SUBJECT: WALTER ELIAS DISNEY

PART 1 OF 2
NOTICE

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subject  WALTER ELIAS DISNEY

FILE NUMBER  HQ 94-4-4667

HQ. 94-4-4667
NR. 9.33728
LA. 80.294
October 4, 1940

LBN: LCB

MEMORANDUM FOR MR. TOLSON

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. R. Nichols
Walt Disney Strolls Two Days Unrecognized in Washington

Everybody knows Donald Duck (or his owner, being more self-sacrificing, walked Washington's streets for two days unrecognized. Without fanfare of fairytale trumpets or the need for Donald to run interference against Washington's fast-bitting 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 managerie set to music. He said he saw half of Washington's sights before time for leaving. He is more rating than Donald.

He said by his friends "to live and drink in the world of fancy he has created." Disney was anxious to hear what the Nation's Capital is thinking about as 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—nor rather at this point doesn't think it wise to slant his creatures as specific characters in any war. He thinks of them ramping 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 tale is standing up now. There will be more on the silver screen about this later.
Office Memorandum - UNITED STATES GOVERNMENT

DATE: December 16, 1954

TO: Director, FBI
ATTN: Training and Inspection

DIVISION: 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

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

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 representa-
tives 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
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.
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 Sin
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.
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.

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.
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 Co.
Welch Grape Juice Co.

Monday. Coca-Cola

Tuesday...

Wednesday... Vicks and General Mills

Thursday...

Friday... Lettuce Inc. and Morton's Salt.
WALT DISNEY PRODUCTIONS
MICKEY MOUSE NEWSREEL UNIT
1015 NEW JERSEY AVENUE, N. W.
WASHINGTON I, D. C.

Jerry A. Sims
NEWSREEL CAMERAMAN

94-4-4667-2X
Office Memorandum

TO: Mr. Tolson

FROM: Mr. Mason

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

DATE: 3/7/56

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.
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.

I don't see how we can do anything.

I agree.

3/8 I concur.

- 2 -
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.
March 21, 1956

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

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." (4)

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 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, 14th and 6th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (4)

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)

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. (4)
Office Memorandum  UNITED STATES GOVERNMENT

TO: DIRECTOR, FBI (44-4-4667)

FROM: SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES DIVISION

DATE: 10/31/56

ATTENTION: TRAINING AND INSPECTION DIVISION

Mr. Mitchell

For the information of the Bureau, it was announced on October 21, 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.

(JMC:pas (3) EXP: PROC.

RECORDED 10
INDEXED 10 94-4-4664-6
21 Nov 5 1956

Edited by M. W.S.
10/22
November 9, 1956

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,

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 Buffles 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.
WALT DISNEY

November 26, 1956

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,

[Signature]

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

WD:mc
Disney to Get Award Feb. 22
At Valley Forge

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 — "$44,000 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."


"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.
March 1, 1957

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,

Sincerely,

Hugo C. Johnson

HCJ:kt
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. BILL WALSH, Mr. BILL 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...
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. NICHOL's 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

FROM: D. J. PARSONS

DATE: March 4, 1957

SUBJECT: FBI LABORATORY
25th ANNIVERSARY

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.

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.
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.

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.
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."

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.

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.)
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.
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

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.
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. Nicholas

FROM: M. A. Zenev

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

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) 09

RECORDED - 67

9 - 4 - 46 11 - 13
9 APR
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)
May 14, 1957

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 file contains civil prints.

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 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.
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
TO: Mr. Nichols  
FROM: M. James

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

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 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  ADDENDUM: 5-15-57, LHSTIM
cc - Mr. Holloman  Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.
TO: Mr. Nichols
FROM: M. D. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

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:

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

FROM: Mr. Jones

DATE: July 18, 1957

SUBJECT: WALT DISNEY PRODUCTIONS
TV FILM RE FBI

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.

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.

RECOMMENDATION:

For information.
Office Mem. - United GOVERNMENT

TO: Mr. Nicholas

FROM: M. A. Jones

DATE: October 18, 1957

SUBJECT: MOTION PICTURE CONCERNING FBI WALT DISNEY PRODUCTIONS

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 each.

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 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.

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:

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.
SAC, Los Angeles

October 22, 1957

Director, FBI

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

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

JTM:grs

COMM - FBI
MAILED 30
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 if 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 6--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 10--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."
MEMORANDUM RE FBI SERIES--
"MICKEY MOUSE NEWSREEL"

October 22, 1957

Episode 1

The following suggestions are offered in connection with

Episode 1:

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.

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

JTM:grs
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.
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 SHOT
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.

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

SCENE
1 LS 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
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!

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!

(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.

(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):
SCENE

6 Marine gate

NARRATION

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 METHOD IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND THE FBI ACADEMY BUILDING—SAC SLOAN TEACHING SAFETY TO DIRK—ESTABLISHING LONG SHOT AT TARGET. HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORIES 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. A.L. 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.
SCENE 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 LOOKING AT 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

21 boy

22 runs for pole

NARRATION

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

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

(fade out)...

--COMMERCIAL--
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
(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.

THIS LIGHT TELLS THE WINNER.

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

THE LIGHTS SHOW A PERFECT SCORE!

(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.

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

29 CU Dirk

30 agent fires

31 boy & man

32 judo

NARRATION

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

THE AXE SPLITS THE BULLET IN (HALF... Hitting both targets!

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

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

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.

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!

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

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.
HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION 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-BREASTED 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.

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!
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 ours 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
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)
Spécial 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)
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
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 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 FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

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...

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!

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 140 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)
SCENE

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
IN EACH CABINET
75,000 CARDS WITHOUT EVER LEAVING HER SEAT!
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.

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!
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.

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.
13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE, ONLY ONE CARD IS KEPT. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG-WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- 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 CHRISTENSEN 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.
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.

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—

AND NOW, THE CASE OF THE ENEMY SPIES.

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 RING—EARY IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

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.
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
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.

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.
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
# FBI Narration

**Episode 3**

**Doug Duitsman - 10/11/57**

## SCENE

<table>
<thead>
<tr>
<th>1</th>
<th>title</th>
</tr>
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<tbody>
<tr>
<td>2</td>
<td>search scene</td>
</tr>
<tr>
<td>3</td>
<td>put in bag</td>
</tr>
<tr>
<td>4</td>
<td>measure</td>
</tr>
<tr>
<td>5</td>
<td>agents search</td>
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</tbody>
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## NARRATION

...THE CASE OF TOO MANY CLUES!

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.

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.

The location is important, too. They must record exactly where each clue is found -- right down to the inch.

I discovered there's a lot of detail required in search 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.
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 BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

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)

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

I GUESS MAYBE HE HAS A SON OR DAUGHTER 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.

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!
SCENE

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 QUIET
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 FILES...AND THAT'S JUST WHERE THE HANDWRITING
EXPERT HEADED. THESE FILES CONTAIN ALL KINDS OF HAND-
WRITING 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.
SCENE

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)
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
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 kidnapped 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, who is one of his research specialists.

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

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second commentary, 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 local group of civic leaders. He then mentioned that...
who is well
known to the Director, would be a logical person to spearhead
such a drive.

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.
HOOVER'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.

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 develop-
ments, and the above is submitted for information.
DIRECTOR, FBI

2/21/61

Sac, Los Angeles (65-6946)

Child molester program

Mary Lee's 1/23/61. advised on 2/10/61 that NADF DISNEY had contacted him and had discovered the proposed cartoon on child molesting. DISNEY told me that he had secured the idea in the result of a conversation with an when I explained the Director's program in distributing child molester posters.

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.

The Bureau will be kept advised.

Bureau Los Angeles (A-69-624) (DISSKY)
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 $1,668 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, represent increase of $28,000 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. 3, 1963.

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." Of "Moon Pilot"

Disney's contract dated April 6, 1953, 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 89G

For fiscal year ended Oct. 1, 1960, Disney received $164,000; William H. Anderson, veepee, in charge of studio operations and director, $98,000; Roy W. Disney, president and director, $82,000; E. Carden Walker, veepee in charge of advertising and sales director, $52,000; Gunther R. Lesing, vice-president and sales director, $31,000.

During same year, WED was paid $1,88,985. Gross income of the company in respect of which such royalties were paid amounted to $7,911,981. WED made rental payments to Disneyland of $164,277 on small gauge railroad, and $57,030 on operation of monorail system.
New Contract For Walt Disney Call 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 from Page 1)

Into the parent company. In the fiscal year ending 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 WD 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, $31,500.

Walt Disney Productions
The 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 revitalized program was announced earlier in the week by President Kennedy.

Los Angeles Herald-Express
Date 11-14-61
Los Angeles Division
Editor: HERBERT H. KRAUCH

RE: PEOPLE-TO-PEOPLE PROGRAM

LA file __________
Bufile__________
SUBJECT: WALTER ELIAS DISNEY

PART 2 OF 2
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SUBJECT: WALTER ELIAS DISNEY

CROSS REFERENCES
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.

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

In the heat of the kleag lights, bald, round and resolute Chairman Thomas B. (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.
Chairman Thomas said grimly: "You've squirmed out of this one."

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

"I claim and insist upon my right to join the Republican party or 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 28 film stars, headed by Humphrey Bogart, John Garfield, Gene Kelly and Laurence Olivier, 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 reassembles 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 they NAM and thy DAR!"
Director,
Federal Bureau of Investigation,
Washington, D.C.

