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FEDERAL BUREAU OF INVESTIGATION

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COVER SHEET

SUBJECT: IRVING BERLIN
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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CROSS REFERENCE #1
March 17, 1947

Mr. Eddie Vaster
President
The Jewish Theatrical Guild of America, Incorporated
1664 Broadway
New York 19, New York

Dear Mr. Vaster,

Your letter of March 13, 1947, has been received inviting me to be a member of the Committee for the Testimonial Dinne sponsored by The Jewish Theatrical Guild in honor of Alice Sophie Zucker which is to be held on May 4, 1947, at the Astor Hotel in New York City. I deeply appreciate the courtesy, and it will be a pleasure to act as a member of the Dinner Committee.

With best wishes and kind regards,

Sincerely yours,

J. Edgar Hoover
March 13, 1947

Mr. J. Edgar Hoover
F. B. I.
Washington, D. C.

My dear Edgar Hoover:

Sophie Tucker will be honored with a Testimonial Dinner by the Jewish Theatrical Guild, on Sunday night, May 6th, 1947, in the Grand Ballroom of the Astor Hotel, New York City. Irving Berlin is the Chairman of the Dinner Committee.

May I cordially invite you to join Irving as a member of the Committee.

An early favorable reply, addressed to me to the Guild's office, will be greatly appreciated.

Sincerely,

Eddie Cantor

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31 MAY 21 1947
The SCREEN WRITERS GUILD, INC., an affiliate of the AMERICAN LEAGUE OF AMERICA, INC., was organized in 1933. It is allegedly the first union group of the cultural field to come under the domination of the Communists and Communist sympathizers. It has approximately 1,300 members of which approximately 100 are former Communist Party, USA, members and are currently Communist Political Association members. In addition a large number are associates of Communists and appear to be sympathetic in Communist ideology and have been active in Communist dominated organizations. The SCREEN WRITERS GUILD has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in the Hollywood motion picture industry and following the Communist Party line in its various phases.

[Redacted] are among the leading Communists who have been officials in this Guild and who have wielded a great deal of power in shaping its policy. The MOTION PICTURE ALLIANCE and the California Legislative Committee have both accused the SCREEN WRITERS GUILD of being Communist dominated. The Guild has been the leading union group in the HOLLYWOOD WRITERS MOBILIZATION which sponsored the 1943 Writers Congress which was accused of being Communist dominated. Communists in Guild set out and activities described.
The MOTION PICTURE ALMANAC gives the following information relative to some of the officers and certain personnel of the AUTHORS LEAGUE OF AMERICA from 1934 to date.

MARC CONNELLY, President, 1934-1940 - 6 years
ELMER DAVIS, Vice President, 1934-1940 - 6 years
ELMER DAVIS, President, 1940-42 - 2 years
HOWARD LINDSAY, President, 1942-44 - 2 years
HOWARD LINDSAY, Vice President, 1941-42 - 1 year
HOWARD G. TRINDLE, Vice President, 1942-44 - 2 years
JOHN HOWARD LAWSON, Honorary Vice President, 1934-36 - 2 years
PEARL S. BUCK, Honorary Vice President, 1936-38 - 2 years
LOUISE SILCOX, Secretary-Treasurer, 1934-40 - 6 years
LOUISE SILCOX, Executive Secretary, 1941-44 - 3 years
LOUISE SILCOX, Treasurer, 1940-41 - 1 year
DEZI TREVIN, Secretary, 1935-40 - 1 year
ARTHUR SCHULTZ, Treasurer, 1942-44 - 2 years
WILLIAM HAMILTON OSBORE, Attorney, 1934-44 - 10 years
HOMER CROY, Secretary, 1939-40 - 1 year
KENNETH WEBB, Secretary, 1940-43 - 3 years

Council Members:
ELMER DAVIS - 1934
ELMER DAVIS - 1942-44
JOHN HOWARD LAWSON - 1934-1937-1943-1944
ALBERT MALTI - 1936-1937-1942-1944
SAMUEL ORWITZ, 1934-35, 1936
DUDLEY NICHOLS, 1934-35
CHARLES BRACKETT, 1936-37
FRANCIS PARADOCK, 1936-37
BERRIE RISKIND, 1936-37
LOUIS ADAMIC, 1942-44
LEWIS REELIN, 1942-44
PETER BOODCHER, 1942-44
HECTOR CHEVIGNY, 1942-44
MARC CONNELLY, 1942-44
MORRIS COWIN, 1942-44
ROSS HART, 1942-44

