACY

ALL SEATS RESERVED \$3.30 - \$2.20 - \$1.65 - \$1.10 - 83c.

MARTIN BECK THEATRE • SUN. EVE., FEB. 14

8:30 P. M.

2005
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 12/15 BY SP5/HW

Federal Bureau of Investigation
United States Department of Justice

Los Angeles, California
October 13, 1947

Director, FBI

RE: HOUSE UN-AMERICAN ACTIVITIES
COMMITTEE

Dear Sir:

I am enclosing herewith the schedule
of witnesses as arranged by [redacted] Investigator b7c
for the above Committee.

b7c [redacted] advises me that he feels this
arrangement of witnesses will be more beneficial than to
start out with ADOLF MENJOU the first day as had been
originally planned by the Committee.

Very truly yours,

Enc. 1

67-930

TUPY
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OCT 18 1947
FBI - LOS ANGELES

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INDEXED
61-7582-N78

b7c

THURSDAY, October 23rd:

10:30 A.M. George ~~Murphy~~

Robert ~~Montgomery~~

(12:30 Lunch)

Ronald ~~Reagan~~

Lela ~~Rogers~~

ROBERT ~~TAYLOR~~

FRIDAY, October 24th:

10:30 A.M. Gary ~~Cooper~~

(12:30 Lunch) Roy M. ~~Brewer~~ (1 hour in A.M., 1 hour in P.M.)

Walt ~~Disney~~

Thomas ~~Lee McCarey~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : D. M. Ladd

DATE: 1/24/47

FROM : E. J. [redacted] b7c

SUBJECT: [redacted]

Mr. Tolson	
Mr. E. A. Tamm	
Mr. Clegg	
Mr. Glavin	
Mr. Ladd	
Mr. Nichols	
Mr. Rosen	
Mr. Tracy	
Mr. Carson	
Mr. Egan	
Mr. Gurnea	
Mr. Harbo	
Mr. Hendon	
Mr. Pennington	
Mr. Quinn Tamm	
Mr. Nease	
Miss Gandy	

[redacted] b7c

[redacted] b7c

[redacted] b7c

ACTION

It is suggested this memorandum be routed to the Internal Security Section.

Attachments

[redacted] b7c

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105-9831-1

JAN 26 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/14/84 BY 9269 JHE/whd

57 MAR 3 - 1947

10) Washington.

[REDACTED]

11) ✓ Indianapolis.

[REDACTED]

12) St. Louis.

[REDACTED]

13)

[REDACTED]

14) California.

[REDACTED]

Fred Astaire.

Walter Disney (Mickey Mouse, Snow White, etc.)

[REDACTED]

b.7c

66
Federal Bureau of Investigation
United States Department of Justice
New York 7, New York

January 28, 1944

100-26603 *b-7c*

Director, FBI

0
RE: COMMUNIST PARTY U. S. A.
DISTRICT #2
NEW YORK FIELD DIVISION
INTERNAL SECURITY - C

b-7c
el us
~~DEFERRED RECORDING~~

Dear Sir:

There are transmitted herewith copies of the Communist, Negro and Puerto Rican Trends which were prepared by this office for the Weekly Conference of ONI, G2 and FBI.

Very truly yours,

E. E. Conroy
E. E. CONROY
SAC

#240505
ALL INFORMATION CONTAINED
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DATE *3/22/84* BY *8269 JHE/wal/dd*

Enclosure

APPROPRIATE AGENCIES
AND FIELD OFFICES

3/28/84 8ms

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&
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32 APR 10 1944



51 APR 28 1944

EX-11

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CONFIDENTIAL

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b-7d

The sponsors for this meeting are Ernest Hemingway, Carl Sandburg, Daniel Fitzpatrick, Paul Robeson, Boardman Robinson, William Young, Walt Disney, Mother Wiler and Robert Minor. It is expected that the hierarchy of the Communist Party will be present at this meeting.

[REDACTED]

~~CONFIDENTIAL~~

File

Latin America Honors Toledano at Unity Fete

Leading artists and statesmen of Latin America including Francisco Castillo Najera, Mexican Ambassador to the U. S.; Rodolfo Michels, Chilean Ambassador to the U. S.; Capitan Colon Eloy Alfaro, Ecuadorian Ambassador to the U. S.; Adrian Recinos, Guatemalan Minister to the U. S.; Rafael Araya Collins, Mexican Minister Plenipotentiary to the U. S., and Louis Quintanilla, Mexican Minister to the Soviet Union, and a distinguished group of American artists including Deems Taylor, Orson Welles, Gladys Swarthout, Walt Disney, Norman Corwin and Paul Robeson, will sponsor an unprecedented demonstration of inter-American cultural unity on Sunday evening, Feb. 14, at the Martin Beck Theatre. They will honor two visiting Latin American leaders, Vincente Lombardo Toledano, President of the Confederation of Latin American Workers and a

Pablo Neruda, famous Chilean poet.

The evening, which is being organized in cooperation with the Council for Pan American Democracy will be known as "Night of the Americas."

Toledano who has just returned from a four-months tour of the principal countries of South and Central America where he met with the leading artists, writers, painters and University people, as well as with peasants and workers, will report fully on his trip giving his views on the progress of hemisphere unity.

Combining as it does some of the foremost elements of Latin American art and statemanship, "Night of the Americas" is regarded as the first important meeting of its kind designed by the nature of its program to cement the ties of cultural unity between this country and Latin America.

100-4326-A
NOT RECORDED
85 DEC 2 1943

This is a clipping from
page 13 (Sec) 2 of the
Sunday Worker for

2-7-43
Clipped at the seat
of Government

3 DEC 6 1943

Disney's "Uncle Remus" in Production

Interracial Guild Formed To Watch Movies, Stage

HOLLYWOOD—The Walt Disney Studios have begun work on the controversial full-length film, "Uncle Remus." Studio officials however, have assured some newspaper writers here that the picture will not be degrading to the Negro race, but will be "a monument to the race." They say that Uncle Remus will be por-

trayed as a kindly, philosophical old man.

Hattie McDaniel will play the role of Tempie, who will be portrayed, according to film officials, as a wise, philosophical woman, destined to tongue-lash all offenders back into the paths of good behavior.

The feature will be revolutionary, in that it will combine "flesh" with cartoon characters. Real life characters, like Uncle Remus (to be played by Jimmy Basquette), the little white boy, to whom Uncle Remus tells his stories, Tempie, and others will be played by real actors, while the wolf, the fox and other animals will be cartoon drawings, with real voices talking for them. They are scheduled to speak in Negro dialect.

INTERRACIAL GUILD FORMED

It is believed that the picture has been softened due to the protests of Negroes when it was first announced. Since its first announcement, Leon Hardwick, theatrical editor of the Los Angeles Sentinel, and others on the West Coast set about to create an organization for the purpose of watching the movies and the stage to assure dignified treatment of minority group characters.

Recently, they succeeded in organizing and incorporating the Interracial Film and Radio Guild, which has received the endorsement of many nationally prominent leaders. George H. Schuyler of the Pittsburgh Courier and Adam Clayton Powell Jr. of the

secretary. Other members of the board include Floyd O. Covington, Ted LeBerthon, Marshall Pen-ton Jr., Clarence R. Johnson, Dan Marshall, Joe Morris, and J. David Orozco. Headquarters are at 3835 Wilshire Boulevard, Los Angeles.

Others will soon be added to the board, which includes Chinese, Mexicans, Jews and Negroes. Harry Levette, ANP correspondent, is publicity director.

People's Voice, have accepted positions on its national advisory committee. Caleb Peterson is executive field director; Norman C. Houston is chairman of the board of directors; Leon Hardwick is

Jul 100-138754

INDEXED

100-138754-A

NOT RECORDED

87 FEB 23 1945

80-KF

This is a clipping from Pa 24
of PEOPLES VOICE, date 1/25/45
Clipped at Seat of Government

b-7c

51
56 MAR 7 - 1945

Mr. Tolson	.....
Mr. E. A. Tamm	.....
Mr. Clegg	.....
Mr. Coffey	.....
Mr. Glavin	.....
Mr. Ladd	.....
Mr. Nichols	.....
Mr. Rosen	.....
Mr. Tracy	.....
Mr. Acers	.....
Mr. Carson	.....
Mr. Hendon	.....
Mr. Mumford	.....
Mr. Starks	.....
Mr. Quinn Tamm	.....
Mr. Nease	.....
Miss Gandy	.....

FILM GROUP WILL FIGHT COMMUNISM

Hollywood, Feb. 5 (A. P.).—Approximately 200 film writers, producers and directors last night formed the Motion Picture Alliance for the Preservation of American Ideals, dedicated, its organizers said, to combating Communism and Fascism within the industry.

Film Director Sam Wood, elected president, told reporters that some writers have been injecting communistic propaganda into their film plays. This, he declared, the alliance will fight.

The alliance, in a declaration of principles, said:

"We find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this way of life; groups that have forfeited their right to exist in this country of ours because they seek to achieve their change by means other than the vested procedure of the ballot."

Walt Disney, Art Director Clarence Brown and Director Norman Taurog were elected vice-presidents.

100-157154-A

NOT RECORDED

87 FEB 26 1944

INDEXED

CLIPPING FROM THE
N.Y. SUN

DATE FEB 5 - 1944
FORWARDED BY N.Y. DIVISION

1 MAR 2 - '44

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Carson _____
 Mr. Egan _____
 Mr. Hendon _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

A Disney Short

By Fred Othman



YOU know about Jim Williams' cartoon, "Heroes Are Made, Not Born." He meant me.

I am the poor, unfortunate, ink-stained wretch who had to invade the chintzy headquarters on Jackson Place of the National League of Women Voters and say: "Ladies, is it true that you are a bunch of Communists in skirts with the new look?"

The ladies exercised remarkable restraint. Or else they were too startled to start throwing crystal

paper-weights with built-in snowstorms.

"Who," they asked after the first gasp, "is calling us Communists?"

So I had to tell 'em about Walt Disney, the proprietor of Hollywood's leading cartoon foundry, testifying before the House Un-American Activities Committee on pinkos in Hollywood. He said that when a Communist-inspired strike was called in his Mickey Mouse department, all the Communist front organizations, including the League of Women Voters, put him on their smear list.

"Goodness," the ladies exclaimed. "He must have made a slip of the tongue. He must have meant somebody else's league, or something."

OH, no, said I, growing braver by the minute. Mr. Disney said he meant what he said in the first place. He seemed a little exasperated. He said look at the stenographer's record. There it was in black and white: the League of Women Voters.

"Well," exclaimed the ladies' spokesman, "shall we go over to his hotel and wring his neck?"

I think she was kidding, but I am not one to foment mayhem. I told her that that was a decision for the League of Women Voters; that Othman was offering no advice.

Last I saw of the women voters they were holding a conference to decide what answer to give Mr. Disney, if any. They promised to phone me when they reached their decision. So I guess we'll have to wait a minute for the result.

We might as well use the intermission for a look at the gray-suited, black-mustached Disney under the spotlights of the investigating committee. He came all the way from Hollywood to testify about Communists in his business; in 20 minutes he was ready to return to Donald Duck Boulevard.

That's the name of the street within his studio where Mr. Disney maintains his office. It is around the corner from Mickey Mouse Drive.

HERE in a series of air-conditioned red brick buildings, with flowers out front and all streets named in similar whimsical fashion, Mr. Disney and 600 helpers turn out a never-ending stream of Technicolor cartoons for distribution all over the world.

"With exception of the Russian countries," Mr. Disney said.

"Why not?" asked Robert Stripling, the committee counsel.

"I don't really know," replied Mr. Disney, "but we can't do business with 'em. Some years ago they bought 'The Three Little Pigs.' We sent 'em a bunch of others to look at and they ran 'em off and turned 'em all back to us. I guess they didn't like 'em."

Why "The Three Little Pigs" should fit in with Russian ideology while Messrs. Duck and Mouse don't was a question their creator did not attempt to answer. He . . .

Bulletin!! The League of Women Voters just phoned. Said the ladies had pondered the matter and decided it was beneath their dignity. Silence, they decided, would be their answer to Mr. Disney. And if you will excuse me, I'll wipe the cold sweat from my brow.

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OCT 25 1947

WASHINGTON NEWS
Page 11

55 NOV 15 1947

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Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____
 Mr. Rosen _____
 Mr. Tracy _____
 Mr. Egan _____
 Mr. Gurnea _____
 Mr. Harbo _____
 Mr. Mohr _____
 Mr. Pennington _____
 Mr. Quinn Tamm _____
 Mr. Nease _____
 Miss Gandy _____

Disney Tells His Commie Woes

Film cartoon producer Walt Disney said today that Communists once "took over my studio."
 The creator of "Mickey Mouse" and "Donald Duck" told the House American Activities Committee, however, that:
 "At the present time (his studio) is 100 per cent American."
 The Communist invasion, he said, took place during a strike. He said Herbert K. Sorrell, president of the Conference of Studio Unions (AFU), threatened "to make a dust bowl of my plant."
 Mr. Disney, clad in gray flannels, stroked his well-waxed brown moustache and said he believed that "Sorrell was a Commie."
 At the time of his strike, Mr. Disney said, he wanted a National Labor Relations Board election but Mr. Sorrell told him "he used the labor board as it suited him."

SMEAR IN LATIN AMERICA

"The first thing that happened when they went on strike was to smear me in the left-wing press, and in Commie periodicals in Latin America."

The smear, he said, lay in "distorting everything I did." His enemies, Mr. Disney said, "called my plant a sweatshop."

"There was just no way you could fight back," he said.

Mr. Disney said he sold his films all over the world except in Russia.

"I can't do business with them," Mr. Disney replied.

He added, however, his "Three Little Pigs" was exhibited in the USSR.

MORE ACTORS ON WAY

Spokesmen for a group of 19 so-called "unfriendly witnesses" disclosed at a news conference that a "second wave" of Hollywood and New York actors and writers will come here next week to voice their opposition to the hearings.

Director Edward G. Dmytryk told the news conference that the Army during the war had made a picture—"Battle for Russia"—that was far more pro-Soviet than any Hollywood productions cited by the committee.

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41 NOV 5 1947

WASHINGTON DAILY NEWS

FINAL EDITION

DATE 10/24/47 283

b-7c

Critics of Film Inquiry Assailed; Disney Denounces 'Communists'

By SAMUEL A. TOWER

Special to THE NEW YORK TIMES

WASHINGTON, Oct. 24.—A member of the House Committee on un-American Activities, Representative Richard B. Wail, Republican of Illinois, today reproved the press and the motion-picture industry for critical expressions on the activities of the committee.

The legislator criticized the counsel of the film industry and "newspaper columnists and editorialists" for influencing the thinking of the American public with "the effect of depreciating the efforts" of a committee established by Congress.

The creator of Mickey Mouse, Walt Disney, was the principal witness at today's hearing in the committee's investigation of the degree of Communist infiltration into the movie capital.

Describing the labor troubles which beset the Walt Disney Studios, producer of cartoons

attribute this labor strife to Communist union leaders.

As a result of strikes, he stated, he was "smeared" by "Communist-front organizations" throughout the world, among which he listed the League of Women Voters, the Peoples World, the magazine PM of New York and The Daily Worker.

The committee also heard Mrs. Lela Rogers, screen writer and manager of the affairs of her daughter, Ginger Rogers, actress, criticize some film stories for containing what she classed as subversive material.

Oliver Carlson, former Communist, writer and teacher specializing in propaganda, testified that the Communists were maintaining an indoctrination school while teaching dramatics and that they were attempting to gain con-

Continued on Page 18, Column 3

Mr. Tolson.....
Mr. E. A. Tamm.....
Mr. Clegg.....
Mr. Glavin.....
Mr. Ladd.....
Mr. Nichols.....
Mr. Rosen.....
Mr. Tracy.....
Mr. Egan.....
Mr. Gurnea.....
Mr. Harbo.....
Mr. Mohr.....
Mr. Pennington.....
Mr. Quinn Tamm.....
Mr. Nease.....
Miss Gandy.....

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41 NOV 5 1947

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100-138754

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pages 1 & 12 of

NEW YORK TIMES

Date 10-25-47
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Government

52 NOV 15 1947

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NO 100-3091

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~~CONFIDENTIAL~~

dera.

United States Department of Justice
Los Angeles 13, California
August 29, 1947

Director, FBI

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DATE 3/19/78
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Dear Sir:

Rebulet 100-202315. Reference is also made to report of
made at Los Angeles, August 20, 1947.