Dear Sir:

There are being transmitted herewith fingerprint cards of Walter E. Disney and 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 DeKolay Convention at Kansas City, Missouri.

Very truly yours,

W. A. Smith

W. A. Smith VRC
SPECIAL AGENT IN CHARGE

JUL 31 1936

RECORD & INDEXED
AIR MAIL SPECIAL DELIVERY

KANSAS CITY, MISSOURI
JULY 6, 1936.
July 16, 1936

Dear Mr. Disneys,

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 DeMolay 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,

Sincerely yours,

J. Edgar Hoover

Mr. Nathan
Mr. Tolman
Mr. Baumann
Mr. Cleek
Mr. Cooley
Mr. Dawley
Mr. Edwards
Mr. Egan
Mr. Foxworth
Mr. Glay
Mr. Buck
Mr. Jerns
Mr. Last
Mr. Nicholas
Mr. Quinn
Mr. Satter
Mr. T
Mr. Tracy
Mrs. Coody

COMMUNICATIONS SECTION
MAILED
JUL 17 1936
P.M.
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
Public and motion picture industry reactions to hearings described. In B-W film has invited Committee to see it.

Reactions of local...
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 L. MANTH, Jr., Sponsor 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 Communist 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.

Screen Cartoonists Guild

The executive board of the Screen Cartoonists Guild, Local Number 652, 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 SAM WOOD before the House Committee regarding the DISNEY strike of 1921 that "it was not a labor problem at all." (a)

BILL MCNIENZ, 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. (a)
I am in Los Angeles.

The evening of October 20, 1947, I appeared at the National Press Club Auditorium, Washington, D.C., with the National Newspaper Guild and the American Federation of Labor, to address the gathering on the subject of the present situation in America.
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 100-138751.
Bureau letter dated October 14, 1947.

DETAILS: At Washington, D.C.
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 EXSORRELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studies 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 premises 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.
Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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Section 552

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☐ (b)(4) ☐ (b)(7)(D) ☐ (k)(2)
☐ (b)(5) ☐ (b)(7)(E) ☐ (k)(3)
☐ (b)(6) ☐ (b)(7)(F) ☐ (k)(4)
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☑ The following number is to be used for reference regarding these pages:

100-138754-308 pg 88
In accordance with Bureau instructions there are being transmitted 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 center of origin, with a copy of this communication.

Enclosure

Los Angeles (Mule)
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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. Lula 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.
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, III., 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 28 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 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 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
Sortell, 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 naïve 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, 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.

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*See appendix, pp. 524-528, for exhibit 88, being letter from Walter F. Disney to the Committee on Un-American Activities correcting this to read "League of Women Voters."*
COMMUNISM IN MOTION PICTURE INDUSTRY

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."

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 liberalism 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.

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.

"See appendix, p. 533, for exhibit 59, being letter from Walter B. Disney to the Committee on Un-American Activities, dated November 5, 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 be-
cause 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 enter-
tainment, 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 congratul-
ate you for taking time out to come here and testify before this com-
mittee. 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:

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—

*See appendix, p. 539, for exhibit 05.
COMMITTEE ON UN-AMERICAN ACTIVITIES
House of Representatives
House Office Building, Washington, D. C.

Attest:

John Andrews, Clerk.

EXHIBIT 58. NOTE: CORRECTION

Walt Disney Productions,
2400 West Alameda Ave., Burbank, Calif., November 2, 1947.

COMMITTEE ON UN-AMERICAN ACTIVITIES,
House of Representatives,
House Office Building, Washington, D. C.

(Attention: Hon. J. Parrell Thomas.)

Governor: I am taking the liberty of referring you to my testimony before your committee in Washington, D. C., on October 24, 1947, in the course of which and in answer to a question by your chairman, I stated substantially that when Mr. Farrell "pulled the strings," the first people to smear me and put me on the witness list were certain organizations among which was the League of Women Voters.

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. I regret that I named the League of Women Voters when I intended to name the League of Women Shoppers.

Therefore I trust 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 being interrogated.

For the information of the committee I am enclosing herewith photostatic copies of letters received from various units of the League of Women Shoppers which are self-explanatory.

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 58A

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS
4415 Placentia Ave., North Hollywood, Calif.

Directors:
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 30th, 11:30 A.M. We shall telephone Thursday afternoon to confirm this appointment.

Sincerely,

(Signed) SYLVIA BLANKFORD,  
Secretary, Hollywood League of Women Shoppers.

EXHIBIT 58Z

Hollywood League of Women Shoppers  
4415 Pico Avenue, Hollywood  

July 3, 1941.

Mr. WALT DISNEY,  
Burbank, California.

Dear Mr. Disney: On June 30th the Board of the Hollywood League of Women Shoppers met and discussed the facts of the strike as given to us by an investigation committee, by yourself, the Screen Cartoonists Guild, and the union.

While the policy of the League as a whole is to uphold the basic and American values, the League, as an organization of the public, is not involved in the strike. However, we are informed that your union's present position is such that it must either accept a strike pattern which is in their interest, or face the consequences.

We do not wish to comment on your union's present position, but we believe that the facts of the strike as given to us by the union and your representatives indicate a serious misinterpretation by the public of the actual conditions prevailing at your studio.

We would like to have you furnish us such information as will make possible a more accurate report of the present situation.

Yours truly,

[Signature]  
President, Hollywood League of Women Shoppers.
COMMUNISM IN MOTION PICTURE INDUSTRY

those are amicably settled our members will not petrify 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 690

THE LEAGUE OF WOMEN SHOPPERS, INC.

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

Tel. Caledonia 5-8835, Cable Address, Shopladieswork

JULY 7, 1941

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President: Sophis Ames Boyer
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Denver, Colorado: Box 22, Capitol Hill Station
Hollywood, California: 2612 Sunset Boulevard
Beverly, Texas: Care of Mrs. Stella Clark, 1560 Masonic Avenue
St. Louis, Missouri: Care of Mrs. Raymond Daughan, 100 E. Sappington Road, Kirkwood

Mr. WALLACE, Walt Disney Studios, Buena Vista and Alamo Streets, Burbank, California.

DEAR MR. DEAN: In response to the many inquiries which have come to this 

name, we recently visited the Hollywood League of Women Shoppers to investigate 
the strike ang now the place of your studio. 

The League of Women Shoppers is a consumers' organization whose thousands of 

number believe in using their buying power in such a way as to help workers 

tain decent living standards and working conditions. We write in a letter 

because of the importance of the matter and in the hope that the 

sion, the subsequent depression of our Executive Board, differs from your 

categorically that the conditions of the Disney Studio are much better 

satisfactory and that they are still much better than the 

National Executive Committee of The League of Women Shoppers has 

considered the long report made by the Hollywood League of Women Shoppers 

 concerning the strike to be the most satisfactory evidence of the 

situation. We believe that the Disney Studio has a record that compares 

favorably with the conditions generally found in the motion picture industry, 

We hope that the strike will be settled without further delay, and we hope that 

the consuming public will support the Disney Studio because of the high 

quality of its productions and the fine conditions under which the workers are 

employed.
COMMUNISM IN MOTION PICTURE INDUSTRY

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 Armstagen (Signed),
Katharine Armstagen, Chairman Board.
Market 2-3843

EXHIBIT 590

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 President: Katharine Armstagen
Katharine Armstagen
Helen Bertold
Mrs. Lewis M. Lesser
Secretary: Annette Brady
Treasurer: Rose Hirsch

Executive Board
Mrs. Laurence Ackerman
Louise Benderk
Maggie Boan
Grace Cowan
Mrs. Philip J. Dodge
Mrs. Nathan L. Foster
Mrs. Harry Furness
Beatrice Kaufman
Hattie Lounds
Beatrice Mintz
Harry Louden
Harriett Bensm
Dr. Virginia Weithale

Sponsors
National:
Mrs. Earwood Anderson
Mary C. Bart
Mrs. William O. Douglas
Dr. Dorothy Cade
Dr. Leslie Gleason
Mrs. Mary Hays Irwin
Prude Kirchway

Local:
Mrs. Henry Barnhart
Mrs. Madeline C. Bates
Mrs. Irene Fahlberg
Miss Annie F. Hughes
Mrs. Clara Savage Littel
Mrs. David Leeser
Mrs. Amelia B. Moor
Mrs. Sadie Reiche
Mrs. Harry F. Ward

JULY 7, 1941

Mr. WALT DISNEY,
Burbank, California.

My Executive: 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 studio.

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 intensify our membership and encourage open more patronage of your films.

Sincerely yours,

(5) HANNAH SMITH, President.

EXHIBIT 591

The National League of Women Shoppers, Inc.

Affiliated with the National League of Women Shoppers, Inc., New York.

Purpose: 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 Studio, 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 SHOPS OF CHICAGO,
President.

Cable Address: Disney

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

November 3, 1947.


COMMITTEE ON UN-AMERICAN ACTIVITIES,
House of Representatives,
House Office Building, Washington, D. C.

