SUBJECT: WALTER ELIAS DISNEY

PART 2 OF 2
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FEDERAL BUREAU OF INVESTIGATION

FREEDOM OF INFORMATION/PRIVACY ACTS SECTION

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-Euston. In the heat of the kleag lights, bald, round and resolute Chairman Thomas (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 "inquisition," 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.

Hollywood answers attack on freedom

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

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

"We hold that these hearings are morally wrong because:

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

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


ALL INFORMATION CONTAINED HERIN IS UNCLASSIFIED.

DATE: 11/23/47

BY: [Signature]
Chairman Thomas said grimly:
"You've squirmed out of this one."

AFTER referring to the committee Chief Investigator Robert E. Stripling as "Mr. Quisling," screen writer Albert Maltz testified:
"I claim and insist upon my right to join the Republican party 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, Judy Garland, 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 thy NAM and thy DAR!"
Federal Bureau of Investigation

2461 FEDERAL RESERVE BANK BUILDING
KANSAS CITY, MISSOURI

JULY 6, 1936

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

Dear Sir:

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

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

Very truly yours,

W. A. Smith
W. A. SMITH VRC
SPECIAL AGENT IN CHARGE
July 16, 1936

Mr. Walter L. Disney,
6719 Hyperion,
Los Angeles, California.

Dear Mr. Disney:

I have just received the card bearing your fingerprints which were taken in Kansas City during the course of the National Conference of the Order of Elksley 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

OO Kansas City

COMMUNICATIONS SECTION
MAILS

JUL 17 1936
P.M.
FEDERAL BUREAU OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
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 HART, JR., Speaker of the House, by telegram which read: "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of SAM WOOD regarding 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 252, A.F. of L. made it known by an ad appearing in the Hollywood Reporter on October 23, 1947 that it unanimously voted to refute the statement made by SAM WOOD before the House Committee regarding the DISNEY Strike of 1941 that "it was not a labor problem at all."(U) BILLY HERNANDEZ, President of the Screen Cartoonists Guild, stated that the strike was caused by (1) the company's unwillingness to recognize the union and to bargain and negotiate a contract; (2) the firing of one of our members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out.(U)
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 100-13875.
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 22, 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 ROSS,
head of the Conference of Studio Unions, as the man who called the 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. ROSS
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. ROSS was a Communist and added that the first groups to smear
him after the strike was called were the Communist front organizations throughout
the world. Mr. DISNEY listed as Communist front organizations "The League of Women
Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists
were behind the labor movement and believed they should be smoked out so that true
liberalism by real Americans can go on without the taint of Communism.

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

The Un-American Activities Committee of the House of Representatives
conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ERIC
JOHNSON, president of the Motion Picture Association of America testified as a
witness. In charging Mr. JOHNSON had not lived up to the promises that the
industry would cooperate fully with the inquiry, Chairman THOMAS told him that
prominent persons had approached the Committee to lay off or postpone the hearings.
Chairman THOMAS added that one man had given all the signs of an effort 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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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, 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. [218]

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. Leila Rogers, Mr. Roy Brewer, Mr. Walt Dimsey, 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?

---

Class Schedules, Winter 1947—continued

Friday:
7-8:30:
Art—Yesterday and Today.
Psychology of Everyday.
Living.
Playwriting.
8:30-10:
Advertising Copywriting.
Medical Science.
Facts and Fallacies.
Modern Novel.
What Is This Thing Called Jazz.
Saturday:
10 a.m.—12 m.:
Ceramics.
I hereby enroll for courses in
Name:
Miss
Mrs.
Mr.
Address:
City:
Zone:
Phone:
Occupation:
Affiliations:
I learned of the center through—
Advertising:
Circular:
Friend:
I am a former student of PEC.
I am enclosing a check or money order for $.

(Layout and typography by Paul Levine)

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

Afternoon Session

The Chairman. The meeting will come to order.
Mr. Stripling, the first witness.
Mr. Stripling. Mr. Walt Disney is the first witness, Mr. Chairman.
The Chairman. Mr. Disney, will you stand and raise your right hand?
Do you solemnly swear the testimony you are about to give shall be the truth, the whole truth, and nothing but the truth, so help you God?
Mr. Disney. I do.
The Chairman. Sit down.

Testimony of Walter E. Disney

Mr. Stripling. Mr. Disney, will you state your full name and present address, please?
Mr. Disney. Walter E. Disney, Los Angeles, Calif.
Mr. Stripling. When and where were you born, Mr. Disney?
Mr. Disney. Chicago, Ill., December 5, 1901.
Mr. Stripling. December 5, 1901!
Mr. DISNEY. Yes, sir.
Mr. STRIGLING. What is your occupation?
Mr. DISNEY. Well, I am a producer of motion-picture cartoons.
Mr. STRIGLING. 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 Dis-
ey 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 em-
ployees 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 par-
ticular 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 at any time, in your opinion, in the past, have you at any time in the past had any Communists employed at your studio?

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

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

Mr. Disney. Yes.

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

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

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

Mr. Disney. They did take them over.

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

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

Mr. Smith. Is that Herbert K. Sorrell?

Mr. Disney. Herbert K. Sorrell, was trying to take them over. I explained to them that it was none of my concern, that I had been cautioned to not even talk with any of my boys on labor. They said it was not a matter of labor; it was just a matter of them not wanting to go with Sorrell, and they had heard that I was going to sign with
The Chairman: In other words, Mr. Disney, Communists out there smeared you because you wouldn't knuckle under?

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

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

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

The Chairman: Go ahead, Mr. Smith.

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

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

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

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

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

Mr. Disney: Yes, I do.

Mr. Smith: Will you relate that conversation?

Mr. Disney: Well, I didn't pull my punches on how I felt. He evidently heard that I had called them all a bunch of Communists—and I believe they are. At the meeting he leaned over and he said, "You think I am a Communist, don't you," and I told him that all I knew was what I 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 someone, but he didn't name the person. 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 naive and foolish. He said, you can't stand this strike, I will smear you, and I will make a dust bowl out of your plant.

The CHAIRMAN. What was that?

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

I believed at that time that Mr. Sorrell was a Communist because of all the things that I had heard and having seen his name appearing on a number of Comrie front things. When he pulled the strike the first people to smear me and put me on the unfair list were all of the Comrie 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 Comrie periodicals in South America, and generally throughout the world all of the Comrie 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?

Mr. DISNEY. There are many unions operating in your plant?

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

Mr. SMITH. Pardon me.
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.

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

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

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

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

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

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See appendix, p. 533, for exhibit 59, being letter from Walter M. Disney to the Committee on Un-American Activities, dated November 2, 1947.

67853-47-19
Mr. Smith. That is all of the questions I have, Mr. Chairman.

The Chairman. Mr. Vail.

Mr. Vail. No questions.

The Chairman. Mr. McDowell.

Mr. McDowell. No questions.

Mr. Disney. Sir!

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

Mr. Disney. Thank you.

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

Do you have any more questions, Mr. Stripling?

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

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

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

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

We stand adjourned until Monday.

(Whereupon, at 2:30 p. m., an adjournment was taken until 10:30 a. m., Monday, October 27, 1947.)
HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION-PICTURE INDUSTRY

TUESDAY, OCTOBER 28, 1947

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

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

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

The CHAIRMAN. The meeting will come to order.

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

Mr. Stripling, the first witness.

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

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 63.
at the hour of 10:30 a.m. him and there to testify touching matters of inquiry
committed to said Committees; and he is not to depart without leave of said
Committees.

Herein fail not, and make return of this summons.
Witness my hand and the seal of the House of Representatives of the United
States, at the city of Washington, this 10th day of October, 1947.

(Signed) J. PARRISH THOMAS,
Chairman.

Attest:

JOHN ANDREWS, Clerk.

EXHIBIT 59. NOTE: COMPOSITION.

Address—Disney.

WALT DISNEY PRODUCTIONS,
2300 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. Parrish Thomas.)

Gentlemen: 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. Kerrell “pulled the strings,” the first people to smear me and put me on the
unfriendly 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 implicat
ions 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 E. DISNEY.
WALTER E. DISNEY.

Ends.

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

EXHIBIT 59A:

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS
4418 Florida Ave., North Hollywood, Calif.
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 principle 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, 11:00 A.M.? We shall telephone Thursday afternoon to confirm this appointment.

Sincerely,

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

EXHIBIT 30b

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS
4415 Picos 3rd Avenue, Hollywood

JULY 8, 1941.

Mr. WALT DISNEY, Burbank, California.

DEAR Mr. DISNEY: On June 9th, Board of the Hollywood League of Women Shoppers was entertained by the members of the Administration Committee, by yourself, the Screen Cartoonists Guild, and the Directors.

Among the party of the Executive Women Shoppers is in the home of the Directors. In the living room, 20 or 30 members have gathered to hear a series of comedies and to enjoy some refreshments. The members sing songs and pp. 3001, and the presenters are distributed.

The League of Women Shoppers is a group of women who work for the improvement of the community. They believe strongly in the value of cooperative labor and are interested in the welfare of the workers. They have expressed a desire to help in any way they can to improve working conditions in the studio. We asked that you be informed of any strike or other action that may affect the workers in the studio.

Mr. WALT DISNEY, Burbank, California.

DEAR Mr. DISNEY: On June 9th, Board of the Hollywood League of Women Shoppers was entertained by the members of the Administration Committee, by yourself, the Screen Cartoonists Guild, and the Directors.

Among the party of the Executive Women Shoppers is in the home of the Directors. In the living room, 20 or 30 members have gathered to hear a series of comedies and to enjoy some refreshments. The members sing songs and pp. 3001, and the presenters are distributed.

The League of Women Shoppers is a group of women who work for the improvement of the community. They believe strongly in the value of cooperative labor and are interested in the welfare of the workers. They have expressed a desire to help in any way they can to improve working conditions in the studio. We asked that you be informed of any strike or other action that may affect the workers in the studio.