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see typed copy of encl.

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FOR VICTORY AMSD
Enc.

Washington Field

1047 (65-4217) (Enc.)

San Francisco (100-10812) (Enc.)

New York City (100-48940) (Enc.)

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BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES

File No. 100-48840

REPORT MADE AT NEW YORK	DATE WHEN MADE 6-2-48	PERIOD FOR WHICH MADE 1/16-4/30/48	REPORT MADE BY 124450 b-7c
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Edward Scheidt

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 - 2 - [REDACTED] (100-10812) (Enc.)
 - 2 - Washington Field (65-4217) (Enc.)
 - 3 - New York

100-202315-807

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23 JUN 5 1948

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[REDACTED]

~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

FROM : SAC, Los Angeles

DATE: Sept. 18, 1944

SUBJECT:

~~CONFIDENTIAL~~~~PERSONAL AND
CONFIDENTIAL~~APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY SLIP(S) OF

DATE 3/26/84

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Jones
Mr. Mumford
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

100-208179

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WHERE SHOWN OTHERWISE.

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50 OCT 5 1944 358

RECORDED & INDEXED

100-208179-4

F B I

27 SEP 23 1944

~~CONFIDENTIAL~~

b-7c

Director, FBI

September 18, 1944

Re: [REDACTED]

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

C [REDACTED] In the same year, he solicited WALT DISNEY, well known motion picture celebrity, to become a sponsor for the Council for American-Soviet Friendship.

b-1
b-7c [REDACTED]

~~CONFIDENTIAL~~

Film Front

Movie Alliance Charge of
Communism Exposed

By David Platt

The federal indictment against Charlie Chaplin charged with abridging the civil rights of Joan Barry, has been dismissed. This good news about an outstanding supporter

of the President's policies, coincides with the self-exposure of the Motion Picture Alliance to Preserve American Ideals, which has been trying for weeks to red-bait the movie industry into deserting Roosevelt for Hoover and Hearst. The Alliance took shape at the height of the witch-hunt against Chaplin. The great artist's victory in the federal courts is a blow to the morale of the anti-Teheran section of the picture business.



ON THE SCENE

Some friends in Chicago have sent me clippings of Edwin A. Lahey's interesting series on the Motion Picture Alliance in this week's Chicago Daily News. Mr. Lahey went to Hollywood to see for himself whether there was any truth in the Alliance charge that the movie industry was being perverted into an instrument "for the dissemination of communist ideas and beliefs."

He found that the leadership of the Alliance "embraced a few embittered men whose fear and hatred of the reds are as puerile as those of Representative Dies." In an off-the-record talk with Walt Disney, first vice-president of the organization, Lahey learned that the producer of the anti-second front cartoon Victory Through Air Power has not yet recovered from the shock of the cartoonists' strike in his plant which he foolishly blames on the Communists.

MADE IN U.S.A.

Sam Wood, president of the Alliance, told him he was surprised that the American Writers Congress was "organized in Russia." Actually the Congress had the full cooperation of President Sproul and the University of California and was recognized as a win-the-war conference by President Roosevelt and Wendell Willkie. The Screen Writers Guild is "red," said the producer of the pro-Franco film For Whom the Bell Tolls. Red because it supports Roosevelt, no doubt.

Lahey said that James McGuinness, chairman of the Alliance executive committee and a top executive at MGM, holds firmly to the belief that "entertainment is the sole purpose of the movies except for educational and documentary pictures labeled as such." The reactionary film Tennessee Johnson was apparently pure entertainment to MGM executive. McGuinness told Lahey that "the Communists built up Thad Stevens as a little God among Negroes and objected to the unfavorable characterization of Stevens in Tennessee Johnson." The promotion of the film "was abandoned," McGuinness added.

CLEAR ENOUGH

Yes, entertainment as the sole purpose of the screen is fast becoming the last refuge of evil men in the film industry. In the course of his investigations, the Chicago News reporter found that the Alliance charge of communism is "largely the result of crusades by Mr. Hearst and other newspaper publishers who have terrorized producers for turning out propaganda pictures." A propaganda film, says Lahey, is "almost any picture from which a movie audience might get a favorable reaction to the office of the President of the United States or which attempts to represent the Soviet

Union as a nation of normal people."

Walter Wanger, independent producer at Universal answered the Alliance and Hearst in a recent speech before the Hollywood Free World Association. Wanger spoke for the vast majority in the movie industry when he said: "We do not intend to be misled by the familiar Hitler line by which communism is made the bogey with which to confuse us. We do not intend to allow our military strength to be impaired by attempts to separate us from an ally like Russia. This would make us an enemy of Hitler's greatest enemy. . . . We will fight all anti-democratic dangers, but we will not be a party to further disunity on any pretext whatever."

Lahey contrasts this progressive point of view with that of Rupert Hughes, member of the executive committee of the Alliance, who in his recent radio talks widely reprinted in the Hearst chain, "virtually demanded war against the Soviet Union and decried our 'sunder' to Russia."

100-271036-A
NOT RECORDED
87 MAY 23 1944

This is a clipping from
page 15 Sec. 1 of the
WORKER
Date May 21 1944
Clipped at the Seat of
Government

b7c



Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
February 9, 1944

b-7c

Director, FBI

Re: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS.

Dear Sir:

On February 4, 1944, seventy-five persons representing actors, producers, directors, executives and writers met at the Beverly-Wilshire Hotel, Los Angeles, to form the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS.

On February 5, 1944, the Los Angeles Times printed an article having the title, "Leaders of Film Industry Form Anti-Red Group". The article states that virtually all the speakers directed their remarks solely at Communism although the statement of principles of the Alliance is to combat "a rising tide of Communism, Fascism and kindred beliefs that seek by subversive means to undermine and change this way of life." The article states that SAM WOOD, Producer, who was elected President of the organization, in outlining the group's aim in his acceptance speech in referring to the subversive elements stated, "these highly indoctrinated shock units of the totalitarian wrecking crew have shrewdly led the people of the United States to believe that Hollywood is a hot bed of sedition and subversion, and that our industry is a battleground over which Communism is locked in death grips with Fascism." The article states that RUPERT HUGHES declared the organization a timely one and spoke of the trouble subversive elements had caused in the Authors' League after it had functioned smoothly for many years. BORDEN CHASE, writer, told of Communists wrecking a Hod Carriers' Union which he had helped organize when he was a "sand hog" despite his and others' efforts to preserve it. The article quotes him as saying that the subversive element wrecked the organization by dividing members and now the Communists are "taking over the motion picture industry." It was announced that membership in the group is open to anyone in the motion picture industry; however, applicants will be investigated to keep out those with subversive tendencies.

A similar article appeared in the Los Angeles Examiner February 5, 1944, and stated that the Alliance will war on Communists and their sympathizers in the industry. The article stated that the meeting (at the Beverly-Wilshire Hotel) climaxed several weeks of quiet organization work within the studios. The article further mentioned that the organization was spurred by the recent Writers' Congress, held at the University of California, Los Angeles,

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MAR 22 1944

Director, FBI

February 9, 1944

Re: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS.

has ever known; that system which, in the present emergency, has fathered an effort that, more than any other single factor, will make possible the winning of this war.

"As members of the motion picture industry, we must face and accept an especial responsibility. Motion pictures are inescapably one of the world's greatest forces for influencing public thought and opinion, both at home and abroad. In this fact lies solemn obligation. We refuse to permit the effort of Communist, Fascist, and other totalitarian-minded groups to pervert this powerful medium into an instrument for the dissemination of un-American ideas and beliefs. We pledge ourselves to fight, with every means at our organized command, any effort of any group or individual, to divert the loyalty of the screen from the free America that gave it birth. And to dedicate our own work, in the fullest possible measure, to the presentation of the American scene, its standards and its freedoms, its beliefs and its ideals, as we know them and believe in them."

The officers announced are as follows:

President	SAM WOOD
First Vice-President	WALT DISNEY
Second Vice-President	CEDRIC GIBBONS
Third Vice-President	NORMAN TAUROG
Secretary	LOUIS D. LIGHTON
Treasurer	CLARENCE BROWN
Executive Secretary	GEORGE BRUCE

Members of the Executive Committee were announced as follows:

JAMES K. McGUINNESS, Chairman

BORDEN CHASE	CLIFF REID
VICTOR FLEMING	CASEY ROBINSON
ARNOLD GILLESPIE	HOWARD EMMETT ROGERS
FRANK GRUBER	HARRY RUSKIN
BERT KALMAR	MORRIE RYSKIND
RUPERT HUGHES	KING VIDOR
FRED NIBLO, JR.	ROBERT VOGEL

GEORGE WAGNER

Federal Bureau of Investigation

APPROPRIATE AGENCIES **United States Department of Justice**
AND FIELD OFFICES

Los Angeles 13, California
March 22, 1944

CLASSIFIED BY *class*
DATE *3/26/84*

~~CONFIDENTIAL~~

Director, FBI

RE: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS
INFORMATION CONCERNING

Dear Sir:

Reference is made to the letter directed to the Bureau in instant case dated February 9, 1944, as well as to the letter sent to the Bureau on February 28, 1944, in the case entitled "CONSTITUTIONAL EDUCATIONAL LEAGUE, INC. - INTERNAL SECURITY, C, REGISTRATION ACT", Bureau file number 61-10355. - 334

Both of these letters pertain to the activities of the Motion Picture Alliance for the Preservation of American Ideals, or as it is most popularly known, the MPA.

The MPA originally was organized to combat "a rising tide of communism, fascism, and kindred beliefs that seek by subversive means to undermine and change this way of life." Specifically, however, the organization was concerned with combatting communism.

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~~CONFIDENTIAL~~


Director

March 22, 1944

RE: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS
INFORMATION CONCERNING



Of additional interest is the article appearing in the February 14, 1944, issue of the Time Magazine wherein the pictures of ROSALIND RUSSELL, actress, and DUDLEY NICHOLS, writer, who are referred to in the article as being leftists, appear with the pictures of WALT DISNEY and SAM WOOD who are dubbed by the article as rightists. This article, a copy of which is being retained in instant file, mentions that the leftists started a battle (against MPA) by announcing a Free World Association dinner starring Vice President HENRY WALLACE. The article said that the rightist (MPA) quickly formed a club of their own. The article goes on to mention that HENRY WALLACE, who was late for dinner, was taken by mistake by his motorcycle escort to the Beverly Wilshire Hotel, where the MPA was meeting, and on learning of the mistake hurried him over to the Beverly Hills Hotel where the Free World Association dinner was awaiting WALLACE's presence.



~~CONFIDENTIAL~~

Office Memorandum • UNITED STATES GOVERNMENT

TO : ~~THE DIRECTOR~~ *EO 5* ~~CONFIDENTIAL~~ 2, 1944

FROM : D. M. Ladd *DL*

SUBJECT: MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS;
Information Concerning

by *11* *limit 3*

The Los Angeles Office has reported that on February 14, 1944, approximately 75 persons representing actors, producers, directors, executives, and writers met in the Beverly Wilshire Hotel to form the Motion Picture Alliance for the Preservation of American Ideals. The organization is commonly referred to as the MPA. The announced purpose was to combat "a rising tide of Communism, Fascism and kindred beliefs that seek by subversive means to undermine and change our way of life." A number of prominent Hollywood figures are connected with the organization, including Sam Wood, Walt Disney, Cedric Gibbons and Rupert Hughes. The apparent purpose of the organization is to combat Communist infiltration in the motion picture industries. At present there are said to be approximately 225 members of whom about 200 are associated with the Metro-Goldwyn-Mayer studios. The three leading officials are also Metro-Goldwyn-Mayer employees.

b-1

[REDACTED]

RECORDED & INDEXED

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Declassify on: OADR

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55 MAY 20 1944

100-271036-3



Federal Bureau of Investigation
United States Department of Justice
Los Angeles 13, California
May 10, 1944

CONFIDENTIAL

Director, FBI

7/2/82
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REASON-FCIM II, 1-2.4.2
DATE OF REVIEW 7/2/94
FOIPA# 900, 860

DECLASSIFIED BY 600/LE
ON 8-17-82

RE: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS,
AERIFORMATION AGENTS
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) 8/4/82 SPW

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OTHERWISE

Dear Sir:

Reference is made to the letter directed to the Bureau in instant case dated March 22, 1944, in which the activities of the Motion Picture Alliance, as well as the attacks on it by the Communist Party, are noted. Additional information received from informants and gleaned from newspaper publicity is noted herein.

On Page 4, Paragraph 2, of referenced letter, it is noted that Senator ROBERT R. REYNOLDS of North Carolina read a letter sent to him by "A Group of Your Friends in Hollywood" into the Congressional Record. A copy of this letter was published by the Hollywood Writers Mobilization, allegedly a Communist-controlled organization, in the "Daily Variety" and the "Hollywood Reporter" on March 13, 1944. An answer to this advertisement by the Hollywood Writers Mobilization was an advertisement placed in the "Daily Variety" on March 17, 1944, entitled, "Repudiation of a Smear." This same advertisement appeared in the "Hollywood Reporter" on March 20, 1944, and in the "Weekly Variety" printed in New York for the week of March 22, 1944. A copy of this advertisement appearing in the "Weekly Variety" of March 22, 1944, which is self-explanatory, is being furnished the Bureau with this letter.

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Attached
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APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP(S) 8/4/82 SPW

Ad 100-271036-4
DATE 8/17/82
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MAY 22 1944

~~CONFIDENTIAL~~

Director, FBI

May 10, 1944

RE: THE MOTION PICTURE ALLIANCE
INFORMATION CONCERNING

"The SWG action followed a resounding slap handed the MPA a week ago when the writers organization refused an MPA offer to discuss the MPA'S purposes. Instead, the Screen Writers commended the action of their executive board in participating in a Hollywood Writers Mobilization advertisement in the trade papers which linked the MPA to arch-defeatist Senator REYNOLDS.

"How many of the invited groups will attend is problematical. The Screen Actors Guild may turn it down. Most of the other unions, however, will attend. It is unlikely that representatives of conservative MGM will sit down to battle their own baby.

"WARNERS Should Join

"On the other hand, Warner Brothers--which has led the fight for progressive, democratic pictures--has everything to gain by supporting the fight of the SWG. WARNERS--at the opposite pole from MGM--spurned the original, highly-ballyhooed MPA banquet a few weeks ago which started the battle.

"That affair was dominated by MGM and Paramount -- GARY COOPER and his wife SANDRA were the only legitimate actors present. The MPA is dominated by SAM WOOD, president; WALT DISNEY, well-known labor baiter, as vice-president, and CEDRIC GIBBONS, NORMAN TAUROG and CLARENCE BROWN as officers. Colonel RUPERT HUGHES, HEARST'S man in Hollywood, is another big shot.

"Democratic Hollywood laid down the gauntlet a few weeks ago when, at the time of the original MPA banquet--most of Hollywood gathered together in the Free World Association with Vice-President HENRY A. WALLACE as guest of honor.

"The Free World Association had a dazzling roster of film names--Dudley Nichols, Thomas Mann, Jimmy Cagney, Orson Welles, John Garfield, Walter Pidgeon, Walter Pidgeon and many other box office stars on the male side; Rita Hayworth, Olivia de Havilland, Joan Fontaine, Bette Davis, Ingrid Bergman, Rosalind Russell and others in the ladies lineup."

The "People's World" for April 25, 1944, has an article entitled "DIES 'Hears' MPA's Scream," with a sub-title "'Probers' Begin New Hunt for

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Director, FBI

May 10, 1944

RE: THE MOTION PICTURE ALLIANCE
INFORMATION CONCERNING

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~~CONFIDENTIAL~~

OUR purposes are to uphold the American way of life, on the screen and among screen workers; to educate, not to smear.

We seek to make a rallying place for the vast, silent majority of our fellow workers; to give voice to their unwavering loyalty to democratic forms and so to drown out the highly vocal, lunatic fringe of dissidents; to present to our fellow countrymen the vision of a great American industry united in upholding the American faith.