The following officers and members of the Council of the AUTHORS LEAGUE OF AMERICA are known to the Los Angeles office:

JOHN BOYLAN: The brochure of LEAGUE OF AMERICAN WRITERS SCHOOL, Hollywood, California, reflects that BOYLAN was an instructor there.
INDEX GUIDE

Title:
COMMUNIST INFILTRATION INTO THE
SCREEN WRITERS GUILD, INCORPORATED

Report Made By

Date of Report JULY 9, 1945

Character of Case
INTERNAL SECURITY-C

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AMERICAN-RUSSIAN INSTITUTE
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Office Men. tum • UNITED STATES GOVERNMENT

TO: Mr. Tolson
FROM: J. B. Nichols
SUBJECT: "This Is Your FBI"

DATE: February 14, 1950

With regard to the special five-minute programs on the Bureau's network radio program, [redacted] of ABC advised that the network was considering Judge Joseph Proskauer, of the New York Supreme Court, to use on the program for February 17; however, he desired to have recommendations from the Bureau. He also advised that they had in mind using who is a prominent New York attorney. He stated he has not as yet been approached but feels that they would rather get the Bureau's recommendations and work on the people we would recommend first.

Accordingly, [redacted] was told the Bureau suggested the names of [redacted] He was advised that we also recommended Federal Judge Harold Kennedy and Federal Judge Knox. Stated Knox had been turned down by the agency since he is on the board of the Equitable Life Assurance Company. Likewise, stated is out inasmuch as he is an attorney. We also suggested Judge J. P. J. McGahey, and of course the Bureau had no objection to stated he would work on first and if there were no success there he would call us to see what our preferences would be on the additional names recommended.

As for the program on February 24, dealing with juvenile delinquency, stated the network was trying very hard to get Irving Berlin and should they be unsuccessful they will then call upon Berlin or [redacted] was told there was no objection to either Berlin or [redacted].

As for the show on March 2, the network plans to use [redacted] of ABC in New York and was told there was no objection here.

The understanding of ABC had been in touch with ABC-Schmidt concerning and that Schmidt had been told had been approached and had consented to handle the program. Stated this is being wrong; that [redacted] has not been approached and that they had him on the bottom of the list inasmuch as the Bureau had recommended other names. [redacted] told him this was satisfactory.
NAME
B. B. PLAN
BABBA, MAX WELLINGTON
BAILEY, C.
BAILEY, L. M.
BAILEY, WALTER J.
BALDWIN, ONE (MRS.
BALDWIN, CATHERINE
BALDWIN, CATHERINE P.
BALDWIN LOCOMOTIVE WORKS
BALL, GEORGE
BALLARD, BENJAMIN FRANKLIN
BAMBERGER, ALFRED H.
BANAHAN, ONE
BANAHAN, J.
BANAHAN, JAMES
BANAHAN, JAMES FUEHRER
BANAHAN'S, J.
BANTA, EDWIN
BANTA, EDWIN P.
BANTA, EDWIN PERRY
BARRY, WILLIAM B. (Representative)
BARTON, C. R.
BARUCH, ONE
BARUCH, BERNARD
BARUCH UNIVERSITY PRIZE COMMITTEE,
SIMON MRS.
BATTALIONS OF DEATH
BAXTER, ONE
BAXTER, DAVID

as Revolutionists
BAXTER, DAVID J.
BAXTER, WILLIAM J.
BAXTER'S SOCIAL REPUBLIC SOCIETY
BEACON LIGHT, THE
BEAMISH, HENRY H.
BECKER, ONE
BEERRY, ONE
BEHOLD OUR LIBERATORS
BEIL, ARTHUR
BEIL, ARTHUR H.
BEIL, ONE
BEILCO, WILLIAM
BECKETT, ONE (COLONEL)
BERNARD, PHILIP A.
BERGER, EDWARD
BERLIN, DIETING
BERLINER, KARL
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BERNHARD, KURT (PRINCE)

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and she motioned to me. I had sent her a booklet reprinted by the Ku Klux Klan from the Dearborn Independent and was curious to know what she thought of it.

"That... that booklet was excellent," she said, without disclosing the name in public. "Get me ten more."