(Attention: Hon. J. Parcell 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 offices in Burbank, California, I have made inquiry and succeeded in refreshing my recollection to the effect that Wm. Pomerance, after his departure 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 E. Disney
WALTER E. DISNEY

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

EXHIBIT 50

Swayne—John Howard Lawson
Member's Civil Defense
No. 2600, Vol. 49, Page 462

BY AGREEMENT OF THE HOUSE OF REPRESENTATIVES OF THE UNION OF THE
UNITED STATES OF AMERICA

On: Robert E. Chase, United States Marshal

This case has been determined to remove John Howard Lawson to be tried appear for the United States District Court of the United Districts of the United States of America in which the Borough Court of Burbank, California, is located.

John Howard Lawson, male, 33 years of age, and naturalized of the United States of America, by reason of his membership in the Communist Party, is hereby removed to the United States District Court of the United States of America in which the Borough Court of Burbank, California, is located.
To: Donald T. Appell

You are hereby commanded to summon Eric Johnson, President, Motion Picture

Witherspoon-Buick Johnson

Member of CIO

No Union

P. W.

Exhibit 54, Respondents—CIO Organization of the United States of America

By Affirmative of the House of Representations of the Oversee of the

United States of America

Exhibit 64, Respondents—CIO Organization of the United States of America

To: Donald T. Appell

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No Union

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**REFERENCE**

BUREAU FILE 100-138754

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

**Copies of this Report**

Bureau A E S D
New York (Information)
Los Angeles

**Copies Destroyed**

1-16-54
CONFIDENTIAL
Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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100-202315-2029 pg. 21-22

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**Character of Case**

- **INTERNAL SECURITY**

**Reference:**

- Bureau Files 100-67C
- Report of 24
- Los Angeles, 3/17/48

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**Recorded:** 127

**Indexed:** 127

**EX. 109**
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For your information:

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

100-370250-142 pg. 15
**MEMORANDUM**

**From:** John Doe

**To:** Mr. Disney

**Date:** May 31, 1966

**Subject:** Community Gateways to Walt Disney Cartoons

---

When advised that the Director was interested in the idea of Walt Disney cartoons with a religious theme, the Director consented to speak with Mr. Disney. Since the Director knew that his name would impress Mr. Disney, he was also given the option of appealing to Mrs. Disney to refer an idea of hers regarding the production of Walt Disney cartoons with a religious theme. He also stated that he had written to Mrs. Disney, imploring her to appeal to Mr. Disney and had received a reply from the Department of Health, Education, and Welfare, supporting her appeal to Mr. Disney.

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 Mr. Disney to communicate directly with Mrs. Disney, since he knew that the Director would like the idea of referring an idea of hers regarding the production of Walt Disney cartoons with a religious theme. When advised of the Director's absence, the memo was sent to Miss Holmes, Miss Monson, Mr. Tolman, Mr. White, and Mr. Jones.

---

**Phone No.:** 505-9400

**Operator:** Miss Holmes

**Time:** 4:09 PM

---

UNITED STATES DEPARTMENT OF JUSTICE

FEDERAL BUREAU OF INVESTIGATION

OFFICE OF DIRECTOR
Office Memorandum

TO: Mr. A. H. Belmont

FROM: [Redacted]

DATE: May 26, 1956

SUBJECT: MISCELLANEOUS - INFORMATION CONCERNING

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

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 Division of Reports, Department of Health, Education and Welfare, suggesting that she contact Mr. Disney direct relative to the suggestion. The purpose of my 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.

She 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 Disney direct.

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

APR 9 1957
JUN 1 1956
ACTION: This is for your information.
By referral from the Director's office, I received a call from [redacted] with whom I previously spoke on May 26, 1956. She 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 the Division of Reports, Department of Health, Education and Welfare, who suggested that she contact Mr. Disney directly regarding her idea.

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.

[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 63-3441-X.
DEPARTMENT OF THE ARMY
NAME CHECK REQUESTS

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

M. E. [Redacted]
Born: December 5, 1901
Chicago, Illinois

NOTE: Refer memo 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.

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 DECLINE TELETYPE UNIT
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Page(s) withheld for the following reason(s): __________________________________________

☐ For your information: _____________________________________________________________

☐ The following number is to be used for reference regarding these pages: 62-101188-3
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.

Katherine Cornell
Walter Disney
Peggy Wood
Carl Sandburg

Sincerely,

Henry Roemer McPhee
Associate Special Counsel
to the President

The Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D. C.
Reference is made to the letter dated March 11, 1959, from Mr. Henry H. Heffner 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:

[Redacted]

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

Katherine Cornell
Carl Sandburg
Walter Disney

[Redacted]
Major General Milton D. 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,

EDGAR HOOVER

Enclosures - 6
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 "Night of the Americas" to be held at the Martin Beck Theater on February 24, 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 9060.

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)
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 HARDWICK, theatri-
cal editor of the Sentinel being elected chairman of the board.

It went on to list the following as officers of the organization:
"Officers are MOBLE SISSEL, president; OTTO JOHNSON, EARL ROBINSON, REK 
INGMAN and LOUIS BAINES, vice-presidents; LAURA BOWMAN, executive secretary; 
FLORENCE CADER, recording secretary; BERNICE COOK, corresponding secretary; 
CLARENCE HARGRAVE, financial secretary; LORNE MILLER, parliamentarian; NORMAN 
Q. HOUSTON, treasurer; MEREDIT SATCHER, assistant treasurer; Rev. WALTER J. 
BRYANT, chaplain and B. B. BRATTON, auditor." (u)

"LENNIE CORNE has been elected honorary president with such 
figures as these being considered for the advisory board: QUIN NELLS, 
HARRY BLANKFORT, Rev. CLAYTON RUSSELL, CLARENCE MUSE, ERIEST WHITMAN, BEN 
CARTER, FRANK SUTTLE, FLORENO MILLER, LEAN WASHINGTON, JR., JEAN BROOKS, 
IRENE WEST, CHARLOTTE BASS, JOHN GARFIELD, HELEN GARAGAN, ARCH ROBEY, 
DUDLEY NICHOLS and PAUL ROBISON. (u)

The organization is in the process of diving into two groups 
known as the Executive and Dramatic Section. The Executive section will con-
duct 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 MILLARD of C.B.S. will be in charge of the radio divi-
sion 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
went on to relate that MEDINAHNICK had started investigation into the picture "Uncle Vanya," which is in the process of being filmed at the Walt Disney Studios. Apparently the Disney Studios is experiencing considerable difficulty in securing the filming of the picture as will be reflected later in this report. Also included in this article was an open letter written by MUSE in which he complained on the film "Uncle Vanya." 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.

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.

In the January 1st 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 endorsed the guild, two of which were GEORGE SCHULTZ, New York Editor of the Pittsburgh Courier, and ADAM CLAYTON POWEL, 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.

The organization has established its permanent headquarters at 3335 Wilshire Boulevard, Los Angeles, and the board of directors is headed by NORMAN H. HUSTON, 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.

The objective of the organization, according to CABSETYERSON, 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 studio office, also the special guild board. A national research board is also being formed. HARRY LEWIT, official West Coast representative of the A.M.P.A. has been chosen temporary publicity director for this.
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The following number is to be used for reference regarding these pages:

100-135-26-145, pg. 44
**FEDERAL BUREAU OF INVESTIGATION**

**Bureau File #100-331331.**

Report of Special Agent  
Washington, January 10, 1945.  
Bureau letter, January 12, 1945.  
Washington Field teletype, March 10, 1945.

**DETAILS:**

**ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.**

**APPROVED AND FORWARDED:**

**FILE:** 100-334331  
**RECORDED INDIVIDUAL**  
**COPY:**  

**REPORT:**  
5 Washington Field  
1 New York (Inf.)  
1 San Francisco (Inf.)  
2 Los Angeles

**53 MAY 29 1946**
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 FREEMAN, Chairman of the Board (Vice President, Paramount Studios)
WALTER F. WANGER, President and Managing Director. (Producer, Universal Studios.)
E. J. MANNIX, Vice President (M-G-M Studio executive)
Kenney MacGowan, Vice President (Producer, 20th Century-Fox)
HELEN JONES, Secretary
P. R. GUTH, Treasurer.

The directors of the Society are:

BART ALTENBERGER
EDWARD R. RENO
GEORGE RAGNALL
FRED W. BEETSON
J. I. BREE
GEORGE W. COHN
WALT DISNEY
WILLIAM GORTZ
SAUL E. GOLDWYN
E. B. TAYLOR
CHARLES W. KOERNER
L. B. TAYLOR
DAVID O. SELZNICK
GEORGE STEVENS
KENNETH THOMPSON
H. M. WARNER
CLIFF WORK

The foreign committee of the Society is listed as follows:

ROBERT W. VOGEI, M-G-M, Chairman
WALTER F. WANGER, Universal
HAROLD SUGARMAN, Universal, Secretary
JACK CUTTING, Walt Disney Studios

- 17 -
ADDISON DURLAND, Association of Motion Picture Producers
WALTER G. OTZ, Republic Studios
WILLIAM GORDON, RKO
JACKSON LEIGHTON, Motion Picture Society for the Americas.
ELI LEVY, Columbia
LUIGI LURASCHI, Paramount
KENNETH MACGOWAN, 20th Century-Fox
CARL SCHAEFER, Warner Brothers.
CONFIDENTIAL

FEDERAL BUREAU OF INVESTIGATION

REPORTING OFFICE: San Francisco
OFFICE OF ORIGIN: San Francisco
DATE: Jun 14, 1957
INVESTIGATIVE PERIOD: 4/1 - 5/31/57

TITLE OF CASE: [Redacted]

REPORT MADE BY: [Redacted]
TYPE BY: [Redacted]

CHARACTER OF CASE: Internal Security - Yu

SYNOPSIS:

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0-11 (CF 8/15/59) 8/15/59
P-1 reply 8/15/57

6-7c

APPROVED: [Redacted]
SPECIAL AGENT IN CHARGE: [Redacted]

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FBI 105-27130-79

JUN 19 1957

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For your information:

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105-27130-79, pag. 2 4/11
**FEDERAL BUREAU OF INVESTIGATION**  
**FOIPA DELETED PAGE INFORMATION SHEET**

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

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61-7566-1399X Pgs 1, 6, 7
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**SYNOPSIS OF FACTS:**

- ROC -

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 REVIEWED: 30/07/57

This report does not express the results of a full field investigation and should not be construed as such in any communication with Executive Field Offices.