These are our purposes. We have no others.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

OFFICERS

WALT DISNEY, First Vice-President	LOUIS D. LIGHTON, Secretary
CEDRIC GIBBONS, Second Vice-President	CLARENCE BROWN, Treasurer
NORMAN TAUROG, Third Vice-President	GEORGE BRUCE, Executive Secretary

EXECUTIVE COMMITTEE

BORDON CHASE	JAMES K. McGUINNESS, Chairman	HARRY RUSKIN
CARL COOPER	FRED HIBLO, JR.	MORRIS RYSKIND
VICTOR FLEMING	OSCAR S. OLDKNOW	JOSEPH P. TUOHY
ARNOLD GILLESPIE	CLIFF REID	KING VIDOR
FRANK GRUBER	WALTER A. REDMOND	ROBERT M. W. VOGEL
RUPERT HUGHES	CASEY ROBINSON	GEORGE WAGNER
BERT KALMAR	HOWARD EMMETT ROGERS	
	LELA E. ROGERS	

Mar. 15 1944

(Reprinted from "Variety" (Weekly) as of Today, March 15, 1944)

TIME TO NAME NAMES

Last week, March 4th to be exact, The Motion Picture Alliance (For the Preservation of American Ideals) went all the way from Hollywood to Washington. That's a long skip and a jump to plant a missive with Senator Robert R. Reynolds (D), of North Carolina, concerning the picture business and Hollywood.

The Senator accepted the message, went through the usual routine on the Senate floor and slipped it to the clerk for inclusion in the Congressional Record, that drowning-pond of rampant American emotion. And there you will find it as of March 7th, Page A-1220, under the Senator's title of "Our Own First." It's not anything of which either the Alliance or the Senator need be proud.

The Alliance was apparently after publicity which fizzled, the Senator merely tossing it into the hopper without trying to read it to the Senate or even crying "timber." And paper so short, too. The Dailies also passed it by. But "Variety" is going to give it what we think is needed publicity within the trade.

This Alliance letter, which butters up Senator Reynolds beyond ration value, starts out by typifying him as "the Nostradamus of the Twentieth century." Don't bother to look it up. We did. "Nos" was the old French astrologer who could look at the stars and predict a layoff. In other words, trouble.

So if the Alliance has trouble on its mind of one kind or another, let's really go to work and dig some up. Or, if the Alliance is on the level about presenting its case, let's find that out, too. But there's no need to go all the way to Pennsylvania Avenue on the subject. The Alliance doesn't have to go any further than Hollywood and Vine where the "Variety" Coast office is located.

This invitation is extended due to two paragraphs in the Alliance's letter to Senator Reynolds. One reads:

"Because of the flagrant manner in which the Motion Picture industrialists of Hollywood have been coddling Communists and co-operating with so-called intellectual superiors they have helped to import from Europe and Asia, there has been organized in Hollywood the M.P.A.—The Motion Picture Alliance—For the Preservation of American Ideals."

Nuts! Name the Communists. Name the so-called intellectual superiors. What makes them "so-called intellectuals," and who are the Motion Picture industrialists to whom they are superior?

The second paragraph declares:

"The very fact that such outstanding representatives of the decent, patriotic American element of the Motion Picture Industry felt it compulsory to organize to combat the 'totalitarian-minded groups' working in the industry for 'the dissemination of un-American ideas and beliefs' is proof that such groups have and do exist in the industry. Otherwise, men of Rupert Hughes' and Fred Niblo's and Walt Disney's intelligence would not feel it or find it necessary to organize the decent, patriotic element of the industry to combat them for the welfare and safety of the American people."

Not for a minute does "Variety" accept the claim that the very information of the Alliance alone is sufficient proof that subversive groups exist within and are harming the picture business. Hughes, Niblo and Disney. Men of standing and reputation? Yes. But by themselves these men's names are not enough to substantiate accusations such as these.

Let the Alliance name these "totalitarian-minded groups" it states are working to the detriment of the picture business in Hollywood. Tomorrow, the next day, or next week, the Alliance can have without charge as many "Variety" pages as is needed to name these individuals and groups it maintains are un-American and subversive. And every individual and group that the Alliance names will be offered an equal opportunity to answer whatever charges are made.

"Variety" has two purposes in view. Either to help drive into the open the undesirable element within the picture industry which it is claimed is there, or to put an end to this ambiguous Hollywood name-calling. Nor does "Variety" mind reiterating its opinion that the whole thing has a pro- and anti-Roosevelt foundation.

A few weeks ago the Alliance walked into "Daily Variety's" office, paid for a page ad, and the next morning saw not only its ad but an editorial wishing it well. That is our regret, a boot on a matter of policy. The Alliance can get its money back on that one whenever it wishes. "Variety" (weekly) must also take the rap for the muff along with the "Daily."

The Alliance, however, has now seen fit to carry an industry matter outside the trade. It has gone as far as Washington.

Never mind going outside. Come down to Hollywood and Vine.

Lay it on the line, or get off and stay off the line.

Sid.

**Federal Bureau of Investigation
United States Department of Justice**

Los Angeles, California
June 8, 1944

MEMORANDUM FOR THE DIRECTOR:

Re: **MOTION PICTURE ALLIANCE**

On February 4, 1944, seventy-five persons representing directors, executives, producers, actors, and writers in the motion picture industry met at the Beverly Wilshire Hotel, Los Angeles, and formed the Motion Picture Alliance for the Preservation of American Ideals. The organization elected such well-known members of the motion picture industry as SAM WOOD, producer, to the presidency; WALT DISNEY, CEDRIC GIBBONS, and NORMAN TAUROG to vice-presidencies; LEWIS D. LIGHTON, CLARENCE BROWN, GEORGE BRUCE, directors and writers, as secretary, treasurer, and executive secretary respectively.

An Executive Committee of about fifteen members was elected with JAMES K. McGUINNES as chairman. McGUINNES is actually the spearhead of this organization and is an executive producer at M-G-M Studios. The Executive Committee contained such well-known names as VICTOR FLEMING, RUPERT HUGHES, FRED FIELO, JR., and KING VIDOR, among others.

In their statement of principles this organization states in part: "In our special field of motion pictures, we resent the growing impression that this industry is made up of, and dominated by, Communists, radicals and crack-pots. We refuse to permit the effort of Communist, Fascist and other totalitarian-minded groups to pervert this powerful medium (motion picture industry) into an instrument for the dissemination of un-American ideas and beliefs."

The initial meeting of this organization received a great deal of publicity, both in the motion picture trade journals and the local newspapers, most of which commented upon it very favorably. Of course, the 'People's World,' West Coast Communist organ published at San Francisco, ridiculed the organization and its purpose. The 'People's World' stated in part: "It is that this Alliance is in reality an attempt by defeatist forces--for whom HEARST speaks--to drive a salient into Hollywood. Its purposes are to clamp down on the production of win-the-war films and to prepare a reactionary Republican attack on President ROCSEVELT."

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61 JUL 7 1944

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

NEW YORK, NEW YORK

NY FILE NO. 100-81206

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REPORT MADE AT NEW YORK, N.Y.	DATE WHEN MADE 6/27/44	PERIOD FOR WHICH MADE 6/19, 20, 23/44	REPORT MADE BY [REDACTED]
TITLE [REDACTED]			CHARACTER OF CASE SECURITY MATTER (C) 61553

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SYNOPSIS OF FACTS:

[REDACTED]

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DETAILS:

AT NEW YORK, NEW YORK

#240505
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DATE 3/16/84 BY 8226 JHE/ab/ld

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The following announcement was contained in the "People's Voice", under dateline January 15, 1944:

"New Masses Sponsors Tribute to Art Young. Paul Robeson, Rockwell Kent and Howard Fast are among the figures from the theatre and literary world who will speak at a mass

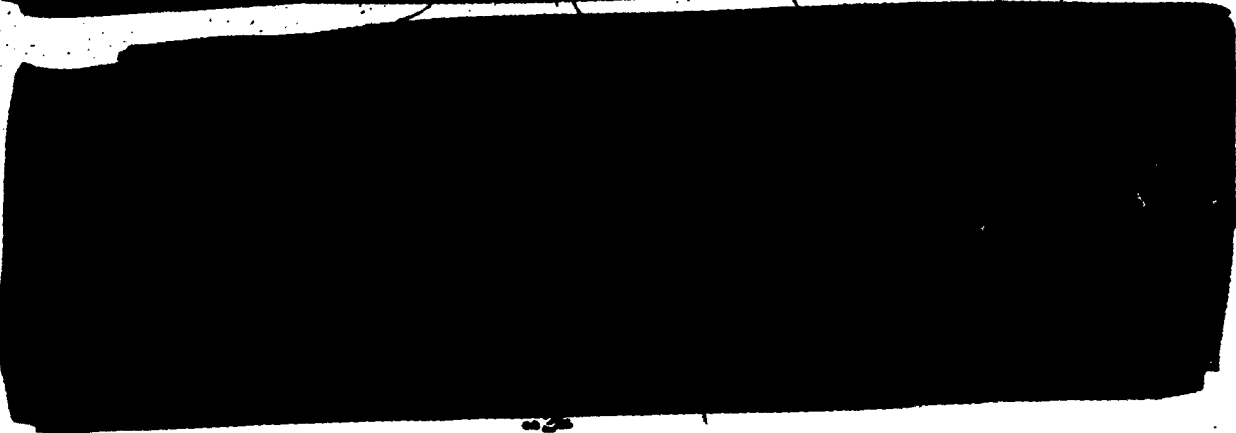


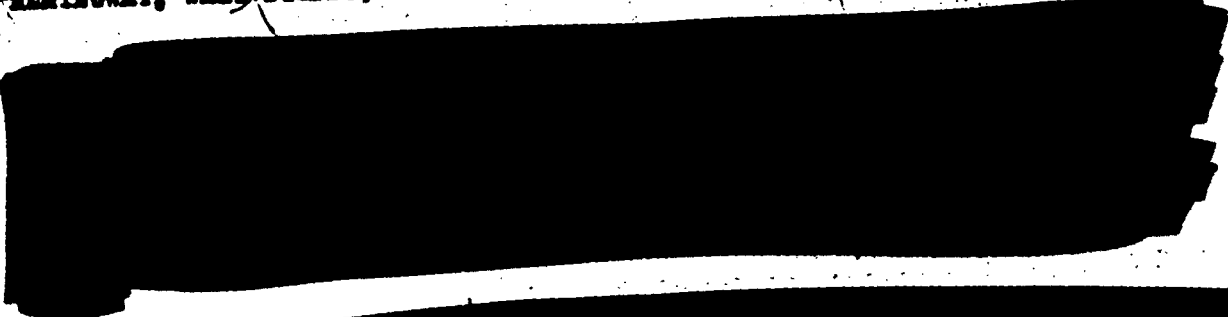
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"meeting sponsored by 'New Masses' in tribute to Art Young, dean of American cartoonists, who died recently at 77, at Manhattan Center, 34th and 8th Avenue on Thursday evening, January 27th."

The sponsors of this meeting included, among others, ERNEST HEMINGWAY, WALT DISNEY, BOARDMAN, ROBISON and ROBERT FINGER.



FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

CONFIDENTIAL

FILE NO. 100-22628

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 11/13/44	PERIOD FOR WHICH MADE 10/12, 14, 16, 17/44	REPORT MADE BY [REDACTED]
TITLE [REDACTED] b-7c			CHARACTER OF CASE SECURITY MATTER - C b-7c

SYNOPSIS OF FACTS:

[REDACTED] Former art student and animator for WALT DISNEY [REDACTED] **b-7c**

APPROPRIATE AGENCIES AND FIELD OFFICES ADVISED BY SLIP(S) OF CLASS DATE 3/26/84

- P -

DETAILS:

Residence Address [REDACTED] **b-7c**

Business Address [REDACTED] **b-7c**

AGENCY 100-155
REQ. REC'D 3-26-51
REP'T FORW. 4-13-51
BY [REDACTED] **b-7c**

Employment [REDACTED] **b-7c**

Citizenship [REDACTED] **b-7c**

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56 JAN 11 1945

L. A. 100-22628

BACKGROUND

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

This source stated that the subject worked for WALT DISNEY Studios for [REDACTED] as an art director and that in [REDACTED] he left the Disney Studios.

[REDACTED]

b-7c

~~CONFIDENTIAL~~

L. A. 100-22628

UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will review subject's employment record at Walt Disney Studios


b-7c

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~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **100-22916**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 12/10/45	PERIOD FOR WHICH MADE 6/5 - 11/30/45	REPORT MADE BY [REDACTED]
TITLE SOVIET PROPAGANDA IN THE MOTION PICTURE INDUSTRY			CHARACTER OF CASE INTERNAL SECURITY (R)

SYNOPSIS OF FACTS:

[REDACTED]

- P -

REFERENCE:

Report of Special Agent **[REDACTED]**
Los Angeles, June 4, 1945.

DETAILS:

[REDACTED]

[REDACTED]

[REDACTED]

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FORM 28107C

~~SECRET~~

LA 100-22916

In the "Hollywood Reporter" for July 20, 1945 it was noted that Russian delegates to the San Francisco Conference had asked WALT DISNEY to visit the Soviet Union to teach health and sanitation ideas through short film subjects.

The writer was advised by [REDACTED] c 6-1
[REDACTED] for Walt Disney b-7c
Studios, had advised him that they were selling some of their films to Russia.

[REDACTED]

[REDACTED]

[REDACTED]

~~SECRET~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **PORTLAND**

CONFIDENTIAL

FILE NO. 100-7311

REPORT MADE AT PORTLAND	DATE WHEN MADE 11-9-50	PERIOD FOR WHICH MADE 10-28; 11-1, 2, 6-50	REPORT MADE BY [REDACTED] b-7c
TITLE [REDACTED] b-7c			CHARACTER OF CASE SECURITY MATTER - C

SYNOPSIS OF FACTS:

[REDACTED]

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AND FIELD OFFICES
ADVISED BY SLIP(S) OF
DATE 3/26/54 Class

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DETAILS:

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[REDACTED]

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[REDACTED]

~~CONFIDENTIAL~~

- ADMINISTRATIVE PAGE -

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED] b-7c

~~CONFIDENTIAL~~

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **PORTLAND, OREGON**

FILE NO. **100-7311**

REPORT MADE AT PORTLAND, OREGON	DATE WHEN MADE 11/9/50	PERIOD FOR WHICH MADE 10/28 11/1,2,6/50	REPORT MADE BY [REDACTED] b-7c
TITLE [REDACTED] b-7c			CHARACTER OF CASE SECURITY MATTER - C CONFIDENTIAL

SYNOPSIS OF FACTS:

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DETAILS:

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2/14/94**

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FEDERAL BUREAU OF INVESTIGATION

CONFIDENTIAL

FILE NO. 100-22279

CASE ORIGINATED AT LOS ANGELES, CALIFORNIA

MADE AT LOS ANGELES	DATE WHEN MADE 9/21/44	PERIOD FOR WHICH MADE 8/22/44	REPORT MADE BY [REDACTED]
CHARACTER OF CASE COMMUNIST INFILTRATION OF THE COUNCIL OF HOLLYWOOD GUILDS AND UNIONS			INTERNAL SECURITY - C

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SYNOPSIS OF FACTS: COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, formed 6-28-44 with obvious purpose of combating MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS (popularly known as MPA). The MPA was created in Feb. 1944 by some of the top Hollywood producers, writers, etc., with the equally obvious purpose of combating Communism in motion picture studios. Prior to formation of the Council, the attack against the MPA was mainly born by HOLLYWOOD WRITERS MOBILIZATION, leading Communist front organization in Hollywood. The Council has been organized for 2-year period. Purposes set out herein, and activities since formation noted.

Classified by **3/15/94**
Declassify on: 2029

DETAILS:

TABLE OF CONTENTS AND INDEX COMMENCES ON PAGE 70 OF THIS REPORT.

INTRODUCTION.

On November 30, 1943, this office was notified that a group of persons within the motion picture studios in Hollywood, California, were grouping together to combat degrading influences within the motion picture industry, particular emphasis being upon the Communist infiltration into the motion picture studios. This organization crystallized into the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, more popularly known as the MPA, in February, 1944.

At the outset, the MPA had approximately seventy-five persons representing directors, executives, producers, actors and writers of the motion picture industry, and their ostensible published purpose was "to combat

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States to believe that Hollywood is a hotbed of sedition and subversion, and that our industry is a battleground over which Communism is locked in death grips with Fascism."

The article states that RUPERT HUGHES (a well-known writer) declared the organization a timely one and spoke of the trouble subversive elements had caused in the Authors' League after it had functioned smoothly for many years.

BORDEN CHASE, (Metro-Goldwyn-Mayer writer), according to the article, told of Communists wrecking a Hod Carriers Union which he had helped organize and the article quoted him as saying that the subversive element wrecked the organization by dividing members and now the Communists are "taking over the motion picture industry".