In the audience, too, I recognized Dr. Ulrich D. Marquard, a Wall Street broker, and a Prussian with emphatic Nazi views whom I had interviewed with Christian Front-er. And I also saw Joe McWilliams in the act of posing for a flock of photographers. The auditorium was packed as the master of ceremonies asked the audience to sing God Bless America. An angry howl of boos greeted the request and was an index to what followed later. Irving Berlin's song was always booed and never sung at patriotic meetings because Berlin happened to be an American Jew. We did not sing God Bless America that night.

Norman Thomas, a zealot, leader of the Socialist Party and ardent orator, plunged into his topic without preliminaries and delivered a repugnant defeatist speech: "Have you no more regard for mankind, Mr. President, than to bring total destruction? The worst that could happen would be a negotiated peace. We'll have it eventually. Why not now?" John T. Flynn, chairman, then read congratulatory messages from Cardinal O'Connell of Boston and Bishop Gerald Shaughnessy of Seattle, after which he introduced Lindbergh.

The wildest demonstration I have ever heard met Lindbergh. It was unlike anything else I had known. A deep-throated, unearthly, savage roar, chilling, frightening, sinister and awesome. It was a frenzied mob-cheer adulating the hero of the hour in reckless hysteria.

And what of the blond god who for six full minutes smiled like an adolescent as the mob stood to its feet, waved flags, threw kisses and frenziedly rendered the Nazi salute? Lindbergh impressed me as the most naive of men politically. He did not impress me either as an organizer or a leader—but as a man who, while being led by the nose, had a tremendous capacity to lead the masses by serving as their idol owing to his gift of personal magnetism for a certain class of men and women. Lindbergh—who had turned his back to

America to live first in England, then France, then was reported to be considering the buying of a home in Germany—seemed confused with and uncertain of himself, but a hero with the mob. He fired the description of the ideal American fuchter as given by Joe McWilliams:

In a few years we will need a leader who will be like a knight of old. A man in shining armor. A champion of the people. A man who is a mystic. A man that the mob can look up to—but not touch. A man who has come from the people, but has reached so high that they dare not call him their own, but one appointed by God to speak for them! That's what this country needs! That's what we'll need to bring together our forces for a nationalist America.

And McWilliams was present this night also, and shared the spotlight with Lindbergh through a peculiar stroke of circumstances. Joe had made himself conspicuous to camera men, and some of the respectable America First-ers fearing that the meeting might be given a black eye because of his presence, told John T. Flynn. Hot tempered and courageous, Flynn pounced on McWilliams with the fury of a panther and clawed him through the microphone:

"I repudiate the support of the Bund, the Communist and the fascist parties. One of their leaders is in this hall tonight.

TO ALL AMERICANS WHO THINK:

COLONEL LINDBERGH IS A PATRIOT!

In the words of Captain Eddie Rickenbacker, America's ace pilot in the World War, the words spoken over the radio last Sunday night by Colonel Charles A. Lindbergh on adequate national defense were "sound and fundamental." Most Americans agree with Capt. Rickenbacker, with the exception of the warmongers, the political parasites, the financial dockets, the munition mongers, and the people who perished in the streets of New York last summer to the tune of "Stop Hitler."

The Christian Front
Brooklyn Unit
Prospect Hall, Brooklyn

Lindbergh was the hero of countless American Fascist groups, including the Christian Front.
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housing development in New York City, a project was organized in the fall of 1940 by which individuals pay $3 a year a person or $12 a year for four or more in return for which they receive home and hospital care. A panel of doctors was set up, with several hospitals and nurses' agencies cooperating.

In the spring of 1941 Mrs. Baumrind was appointed by the Health and Medical Committee of the National Defense Program. After a conference with this Committee, Selective Service officials decided to cooperate on a plan to reclassify rejected men on the basis of whether or not their disabilities could be removed by proper medical care and treatment. Those classed as having remediable defects were to be the beneficiaries of a program of rehabilitation ultimately to be provided for by the Committee. It was expected that some time would elapse before such a program could be put into effect. Among the problems which had to be studied first were: whether the program should be financed by the Federal Government, the States, or the individuals, and whether the program would be for a year or for more in return of some of those rejected to undergo remedial treatment.

On July 3, 1941 Dr. George Baehr was appointed chief medical director in charge of the medical aspects of civilian defense, working under Surgeon General Thomas Parran. One of Dr. Baehr's first steps was to establish emergency field units in all general hospitals along the Atlantic and Pacific seaboards and in "other potential enemy target areas" in the interior. Each emergency field unit consists of two or more squads, with a physician in command of the entire unit. All members of the unit must be instructed in first aid. The emergency medical aid units had their first test during the Normandie fire and, according to Dr. Baehr, showed the need for a more tightly controlled system by responding in greater numbers than required.