Mr. WALT DISNEY, Burbank, California.

DEAR Mr. DISNEY: On June 9th, Board of the Hollywood League of Women Shoppers was entertained by the members of the Administration Committee, by yourself, the Screen Cartoonists Guild, and the Directors.

Among the party of the Executive Women Shoppers is in the home of the Directors. In the living room, 20 or 30 members have gathered to hear a series of comedies and to enjoy some refreshments. The members sing songs and pp. 3001, and the presenters are distributed.

The League of Women Shoppers is a group of women who work for the improvement of the community. They believe strongly in the value of cooperative labor and are interested in the welfare of the workers. They have expressed a desire to help in any way they can to improve working conditions in the studio. We asked that you be informed of any strike or other action that may affect the workers in the studio.

Mr. WALT DISNEY, Burbank, California.
COMMUNISM IN MOTION PICTURE INDUSTRY

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

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

Very truly yours.

(Signed) Sylvia Blankfort, Secretary.

SYLVIA BLANKFORD, Secretary.

EXHIBIT 590

THE LEAGUE OF WOMEN SHOPPERS, INC.

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

Tel. Caldonia 5-8885, Cable Address, Shopladieswork

JULY 7, 1941.

OFFICERS

Honorary President: Alice Davis Hayes

President: sophia Ames Boyer

Vice-President: emma Eyrewood Anderson

Vice-President: Elsa p. collier

Treasurer: Freda Starkberg

Sec. Treasurer: iris winson

Honorary Secretary: Mrs. William O. Dunlop

Honorary Secretary: Carl sandburg

Honorary Treasurer: Cordelia Bryan Finch

Honorary Treasurer: Dorothy Parker

Honorary Treasurer: Mrs. Carl sandburg

Treasurer: Isla rondergaard

Treasurer: reuben s. wass

Honorary Treasurer: Mrs. William G. Dunlop

Honorary Treasurer: Mrs. William O. Dunlop

Honorary Treasurer: Mrs. William G. Dunlop

Honorary Treasurer: Mrs. William G. Dunlop

Honorary Treasurer: Mrs. William G. Dunlop

Honorary Treasurer: Mrs. William G. Dunlop

Representatives:

Boston, Massachusetts: Mrs. J. P. Hodder, 304 Beacon Hall, 65 Massachusetts Avenue, Cambridge

Chicago, Illinois: Room 710, 303 North Wabash Avenue, Chicago 1, Illinois

Cleveland, Ohio: Care of Francisco Dunn, 2045 West Fifth Avenue

Denver, Colorado: Box 82, Capitol Hill Station, Denver 205, Colorado

Hollywood, California: 8026 Sunset Boulevard

Nashville, Tenn.: Care of Mr. Eustis Clark, 3000 Moore Avenue, Nashville 8, Tennessee

New Haven: 287 Market Street, Newark 7, New Jersey

New York: 205 Fifth Avenue

Philadelphia: Care of Madeleine Sunshine, 1200 Market Street

Pittsburgh, Pennsylvania: 204 Sandwyz Street

San Francisco, California: Care of Eileen Dorsen, 1860 Masonic Avenue

St. Louis, Missouri: Care of Mrs. Howard Dorrance, 1009 S. Sappington Road, Kirkwood 50

Mr. WALD M. BENNET, Walt Disney Studio, "Boone Park and Alameda Streets, Burbank, California.

Dear Mr. BENNET: In response to the many inquiries which have come to this office, we recently met with the Hollywood League of Women Shoppers to investigate the situation of your employment. We have now the pleasure of presenting our findings to your management.

The League of Women Shoppers is a non-profit organization whose membership believes in using their buying power in such a way as to help workers obtain decent living standards and working conditions. We were, in a labor dispute, on the picket line of your studio.

The President of the National League of Women Shoppers is a non-profit organization whose membership believes in using their buying power in such a way as to help workers obtain decent living standards and working conditions. We were, in a labor dispute, on the picket line of your studio.

The National Executive Committee of the League of Women Shoppers has already considered the long report made by the Hollywood League of Women Shoppers on your employment, and it will be rediscussed at our next meeting.

The President of the League of Women Shoppers has already considered the long report made by the Hollywood League of Women Shoppers on your employment, and it will be rediscussed at our next meeting.
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 Armatage (Signed).
KATHARINE ARMATAGE, Chairman Board.
Market 2-3642

EXHIBIT 280

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 Armatage
Secretary: Edith Hart
Treasurer: Ross Seaforth

Executive Board

Mrs. Harry Furness
Mrs. Luella Sanders
Mrs. Hettie Green
Mrs. E. H. L. Leese

Sponsors

National:
Mrs. Harwood Anderson
Mary C. Barber
Mrs. William O. Douglas
Dorothy Caudill
Lois Wenham

Local:
Mrs. Henry Barenson
Mrs. John Irish
Miss Alice P. Hughes
Mrs. Clara Savage Little
Mrs. David Lomax
Miss Amelia C. Moore
Miss Sadie Reisch
Mrs. Harry F. Ward

JULY 7, 1941.

MR. WALT DISNEY,
Buena Vista Studios, Burbank, California.

MY DEAR MR. DISNEY: The New Jersey League of Women Shoppers, a local of the League of Women Shoppers, Inc., has been informed of the labor dispute at your 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' demands 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 resume our membership and encourage more patronage of your films.

Sincerely yours,

MR. SAMUEL ROTHES, President.
COMMUNISM IN MOTION PICTURE INDUSTRY

This endorsement is a result of the investigation made by the Hollywood League.

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

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

Very truly yours,

THE LEAGUE OF WORKERS SHOPS OF CHICAGO,

By ———, President.

EXHIBIT 59

WALT DISNEY PRODUCTIONS

2600 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. Farnell Thomas)

Gentlemen: I refer to page 73 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 (Pomerances) in charge as business man-
ger 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 separation from the Screen Cartoonists Guild was engaged by the Screen
Writers Guild.

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

Respectfully submitted.

(a) Walter B. Disney

(b) Walter B. Disney

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

EXHIBIT 60

SuRREYA—JOHN EDWARD LAWSON

Member's Civil Detain

In 1940, Vol. 52, Page 422

BY AGREEMENT OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE

UNITED STATES OF AMERICA

On Robert E. Clark, United States Marshal

This case has been referred to me, pursuant to the provisions of the United States
Law, in the case of Robert E. Clark v. United States, in which the United States of
America and the United States Marshals Service were plaintiffs and the said
Robert E. Clark was defendant.

The case is now pending in the United States Court of Appeals for the Third Cir-
cuit, and it has been argued.

The court of appeals has ruled in favor of the United States.

The defendant has moved to stay further proceedings.

This motion is now pending before the court of appeals.

The court of appeals has ruled in favor of the defendant.

The defendant has appealed to the United States Supreme Court.

The Supreme Court has granted a stay pending further proceedings.

The case is now pending before the Supreme Court.

The court of appeals has ruled in favor of the plaintiff.

The Supreme Court has reversed the ruling of the court of appeals.

The case is now pending before the Supreme Court.

The court of appeals has ruled in favor of the defendant.

The Supreme Court has granted a stay pending further proceedings.

The case is now pending before the Supreme Court.

The court of appeals has rendered a final judgment.

The Supreme Court has reversed the ruling of the court of appeals.

The case is now pending before the Supreme Court.

The court of appeals has rendered a final judgment.

The Supreme Court has reversed the ruling of the court of appeals.

The case is now pending before the Supreme Court.

The court of appeals has rendered a final judgment.

The Supreme Court has reversed the ruling of the court of appeals.

The case is now pending before the Supreme Court.

The court of appeals has rendered a final judgment.

The Supreme Court has reversed the ruling of the court of appeals.

The case is now pending before the Supreme Court.
COMMUNISM IN MOTION PICTURE INDUSTRY

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

(signed) J. PARNELL THOMAS, Chairman.

Attest:

JOHN ANDREWS, Clerk.

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

EXHIBIT 63

COPY OF COMMUNIST PARTY REGISTRATION CARD—JOHN HOWARD LAWSON

No. 47875.
Name: John Howard Lawson.
Address: 4642 Coldwater Canyon Ave., Los Angeles, Calif.
Name of club: C.W.I.L.I.A. AFL Ind. Union No. 1830 P. W.
New card issued on: 12/10/44.

Male X Female X Negro
Occupation: Writer. Industry: Motion Picture. Member of: CIO AFL Ind. Union X No Union P. W.
Is member club subscriber for Daily Worker? Yes X No

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EXHIBIT 64. SUMMONS—ERIC JOHNSTON

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

To: Donald T. Appell.

You are hereby commanded to summon Eric Johnston, President, Motion Picture Association of America, 1800 Eye Street N.W., Washington, D.C., to be and appear before the Committee on Un-American Activities of the House of Representatives of the United States, of which the Hon. J. Parnell Thomas is chairman, and he is to bring with him copies of all resolutions proposed or submitted relating to the investigation of the motion picture industry by the Committee on Un-American Activities and original minutes pertaining to all meetings held by the Motion Picture Association of America relating to such resolutions; and he is also to bring with him all other papers and books and to testify in person and to make such further proof as the Committee deems necessary.

If he fails to obey the summons, the same shall be forthwith returned to this office, and the Committee shall thereupon proceed to make further inquiry to the end that the true and complete facts may be brought to light.

(Signed) J. PARNELL THOMAS, Chairman.

Attest:

JOHN ANDREWS, Clerk.

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

EXHIBIT 67

COPY OF COMMUNIST PARTY REGISTRATION CARD—DANNE TAYLOR

No. 60008.
Name: Danne Taylor.
Address: 2462 Clairmont Pl., Los Angeles, Calif.
New card issued on: 5/31/44.