It was further announced that membership in the club would be open to anyone within the motion picture industry but that all applicants would be investigated to keep out those with subversive tendencies.

The MPA, which is a volunteer organization (non-profit), published their statement of principles in both the "VARIETY" and the "HOLLYWOOD REPORTER" on February 7, 1944, which are the principal movie trade papers in the Los Angeles area. The statement of principles published is as follows:

"We believe in, and like, the American way of life; the liberty and freedom which generations before us have fought to create and preserve; the freedom to speak, to think, to live, to worship, to work and to govern ourselves, as individuals, as free men; the right to succeed or fail as free men, according to the measure of our ability and our strength.

"Believing in these things, we find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this way of life; groups that have forfeited their right to exist in this country of ours, because they seek to achieve their change by means other than the vested procedure of the ballot and to deny the right of the majority opinion of the people to rule.

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"In our special field of motion pictures, we resent the growing impression that this industry is made up of, and dominated by, Communists, radicals and crack-pots. We believe that we represent the vast majority of the people who serve this great medium of expression. But unfortunately it has been an unorganized majority. This has been almost inevitable. The very love of freedom, of the rights of the individual, make this great majority reluctant to organize. But now we must, or we shall meanly lose 'the last, best hope on earth.'

"As Americans, we have no new plan to offer. We want no new plan, we want only to defend against its enemies that which is our priceless heritage; that freedom which has given man, in this country, the fullest life and the richest expression the world has ever known; that system which, in the present emergency, has fathered an effort that, more than any other single factor, will make possible the winning of this war.

"As members of the motion picture industry, we must face and accept an especial responsibility. Motion pictures are inescapably one of the world's greatest forces for influencing public thought and opinion, both at home and abroad. In this fact lies solemn obligation. We refuse to permit the effort of Communist, Fascist, and other totalitarian-minded groups to pervert this powerful medium into an instrument for the dissemination of un-American ideas and beliefs. We pledge ourselves to fight, with every means at our organized command, any effort of any group or individual, to divert the loyalty of the screen from the free America that gave it birth. And to dedicate our own work, in the fullest possible measure, to the presentation of the American scene, its standards and its freedoms, its beliefs and its ideals, as we know them and believe in them."

The officers announced are as follows:

President	SAM WOOD
First Vice-President	WALT DISNEY (President and Producer Disney Studios)
Second Vice-President	CEDRIC GIBBONS (Executive Chief, Art Department, Metro-Goldwyn-Mayer Studios)

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The February 14, 1944, issue of "TIME" magazine carried pictures of ROSALIND RUSSELL, actress, and DUDLEY NICHOLS, screen writer,

[REDACTED] b-7c

ROSALIND RUSSELL and DUDLEY NICHOLS are referred to in the above article as being "Leftists". Also the pictures of WALT DISNEY and SAM WOOD are shown and are dubbed by the article as being "Rightists".

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The MPA is dominated by SAM WOOD, President; WALT DISNEY, well-known labor baiter, as Vice-President, and CEDRIC GIBBONS, NORMAN TAUROG and CLARENCE BROWN as officers. Colonel RUPERT HUGHES, HEARST'S man-in-Hollywood, is another big shot.

"Democratic Hollywood laid down the gauntlet a few weeks ago when, at the time of the original MPA banquet--most of Hollywood gathered together in the Free World Association with Vice-President HENRY A. WALLACE as guest of honor.

"The Free World Association had a dazzling roster of film names--DUDLEY NICHOLS, THOMAS MANN, JIMMY CAGNEY, ORSON WELLES, JOHN GARFIELD, WALTER WANGER, WALTER PIDGEON and many other box office stars on the male side; RITA HAYWORTH, OLIVIA DE HAVILLAND, JOAN FONTAINE, BETTE DAVIS, INGRID BERGMAN, ROSALIND RUSSELL and others in the ladies lineup."

[REDACTED]

[REDACTED]

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ACCUSES CRITICS OF MOVIE INQUIRY

Continued From Page 1

trol of the Los Angeles educational system.

After five days of hearings featuring only witnesses sympathetic to the committee's inquiry, one committee member, Representative John McDowell, Republican, of Pennsylvania, observed that he had heard no evidence of Communist propaganda actually present in the movies except that bankers were sometimes villains and that, he remarked, he did not regard as subversive.

After Mr. Carlson had concluded his testimony, Mr. Vail complimented him on his skill in "the mechanics of propaganda" and then asked:

"I wonder if you will venture an opinion with respect to the criticisms that have been directed against this committee by newspaper columnists, by editorialists and by the attorney for the film producers' association [Paul V. McNutt] and by the president or general manager of the association [Eric Johnston]?"

Question Stirs Disagreement

Describing himself (Mr. Vail) as a "confirmed moviegoer" who went to the movies last night, the Illinois Republican said that he saw "a short flash" of the hearings followed by a "rather extended" statement by Mr. Johnston "that an effort was being made to establish the fact that the films were colored, introduced Communist propaganda and other statements to like effect."

"Certainly," he asserted, "the writings of the editorialists and the columnists and these moving pictures where Mr. Johnston has the referred spot to present his views to the public would have the effect of depreciating the efforts of the committee that was set up by Congress to investigate the situation."

"What is your impression," he said, resuming his question, "of the effect that it would have on the American people for men of standing in the community and the industry and with the influence of the newspapers whose point of view undoubtedly would have influence upon the public to express themselves in this way?"

Mr. McNutt, special counsel for the industry, immediately issued a statement describing the question as a challenge to free speech and pointing out, "as evidence of the fairness of the news-reels," that the committee chair-

man and Mr. Johnston both appeared in the same newsreel.

Mr. McNutt, who, along with other counsel, is not allowed under committee rules to speak or cross-examine witnesses, issued this statement:

"We have been saying all along that one of the basic issues in this investigation is free speech.

"The dangers to free speech inherent in this inquiry were sharply pointed up in the attacks on the press at the hearings this morning.

"We have said that when the free screen was singled out first for attacks on its rights of freedom of expression, then the press, the radio and other instruments of communication would not be immune.

"The press was challenged today. Will it be radio programs tomorrow? Books and magazines the next day? Where will it end?

"These are very real threats to the freedoms guaranteed by the Bill of Rights to the American people."

Mr. Carlson, in the course of replying to Mr. Vail's lengthy question, also upheld the rights of movie producers to express their opinions. As for editorials, he told the Representative that his studies indicated few persons were influenced by them and that their influence had been waning.

In contrast to the swirling crowds which thronged the hearing chamber the last two days to catch a glimpse of a number of film stars appearing as witnesses, empty seats were evident today.

Mr. Disney told the committee that Herbert K. Sorrell, head of the Conference of Studio Unions, had led an effort to stir up labor strife in his studio.

"I believe that at the time (of the strike) Mr. Sorrell was a Communist," Mr. Disney said, holding, further, that Communists had instigated the labor controversy and were seeking to take over his artists.

In response to the producer's proposal for a collective bargaining election, Mr. Disney quoted the labor leader as saying: "He used the Labor Board to suit his purpose," and that "He'd make a dust bowl of my plant."

This and other references to Mr. Disney's relationships with Mr. Sorrell were allowed to stand without explanation or further elaboration.

Upon the development of a strike at the studio, following the rejection of the election proposal, Mr. Disney said that Communists and Communist-front organizations started a "smear" campaign against him and detailed the organizations he considered in that category.

Mr. Disney urged the outlawing of the Communist party if it were

found to be an agency of a foreign country.

"I don't believe the Communist party is a political party," he declared. "It's a movement to trap the workers."

"It ought to be smoked out so that real liberal causes can go on without the taint of communism."

At the conclusion of his brief testimony, Chairman J. Parnell Thomas of New Jersey commended Mr. Disney, pointing out that he was the fourth producer to testify that the Communists "have made inroads or attempted inroads" in the motion-picture industry, in addition to similar testimony from writers and actors.

Rejection of Scripts Reported

One of the writers was Mrs. Rogers, who began her testimony by stating that there was "Communist penetration in all avenues and departments of the industry," although, at another point, she said that a "very small" percentage of the Hollywood film colony was Communist.

She and her daughter had turned down many scripts as un-American, she reported, including "Sister Carrie" by Theodore Dreiser.

She stated that she considered "None But the Lonely Heart" also objectionable. It was produced, with Clifford Odets doing the screen play, despite her remonstrance "because for years I have heard that he was a Communist."

As source of her belief, she gave an item by the late O. O. McIntyre, columnist, designating Mr. Odets "as a Communist."

"I never saw that denied," she remarked.

Robert Stripling, committee investigator, stated that the committee had a "voluminous record" dealing with Mr. Odets which it would present later.

She described "None But the Lonely Heart" as a "perfect example" of the propaganda Communists liked to inject, agreeing with a review of it which said the movie was "moody and sombre throughout in the Russian manner" and took time out for a propaganda preachment.

She gave another "example" from "None But the Lonely Heart." The mother in the play, she recalled, operated a second-hand store. The son, Mrs. Rogers said, made this statement in effect in the play:

"You're not going to get me to

work here and squeeze pennies out of little people who are poorer than I am."

Mrs. Rogers contended that the line was unnecessary in the play "because in life there always are people richer or poorer than ourselves."

Mr. Carlson, now a teacher at the extension division of the University of California, maintained that the Los Angeles local of the American Federation of Teachers was Communist-dominated and the party was endeavoring to gain control of the public schools.

He described the People's Educational Center at Los Angeles "as an extremely effective organization for the indoctrination of Communist ideology" in the guise of preparation for screen writing and acting.

In reciting the names of many faculty members, whom he said he considered to have communist leanings, he included the names of Charles Katz and Ben Margolis, lawyers associated with Robert V. Kenny and others in representing subpoenaed witnesses opposing the committee's investigation.

In his testimony, most of which was based on statements reportedly made to him by another former Communist, Mr. Carlson asserted that Kyle Crichton, a writer for Collier's Magazine, had written the New Masses articles on cultural problems under the name Robert Forsythe. He was not interrogated further on this statement.

Mr. Carlson praised the committee for its activities and called for the elimination of Communists, a cancerous growth which had been removed "even though I know some good innocent people who were destroyed."

Editor Defends Crichton

William L. Chenery, publisher of Collier's, told The Associated Press last night that Kyle Crichton was not a Communist and has not been a Communist—I investigated that charge a dozen years ago.

The publisher said the charge was first made when Mr. Crichton was employed by Scribner's Magazine. Investigation showed, Chenery said, that "as a matter of fact, he's a Democrat."

Mr. Chenery said Mr. Crichton did write for New Masses a number of years ago under a pseudonym, but had not done so recently.

This is a clipping from page _____ of

NEW YORK TIMES

Date _____
Clipped at the Seat of Government

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Move to Picket Hollywood Red Probe Reported

Opposition Group Promises 'Daily Surprises' at Hearings

Walt Disney, creator of Mickey Mouse and Donald Duck, was numbered among the Hollywood personalities scheduled to appear before the House Committee on Un-American Activities today, while an opposition group of stage and screen performers promised a side show of their own.

Also scheduled to appear on the fifth day of the communism-in-Hollywood inquiry were Mrs. Lela Rogers, mother of Screen Actress Ginger Rogers; Roy E. Brewer, international representative of the International Alliance, Theatrical and Stage Employees and Motion Picture Operators of America, and Oliver Carlson, acknowledged former Communist and self-styled labor relations expert.

In a preview of next week's attractions, the committee announced that Eric Johnston, president of the Motion Picture Association of America, will lead off Monday's witness.

Will Call Surprise Witness

Mr. Johnston will be followed by the surprise witness the committee has promised will disclose additional evidence on how confidential information on the Army's supersonic plane fell into the hands of Communists.

First of the so-called hostile witnesses to be called next week, the committee said, is Writer John Howard Lawson, who has been described by several witnesses as leader of Communist activities in Hollywood.

Chairman Thomas said Charles Chaplin still is under subpoena, but no date has been set for his appearance. The committee is also "trying to work in" Producer Sam Goldwyn but is not certain whether or not he will be called.

Committee members said they had heard a newly formed opposition group, which goes under the name of the Committee for the First Amendment of the Constitution, would attempt to picket the hearings.

Notables to Attend Hearings

This group held a press conference after the session yesterday to announce that "very prominent persons" will attend the hearings every day and "their performances will be better informed and more entertaining than Gary Cooper." Mr. Cooper testified yesterday afternoon. The group promised "daily surprises."

Actor John Garfield, who was referred to by an earlier witness as a "comrade" who refused to contribute to the Communist Party after he went to Hollywood, led the New York delegation of the newly formed group at the hearing yesterday.

Mr. Garfield said he would not be a member of the new group if it were a Communist front and described himself as a New Deal Democrat who had campaigned actively for President Roosevelt.

Dancer Paul Draper told reporters "we are sure, as far as it is possible to be sure, that there are no Communists in this organization." He said the group had been formed to insure that "the spirit of free creativeness is not stifled by the individual whims of politically ambitious congressional committees."

Includes Broadway Members

With Mr. Garfield and Mr. Draper were Producer Oscar Brown Jr., Actress Uta Hagen, Actor Canada Lee, Actress Bernice Parks and Paul Stewart and Julius and Philip M. Stein, writers.

Mr. Draper said Broadway members of the new committee included Writer Jerome Chodorov, Writer Irwin Shaw, Writer Moss Hart, Writer George S. Kaufman, Olin Downes, music critic; Richard Watts, Jr., drama critic; Goddard Lieberson, record company executive; Minerva Pious, who is Mrs. Nussbaum on the radio; Dance Director Agnes de Mille, Actor Hugh Marlowe, Actor Philip Loeb, Leonard Bernstein, composer-conductor; Harold Rome, composer; Actor Louis Calhern, Producer Cheryl Crawford, Daniel Baidenberg, conductor, and Mrs.

would advise their clients to testify "freely and fully as to all questions within the constitutional purview of this committee." But, he added, if the clients take his advice they will not answer questions violating the first amendment of the Constitution—that guaranteeing freedom of speech.

"It is not the business of this committee," he said, "to pry into the private lives of American citizens without lawful legislative purpose or unless the country is in clear and imminent danger of destruction."

Testimony before the committee, meanwhile, was challenged by Mr. Shaw and Actor Howard De Sylva of Hollywood. Mr. Shaw labeled statements about him by Jack I. Warner of Warner Bros. as "reckless lies" and said he had consulted a lawyer with a view to "instituting an action for punitive damages."

Taylor Challenged to Debate

Mr. De Sylva, who was mentioned by Actor Robert Taylor as "always having something to say at the wrong time" at Screen Actors Guild meetings, challenged Mr. Taylor to a debate "any time, any place he chooses" and said he would come to Washington voluntarily Monday.

Another reaction to the hearing came from Ted Gamble, president of the Theater Owners of America, who told the Kentucky Association of Theater Owners in Louisville that charges Hollywood is a Communist hotbed are "greatly exaggerated." He described most testimony before the committee as "vague, very vague."

In Chicago, Emmet Cavery, president of the Screen Writers' Guild, telegraphed Chairman Thomas to urge him to recall Mr. Warner to the witness stand and to subpoena all pertinent records of Warner Bros. "so that your committee and Congress and public can have all the facts which Mr. Warner distorted so recklessly" in his testimony.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan

Gurnea
Harbo
Mohr
Pennington
Quinn Tamm
See
Trotter

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100-3091

FILE NO.

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REPORT MADE AT NEW ORLEANS, LA.	DATE WHEN MADE 11/23/48	PERIOD FOR WHICH MADE 11/16-19/48	REPORT MADE BY [REDACTED]
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TITLE NATIONAL COUNCIL OF AMERICAN-SOVIET FRIENDSHIP, INC.	CHARACTER OF CASE INTERNAL SECURITY - C
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SYNOPSIS OF FACTS:

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REFERENCE:

Bureau File #100-146964
Report of Special Agent [REDACTED]
dated 8/12/48

Declassify on: OADR

New Orleans, 3/16/84

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DETAILS:

AT NEW ORLEANS, LOUISIANA

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FILE NO. 28-18

REPORT MADE AT MIAMI, FLORIDA	DATE WHEN MADE 12-19-47	PERIOD FOR WHICH MADE 12/5, 6, 8/47	REPORT MADE BY [REDACTED] b-7c
TITLE [REDACTED] b-7c		CHARACTER OF CASE COPYRIGHT MATTER	
SYNOPSIS OF FACTS [REDACTED] b-7c			
DETAILS: [REDACTED] b-7c			
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[REDACTED] b-7c			
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51 JAN 23 1948

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the song "Too Good To Be True" was one of the hit songs in WALT DISNEY's new Paramount picture, "Fun and Fancy Free", released September 27, 1947 and premiered in the following theatres: ALDEIN, Philadelphia; ORPHEUM, Seattle; WARNER, Pittsburgh; 20th CENTURY, Buffalo; KEITHS, Washington, D.C.; FOX, St. Louis; all on Thanksgiving Day, 1947.