After his return from Europe, in 1917, Dr. Baehr was married to Francine Riesenberg. They have one child, Barbara. Baehr is bald, with a slight fringe of white hair and a gray mustache. In 1942, still keeping his New York office open, he is doing much extensive lecturing, directing, and organizing that it seems that his day must be longer than the twenty-four hours usually allotted to man.

References
American Journal of Nursing 41:1419-20
Directory of Medical Specialists 1939
Who's Who in American Jewry 1938-39
Who's Who in New York 1938

BENRIMO, J. HARRY June 21, 1874—
Mar. 26, 1942 Actor; playwright; general director for Shubert; co-author of two well
known plays, Yellow Jacket (1912) and The Willow Tree (1917); full name Joseph Henry McAlpin Benrmo.

References
N Y Dram Mirror 68:9 N 13 '42 por
Who's Who in the Theatre 1989

Obituary
N Y Times p23 Mr 27 '42 por

BERLIN, IRVING (b'rl'ng) May 11, 1888-

Song writer; music publisher

Address: 799 Seventh Ave, New York City

With more than 700 songs to his credit, Irving Berlin is America's leading song writer. Collaborations such as Marie from Sunny Italy, for which Berlin wrote the lyrics, brought his work to the attention of Ted Snyder, a music publisher. From that time on, for a period of twenty-five, Berlin has progressed from the pushcart and poverty of the East Side to the status of a wealthy, song writer, publisher, and vaudeville impresario. A firm that may or may not have romanticized his life, but that could hardly have exaggerated the transition from a ten-aged boy clutching a tune sheet to him to the millionaire song writer-publisher he eventually became.

In the First World War, while a sergeant at Camp Upton, Long Island, New York, Berlin wrote the music for Yip Yip Yopshanks. The mood was set by Oh, How I Hate to Get Up in the Morning. The number chosen for the finale, a more serious song, was discarded and lay in the files until the fall of 1938, when Munich inspired Irving Berlin to write a new song, something that would help to wake up and unify America without being obvious about it. The old song, revised, furnished the material. The title was God Bless America, and it was soon being pushed as a sort of second national anthem.

Irving Berlin was born Isidore Baline, a son of Jewish parents, in a Siberian province on May 11, 1888. In 1892 the family came to America, where the father did his best to support a wife and eight children by working as a part-time cantor and by cutting meat in kosher butcher shops. Their first home was on Monroe Street, but they soon moved to 300 Cherry Street, in the heart of New York's lower East Side. There had been cantors in the family for three generations, and possibly young "Lizzie"—as his East Side friends knew him—might have trained to be one. But when Irving was eight his father died, and the future song writer got to know the hardships of poverty at first hand. It wasn't many years before he was out earning what he could and bringing the pennies and nickels home to his mother.

For a short time he plugged songs for Harry von Tilzer at Tony Pastor's on 14th Street, but before that there were many smaller jobs. His first was leading around Blind Sol, a Bowery character, and making occasional tips when he was allowed to sing. Song pluggers in those days were called "buckers." Berlin worked in this capacity along the Bowery,
CURRENT BIOGRAPHY

IRVING BERLIN

coming home only when he had amassed some money for the upkeep of the house. Sometimes his mother would come to that drab neighborhood, looking for her youngest, a shawl over her head. In 1905 he got a regular job as a singing waiter at Mike Salter’s Pelham Cafe, a not very high-class place to which slumming parties came on rare occasions.

At this point Berlin’s story becomes confused, according to which biographer one reads. Woollcott’s version, which many assume to be fairly authentic, states that Berlin was fired in 1907 when, left in charge of the cafe, he fell asleep on the job. His next job, according to Woollcott, was at Jimmy Kelly’s on Union Square. There he sang his first published songs, such as “Marie from Sunny Italy,” but he was still a struggling song writer. Plugging a song for Snyder’s firm, the Seminary Music Company, Berlin was visited by Max Winslow (of Seminary) and some friends who were so impressed with the singer’s repertoire that he was offered a job at Seminary in 1909. His first hit published under the new imprint was “Dorado,” a ditty fashioned around the English Marathon of that year.