Male X Female X Negro
Is member club subscriber for Daily Worker? Yes X No

194—
**FEDERAL BUREAU OF INVESTIGATION**

**SYNOPSIS OF FACTS**

| # | 249,055 |

**REFERENCE**

BUREAU FILE 100-138724

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

**REPORT MADE AT**

Los Angeles

**DATE WHEN MADE**

12/19/47

**PERIOD FOR WHICH MADE**

11/17 thru 12/19/47

**REPORT ORIGINATED AT**

Los Angeles, California

**CASE NUMBER**

100-138759-367

**FILE NO.**

100-15732

**FILE MADE BY**

b.7c
Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

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

Section 552

☐ (b)(1)  ☐ (b)(7)(A)  ☐ (d)(5)
☐ (b)(2)  ☐ (b)(7)(B)  ☐ (j)(2)
☐ (b)(3)  ☐ (b)(7)(C)  ☐ (k)(1)

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**Section 552**

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**Section 552a**

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

100-202315-2029 pg. 21-22

FBI/DOJ
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**Section 552**

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**Section 552a**

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For your information:

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

100-370750-142 pg. 15
When advised of the Director's absence, consented to speak with [redacted] in Mr. Belmont's office.

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

is checking Bureau files and will prepare a memorandum.
Office Memorandum - UNITED STATES GOVERNMENT

DATE: May 26, 1956

TO: Mr. A. H. Belmont

FROM: [Redacted]

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 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 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.

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 Bureau including her conversation. Bureau file contain no identifiable information concerning [Redacted] April 9, 1957 355

ACTION: This is for your information.

cc: Mr. Belmont
By referral from the Director's office, I received a call from
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
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 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.

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.

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 63-3F41-X.
DEPARTMENT OF DEFENSE

NAME CHECK REQUESTS

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

WALTER E. SYMONS

BORN: December 5, 1901

CHICAGO, ILLINOIS

BBR 1-19-60

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.

MAIL ROOM □ TELETYPING UNIT □
Subject: Adorno, Walter E.
Birthdate & Place
Address
Jan 19, 1960
Localities
Re Search Date 1/19 Searcher 625
Prod. 05

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Jan 26, 1960

62-5-4859
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Section 552

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☐ 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.

Peggy Wood
Katherine Cornell
Walter Disney
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.

[Stamp: 62-5-3234]
March 16, 1959

BY COURIER SERVICE

All information contained herein is unclassified.

Reference is made to the letter dated March 11, 1959, from Mr. Henry Roemer McPhie 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]

[Redacted]

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

Katherine Cornell
Carl Sandburg
Walter Disney

[Redacted]

[Redacted]

[Redacted]
Major General Milton B. Persons

The review of our files concerning the remaining 11 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 "Right of the Americans" 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 8550.

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

It went on to list the following as officers of the organization:

"Officers are NOBLE SIMS, president; OTTO JOHNSON, EARL ROBINSON, REESE INGARAN and LOUIS DRAKE, vice-presidents; LAURA BOWMAN, executive secretary; FLORENCE CASTLE, recording secretary; BEN NICHOLSON, corresponding secretary; CLARENCE MARGRAVE, financial secretary; LORRE MILLER, parliamentarian; NORMAN O. HOUSTON, treasurer; MEREDITH BATE, assistant treasurer; Rev. WALTER J. BRYANT, chaplain and E. R. BRATTON, auditor."

"LEON CORNE has been elected honorary president with such figures as these being considered for the advisory board: QESON WILLS, HENRY BLANCO, Rev. CLAYTON WIGGINS, CLARENCE MUSE, ERNEST WHITMAN, BEN CARTER, FRANK CROCKETT, FLORENCE MILLER, LEON WASHINGTON, JR., JEAN BROOKS, EDITH WEST, CHARLOTTE BASS, JOHN GARFIELD, HELEN GARAGAN, ARCH AEBIZER, DUDLEY NICHOLS and PAUL ROBISON."

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

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

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 0194.

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 HUEHUE HUEHUE had started investigation into the picture "Uncle Tom", which is in the process of being filmed at the Walt Disney Studios. Apparently the Disney Studios is experiencing considerable difficulty and progress in the filming of the picture, it will be reflected in this report. Also included in this article was an open letter written by MUSE in which he commented on the film "Uncle Tom". MUSE stated that he had been called to 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 11th issue of the Los Angeles Sentinel an article appeared entitled "Guild Starts Machinery to Block Anti-Negro Movies." The article went on to relate that many national leaders had endorsed the guild, two of which were GEORGE SCHULTZ, New York Editor of the Pittsburgh Courier, and ADAM CLAYTON POWELL, Jr., Congressman-elect from New York. The article went on to relate that the guild, which was formerly known as the Committee for Unity in Motion Pictures, was recently incorporated under the laws of the State of California.

The organization has established its permanent headquarters at 385 Wiltshire Boulevard, Los Angeles, and the Board of Directors is headed by NORMAN CO. HOUSTON, Secretary and Treasurer of the Golden State Life Insurance Company of Los Angeles. Within the next few weeks, according to the article, outstanding representatives of the Chinese, Mexican and Jewish groups are to be added to the guild.

The objective of the organization, according to CALEY ESTERSON, Jr., is to integrate leaders of all walks of life to aid the guild's program by protecting the characterisation of all minority groups on the Broadway stage, radio and in motion pictures, by scrutinising the scripts in collaboration with actors, writers, producers and the film office, also the special guild board. A national research board is also being formed. HARRY LEWITT, official West Coast representative of the A.M.P.A., has been chosen temporary publicity director for this.
In contacts with MGM Studios, Columbia Studios, Paramount Studios and RKO Studios made by Special Agent, during the month of December, 1944, there were no incidents of any nature worthy of note.
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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100-135-26-145, pg. 44
The International Motion Picture Almanac 1913-1914 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 P. WANGER, President and managing Director. (Producer, Universal Studios.)
E. J. HANIX, Vice President (M-G-M Studio executive)
KINNEIT MACGOWAN, Vice President (Producer, 20th Century-Fox)
HULI JONES, Secretary
P. R. GUTH, Treasurer.

The directors of the Society are:

BART ALLENBERG
EDWARD R. ROEOL
GEORGE CAGNALL
FRED W. BEETSON
J. I. BRENN
GEORGE W. COHN
WALT DISNEY
WILLIAM COSTZ
SAUL B. GOLDBYN
B. B. KAHANE
CHARLES W. KOERNER
L. B. MAYER
DAVID O. SELZNICK
GEORGE STEVENS
KENNETH THOMPSON
H. M. WARNER
CLIFF WORK.

The foreign committee of the Society is listed as follows:

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

ADDISON DURLAND, Association of Motion Picture Producers
WALTER 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 SCHAFER, Warner Brothers.
**FEDERAL BUREAU OF INVESTIGATION**

**REPORTING OFFICE:** SAN FRANCISCO  
**OFFICE OF ORIGIN:** SAN FRANCISCO  
**DATE:** JUN 14 1957  
**INVESTIGATIVE PERIOD:** 4/1 - 5/31/57

**REPORT MADE BY:** [Blank]  
**TYPED BY:** [Blank]

**TITLE OF CASE:** [Redacted]  
**CHARACTER OF CASE:** INTERNAL SECURITY - YU

**SYNOPSIS:**

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**SPACER:** [Redacted]

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1 - Portland (Info) (REG)  
1 - Washington Field (Info) (REG)  
3 - San Francisco (105-2396)

**COPIES DESTROYED:** 116

**AGENCY:** [Redacted]  
**REQ. REC'D:** [Redacted]  
**DATE FORWARDED:** 6-26-57  
**HOW FORWARDED:** [Redacted]  
**RECORDED:** 8-07-57  
**JUN 19 1957:** [Redacted]  
**RECORD NO.:** [Redacted]

**CONFIDENTIAL:** [Redacted]
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105-27130-79, page 2 411
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61-7566-1399X page 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 6/21/56 BY SOYA GLOE

This report does not represent the results of a full field investigation and should not be considered in any way in connection with executive order 9346.

INDEXED 8 1956

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

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

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Information pertained only to a third party with no reference to you or the subject of your request.

Information pertained only to a third party. Your name is listed in the title only.

Documents originated with another Government agency(ies). These documents were referred to that agency(ies) for review and direct response to you.

Pages contain information furnished by another Government agency(ies). You will be advised by the FBI as to the releasability of this information following our consultation with the other agency(ies).

Page(s) withheld for the following reason(s):

For your information:

The following number is to be used for reference regarding these pages: 140-11144-f 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 _______;

ADMINISTRATIVE PAGE

-8-
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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140-11144-8, pg. 1-2
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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:

Document A
subject  WALTER ELIAS DISNEY

file number  CROSS-REFERENCES 1940-1954
Director, FBI

Re: HOLLYWOOD WRITERS MOBILIZATION
INTERNAL SECURITY - C

Bureau File Number 100-102217

Dear Sir:

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

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

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

II Hollywood Writers Mobilization - Its Communist Connections and Control Including (1) Names of Those Collaborating on OWI Films, and (2) The 1943 Writers Congress

III Communist Influence in the Screen Writers Guild

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

The Los Angeles Times for June 13, 1944 carried an article which stated that the Office of War Information has engaged the HOLLYWOOD WRITERS MOBILIZATION for the job of writing and producing 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."
Director, FBI.

January 5, 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. 100-25643

Dear Sirs:

Re: Bulletin 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.
Director, FBI

COMMUNIST INFILTRATION INTO
THE MOTION PICTURE INDUSTRY
INTERNAL SECURITY - C

b:7c
b:7d
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. 20—The House Committee on Un-American Activities announced tonight the names of forty-three persons—many of them prominent Hollywood actors, directors and writers—who have been subpoenaed to testify on Communist influence in the motion picture industry.

Gary Cooper, Walt Disney, Charlie Chaplin, Adolph Zukor, Samuel Goldwyn, Clifford Odets, Eric Johnston and Donald Oden 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 inroads 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. Leila 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 Dec. 19, however, will not delay hearings on the case of Hans Adler, Hollywood song writer, whose brother is the brother of Siegfried Adler, the German Communist agent who recently was convicted of espionage, Congress and passport fraud.