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June 16, 1940.

Mr. Edgar J. Hoover.
Federal Bureau of Investigation
Washington, D.C.

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61-7560-7276	
FEDERAL BUREAU OF INVESTIGATION	
1	JUN 19 1940
U.S. DEPARTMENT OF JUSTICE	

Dear Sir:

Enclose you will find the comic page of the Peninsula News of June 12, 1940. b-7c

You will notice in the last section of Wicker House column by Walt Disney a very distinct "Swastika" in the form of two crossed musical notes.

Perhaps this may not signify anything and may be insignificant, but

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I also realize that the insignificant things are often the cause of a person being exposed or proven guilty of something.

Perhaps he is not a Nazis sympathizer at all and may have done it just to see if it would be notice or may have not intended it to look like a "Swastika" at all.

If it could mean anything, I know you are the man that should be informed of this.

yours truly,

b-7c

P.S. I have noticed the rest of his catrons since, but as yet, haven't seen any more such signs.

THE PENSACOLA NEWS

By WALT DISNEY



61-7560-9276

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
MENT
Mr. Nichols
Mr. Rosen
S. 1912
Mr. Tracy
Mr. Carson
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Mr. Gurnea

DATE: 1 August 1954

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **NEW YORK, NEW YORK**

NY FILE NO. **65-17940**

REPORT MADE AT NEW YORK, NEW YORK	DATE WHEN MADE DEC 18 1944	PERIOD FOR WHICH MADE 11/13-12/6/44	REPORT MADE BY [REDACTED]
SYNOPSIS OF FACTS [REDACTED]			CHARACTER OF CASE [REDACTED]
[REDACTED]			Mr. Hendon Mr. Pennington

[REDACTED]

<p>DE-INDEXED</p> <p>DATE: 11/2/54</p> <p>NEW YORK (1 NY 65-17940)</p>	<p>INDEXED</p> <p>DATE: 3/20/84</p>
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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT LOS ANGELES

FILE NO. 65-4370

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 10-20-66	PERIOD FOR WHICH MADE 10/10-19/66	REPORT MADE BY b-7c
TITLE [REDACTED] b-7c		CHARACTER OF CASE ESPIONAGE	
SYNOPSIS OF FACTS: [REDACTED]		STRICTLY CONFIDENTIAL 3/21/80 EX-27	
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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] stated that all of the following individuals are on the Executive Board of MPA with the exception of [REDACTED]

• CEDRIC GIBBONS, Art Director at MGM

• MORRIS RYSKIND, writer

• LOUIS D. LIGHTON, Producer at 20th Century Fox

• FRANK GRUBER, writer at Columbia

• Mrs. LILIA ROGERS, RKO Studios

• BORDEN CHASE

• SAM WOOD

• Miss AYE RAND, motion picture writer

• JOSEPH TOBIY, Hollywood labor leader

• BEN MARTINEZ, Hollywood labor leader

• AL ERICKSON, Hollywood labor leader

• AL DENNISON, Hollywood labor leader

• Col. RUPERT HUGHES, author and radio commentator

• FRED HIBLO, Jr., 20th Century Fox writer

• WALT DISNEY, Walt Disney Studios

• JAMES E. McGUINESS, MGM producer

• MARIBESS STOKES, Secretary of MPA

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INDEX GUIDE

TITLE: [REDACTED]

SPECIAL AGENT: [REDACTED]

b-7c

DATE: 10-20-44

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DISNEY, WALT

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THIS CASE ORIGINATED AT **LOS ANGELES**

FILE NO. **65-4370**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 11/25/44	PERIOD FOR WHICH MADE 10/20, 23, 25, 26; 11/1, 9/44.	REPORT MADE BY [REDACTED]
TITLE [REDACTED] b-7c			CHARACTER OF CASE ESPIONAGE b-7c

SYNOPSIS OF FACTS:

[REDACTED]

REFERENCE:

Report of Special Agent **[REDACTED]** dated October 20, 1944, at Los Angeles, California. **#240505**

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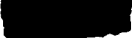

DETAILS:

AT LOS ANGELES, CALIFORNIA:

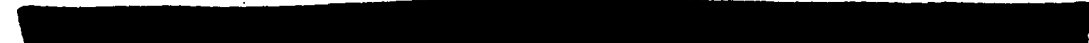













[REDACTED]

APPROVED AND FORWARDED: [Signature]	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES 65-53968-8
COPIES OF THIS REPORT 5 BUREAU 3 LOS ANGELES		ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 3/19/84 BY 261 JHE/rel del
1 cc to [REDACTED] b-7c		38 DEC 4 1944
1 cc to [REDACTED] b-7c		RECEIVED

LA 65-4370

 The majority of these individuals are Board members of Motion Picture Alliance. A few are friends or contacts of Motion Picture Alliance known to be anti-Communist and interested in fighting Communism in one way or another. The list furnished by  is as follows:

b-7c
b-7d

LA 6-4370

[REDACTED]

[REDACTED]

[REDACTED]

18. WALT DISNEY, President of DISNEY STUDIOS, and MOTION PICTURE ALLIANCE
Board member

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

LA 65-4370

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] subsequently advised that he had contacted the remaining individuals named on his original list who he thought had received

b7c
b7d

LA 65-4370

copies, but who he found actually did not. These remaining individuals are listed below, together with [REDACTED] explanation as to why they had not had copies: b-7c
b-7d

✓ WALT DISNEY - did not attend the Board meeting when the copies were passed out, and did not subsequently receive one.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

- C L O S E D -

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT **Washington D. C.**

FILE NO. **74-92**

REPORT MADE AT SAN FRANCISCO	DATE WHEN MADE 5/8/51	PERIOD FOR WHICH MADE 5/4, 5, 7/51	REPORT MADE BY [REDACTED] b-7c
TITLE [REDACTED] b-7c			CHARACTER OF CASE PERJURY

SYNOPSIS OF FACTS

See 2-5-51 (1st)
1cc [REDACTED] 5-14-51
1-6

[REDACTED] b-7c

[REDACTED] b-7c

[REDACTED] b-7c

[REDACTED] b-7c

[REDACTED] b-7d

2-13

- RUC -

Details:

ENCLOSURE ATTACHED

The following investigation was conducted by SA **[REDACTED]** on May 4, 1951.

AT SAN FRANCISCO, CALIFORNIA

APPROVED AND FORWARDED: <i>Harry W. Kimbrell</i>	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT 6 Bureau (AMSD) (encl) 74-1410 3 Washington Field (AMSD) 74-112 2 San Francisco COPY IN FILE	74-1410-52 MAY 10 1951 [REDACTED] b-7c	RECORDED - 136 INDEXED - 136 HANDLED BY STOP DESK

PROPERTY OF FBI—THIS CONFIDENTIAL REPORT AND ITS CONTENTS ARE LOANED TO YOU BY THE FBI AND ARE NOT TO BE DISTRIBUTED OUTSIDE OF AGENCY TO WHICH LOANED.

5 MAY 15 1951

SF-74-92

[REDACTED]

[REDACTED]

[REDACTED]

b-7c
b-7d

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

- REFERRED UPON COMPLETION TO THE OFFICE OF ORIGIN -

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b-7c
b-7d

[REDACTED]

FEDERAL BUREAU OF INVESTIGATION

29961

This Case Originated At NEW YORK

File No. 47-2326

Report Made At
LOS ANGELES

Date
2/5/43

Period
1/13, 15, 16, 18
20/43

Report Made By

b-7c

Title CHANGED:

[REDACTED] b-7c

Character of Case

ESPIONAGE

CONFIDENTIAL

SYNOPSIS:

[REDACTED] departed for New York City, where associated with WALT DISNEY in September.

AGENCY/EC. Cia
REQ. REC'D. 3-19-56
REP'T FORW. 3-29-56
BY [REDACTED]

b-7c

b-7c

APPROPRIATE AGENCIES
AND FIELD OFFICES
ADVISED BY ROUTING
SLIP (S) 3/19/56
DATE 3/19/56

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE.

REFERENCE:

Bureau letter dated December 10, 1942.

DETAILS:

Classified by 826 JHE/wcl/ld
Declassify on: OADR
240 505

[REDACTED] b-7c

100-160592-6		RECORDED & INDEXED
5 Bureau 4 New York (1 G-2, 1 ONI) 1 G-2 San Francisco 1 ONI San Diego 2 Springfield 2 Los Angeles		FEB 8 1943 b-7c

59 FEB 20 1943

CONFIDENTIAL

[REDACTED]

CONFIDENTIAL

[REDACTED]

(C)

[REDACTED]

b-1

[REDACTED]

(C)

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

CONFIDENTIAL

29966

~~CONFIDENTIAL~~

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b-7c
b-7d

~~CONFIDENTIAL~~

29967

~~CONFIDENTIAL~~

[REDACTED]

Subject made only one trip to Mr. WALT DISNEY, and in the company of

[REDACTED]

b7c
b7d

[REDACTED]

[REDACTED]

CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **SALT LAKE CITY, UTAH**

SU FILE NO. **60-86**

REPORT MADE AT SALT LAKE CITY, UTAH	DATE WHEN MADE 10-19-44	PERIOD FOR WHICH MADE 10-2, 5, 6-44	REPORT MADE BY [REDACTED] b-7c
TITLE T. & D. JR. ENTERPRISES, INCORPORATED			CHARACTER OF CASE ANTITRUST

SYNOPSIS OF FACTS:

Transcript of speech made by **MARY PICKFORD**, motion picture actress, at El Patio Ballroom, Reno, Nevada 8-22-44 previous to the showing of the motion picture "Up in Arms" a **SAMUEL GOLDWYN** production, obtained from K.O.E. Radio Station and set out. Instant speech concerned with the presentation by **MARY PICKFORD** of her stand for independence and freedom from the dictates of a picture theater monopoly. Told of the great expense and time involved by **SAMUEL GOLDWYN** in making the production only to be told upon the completion of it that he shall not be permitted to show his picture but dictated by a theatre monopoly. Telegram received by **SAMUEL GOLDWYN** at Reno, Nevada from **WALT DISNEY**, author and producer, endorsing the action taken by **GOLDWYN** also read by **MARY PICKFORD**.

cc 10-27-44

[REDACTED] **b-7c**

REFERENCE:

Report of Special Agent [REDACTED] dated 8-14-44
at Salt Lake City, Utah **b-7c**
Report of Special Agent [REDACTED] (A) Los Angeles,
California dated 10-6-44

**COPIES DESTROYED
888 MAR 24 1959**

APPROVED AND FORWARDED: <i>[Signature]</i> SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES 10-3020-17 RECORDED 25 b-7c
COPIES OF THIS REPORT 3 - Bureau 2 - Los Angeles 1 - USA Reno 4 - Salt Lake City <i>COPY IN FILE</i>	

56 OCT 28 1944

SU #0-86

DETAILS:

I

[REDACTED]

[REDACTED]

[REDACTED]

b-7c
b-7d

There is set out below a transcript of the speech made by MARY PICKFORD:

"Good evening I am proud to be here tonight to represent two most worthwhile causes, first, the benefits for the camp and hospital service committee of Reno, secondly, to take my stand for independence and freedom from the dictates of a picture theatre monopoly. When Mr. SAMUEL GOLDWYN telephoned me I dropped my personal business for the time being in order to be here tonight, well knowing the vital importance of this issue of monopoly, an issue not only vital to Mr. GOLDWYN and all independent producers but to the future advancement of the American motion picture industry itself.

"I have known SAMUEL GOLDWYN the better part of my life as a man of high purpose, of great courage, a producer of artistic integrity. It is such men as SAMUEL GOLDWYN whose vision, courage and inspiration has led and emanated the motion picture from the obscurity of the Nickelodeon area up to the great and dignified medium of entertainment which it is today. To produce the film "Up in Arms" Mr. GOLDWYN spent a whole year of intensive work and two and a half million dollars of his own; that is a lot of time and a very great deal of money but to what avail? Only to be told upon the completion of a year's work and expenditure of two and one-half million dollars that he shall not be permitted to show his picture but dictated by a theater monopoly. I would prefer and in this I am assured you would agree to sit on a

wooden chair, a wooden bench, or even on the floor to see a fine film then to rest upon plush covered opera chairs and to be forced to witness a dull, stupid film in the most elaborate movie palace in the country. No, my friends all the grandeur of the finest theater does not make nor mar a great film. Bricks, mortar, plush and soft lights are empty things without fine entertainment which commemorates the very living soul of the theater.


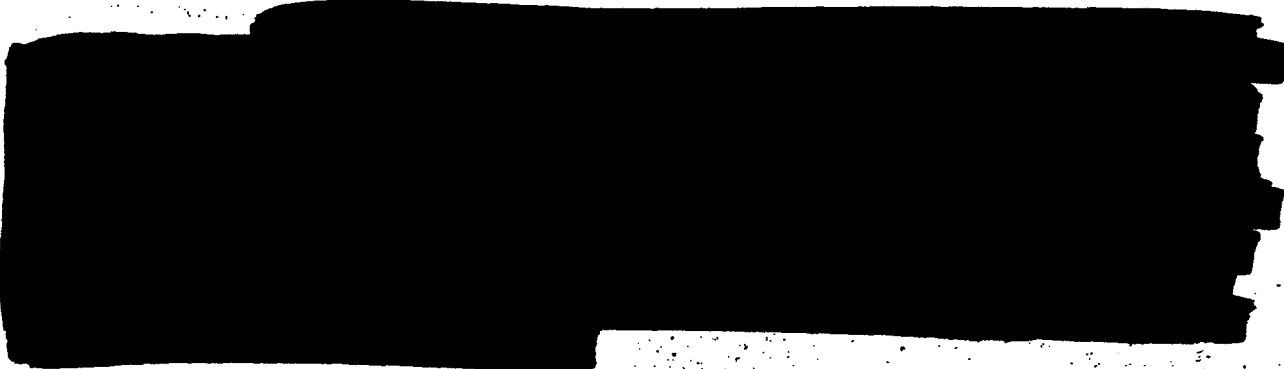
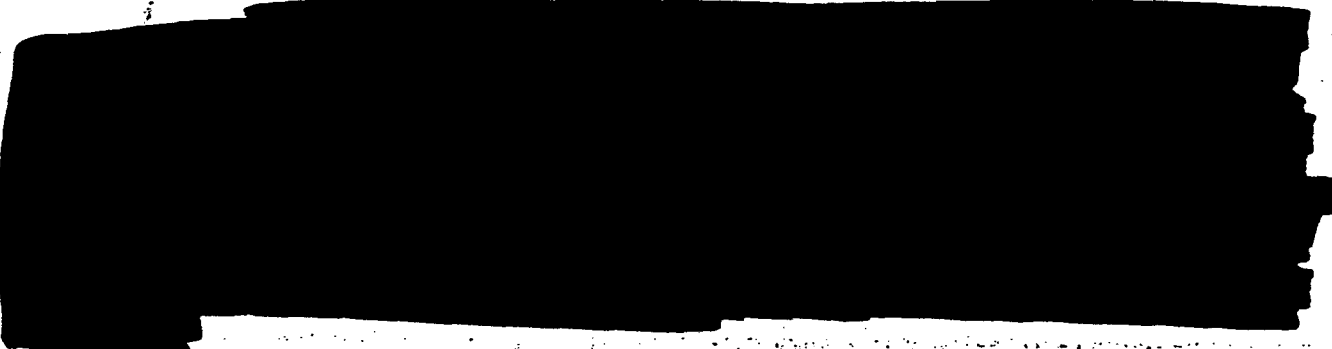

"We are making history here tonight, you, Mr. GOLDWYN and I, for we are taking our stand from our inalienable rights for free enterprise and a free America to see to it that no man, group, combine nor monopoly shall dictate where, when or how we shall show our picture.