Contrary to popular opinion, Berlin never claimed to have originated ragtime; nevertheless his claim to having been “interpreter-in-chief” of ragtime is pretty strong, considering that Tom Turpin, Scott Joplin, and others had been writing in this maestoso, and often difficult, form before Berlin published his first rag. As a matter of fact, he began to publish ragtime only after moving up to Seminary. His famous “Alexander’s Ragtime Band” was published in 1911, introduced by George M. Cohan in Fria’s Frolic of that year. It differed from the best of Berlin’s published work, says Woollcott, in having been fashioned as an instrumental melody with no words to guide it.” The lyrics were salvaged from an unsuccessful tune labeled Aixander and His Clarinet.

Meanwhile Berlin, the “busker,” graduated into Berlin, the vaudevillian. His first Broadway appearance was in Shubert’s Up and Down Broadway (1910) at $40 weekly. The following year he took part in the annual Friar’s Frolic. At one of his theatre appearances Variety wrote, in phrases strikingly dissimilar from its streamlined prose of today, that he “has a dandy style in delivering a song.” In 1912 he was signed to appear in London at $1,000 weekly.

What with royalties from songs and from the score of Ziegfeld’s Folies of 1912, Berlin’s income was by this time said to be in the neighborhood of $100,000 yearly. And there was additional income from the publishing trio of Henry Waterson, Irving Berlin, and Ted Snyder. But this turned out to be one of the most tragic periods of Berlin’s life. In February 1912 he married eighteen-year-old Dorothy Goetz, the sister of a song-writing friend, and only a few months after their honeymoon in the South, on July 17, 1912, Mrs. Berlin died of complications arising from an operation.

One of Berlin’s best-known early hits, “When the Midnight Choo Choo Leaves for Alabam,” was the 1915 counterpart of Chattanooga Choo Choo. By 1915 Alexander’s Ragtime Band had sold more than two million copies. That year Berlin wrote music for the Folies, for Century Girl, and for the London production of Watch Your Step.

In 1916 Berlin, following the custom of some rich men, vied with his bibliophile friend, Jerome Kern, and matched up a forty-volume set of Shakespeare for $2,600. That year, he dissociated himself from “inspiration” by saying, “It’s not inspiration with me,” he said. “I really decide in a very prosaic way that I want something and then I sit down and do it... We depend largely on trick writers of songs. There’s no such thing as new melody. On the contrary, a song is to connect the phrases in a new way.”

In another interview he said: “I have absolutely no musical education. I am too busy. I play the piano in my office, and I must say I play it terribly.” The difficulty of the one key was settled in 1916 when a contraption attached to Berlin’s upright piano enabled him to change the key by a twist of a cumbersome wheel attached to the right side of the keyboard. The piano has been modernized; now a lever does the trick, but the upright itself is still a fixture of the song writer’s office.

In 1917 and 1918 Berlin was in the Army, writing the music for Yip-Yip Yaphank, in which he was starred. The show had a cast of 277 men, played to packed houses and earned thousands of dollars for the camp fund. Berlin had been drafted as a private—which got him the headline “U. S. Takes Berlin”—but he soon won his sergeant’s stripes. On leaving the service in 1919 he played in vaudeville at $2,000 weekly. He also did the score for the Folies, from which came “It’s All Right with Music” and “Pretty Girl Is Like a Melody. His farewell to the Army was an opus titled I’ve Got My Captain Working for Me Now. The most important event of 1919, however, was the establishment
CURRENT BIOGRAPHY

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of the firm of Irving Berlin, Inc., in which Berlin brought in as vice-president the man who had discovered him, Max Winship.

In 1920 Berlin did the songs for the Ziegfeld Follies as well as the Folies. Together he and Sam H. Harris built the Music Box Theatre, producing the first Music Box Revue in 1921, with music by Berlin. After the second show (1922), for which he also wrote the songs, he estimated that it had cost him $250,000 to raise the curtain but that they had their investment back and had made a profit as well. "Wonderful theatre, the Music Box, isn't it?" he was asked a year later. "We just love it."

In 1926, on January 4, Berlin was married to Ellin Mackay, social registerite and daughter of the late Clarence H. Mackay, leading Catholic layman and president of Postal Telegraph. The marriage caused a stir in New York society and was recorded in the "Dilatory Domiciles" section of the Social Register. The Berlins sailed on their honeymoon without the blessing of the bride's father. Although newspapers reported from time to time remarriage in the Roman Catholic Church. (to appease Mrs. Berlin's father) and reconciliation, most of the reports were immediately denied by either the Berlins or the Mackays.