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

Hearings on the Adler 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 45 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. 22 to permit all committee members to attend. Some are now in Europe, he declared.

Listed as subpoenaed were:

Edward R. Xaver, New York Journal-American, a former American "Communist""expert,"" was also among those named.

Thomas said that before the hearings begin, he will make a nation-wide 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. Mcnamara, former Ambassador to Argentina.
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. Of 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 Wolf, Bob Minto, are among the speakers for the meeting.

The platform guests will include notables from the literary, political and art worlds. Alfred Kreymborg, Maurice Becker, Glinenkamp, Max Weber, Floyd Baro, Alexander Brook, Peter Blume, Van Wyck Brooks, Crockett Johnson, Wanda Gaar, Hobart Nichols, Elizabeth Oster, Flynn, Paul Manship, Hugo Gellert, David Burliuk, Moses and Repa, Guy, George Schreiber, and Gilbert West.

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

The artists of the dance and music world have joined this tribute. Earl Siegleman, Kenneth Spencer, Max Pollakoff and dancers Jane Dudley, Sophie Maslow and William Bales will perform.
NEW MASSES
invites you to participate in
A TRIBUTE
— To —
THE MEMORY OF ART YOUNG
Dean of American Cartoonists
and contributing editor of New Masses
Sponsors Include:
Rockwell Kent, Carl Sandburg, Earl Browder,
William Gropper, Hugh Flettner, 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

Go 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. Winterrose
DATE: August 2, 1945

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

Attached are two separate photostatic lists of veterans organizations. These have been made available to us by
[Redacted] One is an alphabetical list of veterans groups prepared
under date of June 13, 1945, by [Redacted] The second list,
titled "Checklist of New Veterans' Organizations, as of October 3, 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

EXH: 6.9c

ALL INFORMATION CONTAINED IN THIS FILE IS UNCLASSIFIED
DATE 3/4/84 BY 82484:HELD

AUG 21 1945
The call of this organization is "circle with three claws and the letters P, I, and N" by Bill Disney. It was formed December 12, 1923 in Dallas, Texas. The original charter contained 16 names. A membership of July 1, 1944, was reported to be 303. The current president is Cliff Jordon, Executive Officer. There is one of the most active units in Indiana, Ind., where membership is 100 and the leaders are Evert Vermeulen, John Linnemeier and J. Van Veen. First vice-president, John J. Strong, (New York St.) whose number was Robert L. Newcomb.
Dear Sir:

Re: COMMUNIST POLITICAL ASSOCIATION
13th District
San Francisco Field Division

Very truly yours,

[Signature]

SAC

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

Date: 11-11-24

[Redacted]
Transmitted herewith is the December 25, 1953 issue of COUNTERATTACK.
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).
- **CAMPBELL SOUP CO**.
- **CITRUS CORP** (Plymouth Division).
- **CHRYSLER CORP**.
- **CONTINENTAL OIL CO** (Conoco).
- **ELECTRIC AUTO-LITE CO**.
- **E P STANDARD OIL**.
- **GENERAL FOODS CORP**.
- **GENERAL MOTORS CORP**.
- **HOUSEHOLD FINANCE CORP**.
- **JUBINGER CO** (Quick elastic starch).
- **IMPERIAL OIL OF CANADA**.
- **S C JOHNSON & SONS** (Car Plate wax).
- **ROCKET & GAMBLE** (Tide).
- **SEABROOK FARMS** (frozen foods).
- **SHELTON, INC** (Old Spice products).
- **STEPHEN P 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 & BOLES INC**.
- **DANCER-FITZGERALD-SAMPLE INC**.
- **HERMAN & MARQUETTE**.
- **McCANN-ERICKSON INC**.
- **NEEDHAM, LOUIS & BRORBY 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

Published weekly. Copyright 1953 by American Business Consultants, Inc.; J. G. Keenan, President; A. E. Cullen, Vice-President; F. J. McNamara, Editor; L. F. Budens, Contributing Editor.

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

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

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

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

DAVID HILBERMAN, like POMERANCE, formerly worked in Hollywood. He was a film animator and an executive of United Productions of America, an animated cartoon producing company (COUNTERATTACK, Sept 15, 1950, pp 1 & 2). WALT DISNEY testified in the 1947 Hollywood Investigation that he believed HILBERMAN was a Communist and the real brains behind the CP-led strike against the Disney Studios in 1938. He also said he checked HILBERMAN'S record and found he had studied at the Moscow Art Theatre.

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

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

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

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

How many TV viewers would knowingly buy products of firms that are subsidizing Tempo Productions?
**FEDERAL BUREAU OF INVESTIGATION**

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**SYNOPSIS OF FACTS:**

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**DETAILS:**

The title of this case is being marked changed to add the name of...

**FILE NO.: 100-22505**

**BUREAU FILE #: 100-22505**

**Report of Special Agent**

**Los Angeles, October 16, 1944.**
Office Mem

TO:        Director, FBI
   (100-138754)

FROM: SAC, WFO

SUBJECT: COMPCOMSECURITY - C

DATE: October 19, 1951

ALL INFORMATION CONTAINED HEREBY IS UNCLASSIFIED

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

BY 5230425

in re 43766

FACED PROOF

EX 74

RECORDED 169-258754

ISSUE: 20-110196

RETURN TO

INDEXED 62
The Hollywood Council of ACP sponsored a three-day Conference for Peace and Cultural Co-operation in Hollywood, June 29 - July 1. The Conference also sponsored a Writers Guild has entered suit against the screenwriters' union and has entered suit against the Motion Picture Industry. The screenwriters' guild has entered suit against the Motion Picture Industry.
SYNOPSIS OF FACTS:
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. Hearing on charges promised. Resolutions were passed advocating creation of Department of Arts and Letters by U.S. Government, a cultural and educational congress to meet in Central or South America in the near future, the development of cultural relations between the United Nations, and the establishment of a Continuations Committee of the Congress to explore possibilities of National Congress on problems of war and the post-war period.
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 F. ZANUCK

ELLIOTT 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 LOBARDÓ TOLEDANO at the Hotel New Yorker in NYC. On 2/14/43 the organization sponsored a "Night of the Americas" at the Martin Beck Theatre, NYC, honoring PABLO NERUDA and VINCENTE LOBARDÓ TOLEDANO. 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

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.

LUIS UI TANILLA  
Mexican Minister to the Soviet Union

J. VRIEL GARCIA  
Senator of Peru

LUIS SUCIO MARIN  
President of the Senate of Puerto Rico

Haitian Charge d'Affaires to Mexico

ALFONSO de CASTRO VELLE  
Mexican Charge d'Affaires to China

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

CONFIDENTIAL

NEW YORK, NEW YORK

Director, FBI.

Re: COUNCIL FOR PAN-AMERICAN DEMOCRACY;
INTERNAL SECURITY - H.

Dear Sirs:

A meeting entitled "Night of the Americas" held at the Martin Beck Theater on February 14, 1943.

There is also enclosed one copy of a leaflet announcing this meeting and setting forth a partial list of sponsors and guests of honor.

A copy of this report is being incorporated in the investigation presently being conducted concerning the Council for Pan-American Democracy.

Very truly yours,

R. E. CONROY,
SAC.

Enclosed
cc: NY 62-6206

DECLASSIFIED ON 2/15/65
RECLASSIFIED ON 6/17/65

b-7c
NIGHT OF THE AMERICAS
LINKED BY NATURE AND WELDED TOGETHER
BY A COMMON WILL TO VICTORY

New Yorkers have an unprecedented opportunity to see and
hear these distinguished artists, leaders and statesmen

VICENTE
LOMBARDO TOLEDANO
President of the Confederation of
Latin American Workers

PABLO
NERUDA
Great Chilean Poet
Consul General to Mexico

MARGO
Chairman of the Evening
DONALD OGDEN STEWART

PROGRAM OF SONG, DANCE AND MUSIC BY CELEBRATED
AMERICAN AND LATIN AMERICAN ARTISTS.

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 COLONIELO 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 GARCIÁ
Senator 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

CARMEN AMAYA
CARMEN CASTILLO
NORMAN CORWIN
XAVIER CUGAT
WALT DISNEY
TITO GUizar
JOHN GUNther
ELSIE HOUSTON
CARLOS MIRANDA
PAUL ROBESON
INDU SAYAO
MRS. WENCES SHEEAN
HERMAN SHULMIN
GLADYS SWARTHOUT
DEEMS TAYLOR
ORSON WELLES
PAUL MUNI
COL. CARLOS ROMULO
MRS. BORIS G. ORLOVE, Jr.

AND THE COUNCIL FOR PAN AMERICAN DEMOCRACY

ALL SEATS RESERVED $3.30 -$2.20 -$1.65 -$1.10 - 83c.

MARTIN BECK THEATRE • SUN. EVE., FEB. 14
8:30 P.M.
Federal Bureau of Investigation  
United States Department of Justice  
Los Angeles, California  
October 13, 1947  

Director, FBI  

RE: HOUSE UN-AMERICAN ACTIVITIES COMMITTEE  

Dear Sir:  

I am enclosing herewith the schedule of witnesses as arranged by Investigator b.7c for the above Committee.  

b.7c advises me that he feels this arrangement of witnesses will be more beneficial than to start out with ADOLF MENJOU the first day as had been originally planned by the Committee.  

Very truly yours,  

[Signature]

Enc. 1  
67-930
THURSDAY, October 23rd:
10:30 A.M.  George Murphy
            Robert Montgomery
(12:30 Lunch) Ronald Reagan
            Lela Rogers
            Robert Taylor

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

Attachments

57 MAR 3 - 1947

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3/14/47 BY 22697E

11) Indianapolis.

12) St. Louis.

13) 

14) California.