This report is to be held by the FBI and neither it nor its contents are to be distributed outside the FBI.

PROPERTY OF FBI - THIS REPORT IS LOANED TO YOU BY THE FBI, AND NEITHER IT NOR ITS CONTENTS ARE TO BE DISTRIBUTED OUTSIDE THE AGENCY TO WHICH LOANED.
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For your information:

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

140-11144-8 pg 1-2
WALT DISNEY declined to furnish signed statements or appear before a security hearing Board.
Investigation at Walt Disney Studios was conducted by SA [REDACTED].

ADMINISTRATIVE PAGE

-8-
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☐ The following number is to be used for reference regarding these pages:

[Document A]
Director, FBI

Re: HOLLYWOOD WRITERS MOBILIZATION
INTERNAL SECURITY - C

Bureau File Number 100-102217

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.

Commintist 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."

52 MAR 1 1945
"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 ELDREDGE and contributed enthusiastically to the Anti-Nazi League and TAC shows.
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. 100-59285

Dear Sir:

Ref: 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.

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.

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]

Confidential

[Redacted]

Copy destroyed 1-6-59

[Redacted]

[Redacted] 6-7c

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ALL INFORMATION CONTAINED HERIN IS CLASSIFIED

Date 9-14-54 By SI 3-2021

[Redacted] 6-7d

[Redacted] 6-7d
Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C
From Hollywood Subpoened
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. 30.—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, Adolph Menjou, Samuel Goldwyn, Clifford Odets, Eric Johnston and Donald Ogden 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 committee members 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 being brought to Washington "with the sole objective of obtaining the facts regarding the threats Communists have made in Hollywood."

He said the order of appearance (Continued on page 17, column 1)
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 Rogers, mother of the screen actress, Ginger Rogers.

Others on the list were:


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. 26, however, will not delay hearings on the case of Hamid Elid, Hollywood song writer, who is the brother of Schiff Elid, the German Communist agent who recently was convicted of counterfeiting 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 Elid 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.
Subpoena 43 to Testify At Movie Witch-Hunt

WASHINGTON, Sept. 21.—The House Un-American Activities Committee announced last night the names of 48 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. 20 to permit all committee members to attend. Some are now in Europe, he declared.


Moffit, William Homans, Morris Hyskind, Adrian Scott, Darryl Schary, Wald, Tall, Trumbo, Sam Wood and Mrs. Lela Rogers.

Edward R. Kosmover, New York Journal-American reporter and Communist "expert," was also among those named.

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


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

This is a clipping from Page 12 of the DAILY WORKER.

Date: 9-22-47

Clipped at the Seat of Government.
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 Patrick, Paul Robeson, Boardman Robinson, Walt Disney, Mother Jones, Bob Mion, are among the sponsors for the meeting.

The platform guests will include notables from the literary, political and art worlds. Alfred Kreymborg, Maurice Becker, Glintonkamp, Max Weber, Flory Barson, Alexander Brook, Peter Blume, Van Wyck Brooks, Crockett Johnson, Wanda Gag, Hobart Nichols, Elizabeth Osterly Pynn, Paul Mansfield, Hugo Gellert, David Burliuk, Moses and Repat, Guy, George Schreiber, and others.

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

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

This is a clipping from page 4 of the DAILY WORKER.
NEW MASSES

invites you to participate in

A TRIBUTE

to

THE MEMORY OF ART YOUNG

Dean of American Cartoons
and contributing editor of New Masses

Sponsors Include:
Rockwell Kent, Carl Sandburg, Earl Browder,
William Gropper, Hugo Feltzer, Max Weber,
Boardman Robinson, Paul Robeson, Langston
Hughes, Mike Gold, Donald Ogden Stewart,
Walt Disney, Crockett Johnson, Ernest Hemingway 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
Office Memorandum • UNITED STATES GOVERNMENT

TO: J. C. Strickland
FROM: E. H. Winterroth
DATE: August 2, 1945

SUBJECT: COMMUNIST PARTY, USA—VETERANS COMMISSION
Internal Security—

Attached are two separate photostatic lists of veterans' organizations. These have been made available to us by

The first list is an alphabetical list of veterans' groups prepared under date of June 13, 1945, by
The second list, entitled "Checklist of New Veterans' Organizations, as of October 1, 1945" was prepared by the American Veterans Committee.

This information is attached in order that it might be placed on record in the captioned file and thoroughly indexed. It is felt that this information will serve as good reference material.

Attachment

EXHIBIT: 6.7c

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DATE 3/16/44 BY C21912895

AUG 21 1945
The college of this organization is a circle with three centers and the letters "P & R" inside it. The college is located in Paris, Texas. The original charter contained 3 names, including that of William T. H. New as of July 1, 1944. It is reported to be "new." The college's executive director is W. H. Blanton, one of the first executive secretaries is in Dallas, Texas, and the college is located there. The college's president is Judge Blanton and its secretary is Mrs. Blanton. The former New York St. in the college was Robert B. Blanton.
Re: COMMUNIST POLITICAL ASSOCIATION
13th District
San Francisco Field Division
INTERNAL SECURITY

Dear Sir:

Very truly yours,

[Signature]

SAC

100-11889

Encs. cc: New York (Enc.) Los Angeles (Enc.)
Office Memorandum - UNITED STATES GOVERNMENT

TO: Director, FBI.

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.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

RECORDED: B-7C 100-1 3-63 2-56
INDEXED: 89 EX. 118

DEC. 66 11406
JAN. 58 7-54
JAN. 58 18-54

58 JAN 18 1954
Dear Subscriber:

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).

**CAMBELL SOUP CO.**  **ESSO-COLUMBIA** (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 & CO. JOHNSON & SONS** (Car Plate wax).

**PROCTOR & GAMBLE** (Tide).  **PHILIP MORRIS** ("Players" cigarettes).

**SEABROOK FARMS** (frozen foods).  **SHULTON, INC** (Old Spice products).

**STEPHEN & 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.**  **TER BATES & CO.**

**DANCER-FITZGERALD-SAMPLE INC.**  **WARD WHEELOCK CO, INC.**

**WEHRAN & MARQUETTE.**  **CFOIL & PRESBREY INC.**

**MCCANN-ERICKSON INC.**  **KUDNER 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 employees in the South. The following are some of the Communist fronts he has supported:

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

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?
TO: Director, FBI (100-138751)
FROM: SAC, WFO
SUBJECT: COMPTC
INTERNAL SECURITY - C

DATE: October 19, 1951

ALL INFORMATION CONTAINED HEREBY IS UNCLASSIFIED 9-15-51 BY SPC 332

Re Los Angeles let to Bureau, October 16, 1951.
SYNOPSIS

The Hollywood Council of A.F.I. sponsored a three-day Conference for Peace Film Screenwriters in Hollywood on June 25. The Hollywood Council of A.F.I. held a meeting at Los Angeles on June 25 to stop the imprisonment of the Communist Party of the United States and to meet with the Communist Party of the United States and to meet with the Bruster Johnston, seeking an injunction against the industry.
Writers Congress held October 1-5, on campus, UCLA, with 1,500 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. Hearings 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.
The following writers from South America were present on the stage at the opening session:

SERGIO BAGU
JORGE DELANO, SR.
NEHEMIA GUEIROS
JOSE ANTONIO RAMOS
ENRIQUE DE LOZADA
HERNAN 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 P. ZANUCK

ELLIOIT PAUL
CAPT. PAUL PERIGORD
VLADIMIR POZNER
ARTHUR SCHWARTZ
JACK L. WARNER
COUNCIL FOR PAN AMERICAN DEMOCRACY is an unincorporated 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 TOLEDO 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 TOLEDO. Subject organization publishes a fortnightly bulletin, "THE AMERICAS", and publishes occasional pamphlets and booklets in addition on Latin American topics.
A flyer issued by the COUNCIL FOR PAN AMERICAN DEMOCRACY advertising 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
CONALD 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"
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.
LILIO UI TANILLA
   Mexican Minister to the Soviet Union
J. VRIEL GARCIA
   Senator of Peru
LUIS SUCO MARIN
   President of the Senate of Puerto Rico
JAC LES ROUMAIN
   Haitian Charge d'Affaires to Mexico
ALFONSO de CASTRO VALLE
   Mexican Charge d'Affaires to China

This flyer is being retained in the New York Field Office file.
March 11, 1943.

Director, FBI.

Re: COUNCIL FOR PAN-AMERICAN DEMOCRACY.