Berlin has at least sixteen musicals and half a dozen films to his credit (he has written both words and music). Among the shows have been Face the Music (1931); As Thousands Cheer (1932); and Louisiana Purchase (1940), which, after a successful Broadway run, toured the country until April of 1942. His Hollywood stints included: Top Hat and Follow the Fleet (1935-36); On the Avenue (1937); Carefree and Alexander's Ragtime Band (1938); Second Fiddle (1939); and Louisiana Purchase (1941). His innumerable hit tunes have included suchPage 6

References

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Club, New York. This was in appreciation for the trust fund to be used for the Girl and Boy Scouts of America which was set up from royalties of God Bless America. As it has been a best seller since publication, it has earned for the fund thousands of dollars. "With Legionnaires singing it," said Time, "Boy Scouts profiting from it, Democrats and Republicans using it as a theme song, God Bless America showed no signs of weakening after two years of pretty hard usage."

Berlin has given both the Army Ordnance Department and the Treasury Department theme songs. To the first he gave Arms for the Love of America and to the latter Any Bonds Today? In both instances all profits went to the departments mentioned. New works by him were also to be presented for the benefit of Russian War Relief at a program entitled "Music at Work" in May 1942, and a "revival, plus," of Yip-Yip Yaphank, was planned for the benefit of the Army Relief Fund.

Berlin is small and slight, with dark hair and dark eyes behind horn-rimmed glasses. He looks younger than his age. "He is well-dressed," says Woollcott; "lightning clothes, his naturally wavy black hair smoothed and oiled to the shining point, and his crisp manner are all characteristic of men who know theatres both from in front of and behind the proscenium arch." He has an estate in the Catskills, and his favorite form of recreation is fishing.
My dear Mr. Abin,

The American Hebrew
40 West 41st Street
New York, New York

Dear Mr. Abin:

I have your letter of October 9, 1943, and as a member of the Award Committee for the Promotion of Better Understanding between Christians and Jews in America, I cast my vote in favor of Irving Berlin to receive the American Hebrew Medal for 1943.

In accordance with your request, it is a pleasure to enclose my autographed photograph for use in the sixty-fifth anniversary edition of "The American Hebrew."

I do want to take this opportunity of wishing the Association every success in the future. Its accomplishments in the past have been commendable and during the trying times of this Second World War it has played a real part in the promotion of true Americanism in our country.

With best wishes and kind regards,

Sincerely yours,

Edgar Hoover

RECEIVED DIRECT
F. B. I.

DEPT. OF JUSTICE

OCT 12 1943 P.M.

MEDICAL BUREAU OF INVESTIGATION
"J. E. DEPARTMENT OF JUSTICE"
Dear Mr. Hoover:

It is with pleasure that I submit to you the list of candidates selected at an editorial conference for the 1943 award of The American Hebrew Medal. This award was founded at the celebration of our fifteenth anniversary, for the promotion of Better Understanding between Christian and Jew in America.

The committee of which you are a member previously awarded the medal to Honorable Newton D. Baker, Archbishop Edward J. Hanna, Dr. John H. Finley, Mrs. Carrie Chapman Catt, Honorable James G. McDonald, Roger Williams Straus, Honorable Fiorella H. LaGuardia, Maestro Arturo Toscanini, President Franklin Delano Roosevelt, Honorable Myron C. Taylor, Honorable George Gordon Battle, Honorable Cordell Hull, and Wendell L. Willkie.

We are now preparing our sixty-fifth anniversary edition and we shall be grateful if you will send us an autographed photograph of yourself and an editorial expression from your pen commenting on this long span of continuity of publication.

Please vote for only one candidate and be good enough to send your choice in the enclosed self-addressed envelope at your earliest convenience.

With deep appreciation, I am,

[Signature]

Enclosed
CANDIDATES SUGGESTED BY THE EDITORIAL BOARD OF THE AMERICAN HEBREW
for
THE 1943 AWARD
of
THE AMERICAN HEBREW MEDAL FOR THE PROMOTION OF BETTER UNDERSTANDING
BETWEEN CHRISTIAN AND JEW IN AMERICA

IRVING BERLIN

Because he is outstanding in the tremendous theatrical contribution to the morale of the nation, Christian and Jew alike; because the entire proceeds of "This Is The Army" were given to the Army Emergency Relief, representing the largest single contribution of its kind; and because his songs have been an expression of better understanding for all races, creeds, and religions for over a quarter of a century.