Fred Astaire.
Walt 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 8269714

Enclosure
Latin America Honors Toledano at Unity Fete

Leading artists and statesmen of Latin America including Francisco Castillo Najarra, 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 Recinos, Guatemalan Minister to the U.S.; Rafael Arana Colina, Mexican Minister in Guatemala; the U.S. and Louisa Cudjoe, Mexican Minister to the Soviet Union, and a distinguished group of American artists including Deems Taylor, Gorgeous Wells, Gladys Swarthout, W. F. Dineen, Norman Rockwell and Paul Robeson, will sponsor an unprecedented demonstration of inter-American cultural unity on Sunday evening, Feb. 14, at the Martin Beck Theatre. They will honor two visiting Latin American leaders, 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 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

Interacial 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 Tempe, who will be portrayed, according to film officials, as a wise, philosophical woman, destined to tongue-lash all offenders back into the paths of good behavior.

The feature will be revolutionary, in that it will combine "flush" with cartoon characters. Real life characters, like Uncle Remus (to be played by Jimmy Baskette), the little white boy, to whom Uncle Remus tells his stories, Tempe, and others will be played by real actors, while the wolf, the fox and other animals will be cartoon drawings, with real voices talking for them. They are scheduled to speak in Negro dialect.

INTERICIAL GUILD FORMED

It is believed that the picture has been softened due to the protests of Negroes when it was first announced. Since its first announcement, Leon Hardwick, theatrical editor of the Los Angeles Sentinel, and others on the West Coast, set about to create an organization for the purpose of watching the movies and the stage to assure dignified treatment of minority group characters.

Recently, they succeeded in organizing and incorporating the Interracial Film and Radio Guild, which has received the endorsement of many nationally prominent leaders. George E. Schuyler of the Pittsburgh Courier and Adam Clayton Powell Jr., of the People's Voice, have accepted positions on its national advisory committee. Caleb Peterson is executive field director; Norman C. Houston is chairman of the board of directors; Leon Hardwick is secretary. Other members of the board include Floyd O. Covington, Ted Lepereh, Marshall Panton, Jr., Clarence R. Johnson, Don Marsh, Joe Morris, and J. David Orozco. Headquarters are at 8335 Wilshire Boulevard, Los Angeles.
Hollywood, Feb. 5 (A. P.)—Approximately 200 film writers, producers, and directors last night formed the Motion Picture Alliance for the Preservation of American Ideals, dedicated, its organizers said, to combating Communism and Fascism within the industry.

Film Director Sam Wood, elected president, told reporters that some writers have been injecting communistic propaganda into their film plays. This, he declared, the alliance will fight.

The alliance, in a declaration of principles, said:

"We find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this way of life; groups that have forfeited their right to exist in this country of ours because they seek to achieve their change by means other than the vested procedure of the ballot."

Walt Disney, Art Director Cedric Gibbons and Director F. Martin Torrence 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-stained wretch who had to invade the chintzy headquarters on Jackson Place of the National League of Women Voters and ask: "Ladies, is it true that you are a bunch of Communists in skirts with the new look?"

The ladies exerted 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," exulted the ladies' spokesman, "shall we go over to his hotel and wring his neck?"

I think she was kidding, but I am not one to foment mayhem. I told her that that was a decision for the League of Women Voters; that Othman was offering no advice.

Last I saw of the women voters they were holding a conference to decide what answer to give Mr. Disney, if any. They promised to phone me when they reached their decision. So I guess we'll have to wait a minute for the result.

We might as well use the intermission for a look at the gray-suited, black-mustached Disney under the spotlights of the investigating committee. He came all the way from Hollywood to testify about Communists in his business; in 30 minutes he was ready to return to Donald Duck Boulevard.

That's the name of the street within his studio area 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 them. Some years ago they bought 'The Three Little Pigs.' We sent 'em a bunch of others to look at and they read 'em off and turned them 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 per cent American." The Communist infiltration, he said, took place during a strike. He said Herbert K. Sorrell, president of the Conference of Studio Unions (AFI), threatened to make a fist 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 used the labor board as a tool to build 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."

Mr. Disney, he said, lay in "distorting everything I did." His enemies, 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 L. Cahn told the news conference that he, during the war, has made a picture—"Battle for Russia"—that was 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 "dust bowl" of Mickey Mouse's Hollywood birthplace.

The creator of Mickey, Donald Duck, and other cartoon characters said he held out against the Communists and finally cleared them from his studio. "At the present time," he said, "it's 100 percent American.

Disney's testimony concluded a week of public hearings during which a host of movie stars, writers, producers and other industry authorities and officials testified in a case that engaged the Committee.

Agent Disappeared

Agent Disappeared

At this morning's session, a woman testified that a New York agent of the Communist Party was sent to Hollywood in 1937 to direct propaganda activities and disappeared after under mysterious circumstances after disappearing with a party. Another witness was Mrs. Lula Moore, mother of Orville Moore, whose two girls were assigned to other agencies.

Mrs. Lula Moore, mother of Orville Moore, declared the investigation went to her home on a Sunday and that the agents read from a list of Hollywood personalities who were not in the studios.

"Wherever is the record of my testimony is what I can say," she said.

Miss Dorothy, of Los Angeles, who followed Mrs. Moore, presented a story of the mysterious disappearance of the New York Communist agent, whom she identified at the hearing.

"I don't know if this is the second incident of this type," she said. She then pointed out a University of California teacher and reporter.

Chenoweth, a member of the Committee, said he was a member of the Committee and that he had identified the agent as a Communist.

"I'm sure it is the second incident of this type," he said.
Critics of Film Inquiry Assailed;
Disney Denounces 'Communists'

By SAMUEL A. TOWER
Special to The New York Times

WASHINGTON, Oct. 31 — A member of the House Committee on un-American Activities, Representative Richard B. Neil, Republican of Illinois, today reproved the press and the motion-picture industry for critical expressions of the activities of the committee.

The legislators criticized the counsel of the film industry and ‘‘newspaper columnists and editorialists’’ for influencing the thinking of the American public with ‘‘the effect of depreciating the efforts’’ of the committee established by Congress.

The creator of Mickey Mouse, Walt Disney, was the principal witness at today’s hearing in the committee’s investigation of the degree of Communist infiltration into the movie capital.

Describing the labor troubles which beset the Walt Disney Studios, producer of cartoons, he attributed this labor strife to Communist union leaders.

As a result of strikes, he stated, he was ‘‘smeared’’ by ‘‘Communist-front organizations’’ throughout the world, among which he listed the League of Women Voters, the People’s World, the magazine PM of New York and The Daily Worker.

The committee also heard Mrs. Ginger Rogers, screen writer and manager of the affairs of her daughter, Ginger Rogers, actress, criticize some film stories for containing what she called as subversive material.

Oliver Carlson, editor of the Communist writer and teacher specializing in propaganda, testified that the Communists were maintaining an indoctrination school while teaching dramatics and that they were attempting to gain control.

Continued on Page 19, Column 3
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 Axis.

The Alliance took shape at the height of the witch-hunt against Chaplin. The great artist's victory in the federal courts is a blow to the morale of the anti-Teheran section of the picture business.

ON THE SCENE

Some friends in Chicago have sent me clippings of Edwin A. Lahey's interesting series on the Motion Picture Alliance in this week's Chicago Daily News. Mr. Lahey went to Hollywood to see for himself whether there was any truth in the Alliance charge that the movie industry was being perverted into an instrument "for the dissemination of communist ideas and beliefs."

He found that the leadership of the Alliance "embraced a few embittered men whose fear and hatred of the Reds are as puerile as those of Representative Dies." In an off-the-record talk with Walt Disney, first vice-president of the organization, Lahey learned that the producer of the anti-second front cartoon Victory Through Air Power has not yet recovered from the shock of the cartoonists' strike in his plant which he foolishly blames on the Communists.

Lahey said that James McQuillness, 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. McQuillness told Mr. Lahey that "the Communists built up Thad Stevens as a little God among Negroes and objected to the unfavorable characterization of Stevens in Tennessee Johnson."

Mr. Lahey expressed the opinion that "the screen was abandoned." McQuillness added.

CLEAR ENOUGH

Yes, entertainment as the sole purpose of the screen is fast becoming the last refuge of evil men in the film industry. In the course of his investigations, the Chicago News reporter found that the Alliance charge of communism is largely the result of crusades by Mr. Hearst and other newspaper publishers who have terrorised producers for turning out "propaganda pictures." A "propaganda film," says Mr. Lahey, is "almost any picture from which a movie audience might get a favorable reaction to the office of the President of the United States or which attempts to represent the Soviet Union as a nation of moral people."

Walter Wanger, independent producer at Universal answered the Alliance and Hearst in a recent speech before the Hollywood Free World Association. Wanger spoke for the vast majority in the movie industry when he said: "We do not intend to be misled by the familiar Hitler line by which communism is made the bogey with which to confuse us. We do not intend to allow our military strength to be impaired by attempts to separate us from an ally like Russia. This would make us an enemy of Hitler's greatest enemy. We will fight all anti-democratic dangers, but we will not be a party to further dissunity on any pretext whatever."

Lahey contrasts this progressive point of view with that of Rupert Hughes, member of the executive committee of the Alliance, who in his recent radio talks widely reprinted in the Hearst chain, "virtually demanded war against the Soviet Union and decreed our 'supremacy' to Russia."
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) climaxd 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 organised command, any effort of any group or individual, to divert the loyalty of the screen from the free America that gave it birth. And to dedicate our own work, in the fullest possible measure, to the presentation of the American scene, its standards and its freedoms, its beliefs and its ideals, as we know them and believe in them."