Dear Sir:

Enclosed is a report on a meeting entitled "Night of the Americas" held at the Martin Beck Theater on February 14, 1943.

There is also enclosed a 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,

P. E. CONROY,

BAC.

Enc. 3
cc: NY 63-6806
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
bear these distinguished artists, leaders and statesmen

VICENTE
LOMBARDO TOLEDO
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.

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 COLONIELOY 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 QUINTANILLA
Mexican Minister to the Soviet Union

J. Uriel Garcia
Sedior of Peru

LUIS Munoz 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

AND THE COUNCIL FOR PAN AMERICAN DEMOCRACY

CARMEN AMAYA
CARMEN CASTILLO
NORMAN CORWIN
XAVIER CUGAT
WALT DISNEY
TITO GUIZAR
JOHN GUNThER
ELsIE-HOUSTON
CARMEN MIRANDA
PAUL ROBESON
IMUS SAYAO
MRS. WILSON SHEEAN
HERMAN SHUMLIN
GLADYS SWARTHOUT
DEEMS TAYLOR
ORSON WELLES
PAUL MUNI
COL. CARLOS ROMULO
MRS. BORIS G. ORLOV, Jr.

ALL SEATS RESERVED $3.30-$2.20-$1.65-$1.10-$0.83c.
MARTIN BECK THEATRE - SUN. EVE., FEB. 14
8:30 P.M.
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 here with the schedule of witnesses as arranged by Investigator 6.7c for the above Committee.

6.7c advises me that he feels this arrangement of witnesses will be more beneficial than to start out with ADOLPHE MENJOU the first day as had been originally planned by the Committee.

Very truly yours,

Enc. 1

67-930

[Signature]

6.7c
THURSDAY, October 23rd:
10:30 A.M.  George Murphy
(12:30 Lunch)  Robert Montgomery
                      Ronald Reagan
                      Lana Rogers
                      Robert Taylor

FRIDAY, October 24th:
10:30 A.M.  Gary Cooper
(12:30 Lunch)  Roy H. Brewer (1 hour in A.M., 1 hour in P.M.)
                      Walt Disney
                      Thomas Leo McCarey
It is suggested this memorandum be routed to the Internal Security Section.

11) Indianapolis.

12) St. Louis.

13) California.

Fred Astaire.

Walter Disney (Mickey Mouse, Snow White, etc.)
January 28, 1944

Director, FBI

RE: COMMUNIST PARTY U. S. A.
DISTRICT #2
NEW YORK FIELD DIVISION
INTERNAL SECURITY - C

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
SAC

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3/22/44 BY 8269THK1W1212

Enclosure

RECORDED & INDEXXED 166
New Masses is holding an Art Young memorial meeting which will take place on January 27th at Manhattan Center.

The sponsors for this meeting are Ernest Bloch, Paul Landes, Daniel Fitpatrick, Paul Robeson, Howard Robinson, William Young, Val Duncan, Mother Klose and Robert Gilder. It is expected that the hierarchy of the Communist Party will be present at this meeting.
Latin America Honors Toledano at Unity Fete

Leading artists and statesmen of Latin America including Francisco Castillo Nativa, Mexican Ambassador to the U.S.; Rodolfo Michels, Chilean Ambassador to the U.S.; Capt. Colón Eloy Alfaro, Ecuadorian Ambassador to the U.S.; Adolfo Ravingo, Guatemalan Minister to the U.S.; Rafael A. V. Colinas, Mexican Minister Respokey to the U.S., and Luciano Zuviandlia, Mexican Minister to the Soviet Union, and a distinguished group of American artists including Deems Taylor, Orson Welles, Gladys Swarthout, Walter S. Swan, Norman Rockwell and Paul Hambon, 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, Vicente Lombardo Toledano, President of the Confederation of Latin American Workers, and Pablo Neruda, famous Chilean poet.

The evening, which is being organized in cooperation with the Council for Pan American Democracy. The evening 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 hemispheric unity.

Combining as it does some of the foremost elements of Latin American art and statesmanship, "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.
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 portrayed as a kindly, philosophical old man.

Hattie McDaniel will play the role of Temperie, who will be portrayed, according to studio 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 "flash" with cartoon characters. Real life characters, like Uncle Remus (to be played by Jimmy Basquette), the little white boy, 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 Interracial Film and Radio Guild, which has received the endorsement of many nationally prominent leaders, including George H. Hay, Jr., the Pittsburgh Courier; and Adam Clayton Powell Jr., the People's Voice, have accepted positions on its national advisory committee. Caleb Peterson is executive field director; Norman G. Houston is chairman of the board of directors; Leon Hardwick is secretary. Other members of the board include Floyd O. Covington, Ted LeBeithon, Marshall Poston, Jr., Clarence E. Johnson, Dan Marshall, Joe Morris, and J. David Orozco. Headquarters are at 8336 Wilshire Boulevard, Los Angeles. Others will soon be added to the board, which includes Chinese, Mexican, Jews and Negroes.

Harry Levette, ANP correspondent, is publicity director.
Hollywood, Feb. 5 (A. P.)—Approximately 200 film writers, producers and directors last night formed the Motion Picture Alliance for the Protection 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 a 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 Cedric Gibbons and Director George 牆角 were elected vice-presidents."
A Disney Short

You know about Jim Williams' cartoon, "Heroes Are Made, Not Born." He meant me.

I am the poor, unfortunate ink-smeared 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 factory, testifying before the House Un-American Activities Committee of 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 savor 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 spotlight of the investigating committee. He came all the way from Hollywood to testify about Communists in his business; in 30 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
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 Un-American Activities Committee, however, that:

"At the present time (his studio) is 100% American."

The Communist invasion, he said, took place during a strike. He said Herbert K. Sorrell, president of the Conference of Studio Unions (AFD), threatened "to make a dust bowl of my plant."

Mr. Disney, clad in gray flannel, stroked his well-waxed brown mustache 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 need the labor board as it suited him."

SMEARE 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 enemy, 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 Dmytryk told the news conference that the Army during the war had made a picture—"Battle for Russia"—that far more pro-Soviet than any Hollywood productions cited by the committee.
Disney Says Reds Took Over His Studio in '37, But Have Been Routed

BY JAMES F. DONOVAN
WASHINGTON, Oct. 24 (UPI)—Movie cartoonist Walt Disney told the House Un-American Activities Committee today that Communists took over his studio during a 1937 jurisdictional strike and threatened to make a "duckbowl" of Mickey Mouse's Hollywood birthplace.

The creator of Mickey, Donald Duck and other cartoon characters said he and all his employees were Communists and finally cleared them from his studio. "All the present time," he said, "she's 100 percent American."

Disney's testimony concluded a week of public hearings during which a host of movie stars and executives denied widespread Red infiltration of the industry and recommended outlawing the Communist Party.

Agent Disappeared

At this morning's session, a witness testified that a top New York agent of the Communist Party was sent to Hollywood in 1938 to direct propaganda activities and disappeared later under mysterious circumstances after cooperating with party.

Another former witness was Mrs. Lillian Disney, who told the inquiry that her husband, Walt, had no knowledge of the Communist leak and had never asked her to cooperate.

Mrs. Rogers, mother of Ginger Rogers, declared the laborPurple

"In the record of my testimony is what I said," she replied.

Union, who followed Mrs. Rogers to the witness stand, created a stir with her story of the mysterious disappearance of the New York Communist agents, whom she identified as "L.D."

"I don't know if it was because they were so very active or because they were so very controversial," she said.

"I think it was because they never appeared on the scene again," she added.

The witness, said James M.}

Charter Member

Chairman said Jameson was a charter member of the Communist Party in the U.S., being elected to the Workers School for New York and a new school at the University of Illinois.

He organized Communist headquarters in New York and was active in various anti-war organizations.

"I am not active in the party," the man said.

"I never appeared on the scene again," he added, "and I was never active in any party."
Critics of Film Inquiry Assailed; Disney Denounces 'Communists'

By SAMUEL A. TOWER

WASHINGTON, Oct. 34—A member of the House Committee on un-American Activities, Representative Richard B. Daley, Republican of Illinois, today reproved the press and the motion-picture industry for what he termed "critical expressions" on the activities of the committee.

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. Leila Rogers, screen writer and manager of the affairs of her daughter, Ginger Rogers, actress, criticize some film stories for containing what she termed subversive material.

Oliver Carlson, writer, who 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 Studio, producer of cartoons, Mr. Daley asserted that this labor strife to Communist union leaders.

Continued on Page 16, Column 4
Dear Sir:

Rebuff 1.50-202515. Reference is also made to report of
made at Los Angeles, August 20, 1947.

[Blacked out text]

[Handwritten note: "ALL INFORMATION CONTAINED"
"HEREIN IS SUBJECT TO"
"EXECUTION"]

[Signatures]

[Redacted text]

[Redacted text]
Director, FBI

Re: [Redacted]

September 18, 1944

CONFIDENTIAL

[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.
Film Front

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 the candidate of the Hearst-Alliance. 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. Lehey's interesting series on the Motion Picture Alliance in this week's Chicago Daily News. Mr. Lehey 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 "embarasses a few embittered men whose fear and hatred of the Reds are as passionate as those of Representative Dies."

In an off-the-record talk with Walt Disney, first vice-president of the organization, Lehey learned that the leadership 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 ignored in Russia. Actually the Congress had the full cooperation of 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.