ELEANOR ROOSEVELT

Because the First Lady of the Land has won her way into the hearts of young and old, Christian and Jew alike through her inter-faith relationships; and because her speaking tours, press and radio activity, exemplified the finest traditions of the American way in spreading the cause of better understanding, tolerance and good-will.

KATE SMITH

Because her continuous radio programs have constantly been permeated with democratic ideals based on the need for inter-faith betterment and because her songs and patriotic messages have been a boost to morale for Christians and Jews alike in America.

HENRY WALLACE

Because as Vice President of the United States he has exemplified the finest tradition of the democratic way of life; and because through his speeches and writing he has contributed immeasurably to promoting good-will and understanding by his demands for necessary preparation for post-war freedom from want for all faiths and creeds.
January 24, 1944

Mr. Joseph H. Heben
Publisher
The American Hebrew
32 East 45th Street
New York, New York

Dear Mr. Heben,

I was very glad to receive your letter of January 20, 1944, and learn that the Medal Award Committee had voted Irving Berlin as the individual who had contributed most to the promotion of better understanding between Christian and Jew in America during the year 1943. I think this is an outstanding honor and most fitting for a man who has done so much in the field of entertainment.

It is a real pleasure for me on the occasion of the presentation of the American Hebrew Medal to Mr. Berlin, to join with his many friends and acquaintances in extending congratulations.

With best wishes and kind regards,

Sincerely yours,

[Signature]

EDGAR H. WOOLSEY

Communications Section

Mailed 10

A Jan 25 1944 P.M.

9 Jan 28 1944
My dear Mr. Écouver:

Irving Berlin, famous song writer, has just been named winner of the American Hebrew Medal, awarded annually to that man or woman who, during the year, has contributed most to the promotion of better understanding between Christian and Jew in America. Mr. Berlin's name was chosen from among five other candidates for the honor by the Medal Award Committee whose names are listed on this letterhead.

In the past, the medal has been awarded to persons prominent in public life, in politics, business and social service. Among them were President Franklin D. Roosevelt, Mayor F. H. LaGuardia, Hon. Cordell Hull, Myron C. Taylor, Wendell L. Willkie, Roger Williams, Straus, James M. McMillan, and others. But with the exception of Arturo Toscanini, the great orchestra conductor, who received the medal in 1937, Mr. Berlin is the only winner in the world of the theatre, films, music, and radio.

The American Hebrew is planning a testimonial issue to be published on February 18th, in honor of Mr. Berlin, which will include tributes to him. We are inviting you to contribute a brief statement, an anecdote, a bit of reminiscence or a general good-will message for this edition.

In the hope that we may hear from you at your earliest convenience before February 7th and with many thanks for your anticipated participation, I am,

Cordially,

JOSEPH H. BIBEN
Editor and Publisher

January 10, 1944

Telephone: MEDALLION 1-3666
Cable: AMHEBREW

[Signature]

JHBIG

Editor and Publisher JAN 28:1943

The World's Best Known, Most Widely Quoted Journal of Jewish Affairs

ALL bnc
COMMUNISM IN MOTION PICTURE INDUSTRY

so that Americans would be able to watch for that sort of thing in our own country and be able to resist it.

Mr. Warren. Pardon me. May I offer a list of 43 films—43 of maybe 100 or more dating back to 1911, when I produced My Four Years in Germany, under the former Ambassador to Germany at that time, James W. Gerard.

If you go right on down through this list you will find a real effort to do exactly as you stated a few minutes ago in your rather lengthy speech—which was good. I want to repeat that. I don't think we should be too tense on this. Being too tense, I think you end up without any tense.

Here is a photocopy of a review in a Motion-Picture News magazine, March 22, 1918, virtually 80 years ago. It is in 10 reels. If you want to see it it is a silent film and runs for about an hour and a half. It told the story of what led up to World War I and between World War I and World War II. This is my opinion of what it did. The pictures speak for themselves. May I offer that in evidence?

Mr. Nixon. I would like to have these pictures made a part of the record at this point.

The CHAIRMAN. Without objection, so ordered.