The officers announced are as follows:

President SAM WOOD
First Vice-President WALT DISNEY
Second Vice-President CEDRIC GIBBONS
Third Vice-President NORMAN TAUROG
Secretary LOUIS D. LIGHTON
Treasurer CLARENCE BROWN
Executive Secretary GEORGE BRUCE

Members of the Executive Committee were announced as follows:

JAMES K. McGUIINNESS, Chairman

BORDEN CHASE CLIFF REID
VICTOR FLEMING CASEY ROBINSON
ARNOLD GILLESPIE HOWARD EMMETT ROGERS
FRANK GRUBER HARRY BUSKIN
BERT KALMAR MORRIE RYSHMID
HIPPET HUGHES KING VIDOR
FRED NIBLO, JR. ROBERT WAGNER

GEORGE WAGNER
Federal Bureau of Investigation

United States Department of Justice

Los Angeles 13, California
March 22, 1944

Director, FBI

RE: THE MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS
INFORMATION CONCERNING

Dear Sir:

Reference is made to the letter directed to the Bureau in instant case dated February 9, 1944, as well as to the letter sent to the Bureau on February 28, 1944, in the case entitled "CONSTITUTION: EDUCATIONAL LEAGUE, INC. - INTERNAL SECURITY, C, REGISTRATION ACT". Bureau file number 61-10355. - 95

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.
CONFIDENTIAL

Director

March 22, 1944

RE: THE MOTION PICTURE ALLIANCE FOR
THE PRESERVATION OF AMERICAN IDEALS
INFORMATION CONCERNING

Of additional interest is the article appearing in the February
14, 1944, issue of the Time Magazine wherein the pictures of ROSALIND RUSSELL, actress, and DUDLEY NICHOLS, writer, who are referred to in the article as being leftists, appear with the pictures of WALT DISNEY and SAM WOOD who are dubbed by the article as rightists. This article, a copy of which is being retained in instant file, mentions that the leftists started a battle (against MPA) by announcing a Free World Association dinner starring Vice President HENRY WALLACE. The article said that the rightist (MPA) quickly formed a club of their own. The article goes on to mention that HENRY WALLACE, who was late for dinner, was taken by mistake by his motorcycle escort to the Beverly Wilshire Hotel, where the MPA was meeting, and on learning of the mistake hurried him over to the Beverly Hills Hotel where the Free World Association dinner was awaiting WALLACE's presence.
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.
Reference is made to the letter directed to the Bureau in the instant case dated March 22, 1944, in which the activities of the Motion Picture Alliance, as well as the attacks on it by the Communist Party, are noted. Additional information received from informants and gleaned from newspaper publicity is noted herein.

On Page 4, Paragraph 2, of referenced letter, it is noted that Senator ROBERT R. REYNOLDS of North Carolina read a letter sent to him by "A Group of Your Friends in Hollywood" into the Congressional Record. A copy of this letter was published by the Hollywood Writers Mobilization, allegedly a Communist-controlled organization, in the "Daily Variety" and the "Hollywood Reporter" on March 13, 1944. An answer to this advertisement by the Hollywood Writers Mobilization was an advertisement placed in the "Daily Variety" on March 17, 1944, entitled, "Repudiation of a Smear." This same advertisement appeared in the "Hollywood Reporter" on March 20, 1944, and in the "Weekly Variety" printed in New York for the week of March 22, 1944. A copy of this advertisement appearing in the "Weekly Variety" of March 22, 1944, which is self-explanatory, is being furnished the Bureau in 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 TATTOG and CLARENCE GROVE 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 NENY A. VILACE as guest of honor.

"The Free World Association had a dazzling roster of film names—Dudley Nichols, Thomas Henn, Jimmy Cagney, Orson Welles, John Garfield, Walter Pidgeon and many other box office stars on the male side; Rita Hayworth, Olivia de Havilland, Joan Fontaine, Bette Davis, Ingrid Bergman, Rosalind Russell and others in the ladies lineup."

The "People's World" for April 25, 1944, has an article entitled "DIES 'Hears' MPA's Scream," with a sub-title "Probers' Begin New Hunt for
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

**LOUIS D. LIGHTON,** Secretary

**CLARENCE BROWN,** Treasurer

**GEORGE BRUCE,** Executive Secretary

**EXECUTIVE COMMITTEE**

**JAMES K. McGUINNESS,** Chairman

**BORDON CHASE**

**CARL COOPER**

**VICTOR FLEMING**

**ARNOLD GILLESPIE**

**FRANK GRUBER**

**RUPERT HUGHES**

**BERT KALMAR**

**FRED NIBLO, JR.**

**OSCAR S. OLDBLOW**

**CLIFF REID**

**WALTER A. REDMOND**

**CASEY ROBINSON**

**HOWARD EMMETT ROGERS**

**LELA E. ROGERS**

**HARRY BUSKIN**

**MORRIS EISKIND**

**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 qualifying 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 claims is there, or to put an end to this ambiguous Hollywood name-calling. Nor does "Variety" mind reiterating its opinion that the whole thing has a pro- and anti-Roosevelt foundation.

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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 miff 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.

"Variety," let the Alliance name them. 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 National Picture Alliance for the Preservation of American Ideals. The organization elected such well-known members of the motion picture industry as SARNOFF, producer, to the presidency; WALCOTT, DISNEY, CEDRIC GIBBONS, and NORMAN TAUROG to vice-presidencies; LEWIS H. LIGHTON, CLARENCE BROWN, GEORGE BRUCE, directors and writers, as secretary, treasurer, and executive secretary respectively.

An Executive Committee of about fifteen members was elected with JAMES K. McGUINNESS as chairman. McGUINNESS is actually the spearhead of this organization and is an executive producer at M-G-M Studios. The Executive Committee contains such well-known names as VICTOR FLEMING, RUPERT HUGHES, FRED ASTAIRE, JR., and KING Vidor, among others.

In their statement of principles this organization states in part: "In our special field of motion pictures, we resent the growing impression that this industry is made up of, and dominated by, Communists, radicals and crack-pots. We refuse to permit the effort of Communist, Fascist and other totalitarian-minded groups to pervert this powerful medium (motion picture industry) into an instrument for the dissemination of un-American ideas and beliefs."

The initial meeting of this organization received a great deal of publicity, both in the motion picture trade journals and the local newspapers, most of which commented upon it very favorably. Of course, the 'People's World,' West Coast Communist organ published at San Francisco, ridiculed the organization and its purpose. The 'People's World' stated in part: "It is that this Alliance is in reality an attempt by defeatist forces—for whom HEARST speaks—to drive a salient into Hollywood. Its purposes are to clamp down on the production of win-the-war films and to prepare a reactionary Republican attack on President ROOSEVELT."

[Redacted]
The following announcement was contained in the "People's Voice", under dateline January 15, 1944:

"New Media: Sponsors Tribute to Art Young. Paul Robison, 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.
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<th>Form No. 1</th>
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SYNOPSIS OF FACTS:

student and animator for WALT DISNEY

Former art

b-7c

DETAILS:

Residence Address

b-7c

Business Address

b-7c

Employment

b-7c

Citizenship

b-7c

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SE 19

CONFIDENTIAL

56 JAN 11 1945
This source stated that the subject worked for WALT DISNEY Studios for as an art director and that in he left the Disney Studios.
UNDEVELOPED LEADS

THE LOS ANGELES FIELD DIVISION

At Los Angeles, California

Will review subject's employment record at Walt Disney Studios

L.A. 100-22628

CONFIDENTIAL

6-76
### FEDERAL BUREAU OF INVESTIGATION

**Form No. 1**  
**This case originated at**: LOS ANGELES  
**File No.** 100-22916  
**Report No.** 6-7c  
**Period For Which Made**: 6/5 - 11/30/45

**Date when Made**: 12/10/45  
**Character of Case**: SECRET  
**V/C**: SOVIET PROPAGANDA IN THE MOTION PICTURE INDUSTRY  
**INTERNAL SECURITY (R)**

### SYNOPSIS OF FACTS:

- [Redacted]

### REFERENCE:

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

### DETAILS:

- [Redacted]

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**Approved and forwarded by**: R. B. Hare  
**Special Agent in Charge**:  
**Recorded**

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**FEB 1947**

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- San Francisco  
- Los Angeles

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**3/15/84**

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**Declassify on**: OADC  
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**3/15/84**

**DO NOT WRITE IN THESE SPACES**
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.
# FEDERAL BUREAU OF INVESTIGATION

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FEDERAL BUREAU OF INVESTIGATION

FILE NO. 100-22279

INTERNAL SECURITY - C

SYNOPSIS OF FACTS:
COUNCIL OF HOLLYWOOD GUILDS AND UNIONS, formed 6-28-44, with obvious purpose of combating MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS (popularly known as MPA). The MPA was created in Feb. 1944 by some of the top Hollywood producers, writers, etc., with the equally obvious purpose of combating Communism in motion picture studios. Prior to formation of the Council, the attack against the MPA was mainly borne by MOVIE PRODUCERS NATIONALIZATION, leading Communist front organization in Hollywood. The Council has been organized for 2-year period. Purposes set out herein, and activities since formation noted:

3/15/45

Declassify on: 9-30-49

TABLE OF CONTENTS AND INDEX COMMENCES ON PAGE 70 OF THIS REPORT:

INTRODUCTION.

On November 30, 1943, this office was notified that a group of persons within the motion picture studios in Hollywood, California, were grouping together to combat degrading influences within the motion picture industry, particular emphasis being upon the Communist infiltration into the motion picture studios. This organization crystallized into the MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS, more popularly known as the MPA, in February, 1944.

At the outset, the MPA had approximately seventy-five persons representing directors, executives, producers, actors and writers of the motion picture industry, and their ostensible published purpose was "to combat
States to believe that Hollywood is a hotbed of sedition and subversion, and that our industry is a battleground over which Communism is locked in death grips with Fascism.

The article states that RUPERT HUGHES (a well-known writer) declared the organization a timely one and spoke of the trouble subversive elements had caused in the Authors' League after it had functioned smoothly for many years.