Lehey 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 Lehey 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 a crusade by Mr. Hearst and other newspapers which have terrorized producers for turning out propaganda pictures."

A propagandist film, says Lehey, 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 non-racists."

Walter Hanger, 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."

Lehey 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 "sentiment" to Russia."

This is a clipping from page 15, Sec. 1 of the Worker.
Dear Sirs:

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.
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
First Vice-President
Second Vice-President
Third Vice-President
Secretary
Treasurer
Executive Secretary

SAM WOOD
WALT DISNEY
CEDRICK GIBBONS
NORMAN TAUBO
LOUIS D. LIGHTON
CLARENCE BROWN
GEORGE BRUCE

Members of the Executive Committee were announced as follows:

JAMES K. McGUIINNESS, Chairman

BORDEN CHASE
VICTOR FLEMINQ
ARNOLD GILLESPIE
FRANK GRUBER
BERT KALMAR
NIPER HUGHES
FRED NIELS, JR.

CLIFF REID
CASEY ROBINSON
HOWARD EMMETT ROGERS
HARRY BUSKIN
MORRIS RYKIND
KING Vidor
ROBERT VOGEL

GEORGE WAGNER
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.- 3x4

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 combating communism.
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.
Office Memorandum

TO: [Redacted]

FROM: D. M. Ladd

SUBJECT: MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS; Information Concerning

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.
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" in 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." The 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.
Director, FBI

RF: 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 RIBBONS, NORMAN TAYLOR and CLARENCE CROWN 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 WENY A. WILCE 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, Walteranger, Walter Higeon 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
Director, FBI

RE: THE MOTION PICTURE ALLIANCE
INFORMATION CONCERNING
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

SAM WOOD, President

WALT DISNEY, First Vice-President
CEDRIC GIBBONS, Second Vice-President
NORMAN TAUROG, Third Vice-President

LOUIS D. LIGHTON, Secretary
CLARENCE BROWN, Treasurer
GEORGE BRUCE, Executive Secretary

EXECUTIVE COMMITTEE

JAMES K. McGUINNESS, Chairman

FRED NIBLO, JR.
OSCAR S. OLDSHAW
CLIFF REID
WALTER A. REDMOND
CASEY ROBINSON
HOWARD EMMETT ROGERS
LELA E. ROGERS

WALTER DISNEY
JORGE B. RUSHING
JOSEPH P. TUOHY
KING VIDOR
ROBERT M. W. VOGEL
GEORGE WAGNER
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 restating 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.
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 SABUWOOD, producer, to the presidency; WALT DISNEY, CEDRIC GIBBONS, and NORMAN TAUROG to vice-presidencies; LEWIS D. FLIGHTON, 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 SHELBO, JR., and KING VAIDOR, 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 ROOSEVELT."

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SYNOPSIS OF FACTS:

The following announcement was contained in the "People's Voice", under dateline January 16, 1944:

"[Intelligence] 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..."
meeting sponsored by 'New Masses' in tribute to Art Young, dean of American cartoonists, who died recently at 77, at Manhattan Center, 54th and 8th Avenue on Thursday evening, January 27th."

The sponsors of this meeting included, among others, ERNEST HEMINGWAY, WALT DISNEY, BOARDMAN, ROBISON and ROBERT SIMON.
**FEDERAL BUREAU OF INVESTIGATION**

**Form No. 1**

**THIS CASE ORIGINATED AT**

**LOS ANGELES**

**CONFIDENTIAL**

**FILE NO.** 100-22628

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**SYNOPSIS OF FACTS:**

Student and animator for WALT DISNEY

**DETAILS:**

- Residence Address
- Business Address
- Employment
- Citizenship

**AGENCY/RC**

- 11/26/43
- REQ. REC'D 3-26-44
- REP'T FORM 9/13/44

**AUTHORIZED PERSON**

- L. A. GRAY
- 1-19-45

**DO NOT WRITE IN THESE SPACES**

- COPIES DESTROYED
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- 100 + 335928
- 1

- BUREAU
- 1 - S.D. Los Angeles
- 2 - Z.O. Los Angeles
- 3 - Los Angeles

**DECLASSIFIED & RELEASED**

- Classified by: G.H.
- Declassified on: 3/15/84

**CONFIDENTIAL**

56 Jan 11 1945
This source stated that the subject worked for WALT DISNEY Studios for a number of years as an art director and that in 1950 he left the Disney Studios.
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

CONFIDENTIAL

6-70
**FEDERAL BUREAU OF INVESTIGATION**

**REPORT MADE AT**

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**DATE WHEN MADE**

| 12/10/45 |

**PERIOD FOR WHICH MADE**

| 6/5 - 11/30/45 |

**REPORT MADE BY**

| [BLACKED OUT] |

**SOVIET PROPAGANDA IN THE MOTION PICTURE INDUSTRY**

**PART**

| A |

**SYNOPSIS OF FACTS:**

| [BLACKED OUT] |

**REFERENCE:**

| Report of Special Agent
Los Angeles, June 4, 1945. |

**DETAILS:**

| [BLACKED OUT] |

**INTERNAL SECURITY (B)**

**ALL INFORMATION CONTAINED HEREBIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.**

**APPROVED AND FORWARDED**

| R. H. Noon, Special Agent in Charge |

**COPY DESTROYED**

| FBI, New York, San Francisco, Los Angeles |

**Classified by**

| [DECLASSIFIED ON] |

**Recorded**

| [FEDERAL BUREAU OF INVESTIGATION] |

**COPY IN FILMED**

| [DELETED] |

**SECRET**

| [DELETED] |
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] for Walt Disney Studios, had advised him that they were selling some of their films to Russia.
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**SYNOPSIS OF FACTS:**

**DETAILS:**

**APPROPRIATE AGENCIES AND PERSONS:**

APPROPRIATE AGENCIES

PEOPLE

SLIP: [Signature]

DATE: [Date]

**RECORDS:**

- P -

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Portland

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D. A. GOVERNMENT PRINTING OFFICE: 1986

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**SYNOPSIS OF FACTS:**

[Redacted due to confidentiality]
On November 30, 1913, 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, with 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, 1914.

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..."
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 troubles 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, 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."
"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)
The February 11, 1944, issue of "TIME" magazine carried pictures of ROSALIND RUSSELL, actress, and DUDLEY NICHOLS, screen writer, 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."
The MPA is dominated by SAM WOOD, President; WALT DISNEY, well-known labor bater, 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."
ACCUSES CRITICS OF MOVIE INQUIRY

Continued From Page 1

After five days of hearings featuring only witnesses sympathetic to the committee's inquiry, one committee member, Representative John F. McCall of California, opposed the investigations, said yesterday that bankers were sometimes 'nervous and the re-}
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, as an opposition group
of stage and screen performers
promised a side show of their
own.

Also scheduled to appear on the
highway of the communist-in-
Hollywood inquiry were Mrs. Lela
Rogers, mother of Screen Actors
Ginger Rogers; Roy Breen, lead-
ter representative of the
International Alliance, Theatrical
and Stage Employes and Motion
Picture Operators of America;
and George S. Kaufman, acknow-
ledged film critic.

In a preview of next week's
at-tractions, the committee
announced that E. W. Johnson, president of the
Motion Picture Association of Amer-
ica, will lead off Monday's wit-
nesses.

Will Call Surprise Witness.

Mr. Johnston will be followed by
the surprise witness the committee
has promised will disclose addi-
tional evidence on how confidential information
on the Army's supersensitive
plan fell into the hands of Com-
munists.

One of the so-called hostile wit-
tnesses to be called next week, the
committee said, is Writer John
Haward-Lawson, who has been described
by several witnesses as a leader of
Communist activities in Hollywood.

Chairman Thomas said Charlie
Chaplin still is under subpoena,
but there is no date set for his appear-
ance. "The committee is also try-
ing to work in" Producer Sam Gold-
wyn but is not certain whether or
not he will be called.

Committee members said they had
heard of a newly formed opposition
group, which goes under the name
of the Committee for the First
Amendment of the Constitution, and
had attempted to pick up the hear-
ings.
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; KEITH'S, Washington, D.C.; FOX, St. Louis; all on Thanksgiving Day, 1947.
June 16, 1940

Mr. Edgar J. Hoover
Federal Bureau of Investigation
Washington, D.C.

Dear Sir:

I enclose you will
find the comic page of
The Tampa Tribune of June
12, 1940.

You will notice in the
last section of Mickey
Home column by Walt
Disney a very distinct
"Swastika" in the form
of two crossed musical
notes.

Perhaps this may not
denote anything and
may be insignificant, but
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 tragic 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.

Sincerely,

[Redacted]

P.S. I have noticed the rest of his cutout since, but as yet, haven't seen any more such signs.
By WALT DISNEY

...as H-E-R-E... H-O-M-E!!
Office Memorandum

TO: Director, FBI
FROM: SAC, Los Angeles

SUBJECT: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

[Redacted]

now employed as investigator by the House Committee on Un-American Affairs, has furnished me with a list of the individuals he is interviewing with a view to selecting those who will be subpoenaed to testify in Washington, D.C. at the Committee hearing in late September.