(The documents referred to are as follows:)

March 22, 1918.---My Four Years in Germany. By James W. Gerard.
    December 31, 1918.---Kate's Finish. By James W. Gerard.
    June 20, 1918.---Beware. By James W. Gerard.
    March 12, 1918.---The Better Life. By Bruce Bairnsfather and Arthur E. Hawks.
    August 10, 1918.---The Dawn Patrol. By John Buck-Sanders and Howard Hawks.
    February 27, 1918.---Proud and Sam. By Booth Tarkington.
    July 21, 1918.---Here Comes the Navy (release June 7, 1911). By Ben Markson.
    October 12, 1918.---Shipmates Forever. By Delmer Daves.
    August 22, 1918.---China Clipper. By Frank Wool.
    November 27, 1918.---Submarine D-1. By Frank Wool.
    February 11, 1919.---Wings of the Navy. By Michael Fessier.
    May 5, 1919.---Confessions of a Nazi Spy. By Milton Krims (from articles by Leon G. Tarrou).
    January 27, 1940.---The Fighting Seabees. By Norman Reilly Ralston, Fred Niblo, Jr., and Dean Franklin.
    August 30, 1941.---Dive Bomber. By Frank Wool.
    November 1, 1944.---Sinking the Bismarck. By Harold Spence.
    July 19, 1942.---Wings for the Eagle. By Byron Morgan and Ben Harrison Gribow.
    September 5, 1942.---Across the Pacific. By Robert Cameron.
    January 29, 1943.---Casablanca. By Murray Burnett and Jean Anson.

---8 See appendix, p. 228, for exhibits 8 and 9.
COMMUNISM IN MOTION PICTURE INDUSTRY

August 14, 1918.—This is the Army. By Irving Berlin.
September 4, 1918.—Watch on the Rhine. By Lillian Holman.
October 23, 1918.—Princess of the Nile. By Norma Kinnear.
January 1, 1919.—Destiny in Tokyo. By Irene Fowler.
May 6, 1914.—The Adventures of Mark Twain. By Alain LeMay and Harold M. Sherman.
February 17, 1945.—Objective Burma. By Alva J. Beneke.
September 1, 1945.—Pride of the Marines. By Roger-latterfield.

[From the Picture News, May 10, 1918]

MY FOUR YEARS IN GERMANY

(My Four Years in Germany, Inc.—10 reels)

Reviewed by Peter Milne

Ambassador James W. Gerard's widely read book, My Four Years in Germany, relating his experiences as representative of the United States Government in the center of Prussianism, makes a stirring patriotic propaganda as rendered into film form by Charles A. Logan, who prepared a scenario, and by William-Nich, who directed.

Last Sunday night at the Knickerbocker Theater when the film received its premiere presentation, there was hardly a minute when the house did not ring with applause that turned into cheers.

The very diplomacy with which the heads of the German Nation sought to deceive the United States through its representatives, all the atrocities witnessed by Mr. Gerard, such as the mistreatment of the English prisoners, the deportation of helpless Belgian women, perpetrated without regard for any sense of international law—these and all the horrors of Allied troops and the march make capital screen for the man who goes into the theater ready to have his emotions stirred against the common enemy.

While there is no personal story woven with the facts, these in themselves are fully dramatic enough to make the 10 reels pass teleologically. There is no stone left unturned to arouse the audience to a sense that the German manner of conducting war is synonymous with barbarism.

One witnesses the heartrending sight of helpless prisoners shot down before German firing squads because "there will be less mouths to feed," or English and Russian soldiers placed in the same wrecks together so that the former can grind the latter, and feeding of prisoners as dogs.

All of which Mr. Gerard was an eyewitness—and more—is utilized to spread the propaganda.

The sense of humor of the director is offensively obvious. It was, indeed, a praise-worthy sense when it came to the production. One long line of actual horrors and of German intrigue would be rather fatiguing without some relief. This is introduced in the way of an element of burlesque on the German Emperor, the Crown Prince and the other war lords of Germany. These touches rendered every scene during the initial showing, and they are the kind that will be appreciated by any audience.

The scenes of real troops with which the film is crowded are well woven into the matter pictured from Mr. Gerard's book, and usually to more convincing effect than if they had merely been shown by themselves. When the Kaiser laughs at his enemies it makes one feel quite fine the same enemies are shown preparing for battle with a vengeance.

Hobart Bosworth, a man who might be mistaken for Mr. Gerard by his best friend, impersonates him in the picture. He makes an impressive and dignified figure of the American diplomat. Mr. Gerard himself cannot complain—at least he didn't in his speech last Sunday night. Louis Dean presented a good make-up as the Kaiser and had he been imbued with some sense of the autocratic majesty of the part, his characterization might have been perfect.

Fred Hearn and Percy Standish, respectively, playing Minister Von Jagow and Secretary Zimmerman succeeded in bringing out the cunning German diplomacy in realistic style. Earl Schenck as the Crown Prince, George Biddell as von
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