BORDEN CHASE, (Metro-Goldwyn-Mayer writer), according to the article, told of Communists wrecking a Hod Carriers Union which he had helped organize and the article quoted him as saying that the subversive element wrecked the organization by dividing members and now the Communists are "taking over the motion picture industry".

It was further announced that membership in the club would be open to anyone within the motion picture industry but that all applicants would be investigated to keep out those with subversive tendencies.

The MPA, which is a volunteer organization (non-profit), published their statement of principles in both the "VARIETY" and the "HOLLYWOOD REPORTER" on February 7, 1941, which are the principal movie trade papers in the Los Angeles area. The statement of principles published is as follows:

"We believe in, and like, the American way of life; the liberty and freedom which generations before us have fought to create and preserve; the freedom to speak, to think, to live, to worship, to work and to govern ourselves, as individuals, as free men; the right to succeed or fail as free men, according to the measure of our ability and our strength.

"Believing in these things, we find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this way of life; groups that have forfeited their right to exist in this country of ours, because they seek to achieve their change by means other than the vested procedure of the ballot and to deny the right of the majority opinion of the people to rule."
"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 14, 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 baster, as Vice-President, and CEDRIC GIBBONS, NORMAN TAUREG and CLARENCE BROWN as officers.

Colonel HUPERT 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

dom of the Los Angeles educational system.

After five days of hearings featuring only witnesses sympathetic to the committee's inquiry, one committee member, Representative John Johnston of the American Federation of Teachers, was Communist-dominated, and the party was enlisting leading figures of the public schools.

He described the People's Educational Center at Los Angeles as an extremely effective organization for indoctrinating Communist ideology in the guise of preparation for writing and acting.

In reciting the names of many faculty members, who he said he considered have Communist leanings, the name of Charles Katz and Ben Margolin, lawyers associated with Robert Kennedy and others in representation of subversive witnesses opposing the committee's investigations.

In his testimony, most of which was based on statements reported to him by the Chicago office of the Communist party, Mr. Carlson asserted that Karel Krichten, a writer for Collier's Magazine, had written that New Masses articles on the problems under the name of Robert“Forbes. He was not interrogated further on this statement.

Mr. Carlson praised the committee for its activities and called the elimination of Communists in Hollywood a "perfect example" of the propaganda that led to the strike.

"We have seen a lot of Communist propaganda and other statements to like effect," he asserted, "of which the writing of the editorialists and the columnists and these moving pictures where Mr. Johnston has the preserved spot to have his views on the public would have the effect of depreciating the efforts of the committee that was set up by Congress to investigate the situation."

"What is your impression," he said, resuming his question, "of the effect that it would have on the American people for men of standing in the community and the industry and with the influence of the newspapers whose point of view undoubtedly would have influence upon the public to express themselves in this way?"

Mr. McNutt's special counsel for the industry, immediately issued a statement describing the situation as a challenge to free speech and the "fairness of the newspapers," that the committee chair-

Mr. McNutt told The Washington Post that he was not authorized under committee rules to speak or cross-examine witnesses, issued this statement:

"I am not authorized under committee rules to speak or cross-examine witnesses, issued this statement:

"We have been saying all along that one of the basic issues in this investigation is free speech.

"It is not that we object to the committee's right to ask questions, but that the investigations are being conducted without regard to the rights of freedom of expression, the press, radio and other instruments of communication would not be immune.

"The press was challenged today. Will the radio programs tomorrow? Books and magazines the next day? Where will it end?"

"We have said that when the press screen was singed out for attacks on the press at the hearings this morning.

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"The press was challenged today. Will the radio programs tomorrow? Books and magazines the next day? Where will it end?"
Move to Picker
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 personalities
promised a side show of their
own.

Also scheduled to appear on the
first day of the communists-in-
Hollywood inquiry were Mrs. Lena
Rogers, mother of screen actress
Ginger Rogers; Roy Breen, long
a representative of the Interna-
tional Alliance, Theatrical
and Stage Employes and Motion
Picture Operators of America;
and Olga Calion, acknowledged
former Communist and self-styled labor
relations expert.

In a preview of next week's
actions, the committee announced
that Fred Johnston, 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 commit-
tee has promised will disclose addi-
tional evidence on how confidential
information on the Army's super-
secrecy plane fell into the hands of
Communists.

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

Chairman Thomas said Charles
Chaplin still is under subpoena
but no date has been set for his 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. The Committee's
aim is to attempt to picket the hear-
ings.

Notables to Attend Hearings

This group held a press confer-
ence after the session yesterday to
announce that "the spirit of free
speech is not stifled by the indi-
vidual whim of politicians or
Congressional committees.

It includes Broadway members
and has promised to attend the
hearings.

Mr. Draper said the committee
would advise their clients to testify
"freely and fully as to all ques-
tions within the constitutional pur-
tices of the committee." But he added,
if the clients take his advice they
will not answer questions violation
the First Amendment of the Consti-
tution—guaranteeing freedom of
speech.

"It is not the business of this com-
mittee," he said, "to pry into the
private lives of American citizens
without lawful legislative purpose
or unless the case is in clear and
terrible danger of destruction."

Testimony before the committee,
meanwhile, was challenged by Mr.
Shaw and actor Howard De Bny.
Mr. Shaw labeled statements about
him by Jack Warner of Warner Bros. as
"reckless lies," and said he had con-
sulted a lawyer with a view to "in-
stituting an action for punitive
damages.

Taylor Challenged to Debate

Mr. Shaw accused actor Robert
Taylor as "always having something
to say at the wrong time" at Screen
Actors Guild meetings.

Mr. Taylor replied to a debate "any time, any place he chooses," and said he would come
to Washington voluntarily Monday.

Another reaction to the hearings
came from Test Gumble, president
of the theater owners of America,
who told the Kentucky Association
of Theater Owners in Louisville that
charges Hollywood is a Communist
hotbed are "grossly exaggerated."

He described most testimony before
the committee as "vague, very vague.

In Chicago, Emmett juegos, presi-
dent of the Screen Writers Guild,
telegraphed Chairman Thomas to
urge him to recall Mr. Warner to
the witness stand and to subpoena
all pertinent records of Warner Bros.
so that your committee and con-
tress and public can have all the
facts which Mr. Warner has
so recklessly" in his testimony.

Clipped from Washington Evening Star for 10-24-47
**FEDERAL BUREAU OF INVESTIGATION**

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**PERIOD FOR WHICH MADE**

**REPORT MADE BY**


**TITLE**

NATIONAL COUNCIL OF AMERICAN-SOVET FRIENDSHIP, INC.

**CHARACTER OF CASE**

INTERNAL SECURITY - C

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**SYNOPSIS OF FACTS:**

AT NEW ORLEANS, LOUISIANA.

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**REFERENCE:**

Bureau File #100-11/6964 Report of Special Agent dated 8/12/48

**DETAILS:**

Bureau File #100-11/6964 Report of Special Agent dated 8/12/48

**DECLASSIFY ON:**

3/11/81

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the song "Too Good To Be True" was one of the hit songs in WALT DISNEY's new Paramount picture, "Fun and Fancy Free", released September 27, 1947 and premiered in the following theatres: ALDEIN, Philadelphia; ORPHEUM, Seattle; WARNER, Pittsburgh; 20th CENTURY, Buffalo; KEITHS, Washington, D.C.; FOX, St. Louis; all on Thanksgiving Day, 1947.
June 16, 1940

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

Dear Sir:

Enclose you will find the comic page of the Pensacola News of June 12, 1940.

You will notice in the last section of "Kickey" a very distinct "Swastika" in the form of two crossed musical notes.

Perhaps this may not signify anything and may be insignificant, but...
I also realize they the insignificant things are often the cause of a person being exposed or proven guilty of something.

Perhaps he is not a Nazi sympathizer at all and may have done it just to see if it would be noticed or may have not intended it to look like a ‘Swastika’ at all.

If it could mean anything, I know you are the man that should be informed of this.

Yours truly,

[Name]

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

"COME, LITE RID MUM. FINAL H-E-R-E, BOY-- NO MORE T'nTH RANGE I'LL R-O-A-M!" SO, SHEP JUST A'FAR, PER T'nTH PAY-OFF IN THEY'RE CALLIN' THE OLD BOY H-O-M-E!"
Office Memorandum  
UNITED STATES GOVERNMENT

TO: Director, FBI
FROM: SAC, Los Angeles

SUBJECT: HOUSE COMMITTEE ON UN-AMERICAN AFFAIRS

1-7

A 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 various 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 state 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 I did not feel that he was up to the standard of the sort of people he was looking for and I think we had better endeavor to push him out of the interview business. 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 to it.

Possible Friendly Witnesses

Fleming, Victor
Dugan, Jack
Copper, Gary
DeValle, Cecil Blount
Dignan, Bart
Mayer, Louis B.
Munger, Jack L.
Goldman, Samuel
Zanuck, Darryl F.

3 1 2 6 5 4 3 2 1
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 KYLIND, writer
LOUIS B. LIGHTON, Producer at 20th Century Fox
FRANK GRUBER, writer at Columbia
Mrs. LELIA ROGERS, MBO Studios
DOROTHY CHASE
SAM WOOD
Miss ARMAND, motion picture writer
ROGER TIBBET, Hollywood Labor leader
BERN MARTINEZ, Hollywood Labor leader
AL ERICKSON, Hollywood Labor leader
AL DEWISON, Hollywood Labor leader
Col. RUPERT HUGHES, author and radio commentator
FRED FIBLO, Jr., 20th Century Fox writer
WALT DISNEY, Walt Disney Studios

JAMES L. McGUINESS, MGM producer
MARTIRESS STOKES, Secretary of MPA
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**SYNOPSIS OF FACTS:**

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

**REFERENCE:**

Report of Special Agent [redacted] dated October 20, 1944, at Los Angeles, California.
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 the 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.
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**SYNOPSIS OF FACTS**

- **ENCLOSURE ATTACHED**
  The following investigation was conducted by SA [Redacted] on May 4, 1951.