He has stated that he contemplates talking to the heads of all of the major motion picture studios as a matter of courtesy and to obtain any information that they might have and to be in a position so that they cannot evade. They have not been called upon to give their views about communism in the industry. In this connection, he received quite a run-around at MGM Studios in his first efforts to interview L. B. MAYER. He did talk with Mr. MAYER, but he very definitely informed me that the Committee meant business in this investigation and that if necessary, Mr. MAYER would be subpoenaed. At the conclusion of the interview there was every indication that he would have an opportunity to talk to MAYER in the very near future.

For the Bureau's information, I am listing the names of the possible witnesses as they were divided by me into friendly and unfriendly groups. No comment is being made concerning any of them at this time inasmuch as it is not known which ones will be selected to testify. The Bureau will be advised as soon as this information is available.

Possible Friendly Witnesses

Fleming, Victor
Lupper, Gary
De Velle, Cecil Klein
Dignan, Halt
Mayer, Louis B.
Wurster, Jack L.
Goldman, Samuel
Zarnick, Darryl F.

[Redacted]
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<th>Period For Which Made</th>
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<td>10-20-44</td>
<td>10/10/19/44</td>
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**Title:** CONFIDENTIAL b-7c

**Synopsis of Facts:** STRICTLY CONFIDENTIAL

**Copies Destroyed**

R 47 NOV 2 1960

**Approved and Forwarded:**

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**Recommended:**

- 5 - Bureau
- 210, Los Angeles (Excl.)
- Los Angeles

**File No.:** 65-4370

**Recorded:** 6-2-65

**Indexed:** 6-2-65

**Information Contained Here Is Unclassified Except Where Shown Otherwise**
stated that all of the following individuals are on the Executive Board of MPA with the exception of

CEDRIC GIBBONS, Art Director at MGM
MORRIS EYBLIND, writer
LOUIS D. LIGHTON, Producer at 20th Century Fox
FRANK GRUBER, writer at Columbia
Mrs. NELIA ROGERS, MGM Studios
HAROLD CHASE
HANNAH, Motion picture writer
ROGER FIELD, Hollywood Labor leader
BERN MARTINEZ, Hollywood Labor leader
AL ERICKSON, Hollywood Labor leader
AL DEANSON, Hollywood Labor leader
Col. HUGHES, author and radio commentator
FRED BIBLE, Jr., 20th Century Fox writer
WALT DISNEY, Walt Disney Studios
JAMES K. MCCUTCHEON, MGM producer
HARIBESS STOKES, Secretary of MPA
FEDERAL BUREAU OF INVESTIGATION

REPORT MADE AT
LOS ANGELES

DATE WHEN MADE
11/25/44

PERIOD FOR WHICH MADE
10/20, 23, 25, 26;
11/1, 3/44

REPORT MADE BY
[Redacted]

CHARACTER OF CASE
6.7c

ESPIONAGE

SYNOPSIS OF FACTS:

[Redacted]

REFERENCE:
Report of Special Agent [Redacted] dated October 20, 1944, at Los Angeles, California.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED.

DATE: 3/19/84

FILE NO. 65-1370

COPIES DESTROYED
R 47 NOV 2 1960

AT LOS ANGELES, CALIFORNIA:

[Redacted]

[Redacted]

[Redacted]

[Redacted]
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 [redacted] is as follows:
16. WALT DISNEY, President of DISNEY STUDIOS, and MOTION PICTURE ALLIANCE Board member
subsequently advised that he had contacted the remaining individuals named on his original list who he thought had received
copies, but who he found actually did not. These remaining individuals are listed below, together with explanation as to why they had not had copies:

WALT DISNEY - did not attend the Board meeting when the copies were passed out, and did not subsequently receive one.

-CLOSED-
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<th>Period For Which Made</th>
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**Title**

**Character of Case**

**Synopsis of Facts**

- HUC -

Details:

Enclosure Attached

The following investigation was conducted by SA [redacted] on May 4, 1951.

At San Francisco, California

- May 10, 1951

**Copies of this Report**

1. Bureau (AMSD) (encl) 74-1410
2. Washington Field (AMSD) 74-112
3. San Francisco

**Recorded**

136

**Indexed**

136

**Handled by**

Stop Desk

**Copy in File**

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.
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 GOLDWIN 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 GOLDWIN 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 GOLDWIN at Reno, Nevada from WALT DISNEY, author and producer, endorsing the action taken by GOLDWIN also read 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 GOLDWIN 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. GOLDWIN and all independent producers but to the future advancement of the American motion picture industry itself.

"I have known SAMUEL GOLDWIN 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 GOLDWIN 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. GOLDWIN 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 nor 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. GOLDWIN 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. GOLDWIN'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 GOLDWIN, 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 interests. 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 recognised the importance of American films as political and commercial assets in foreign relations for America, to
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.
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.
FBI SALT LAKE CITY — 11-10-44 — 8:50 AM — HB

DIRECTOR

URGENT

GLOV. 

I AND D JR. ENTERPRISES, INC. ANTI TRUST. RE: NTEL 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 LAB

50 NOV 13 1944
Office Memorandum - UNITED STATES GOVERNMENT

TO: 60-3020
THE DIRECTOR

FROM: A. Rosen

SUBJECT: T AND D JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

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.

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."
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.
Office Memorandum  
UNITED STATES GOVERNMENT

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          ANTI-TRUST

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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

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
agreement with the exhibitor 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
owners DESTROYED
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.

We should press for an early conclusion to this investigation.
Office Memorandum • UNITED STATES GOVERNMENT

60-3020
MR. E. A. 2244

FROM: A. Rosen K

SUBJECT: T AND D'JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

DATE: November 11, 1944

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.

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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At the specific request of JAMES W. MC GRATH, Special Attorney, Antile Trust Division, the Disney Studios were contacted in order to ascertain the nature of the so-called "Disney Process", a color process.

...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...
FEDERAL BUREAU OF INVESTIGATION

FILE NO. 60-306

SYNOPSIS OF FACTS:


DETAILS: 19742 B WD
Dear Sir:

[Redacted]

January 11, 1943
Sao Paulo

[Redacted]
THE MOVIES

Hollywood Political Lineup

Movie Folk Face Wage Cuts

By HAROLD J. SALEMON

The political line is becoming sharp in Hollywood. A group of stars and film personalities have incorporated the Hollywood Republican Committee, which they saw will bring into prominence the number of stars to offset every manifestation of the Progressive Citizens of America. Top comedians in the move are Chester Morris, Robert Montgomery, George Raft, Jackie Cooper, and Charles Coburn and Maureen O'Sullivan. Producer-director Lloyd Bacon and Luise Rainer are among 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 PAC has a lot to offer the Republicans because they realize they're educators 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 Donald Ogden and his allies are giving a real good show in their behalf. Jack Whelan (Hollywood Times) and B. C. F. (Cecil B. De Mille) have been leading the show, but it also shows in the form of great public actions that other movie-rat countries are likely to take. You can look for a sorry sight from studio unions to keep their friends from being a target for coming wage cuts on film weakened by the Tariff-Harley Law...

New Folk-Type Songs

Comment on current situations: 1. "Lover Come and Take a Magnificent Thaw." 2. "Brother, the Rose and the Ridge Come special attention through the present new folk songs by Earl Robinson and Louis Armstrong. Incidentally, a name for the dramatic poet, James Agee, who is working on the film, will be used in the film of the film. 3. "Rodeo in the Hills of Heaven." 4. "University resident Burgess." Great Expectations is to be confused with the great film on the same subject made some 14 years ago by the same company in this country...

Specialists invert the "V"-word

I saw Paulette Goddard in the lobby of the studio trying for the part of "The V," which would be prime for me, acting atinstein, and then I had the audacity, who felt it too sexy for K. E. consumption. It is reported to be the most pleasant discussion of a young man's love for an old woman ever put on the screen.

The New Films

Secret Life of Walter Mitty (Gabora - RKO): The film has been shot in the studio and in the studio, but it was held up for a while in the authorities, who felt it too sexy for U. S. consumption. It is reported to be the most pleasant discussion of a young man's love for an old woman ever put on the screen.

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SYNOPSIS OF FACTS:

WALT DISNEY, President, Walt Disney Productions, stated that during the present strike of the Cartoonists' Guild, the studio was willing to accept the settlement that although this settlement was not acceptable to the striking employees, and no settlement has been reached. DISNEY denies that he ever demanded or received any pay-offs from DISNEY or his organization.

REFERENCE:

The New York Field Division suggested that WALT DISNEY and his associates should be interviewed promptly respecting all of his relations with

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.

Mr. DISNEY stated that as a result of this layoff, these nineteen men, 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, were making exhorbitant 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.

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 exhorbitant 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.

Mr. DISNEY stated that the 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 percent 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, 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. 858 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.

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 money from the Disney Studio in
settlement of the strike.
The information contained herein was taken from private sources and its extremely confidential character must be appreciated. If it is necessary to prosecute the war, in no case should it be widely distributed or copies made, or the information used in legal proceedings, or in any other public way without the express consent of the Director of Censorship.
COMITÉ BRASILEIRO DE ESTUDOS DE PRODUÇÕES CINEMATOGRÁFICAS INTER-AMERICANOS

HONORARY COMMITTEE

H. E. Minister Oswald Aranha - Brazilian Minister of Foreign Affairs.

H. E. Minister Gustavo Capanema - Brazilian Minister of Education and Public Health.

Dr. Lourival Vontes - 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.