"Our boys, American boys, this very night on the four corners of the earth are fighting and dying in order to protect Democracy and the American way of life. Shall we here at home fail them? Shall we permit the American way of life to perish here in the United States while our men are fighting for that same God given right in every part of the world? Certainly not, so I say it is not merely whether this one or a dozen of Mr. GOLDWYN'S pictures do, or do not play in Reno or for that matter in the entire state of Nevada. It is rather the question whether he and I or other Americans are to be given an opportunity to carry on our lives and our business openly, honestly and fairly.

"There are a number of wires that have come to us, too numerous to read here, so I shall read just this one from an author whom you all know, respect and love. It is WALT DISNEY, one of the outstanding independent producers of the motion picture industry. It is an indication of how the creative workers of Hollywood feel about monopoly and I quote, "SAMUEL GOLDWYN, Riverside Hotel, Reno, Nevada, I heartily endorse your efforts to carry directly to the people of Reno and indirectly to the American public the question whether the motion picture industry as an industry should continue to exist under American competition principles or be throttled by monopolistic restrictions and limitations. When the channels of motion picture reach the public are restricted or blocked it behooves all of us who are charged with responsibility to the public for the industry to break down these barriers. Impending world competition which will be based on low cost and fostered by forming governmental endowment franchise and tariffs makes it imperative that our American products at least in our own country be permitted to operate without artificial obstacles being thrown in its path by selfish interest. The American picture must continue to receive returns, commensurate with the large costs and the better living standards of the people who make them. Our government has recognized the importance of American films as political and commercial assets in foreign relations for America, to

SU #60-86

lose its leadership in motion pictures would be a blow to all American industry and to our public relations. The motion picture industry and in time the American public will acknowledge and appreciate yours, SAM, your courage and foresight, regards, WALT DISNEY. This is MARY PICKFORD, good night and thank you.



• PENDING •

SU #60-86

UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will interview WALT DISNEY, author and producer concerning any monopolistic practices on the part of Subject Corporation.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

TELETYPE

NOV 10 1944

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

FBI SALT LAKE CITY 11-10-44 8-50 AM MD

DIRECTOR URGENT

GLOV. T AND D JR. ENTERPRISES, INC., ANTITRUST. REMYTEL NINTH
INSTANT. LOS ANGELES DIVISION ADVISED INVESTIGATION COMPLETED
IN LA EXCEPT INTERVIEW WITH WALT DISNEY, WHO WILL NOT BE AVAILABLE
UNTIL NOVEMBER THIRTEENTH. REPORT WILL BE SUBMITTED IMMEDIATELY
THEREAFTER.

NEWMAN

END

10-40 PM AM OK FBI WA LAR

30 NOV 13 1944

RECORDED

INDEXED

60-3020-13

HANDLED BY
TOP DEEF

6-7c

Office Memorandum • UNITED STATES GOVERNMENT

TO : 60-3020
THE DIRECTOR

DATE: November 4, 1944

FROM : A. Rosen

SUBJECT: T AND D JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

Mr. Tolson
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Mumford
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

This memorandum is being prepared at your request to advise you of our investigation at Reno and the part played in the matter by Danny Kaye.

ORIGIN OF CASE

Thomas O. Craven, United States Attorney, Reno, received a complaint from Samuel Goldwyn, member of the Society of Independent Motion Picture Producers to the effect that the T and D Junior Enterprises, Incorporated had taken an active part in opposing the showing of his picture, "Up in Arms" starring Danny Kaye and "They've Got Me Covered" featuring Bob Hope.

CLEARANCE FOR INVESTIGATION

The United States Attorney secured clearance from Assistant Attorney General Berge on August 17, 1944 to conduct the investigation. On August 21, 1944 he asked the Bureau to conduct the investigation which request was complied with on September 5, 1944 after the necessary clearance was received from the Department.

The investigation reflects that Goldwyn and subject company could not agree on the terms under which these pictures were to be shown by the T and D Junior Enterprises so Goldwyn showed these pictures in the El Patio Ballroom at Reno. Subject company, through the city council, tried to prevent the showing of the picture at the El Patio without success. At the showing, Mary Pickford delivered an address complaining against the monopolistic tendency on the part of moving picture theater owners.

25% of subject company's stock is owned by the Fox West Coast Theaters which operates throughout California, Oregon, Washington, Colorado, Wisconsin and Kansas. Subject company operates all theaters at Reno and 45 other theaters in northern California.

EX-40 INDEXED 60-3020-16
Mr. Berge, in a press release concerning this case, has been quoted as saying that there have been several instances in which independent producers have had difficulty in obtaining theaters to show their product because of the big five chain control and said this was another proof that the original decree of 1940 at New York City was not satisfactory. He also stated, "As long as the independents have to deal with the big five for theaters it seems there will be trouble. If all the theaters they now have continue to be controlled by the big five companies, the independent producers will find it difficult to get screens for the product."

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885 MAR 24 1949

58 NOV 18 1941

Memorandum for the Director

As of October 19, 1944, the investigation of this matter was almost completed. As of that date there were outstanding leads to interview Walt Disney, Mary Pickford and [redacted] to determine from them any information in their possession concerning monopolistic practices; to interview [redacted] relative to any action taken by [redacted] to prohibit the showing of the pictures; and to maintain contact with the United States Attorney for suggestions as to investigative leads he considers necessary.

6-7c

Office Memorandum • UNITED STATES GOVERNMENT

TO : THE DIRECTOR

FROM : A. Rosen

DATE: November 6, 1944

SUBJECT: T AND D JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Quinn
Tele. Room
Mr. Nease
Miss Gandy

This memorandum is being prepared at your request to advise you of our investigation at Reno and the part played in the matter by Danny Kaye.

ORIGIN OF CASE

Thomas O. Craven, United States Attorney, Reno, received a complaint from Samuel Goldwyn, member of the Society of Independent Motion Picture Producers to the effect that the T. and D. Junior Enterprises, Incorporated, had taken an active part in opposing the showing of his picture "Up in Arms" starring Danny Kaye and "They've Got Me Covered" featuring Bob Hope.

CLEARANCE FOR INVESTIGATION

The United States Attorney secured clearance from Assistant Attorney General Berge on August 17, 1944, to conduct the investigation. On August 21, 1944, a request was received from him to make the investigation which was complied with on September 5, 1944, after the necessary clearance was received from the Department.

DETAILS OF ALLEGATION

It was alleged that all theaters within thirty-five miles of Reno, Nevada, are owned and operated by subject company which creates a monopoly for the showing of pictures in that city; that after being unable to reach an equitable agreement with subject company for the showing of the pictures, it was decided to show the pictures in a ball room; that subject company through its Reno manager, tried to suppress the showing of the pictures through complaints made to the city council.

RESULTS OF INVESTIGATION

EX - 40

RECORDED

INDEXED

137 60-3020-17

The investigation revealed that subject company does own all theaters in the Reno area; that Goldwyn's distributor for the above-mentioned pictures was unable to secure from the T and D Junior Enterprises, Incorporated, what he considered to be an equitable contract; that thereafter Goldwyn entered into an exhibit for one week the films "Up in Arms" and "They've Got Me Covered"; that thereafter subject company through its local manager at Reno, made efforts to oppose the showing of these pictures by making complaints to the city council. The complaints made it necessary for the person showing the picture to make expensive changes in the seating arrangements of the ball room and the location of the projection booth. At the showing, Mary Pickford delivered an address complaining against the monopolistic tendency on the part of motion picture theater

COPIES DESTROYED

885 MAR 24 1959

5 NOV 21 1944

Memo for the Director

BACKGROUND INFORMATION

An article in the New York Times under date of August 27, 1944, reflected that Samuel Goldwyn, an independent producer, had also had a "skirmish" in Chicago after he was unable to reach what he considered to be an equitable agreement with the large theater owners in Chicago. At that time he put "Up in Arms" into a small independent theater, namely the Woods, where he received \$175,000 for his share of the house receipts against the \$25,000 to \$30,000 he previously got from the Chicago showing of one of his films.

25% of subject company's stock is owned by the Fox West Coast Theaters which operate throughout California, Oregon, Washington, Colorado, Wisconsin and Kansas. Subject company also operates many theaters in Northern California. In the September 4, 1944, issue of Time Magazine there is an article which states that Goldwyn has complained that independent movie makers, such as himself, are throttled by the monopolistic major production companies (which control theaters grossing 70% of the U.S. movie receipts) and theater chains (which control a substantial part of the rest). He is quoted as saying that independents are forced to sell their movies on a take it or leave it basis.

Mr. Berge in a press release relating to this case has been quoted as saying that there have been several instances in which independent producers have had difficulty in obtaining theaters to show their product because of the Big Five chain control and said this was another proof that the original decree of 1940 at New York City was not satisfactory. He also stated, "As long as the independents have to deal with the Big Five for theaters it seems there will be trouble. If all the theaters they now have continue to be controlled by the Big Five companies, the independent producers will find it difficult to get screens for the product."

STATUS OF INVESTIGATION

As of October 19, 1944, the investigation of this matter was almost completed. As of that date there were outstanding leads to interview Walt Disney, Mary Pickford and [redacted] to determine from them any information in their possession concerning monopolistic practices; to interview [redacted] of the subject company relative to any action taken by [redacted] to prohibit the showing of the pictures; and to maintain contact with the United States Attorney for suggestions as to investigative leads he considers necessary. b-7c

*We should press to an
early conclusion to this
is a tyrannical practice.*
H.

Office Memorandum • UNITED STATES GOVERNMENT

b.7c TO : 60-3020
MR. E. A. Tamm

DATE: November 11, 1944

FROM : A. Rosen *Re*SUBJECT: T AND D JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

Mr. E. A. Tamm
Mr. Clegg
Mr. Coffey
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Mohr
Mr. Carson
Mr. Hendon
Mr. Mumford
Mr. Jones
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Gandy

This memorandum is being prepared to advise you of the present status of the investigation.

You will remember that a memorandum was directed to the Director at his request. His interest in the matter concerned our investigation of this Antitrust matter at Reno and the part played therein by Danny Kaye. b.7c

You will remember that Samuel Goldwyn, member of the Society of Independent Motion Picture Producers made a complaint to the USA, Reno, to the effect that subject company had all motion picture outlets at Reno and that when he tried to show his picture, "Up in Arms", starring Danny Kaye in a ballroom, the local member of subject company tried to suppress the showing of the picture through complaints made to the city council.

This is to advise that by teletype the Salt Lake City Field Division advised that all outstanding investigation in Los Angeles had been completed except to interview Walt Disney who will not be available until November 13. The Salt Lake City office has further investigation to be conducted at Reno, Nevada which they state will be completed by November 13, 1944. The Salt Lake City Field Division, by teletype dated November 10, was instructed to immediately contact the United States Attorney at Reno to determine what further investigation, if any, is desired after which they should conduct an immediate investigation of the additional request received from him.

ACTION TO BE TAKEN

On November 14, 1944, the Salt Lake City office will again be contacted by teletype to determine the present status of the investigation.

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160-3020-28
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NOV 20 1944

NOV 21 1944

b.7c

FEDERAL BUREAU OF INVESTIGATION

FILE NO 60-308

CASE ORIGINATED AT LOS ANGELES, CALIF.

REPORT MADE AT
LOS ANGELES, CALIF.

DATE WHEN MADE
4/23/48

PERIOD FOR WHICH MADE
4/14, 15, 16, 19/48

REPORT MADE BY

CHARACTER OF CASE

ANTITRUST

TECHNICOLOR, INC., Et al

SYNOPSIS OF FACTS:

-P-

REFERENCE:

Report of [redacted] dated March 24, 1948.
Los Angeles.

DETAILS:

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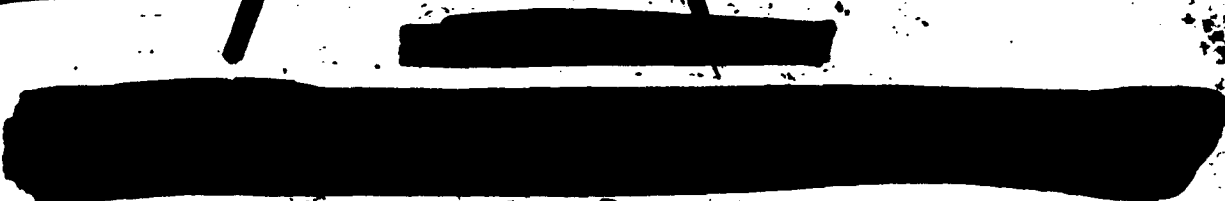
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RECORDED

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LA 60-308

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LA 60-308

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LA 60-3

b-7d

60-8509-15

LA 60-308

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

At the specific request of JAMES M. MC GRATH, Special Attorney, Antitrust Division, the Disney Studios were contacted in order to ascertain the nature of the so-called "Disney Process", a color process.

6-7c [REDACTED] of the Disney Company made inquiries of various Disney technicians and advised that the Disney process is a self-contained process with which Technicolor, Inc., has no connection. However, the Eastman Kodak Company handles the development of the negative.

60-3509

15

PENDING

FEDERAL BUREAU OF INVESTIGATION

REPORT ORIGINATED AT **LOS ANGELES**

FILE NO. **60-308**

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 5/12/48	PERIOD FOR WHICH MADE 4/21, 29; 5/3, 5-7, 10, 11/48	REPORT MADE BY [REDACTED]
TITLE TECHNICOLOR, INC., ET AL			CHARACTER OF CASE ANTITRUST

SYNOPSIS OF FACTS:

[REDACTED]

-- P --

REFERENCE: Report of Special Agent [REDACTED] dated April 23, 1948, at Los Angeles.

DETAILS: COPY DESTROYED

197 APR 8 1949 [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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60-3509-19			
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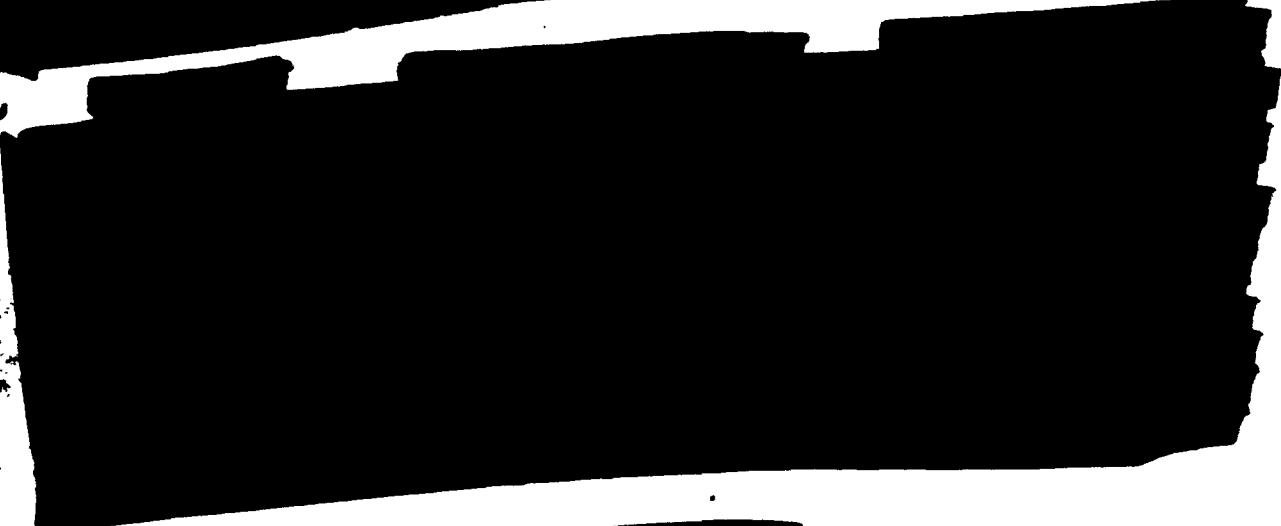




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b-7d

b-7c

b-7c
b-7d

LA. 60-308



b-7c

b-7d

January 11, 1943
Sao Paulo

232 3
Dear Sir:

[REDACTED]

b-7c
b-7d

[REDACTED]

Being furnished

b-7c

[REDACTED]

b-7c

[REDACTED]

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ALL INFORMATION CONTAINED
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DATE 3/14/84 BY 8269 JHE/web/ddp

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JAN 25 1943

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LITER DIVISION

[REDACTED]

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53 FEB 7 1943

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S-111-11

[REDACTED]

Washington, D. C.

January 8, 1945

[REDACTED]

[REDACTED]

January 8, 1945

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Washington, D. C.

January 8 1945

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BY

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Washington, D. C.

January 25, 1945

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Washington, D. C.

January 25, 1945

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January 25, 1945

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[REDACTED]

THE MOVIES

- Hollywood Political Lineup //
- Movie Folk Face Wage Cuts

By HAROLD J. SALEMSON
 Dedicated from Correspondent

THE political lineup is becoming sharp in Hollywood. A group of stars and film personalities have incorporated the Hollywood Republican Committee, which they say will bring into play equal numbers of stars to offset every manifestation of the Progressive Citizens of America. Top

Republicans in the movie are Gene Rogers, Robert Montgomery, George Murphy, W. Disney, writers Charles and Norman, producer-director LeRoy, and Louis B. Mayer's executive secretary, Ida R. Gorman.

Over against this, the PCA has a recent leaflet out featuring Ed-ward G. Robinson, Richard, Bob, Paul, Henry, Larry, Park, and Betty—to say nothing of Katharine, Hepburn, Paul, Draper, Larry, Howard, Marina, Lee, Morris, Gregory, and all the others who are in there pitching on the side of the common man.

It looks like a fine start for the campaign leading up to next year's election. The stars joined PCA, the leaflet says, because they realized they're citizens as well as actors, and now it looks like the Republicans have discovered that, too.

British Tax Aftermath

As for the extent of political activity in Hollywood, Screen Writers Guild president Emmet Lavery gave a nice going-over to Jack (Merrill Rose) of the local un-American committee, on a CBS Pacific network hookup recently. Lavery, aided by actor (and one time assistant) Albert, food columnist Hedda, and writer Howard Ernest, Rogers on Town Meeting of the Air, Tuesday, on Sept. 2. The subject: Communism in Hollywood.

The British 75 percent tax breaks have subsided in Hollywood, but it looks as if there is a war of attrition

actions that other dollar-areas countries are likely to take. You can look for a strong fight from studio unions to keep this from being a signal for forcing wage cuts on unions weakened by the Taft-Hartley Law.

New Folk-Type Songs

Comments on current attractions: Conrad of Lester Cole magnificent Tanya—minded script. The Resource of Ray Ridge claims special attention through the excellent new folk-type songs by Earl Robinson and Lewis Allen. Incidentally, Norma Shearer's delightful protegee, Janet Leigh, who scores a hit in the film, will co-star with Tom Drake in The Hills of Home. . . . Universe's excellent British-made Great Expectations is not to be confused with the dreary film on the same subject made some 10 years ago by the same company in this country. . . .

Novelist Elmer Grey (The Man Who Saw Paris) Paul is doing the English subtitles for the French film Le Diable en Corps (The Devil in His Body), which won first prize for male acting at Brussels, and then was held up for a while by the authorities, who felt it was too sexy for U. S. consumption. It is reported to be the frankest discussion of a young man's love for an older woman ever put on the screen. . . .

The New Films

Secret Life of Walker Smith (Columbia - RKO): Thurber fans may object to the unnecessary departures from the whimsical original, but Dorothy Kaye remains tops and makes this a mood for young and old alike.

Something in the Wind (U-D): Lightweight Deanna Duvin musical. Has charm and some very funny stuff by Donald O'Connor. See it but don't expect much from the story.

Great Expectations (British): Magnificent screen adaptation of the Dickens novel, which should not be missed. A new high in honesty of transference of a classic to the screen.

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 Page 11 of the
 THE WORKER

Date 9-7-49
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Magazine
 Sections

343

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **NEW YORK, NEW YORK**

FILE NO. **69-149**

REPORT MADE AT LOS ANGELES, CALIFORNIA	DATE WHEN MADE 7-21-41	PERIOD FOR WHICH MADE 6-30-41 7-1, 16-18-41	REPORT MADE BY [REDACTED]
TITLE [REDACTED]			CHARACTER OF CASE ANTI-RACKETEERING

SYNOPSIS OF FACTS:

[REDACTED] **WALT DISNEY**, President, Walt Disney Productions, stated that during the present strike of the Cartoonists' Guild, **[REDACTED]** that although the studio was willing to accept the settlement **[REDACTED]** this settlement was not acceptable to the striking employees, and no settlement has been reached. **DISNEY** denies that **[REDACTED]** ever demanded or received any pay-offs from **DISNEY** or his organization. **[REDACTED]**

REFERENCE:

Report of Special Agent **[REDACTED]** New York, June 18, 1941. Reports of Special Agent **[REDACTED]** Los Angeles, California, dated June 12, and June 25, 1941.

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2 - Los Angeles **RECORDED**

60-2149-158

JUL 25 1941

JUL 26 1941

The New York Field Division suggested that WALTER DISNEY and his associates should be interviewed promptly respecting all of his relations with [REDACTED] b-7c

[REDACTED] b-7c

The following investigation was conducted by the writer. WALT DISNEY, owner and producer of the WALT DISNEY STUDIOS, was interviewed, and he advised the following:

Mr. DISNEY stated that due to the curtailment of the showing of his pictures abroad, it was necessary for him to cut down on his staff of employees at the studio. As a result of this, he stated, he laid off approximately nineteen men, some of whom had been in his employ less than one year. [REDACTED] b-7c b-7d

Mr. DISNEY stated that as a result of this layoff, these nineteen men, [REDACTED] went around to the various other employees at the studio and stated that approximately two hundred were to be laid off by Mr. DISNEY. As a result of this "whispering campaign," a general strike was called at this studio. A picket line was maintained at the gates of the studio, and a "goon squad" of about 15 men was organized to prevent any trucks from entering the plant. Mr. DISNEY stated that the men who instigated the strike, [REDACTED] were making exorbitant demands upon him in settlement of the strike to the extent that all men were to be re-hired, and that no men were to be fired in the future. b-7c b-7d

Mr. DISNEY stated that approximately 40 men who were out on strike came back to work in the two weeks following May 28, 1941, the date the strike was called, and at the time of the interview, Mr. DISNEY stated there were 297 men still out on strike.

Mr. DISNEY advised that due to these exorbitant demands made by the strikers, negotiations were at a standstill, and the strikers, upon not being able to reach a settlement in their dispute, decided to call in the I.A.T.S.E. in order that their influence could be used to effect a "road block." Mr. DISNEY advised that this was in order that the Projectionists and Motion Picture Theatre employees who were all members of the I.A.T.S.E. would then refuse to operate the projection

machines at the various theatres around the country where WALT DISNEY films were to be shown.

[REDACTED]

b-7c
b-7d

Mr. DISNEY [REDACTED] The

b-7c
b-7d

conditions of this agreement were:

- (1) That all men were to be re-hired, including those men laid off, which Mr. DISNEY found it necessary to lay off in order to reduce his payroll.
- (2) That all men out on strike would receive fifty per cent of their salary for the time that they were out on strike.

Mr. DISNEY stated that this agreement was reached in order to compensate the men who would then be laid off and who would be unable to find other employment in the motion picture industry in view of the fact that the industry would not be able to absorb them at this particular time.

Mr. DISNEY stated that this agreement was more than fair to the strikers, and that at the third meeting of the negotiating committee, at which time the agreement was to be signed [REDACTED]

b-7c
b-7d

[REDACTED] swung the meeting entirely away from the favorable attitude of the strikers which was previously indicated at the first two meetings.

Mr. DISNEY stated that as a result of this, the negotiations were completely broken down, and no further effort has been made by either party to conciliate.

Mr. DISNEY advised that the Local, No. 852 of the strikers had placed the strike situation before the Federal Conciliator in the Los Angeles Area, but that he did not favor doing this because the matter would then be taken out of the studio's hands completely, and it would

be necessary for him to abide by the Conciliator's decision regardless of how unfavorable it might be for the studio.

[REDACTED]

b.7c
b.7d

[REDACTED]

b.7c
b.7d

[REDACTED]

b.7c
b.7d

[REDACTED]

At the beginning of this interview, Mr. DISNEY was advised by the writer that the Bureau is not interested in the employer-employee relationship or in labor unions as such, but is interested in the possible criminal violation on the part of [REDACTED] or others in which an effort might have been made to extort monies from the Disney Studio in settlement of the strike.

b.7c

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

b-7c
b-7d

[REDACTED]

b-7c
b-7d

[REDACTED]

b-7c
b-7d

[REDACTED]

[REDACTED]

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[REDACTED]

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b-7d

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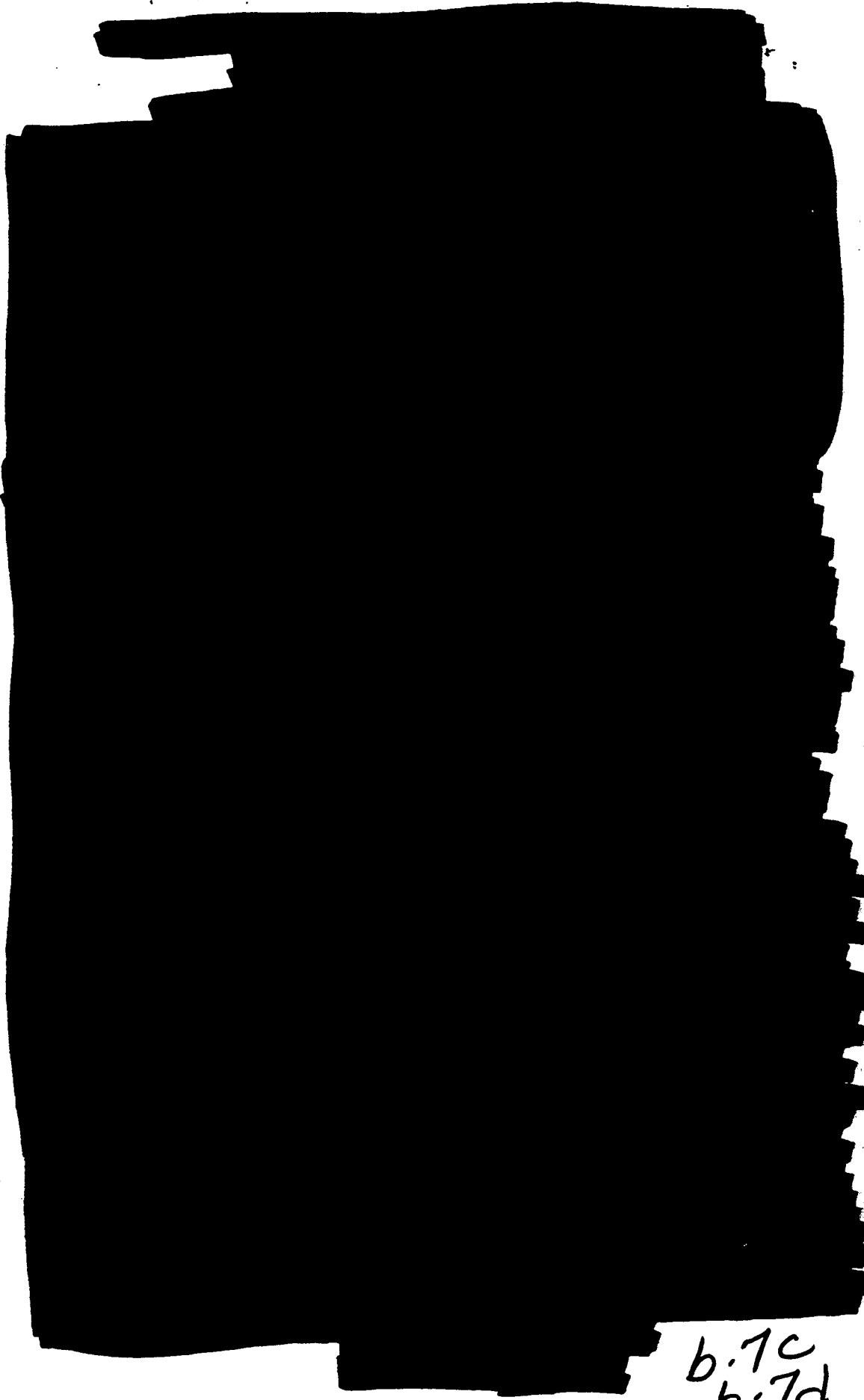
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~~b-7c, b-7d~~

[REDACTED]

b.7c
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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

OVER b.7c
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[REDACTED]

[REDACTED]

[REDACTED]

b.7c
b.7d

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76125

August, 1942.

10th August, 1942.

b7c

Mr. Alden
Mr. Carson
Mr. Cunningham
Mr. Fitch
Mr. Kimball
Mr. Kramer
Laborator
Mr. Mumford
Mr. Pennington
Mr. Strickland
Mr. Tray
Mr. Timm

Released

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| Dr. Lourival Fontes | - Director of the Brazilian Department of Press and Propaganda. |
| Mr. John Hay Whitney | - Chairman of the Motion Picture Division of the Council of National Defense, U. S. A. |

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| Dr. Jorge de Lima | - Author and doctor; honoured with the prize of the Brazilian Academy of Letters for Poetry in 1940. |
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LA 2-256

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64-20875-10

Exhibit "C" continued.

Mr. Jacques Perroy

- Administrator, in Rio, of various international firms.

Dr. Jonathan Serrano

- President of the Secretariat of Cinema in the Brazilian Catholic Action and Professor of the University.

Mr. R. G. Le Vanx

- Administrator - Delegate of the Cinema Edition Production (C.E.P.) of Brussels, Belgium and Hollywood.

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- Professor of the Colegio Dom Pedro II

Mr. Walt Disney

- Well-known American producer of cinema cartoons, etc.

Prof. Eitor Villa-Lobos

- Eminent Brazilian maestro and composer.

Prof. Henrique Carneiro Leao Teixeira
Willco

- Engineer and President of the Historical Institute of Petropolis.

Dr. Affonso Taunay

- Son of the Viscount de Taunay and writer.

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- President of the Brasil-United States Institute.

Dr. Herbert Moses

- President of the Brazilian Press Association.

Dr. Roquette Pinto

- Member of the Brazilian Academy of Letters and Director of the Institute of Educational Cinema of the Ministry of Education and Public Health.

Ambassador J. C. Macedo Soares

- Former Minister of Foreign Affairs and President of the Historical Institute in Rio.

WALT DISNEY TELLS ERROR

Says Meant 'League of Women Shoppers,' Not 'Voters,' at Quiz

Walt Disney yesterday admitted that he had his "leagues" mixed when he testified before the House Un-American Activities Committee last October 24. He should have said it was the "League of Women Shoppers" who "put him on the unfair list during the studio strike in 1941," NOT the "League of Women Voters," Disney admitted.

SENDS LETTER—

In a letter to J. Parnell Thomas, chairman of the Un-American Activities Committee, Disney recalled his testimony referring to the League of Women Voters, and added:

"Since returning to my office in Burbank, Calif., I have had an opportunity to carefully review my files pertaining to this subject matter. I can now definitely state that while testifying as above I was confused by a similarity of names between two women's organizations.

TELLS REGRET—

"I regret that I named the League of Women Voters when I intended to name the League of Women Shoppers.

"Therefore, I trust that your committee will find it consistent to make requisite amendment to the record with respect to my testimony so as to erase any implication that the League of Women Voters had at any time intervened or taken any action with regard to the matters about which I was interrogated."

A copy of the letter will be read today to the National Board of the League of Women Voters in Washington, D. C., by President Anna Lord Strauss.

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Hendon
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

24

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Re: Compie

LA File 100-1573

EX-108

100-138754

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52 DEC 8

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#43

LOS ANGELES EXAMINER

DATED

53 DEC 11 1947

WHO IS TO BLAME FOR RED HOLLYWOOD?

BY RUPERT HUGHES

Following is the second of a series of three articles on Communism in Hollywood by Rupert Hughes, noted author and lecturer.

MICKY MOUSE fought a life and death battle with the Communists and won it. Leo the Lion admitted that he was powerless and asked that Congress come to his rescue with laws to comb the Communists out of his mane.

Walt Disney testified before the J. Parnell Thomas committee that the labor bosses under Herbert Sorrell tried to take over his studio and his genius. While he was in death grapple with Sorrell he found Communists inside the fold among his own people. He fought off the laborites and fired the Reds inside.

Louis B. Mayer admitted that he had employed many whom he assumed to be Red, but dared not call them so for fear of libel suits.

The Screen Writers Guild was one of the first points of entry for the Communists. I was one of the founders of it, as I was of the Authors' League. After a few years of excellent but peaceful activity, there came a sudden movement to enlarge its powers and make it militant. The chief spirit in this was the playwright, John Howard Lawson.