FOUNDER MEMBERS

President: Dr. Pedro Salinas - Member of the Brazilian Academy of Letters; Professor of the Faculty of Law of the University of Brasil.

Vice President: Dr. Alex Anurosalima - Member of the Brazilian Academy of Letters; President of the "Dom Vital" Centre of the Catholic University and ex-Dean of the University of Rio de Janeiro.

Secretary: Dr. Luis Anibal Falcão - Director of the "Revue Francaise du Brasil" and of the "Economista"; delegate of the Division of Intellectual Cooperation of the Ministry of Foreign Affairs.

2nd Vice President: Cadr. F. Ruyler de Aquino - Retired Naval Officer; ex-president of the Brazil-United States Institute, author of the navigational tables used by the navies of the whole world.

Dr. Pedro Couvea Vilhó - of the Institute of Educational Cinema, of the Ministry of Education and Public Health.

Dr. Jorge de Lima - Author and doctor; honoured with the prize of the Brazilian Academy of Letters for Poetry in 1940.

Dr. Afranio Peixoto - Member of the Academy of Letters; President of the Faculty of Medicine; ex-Dean of the University and former deputy for the State of Bahia.

EXHIBIT C

3-23-45

DECLASSIFIED BY 6555

PRESIDENCY TIC: 12-589

b1c

64-20875-10
Exhibit "C" continued.

Mr. Jacques Perroy

Dr. Jonathan Serrano

Mr. R. G. Le Vaux

ASSOCIATE MEMBERS.

Dr. Carlos de Figueirôda Braga

Prof. Edgard Liger-Belair

[Mr. Walt Disney]

Prof. Leito Ville-Lobos

Prof. Henrique Carneiro Leão-Valmeira Wilhe

Dr. Afonso Taunay

HONORARY MEMBERS.

Dr. Levi Carneiro

Dr. Eunice Gudin

Dr. Herbert Moses

Dr. Roquete Pinto

Ambassador J. G. Macedo Soares

- Administrator, in Rio, of various international firms.

- President of the Secretariat of Cinema in the Brazilian Catholic Action and Professor of the University.


- President of the Cia - Americana de Intercambio.

- Professor of the Colegio Dom Pedro II

- Well-known American producer of cinema cartoons, etc.

- Eminent Brazilian maestro and composer.

- Engineer and President of the Historical Institute of Petropolis.

- Son of the Viscount de Taunay and writer.

- President of the Brazilian Academy of Letters.

- President of the Brasil-United States Institute.

- President of the Brazilian Press Association.

- Member of the Brazilian Academy of Letters and Director of the Institute of Educational Cinema of the Ministry of Education and Public Health.

- Former Minister of Foreign Affairs and President of the Historical Institute in Rio.
WALT DISNEY TELLS ERROR

Walt Disney yesterday admitted that he had his "League" mixed up when he testified before the House Un-American Activities Committee last October 24. He should have said it was the League of Women Shoppers, not "League of Women Voters," as he admitted.

SAYS HE MIXED UP "LEAGUE"

In a letter to J. Parnell Thomas, chairman of the House 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 the 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 Shoppers 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 any testimony as to 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 if the League of Women Voters in Washington, D.C., by President Anna Lord Strauss.
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.

EXPERIMENT MURDERED 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.

Wife Nancy testified before the J. T. 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 bought off the labor bosses and closed the Reds inside.

Louis B.'nappers admitted that he had employed many whom he assumed to be Reds, but dared not call them so for fear of liberal suits.

The Screen Writers Guild was one of the first political parties for the Communists. It was one of the founders of the I. A. of the Screen League. After a few years of excellent but peacefull activity, there came a sudden movement to enlarge the powers and make it militant. The chief spirit behind 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 address as devastating and as jealously 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 similar Red devices.

The Screen Writers Guild and the Authors League, under the temporary domination of the Screen spirit, began to draw up laws and constituency for all writers in Hollywood. Said its committee of men and women:

"We fought for our power and a position for using it.

A woman who later became president of the WWP openly declared that writers who did not attend meetings or vote by proxy had "lost all rights."

I begged in horror at the insalubriety of a group of writers making laws for all writers and annulling those who did not submit. I called it an effort to "Stalinize" American literature of every sort. My protests were ridden over rough-shod. Then I took part in a violent public debate and I was ordered to obey orders.

A scenario 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 irises his demand, or 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 hauled and booted.

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 Screeners' Guild, the guilds of the extra, 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 chance as to whom they may hire or fire, the producers were never under any constraint to employ any so-called writer, actor or other guild member whom they might choose to fire or hire whom they might or might not be able to unionize. With those handful of men and women who are共产党员, with those handful of men and women who are Communist and with some handful of men and women who have nothing to do with the mystery of Red 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 so many women and men who were anti-American.

The great crime in this was not only the splitting and splitting into power of Indians in 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 nauseating to a true American.

Watching pretend martyrs appealing and screaming under the menacing and pleading that the Bill of Rights be put back over them, one could hardly believe what merciless committeemen they were when they were in power.

For years and years they grew rich in money and in fame, preying communists 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 policies they could conceal, driving home the desire and authors out of work or late submission, and frightening off those who wanted to write or produce anti-Communist pictures by threats of putting stakes into all the movie houses that showed them.

The loyal authors and actors and others had to submit to this despicable derision or go into silence and obscurity.

The producers had no such excuse. They knuckled down and permitted themselves to be scarred away from anti-communist pictures. They protested in fury when their pro-communist pictures were criticized. Some of them continued to pour wealth into the Red hands of actors, screeners, 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. Those very, very prominent men and women sheltered 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 bumbled up as a victor, they turned back in fighting preparedness.

It was so impossible to mistake them for pro-Americans at first, because in Liberty's band was Of Hammer and Sickle; and yet not a few of them were alienated, enslaved, or denied a job by the others.

Of course there is nothing on earth more mighty than a group of writers that are in favor of communism and 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 shocks down business men in various fields. These starry-eyed stars tried to strangle our rights of our freedom and turn the Bill of Rights into a billboard covered with their pictures, while behind it they compared and contrasted. The billboards are down; but the Bill of Rights still stands.

They have been glutted for publicity. They have kept their press agents and their sponsors. They are at high expense. Now they are getting it for free, and are they "horrified uncle!" But their dear Uncle Joe is far away—literally for them. And for us. And for him.
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 $15-$20 a week wage levels. Another "friendly" witness.

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 the 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.
keeping with hyblow remarks about “foreign notions” etc., said he had encountered Red doctrines but could not recall a single film which contained Communist propaganda.

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 bel dame 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 opposes democratic ideas in films.

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 he is the 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.

subject  WALTER ELIAS DISNEY

FILE NUMBER  MISCELLANEOUS CROSS-REFERENCES
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 indicated in the yellow copy of the memorandum pertaining to the particular individual.

This memorandum should be forwarded to Mr. Nichols pursuant to his request.

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.
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 Massees Sponsors Tribute to Art Young." The article set forth that "New Massees" 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, 14th and 5th 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 Massees" is a "nationwide circulated weekly journal of the Communist Party." (62-60577-25375)
October 4, 1940

LBN: LCB

MEMORANDUM FOR MR. TOLMAN

Courtney Byley 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,

E. N. Nichols

ALL INFORMATION CONTAINED HERECIN IS UNCLASSIFIED
DATE 3/6/34 BY E207HELM/FC

RECORDED & INDEXED 62-29709-560
FEDERAL BUREAU OF INVESTIGATION
OCT 9 1940
DEPARTMENT OF JUSTICE
July 26, 1951

MEMORANDUM

RE: VALT DISNEY

Summary

A confidential informant made available to a representative of this Bureau a flyer issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 24, 1943, in New York City. The flyer 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. 9065.

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 6th 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 search only and is not to be considered as a clearance or clearance of the above individuals.

Original to CIA

LOUIS N. CONROY: jjj

cc: R. S. REED, S. K. RECORDS

INDEXED: 24 JUL 24, 1954

162-60527-25

2.5335

2 AUG 15 1951
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." (4)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450. (4)

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 6th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (4)

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. (4/62-60527-25375)

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. (4)
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 for USIA
Request received 4-10-56
W. L. Marshall: CAACRA
(1)

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.
Legion Of Decency
Director, On Studio Tour, Lauds Disney

Mag. Thomas Little, executive director of the National Legion of Decency, here this week after his familiar rounds of the studios and for other purposes, met with Production Code chief Gottfried Shurlock yesterday morning. It is said that an accord was reached on the quality of the three most recent releases, "Pollyanna," "Swiss Family Robinson," and "Absent-Minded Professor."

Mag. Little said: "Aside from the present discussion over the content of much of Hollywood's product, one fact stands out like a warm andwelcome beacon. It is that these pictures turn 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, Mag. Little has bestowed no other such accolade. Yesterday he visited 20th-Fox, following visits to Paramount and Disney Studios. Today he visits Warners, Monday MGM, and will endeavor to drop in at Columbia before he heads east. Possibly his most intensive talks have been with Shurlock, but Mag. Little would not disclose their nature last night. "Ask Mr. Shurlock," he said. Shurlock would not comment, either.

Mag. Little, when asked how he personally felt, as 'Legion' of De-
cency 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 fun, report will come out."

Daily Variety
Hollywood 29, California
April 7, 1961
Page 2