There was a wave of enthusiasm and everybody was swept away by it. Gradually it came over a lot of us that queer doings were being done.

Division and Slander

Finally there was a meeting so stormy that the police were called out. More than a hundred prominent screen writers withdrew and formed the Screen Playwrights.

Those who remained delivered an attack so devastating and as dastardly as Stalin's men delivered upon the old Bolsheviks whom they have been slaughtering as fast as possible.

The Screen Playwrights was driven out of existence by slander, boycott and other familiar Red devices.

The Screen Writers Guild and the Authors' League, under the temporary domination of the League spirit, began to draw up laws and constitutions, giving appalling power over all writers in America, held to councils of men and women with a lust for power and a passion for using it.

A woman who later became president of the League openly declared that writers who did not attend meetings or vote by proxy had "lost all rights."

I gasped in horror at the insolence of a group of writers making laws for all writers and exiling those who did not submit. I called it an effort to "Stalinize" American literature of every sort. My protests were ridden over roughshod. Then I took part in a violent public debate and I was ordered to obey orders.

A socialist writer actually went all the way to New York and called on the council of the Authors' League to expel me. Luckily, there were enough old time liberals present to deny him his demand, and when he confessed that he

had never had a book, a story or an article published in his life. He had written scenarios only.

After that I dropped out of screen writing, but I watched the rapid overthrow of all resistance. The guild was turned into a closed shop and by intimidation and threat, by refusal to work with them, it forced into submission all the writers who wanted or needed to write. A few who kept up their opposition were driven to the verge of starvation, while the others built swimming pools.

During all this time the producers looked on, paid no heed to the appeals of the rebels, and some of them gave all the choice assignments to those who made no secret of their communism, to those who were members under assumed names and to those who were too cowardly to join the movement even in secret, as well as too cowardly to make any opposition.

Boo Protesters

And so the Communists and their allies grew so dominant and so domineering that, when the American Authors Authority was proposed—an outrageous scheme to take over all power, even the copyrights and the sales-business from all authors—the Screen Writers Guild members voted for it by a majority of over 300 to 7. And it was typical of the Red spirit that those seven were hissed and booed.

The producers did not lift a finger in self-defense or in protest, but continued to pay big money to the most ruthless writers.

In the same way, the Screen Actors' Guild, the Directors' Guild, the guilds of the extras, the press agents, the story readers and analysts and many others were the scenes of desperate battles against the Communists. In many of them the battle was lost by the loyal Americans.

Likewise, in the motion picture labor unions, the Communists or their allies overwhelmed the patriotic members and the producers did not intervene. One result was a flood of strikes including a year-long jurisdictional strike that cost the producers millions of dollars and is not yet ended.

While the labor situations were complicated and employers have little choice as to whom they may hire or fire, the producers were never under any compulsion to employ any director, writer, actor or other guild member whom they might know or imagine to be tainted with Communism. Yet some showed every favor to the advancement of these Red men and Red women.

Many of them were brilliant in their fields. Artistic skill and political or moral integrity have no necessary connection. But there were just as brilliant men and women who were not anti-American.

The great crime in this was not only the enriching and uplifting into power of traitors to our ideals, but the terrorizing into silence of those who hated Communists and dared not say so.

Red Hypocrisy

Curious people, often well-known ones, send telegrams defending the conspirators and demanding that the United States government mind its own business and let those moles and termites undermine it at their leisure.

There is something about all this that would

be hilariously funny if it were not so menacing to a true American.

Watching pretended martyrs sighing and screaming under the searchlight and pleading that the Bill of Rights be put back over them, one could hardly believe what merciless commies were they when they were in power.

For years and years they grew rich in money and in fame, preaching communism openly or secretly, contributing vast sums of their all-too-easily acquired wealth to every un-American cause and every conspirator, slipping into every possible production all the poison they could conceal, driving honest actors and authors out of work or into submission, and frightening off those who wanted to write or produce anti-Communist pictures by threats of putting stickpins into all the movie houses that showed them.

The loyal authors and actors and others had to submit to this despicable despotism or go into silence and obscurity.

The producers have had no such excuse. They knuckled down and permitted themselves to be scared away from anti-communistic pictures. They protested in fury when their pro-communistic pictures were criticized. Some of them continued to pour wealth into the Red hands of actors, actresses, directors, writers and others who openly made speeches and collected funds for offensive action against patriots and patriotism or for the defense by expensive lawyers and press-agents of everybody accused of subversive action.

Follow a Pattern

They were easy to know for what they were and are. These very, very prominent men and women shrieked in horror against Hitler, except when he was in alliance with Stalin. They reviled Roosevelt and all who tried to prepare for war while Stalin was Hitler's partner in the attack upon a free world. The moment Hitler turned against their idol, Stalin, they turned against Hitler. They roared for war. The moment the war was over and Stalin loomed up as a viler butcher even than Hitler, they turned back to fighting preparedness.

It was as impossible to mistake them for pro-Americans as to mistake the torch in Liberty's hand for a hammer and sickle; yet not one of them was silent, rebuked, or denied a job by the government.

Of course there is nothing on earth more timid or more unscrupulous than big business. It can stand up and vote right for so-called "progressive" measures, and then when it comes to a more drastic or dangerous gang than cinematic gangsters.

Motion picture capital has had to turn to the government for help. Many of the screen Communists are even better known than Al Capone. Poor little Al merely shook down business men in various fields. These starry-eyed stars tried to shake down the walls of our freedom and turn the Bill of Rights into a billboard covered with their pictures, while behind it they conspired and connived. The billboards are down; but the Bill of Rights still stands.

They have been gluttons for publicity. They have kept their press agents and their suppress agents busy at high expense. Now they are getting it for free. And are they "hollering uncle"? But their dear Uncle Joe is far away—luckily for them. And for us. And for him.

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THE CHICAGO AMERICAN

43 NOV 26 1947

Nov 4, 1947

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[REDACTED]

b-7c

Chicago

Mr. Tolson _____
 Mr. E. A. Tamm _____
 Mr. Clegg _____
 Mr. Coffey _____
 Mr. Glavin _____
 Mr. Ladd _____
 Mr. Nichols _____

House Film Censors Find 'Friends' in Hollywood...



Past President of the Screen Actors Guild, Robert Montgomery was regarded as a "friendly" witness by the House Committee on Un-American Activities (no friends of labor!). Against all "isms", Montgomery named none of his colleagues as Communists.



No labor leader is Walt Disney, who fought the Screen Cartoonists' Guild in 1941 with every tactic available (including the notorious Willie Bioff) until his 600 employees forced a breakthrough against \$16-\$20 a week wage levels. Another "friendly" witness.

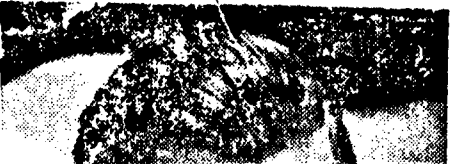
But Hollywood's Best Friends Want No Part of It



Henry Fonda has never been known to take part in politics but he is one of the originators, with others in these two columns, of a Committee for the First Amendment, of the Constitution, fighting the Hollywood inquiry as a violation of constitutional freedom.



Gregory Peck, by long odds Hollywood's most popular actor these days, is another member of the First Amendment Committee. Peck, who worked up to stardom from a job as Radio City guide, led show business's fight on the Taft-Hartley bill last Spring.





Gary Cooper, who opposed FDR in '44 because of the "company he's keeping" with byblow remarks about "foreign notions" etc., said he had encountered Red doctrines but could not recall a single film which contained Communist propaganda.



Lela Rogers, mother of Ginger and beldame of any and all reactionary movements in Hollywood, got herself into a libel suit trying to do the House Committee's work on radio's *Town Meeting* recently. She opposes democratic ideas in films.



Dorothy McGuire, another opponent of the Hollywood inquiry, is soon to appear with Gregory Peck and John Garfield in *Gentleman's Agreement*, which is against anti-Semitism, Bilbo and Rankin. She hit stardom with her first Broadway role, *Claudia*.



Katharine Hepburn one evening last Spring made a stirring speech in Hollywood at a Henry Wallace meeting which raised \$87,000 for Progressive Citizens of America. At that time she branded the impending Hollywood probe "a smear campaign."



Adolphe Menjou, self-professed "Red-baiter and witch-hunter", was probably the committee's "friendliest" witness, certainly its best-dressed. He said Hollywood is a main center of Communism; volunteered to be 1947's Paul Revere.



Robert Taylor tried to wiggle off the spot of having starred in (and made a lot of money in) *Song of Russia*; wound up by admitting he was not "forced" to make it. He fingered for the Committee numerous colleagues including the screen writer on his next picture.



Paulette Goddard is not one of Hollywood's "politicians" either, but she is a founder-member of the First Amendment Committee. A onetime Ziegfeld girl (she walked a picket-line once with Follies chorines) she is now Hollywood's hardest-working actress.



Van Heflin also signed protest. So did Myrna Loy, Ava Gardner, Burgess Meredith, George S. Kaufman, Moss Hart, Olin Downes, Eddie Cantor, Paul Henreid, Marsha Hunt, Agnes De Mille, Paul Draper, Leonard Bernstein, Harold Rome and Richard Watts Jr.

100-138754-A

PM Daily 10/27/47

SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

MISCELLANEOUS CROSS-REFERENCES

Office

UNITED STATES GOVERNMENT

TO : MR. L. V. BOARDMAN

DATE December 14, 1956

FROM : MR. A. H. BELMONT

SECRETALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED EXCEPT
WHERE SHOWN OTHERWISE.

SUBJECT: PRESIDENT'S COUNCIL ON YOUTH FITNESS

SEE REVERSE SIDE FOR
ADD. DISSEMINATION.

Tolson	_____
Nichols	_____
Boardman	_____
Belmont	_____
Mason	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Nease	_____
Winterrowd	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

Pursuant to Mr. Nichols' request made in memorandum to Mr. Tolson dated 12/4/56, a review of Bureau files has been made concerning the individuals on the list of tentative nominees for the President's Citizens Advisory Committee on Fitness of American Youth.

A blank memorandum is attached listing those individuals on which no derogatory information was located.

A blank memorandum has been prepared on each individual where derogatory information was found, and these memoranda are attached. It is noted that some of the derogatory information has been secured from loyalty investigations and this information should not be disseminated outside the Executive branch of the Government.

In each instance where derogatory information was located and was not suitable for dissemination outside the Bureau, such information is being placed in the yellow copy of the memorandum pertaining to the particular individual.

ACTION:

DATE 4/12/82 BY SP8BRT/lmw

SEE REVERSE SIDE FOR
ADD. DISSEMINATION.

This memorandum should be forwarded to Mr. Nichols pursuant to his request.

CLASS. & EXT. BY SP8BRT/lmw

Reason - FCIM II, 1-2.4.2

Date of Review 4/12/82

AO:awj/bjt

- (6)
- 1 - Mr. Nichols
- 1 - Mr. Boardman
- 1 - Mr. Belmont
- 1 - Section
- 1 - Mr. Onsgard

INDEXED - 54

RECORDED - 54

2 JAN 14 1957

SECRET MATERIAL ATTACHE

Enclosures

ADDENDUM,

LBN:hpf

INDEXED - 54

12-18-56

SECRET

The name of [REDACTED] has been added to the list under no derogatory data. The files were checked by the Crime Records Section as reported in Mr. Jones memo of 12-17-56.

3 - Mr. Boardman
1 - Mr. Nichols
1 - Mr. Boardman
1 - Mr. Belmont
1 - Section
1 - Mr. Onsgard

~~SECRET~~

12-13-56

WALT DISNEY

CAL

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375)

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED

DATE 4/12/82 BY SP8BTJ/lme

W. P. Baker/bak
(9)

214,099

1/4/52
Dir

COPIES DESTROYED
20 DEC 11 1964

~~SECRET~~

62-102561-58

7 ENCLOSURE

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mason _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Nease _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

3

October 4, 1940

LBW:LCD

MEMORANDUM FOR MR. TOLSON

Cy
Courtney Eyley ~~Cooper~~'s fingerprints are being taken out of the Exhibit Room. It is suggested that Walt ~~Disney~~'s be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

240505
ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 3/16/84 BY 8269 JHE/whf/ed

RECORDED & INDEXED

62-29709-560

FEDERAL BUREAU OF INVESTIGATION
OCT 9 1940
U. S. DEPARTMENT OF JUSTICE

TOLSON
RANDON

ORIGINAL FILED IN 62-29709-560

July 26, 1951

107834

MEMORANDUM

RE: WALT DISNEY

summary

A confidential informant made available to a representative of this Bureau a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy was cited by the Attorney General as an organization within the purview of Executive Order No. 9835.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the above meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

No investigation has been conducted by this Bureau concerning Walt Disney.

The information set forth herein is strictly confidential and must not be disseminated outside of your agency. This is the result of a request for an FBI file check only and is not to be considered as a clearance or nonclearance of the above individual.

Original to CIA

LOUIS N. CONROY:ejj

2 AUG 15 1951

cc - State
3-10-51
RECORDED - 28
INDEXED - 28
80

162-60527-25
JUL 27 1951
24

~~CONFIDENTIAL~~

MAILED

MAY 10 1955

NAME CHECK

Name Checks

May 10, 1955

(WALTER E.) WALT DISNEY
Born: 1881
Chicago, Illinois

Summary

N.Y.

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450. (u)

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u) (62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and is not to be disseminated outside of your agency. (u)

Orig to USIA

Req. Rec'd. 4-25-55

W. L. Marshall:eah
(4)

RECORDED-112
INDEXED-112

12 MAY 10 1955

CONFIDENTIAL

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Harbo _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
 Sizoo _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

55 MAY 13 1955 151

APR 18 1956
FBI - CHICAGO

April 14, 1956

Sub

WALTER E. DISNEY
Born: December 5, 1901
Chicago, Illinois

Summary

Reference is made to your request for copies of investigative reports in the event the captioned individual has been investigated by this Bureau.

No investigation pertinent to your inquiry concerning the captioned individual has been conducted by the FBI.

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency.

Original and one to USIA
Request received 4-10-56
W. L. Marshall:CAACRA
(4)

Note Paul McNichol, USIA, requested a search for main files only. He advised that only copies of investigative reports of the results of investigation were requested.

ow

RECORDED - 120

INDEXED - 120

62-60527-46826

EX-125

71 APR 24 1956

Legion Of Decency Director, On Studio Tour, Lauds Disney

Msgr. Thomas J. Little, executive secretary of the National Legion of Decency, here this week on his biannual rounds of the studios and for parleys with M.P.A.A. Production Code chief Geoffrey Shurlock yesterday bestowed what he termed "an accolade" on Walt Disney for the "quality" of his three most recent releases, "Pollyanna," "Swiss Family Robinson" and "Absent-Minded Professor."

Monsignor Little said: "Amid the present discussion over the content of much of Hollywood's product, one fact stands out like a warm and welcome beacon. It is that those pictures turned out by you and your studio are wholly acceptable for and have proven highly entertaining to all members of every family in the land."

As yet on his Hollywood rounds, Msgr. Little has bestowed no other such accolade. Yesterday he visited 20th-Fox, following treks to Paramount and Disney Studios. Today he visits Warners, Monday M.G.M., and will endeavor to drop in at Columbia before he heads east.

Possibly his most intensive talks have been with Shurlock, but Msgr. Little would not disclose their nature last night. "Ask Mr. Shurlock," he said. Shurlock would not comment, either.

Msgr. Little, when asked how he personally felt, as Legion of Decency chief, about the industry output following "spirit and letter" of the Production Code, countered with: "Do you think it does?"

He refrained, however from any direct criticism with the observation, "Last November, in the annual report of the Bishops' Council regarding Legion of Decency views, some rather harsh statements are made regarding films. At this time I could only make an interim report, which I do not feel I could do. Let's wait until November, when the annual, and full, report will come out."

Mr. Tolson	
Mr. Parsons	✓
Mr. Mohr	
Mr. Belmont	
Mr. Casper	
Mr. Conrad	
Mr. DeLoach	✓
Mr. Evans	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Mr. Ingram	
Miss Gandy	

calif

calif

[Handwritten signatures and initials]

REC-71

EX-108

64-46275-4

NOT RECORDED
191 APR 17 1961

DAILY VARIETY
Hollywood 33, California
April 7, 1961
Page 1

RECEIVED - MEDIA

55 APR 18 1961

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