  **AT SAN FRANCISCO, CALIFORNIA**

**APPROVED AND FORWARDED:**

Harry W. Storm

**COPY IN FILE**

- Bureau (AMSD) (encl) 74-1410
- Washington Field (AMSD) 74-112

**RECORDED - 136**

**INDEXED - 136**
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<td>departed for New York City, where associated with FLIT DISNEY in September.</td>
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Subject made only one trip to
Mr. WALT DISNEY, and
SYNOPSIS OF FACTS:

Transcript of speech made by MARY PICKFORD, motion picture actress, at El Patio Ballroom, Reno, Nevada 8-22-44 previous to the showing of the motion picture "Up in Arms" a SAMUEL GOLDWYN production, obtained from K.O.E. Radio Station and set out. Instant speech concerned with the presentation by MARY PICKFORD of her stand for independence and freedom from the dictates of a picture theater monopoly. Told of the great expense and time involved by SAMUEL GOLDWYN in making the production only to be told upon the completion of it that he shall not be permitted to show his picture but dictated by a theatre monopoly. Telegram received by SAMUEL GOLDWYN at Reno, Nevada from WALT DISNEY, author and producer, endorsing the action taken by GOLDWYN also read by MARY PICKFORD.

REFERENCE:

Report of Special Agent at Salt Lake City, Utah dated 9-14-44
Report of Special Agent (A) Los Angeles, California dated 10-6-44

COPIES DESTROYED

888 MAR 24 1949

Approved and forwarded: G. C. Head

Copies of this report

5 - Bureau
2 - Los Angeles
1 - USA Reno
4 - Salt Lake City

6-8-10-12

5 - 25

DO NOT WRITE IN THESE SPACES

OCT 28 1944
There is set out below a transcript of the speech made by MARY PICKFORD:

"Good evening I am proud to be here tonight to represent two most worthwhile causes, first, the benefits for the camp and hospital service committee of Reno, secondly, to take my stand for independence and freedom from the dictates of a picture theatre monopoly. When Mr. SAMUEL GOLDwyn telephoned me I dropped my personal business for the time being in order to be here tonight, well knowing the vital importance of this issue of monopoly, an issue not only vital to Mr. GOLDwyn and all independent producers but to the future advancement of the American motion picture industry itself.

"I have known SAMUEL GOLDwyn the better part of my life as a man of high purpose, of great courage, a producer of artistic integrity. It is such men as SAMUEL GOLDwyn whose vision, courage and inspiration has led and emanated the motion picture from the obscurity of the nickelodeon area up to the great and dignified medium of entertainment which it is today. To produce the film "Up in Arms" Mr. GOLDwyn spent a whole year of intensive work and two and a half million dollars of his own; that is a lot of time and a very great deal of money but to what avail? Only to be told upon the completion of a year's work and expenditure of two and one-half million dollars that he shall not be permitted to show his picture but dictated by a theater monopoly. I would prefer and in this I am assured you would agree to sit on a 
wooden chair, a wooden bench, or even on the floor to see a fine film then to rest upon plush covered opera chairs and to be forced to witness a dull, stupid film in the most elaborate movie palace in the country. No, my friends all the grandeur of the finest theater does not make nor 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. GOLDWYN and I, for we are taking our stand from our inalienable rights for free enterprise and a free America to see to it that no man, group, combine or monopoly shall dictate where, when or how we shall show our picture.

"Our boys, American boys, this very night on the four corners of the earth are fighting and dying in order to protect Democracy and the American way of life. Shall we here at home fail them? Shall we permit the American way of life to perish here in the United States while our men are fighting for that same God given right in every part of the world? Certainly not, so I say it is not merely whether this one or a dozen of Mr. GOLDWYN'S pictures do, or do not play in Reno or for that matter in the entire state of Nevada. It is rather the question whether he and I or other Americans are to be given an opportunity to carry on our lives and our business openly, honestly and fairly.

"There are a number of wires that have come to us, too numerous to read here, so I shall read just this one from an author whom you all know, respect and love. It is WALT DISNEY, one of the outstanding independent producers of the motion picture industry. It is an indication of how the creative workers of Hollywood feel about monopoly and I quote, "SAMUEL GOLDWYN, Riverside Hotel, Reno, Nevada, I heartily endorse your efforts to carry directly to the people of Reno and indirectly to the American public the question whether the motion picture industry as an industry should continue to exist under American competition principles or be throttled by monopolistic restrictions and limitations. When the channels of motion picture reach the public are restricted or blocked it behooves all of us who are charged with responsibility to the public for the industry to break down these barriers. Impending world competition which will be based on low cost and fostered by forming governmental endowments 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 recognized 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.
UNDEVELOPED LEADS

LOS ANGELES FIELD DIVISION

AT LOS ANGELES, CALIFORNIA

Will interview WALT DISNEY, author and producer concerning any monopolistic practices on the part of Subject Corporation.
FBI SALT LAKE CITY  11-10-44  8:50 AM  HD

DIRECTOR  URGENT

GLO.

AND B JR. ENTERPRISES, INC., ANTITRUST. REMITTEL 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 C. Craven, United States Attorney, Reno, received a complaint
from Samuel Goldwyn, member of the Society of Independent Motion Picture Producers
to the effect that the T and D Junior Enterprises, Incorporated had taken an
active part in opposing the showing of his picture "Up in Arms," starring Danny
Kaye and "They've Got Me Covered" featuring Bob Hope.

CLEARANCE FOR INVESTIGATION

The United States Attorney secured clearance from Assistant Attorney
General Berge on August 17, 1944 to conduct the investigation. On August 21,
1944 he asked the Bureau to conduct the investigation which request was complied
with on September 5, 1944 after the necessary clearance was received from the
Department.

The investigation reflects that Goldwyn and subject company could not
agree on the terms under which these pictures were to be shown by the T and D
Junior Enterprises so Goldwyn showed these pictures in the El Patio Ballroom at
Reno. Subject company, through the city council, tried to prevent the showing
of the picture at the El Patio without success. At the showing, Mary Pickford
delivered an address complaining against the monopolistic tendency on the part
of moving picture theater owners.

25% of subject company's stock is owned by the Fox West Coast Theaters
which operates throughout California, Oregon, Washington, Colorado, Wisconsin
and Kansas. Subject company operates all theaters at Reno and 45 other theaters
in northern California.

EX - C INDEXED 60-3020 - 16

Mr. Berge, in a press release concerning this case has been quoted as
saying that there have been several instances in which independent producers have
had difficulty in obtaining theaters to show their product because of the big five
chain control and said this was another proof that the original decree of 1940
at New York City was not satisfactory. He also stated, "As long as the
independents have to deal with the big five for theaters it seems there will be
trouble. If all the theaters they now have continue to be controlled by the big
five companies, the independent producers will find it difficult to get screens
for the product."
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 to determine from them any information in their possession concerning monopolistic practices; to interview relative to any action taken by 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

TO: THE DIRECTOR
FROM: A. Rosen

SUBJECT: T AND D JUNIOR ENTERPRISES, INCORPORATED
ANTITRUST

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The United States Attorney secured clearance from Assistant Attorney General
Berge on August 17, 1944, to conduct the investigation. On August 21, 1944, a request
was received from him to make the investigation which was complied with on
September 5, 1944, after the necessary clearance was received from the Department.

DETAILS OF ALLEGATION

It was alleged that all theaters within thirty-five miles of Reno,
Nevada, are owned and operated by subject company which creates a monopoly for
the showing of pictures in that city; that after being unable to reach an equitable
agreement with subject company for the showing of the pictures, it was decided to
show the pictures in a ball room; that subject company through its Reno manager,
tried to suppress the showing of the pictures through complaints made to the city
council.

RESULTS OF INVESTIGATION

The investigation revealed that subject company does not 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 subject company to show the film "Up in Arms" and "They've Got Me Covered" at
Reno, making 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
companies destroyed

885 MAR 24 1949
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.

26% 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 to determine from them any information in their possession concerning monopolistic practices; to interview of the subject company relative to any action taken by 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 of this is a dynamical project.
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.
At the specific request of JAMES W. MC GRAH, Special Attorney, Artic 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 photography.
FEDERAL BUREAU OF INVESTIGATION

LOS ANGELES

DATE OBTAINED: 5/12/48
DATE OBTAINED: 5/21, 3/29, 5/3
DATE OBTAINED: 5/7, 10, 11/48
REPORT MAILED BY
CHARACTER OF CASE

TECHNIGRAM, INC., ET AL

ANTITRUST

SYNOPSIS OF FACTS:


DETAILS: COPY ENTERED

60-306
Dear Sir:

The information contained herein is unclassified.

Date: 3/14/44

By: [Signature]

All information contained herein is unclassified.

FEB 7 1943

[Signature]
THE MOVIES

• Hollywood Political Lineup
• Movie Folk Face Wage Cuts

By HAROLD J. SALEMSON

The political lineup is becoming sharp in Hollywood. A group of stars and film personalities have incorporated the Hollywood Republican Committee, which they say will bring increased numbers of stars to offset every manifestation of the Progressive Citizens of America. Top personalities in the move are Claude Gillingwater, Robert Montgomery, Hoot Gibson, Greta Garbo, Paulette Goddard, and Merle Oberon. Producers-directors Louis M. Garou, Cary, and Louis B. Mayer have been active in the movement. Over against this, the PCA has a leading membership and a virtual monopoly of the industry.

New Folks-Type Songs

Comment on current activities: Change of Lester Cole music for Magnificent Yankee-Related events, the Romance of the Ridge Cinema special: passages through the concert: new titles, songs by Earl Robinson and Lewis Allen. Incidentally, Norma Shearer's delightful protest to John Leith, who scored the film, has been heard in the film, with Mr. Thomas Drake in The Hotel of Crime. University president Brown-made Great Expectations not to be confused with the dreary film on the same subject made some years ago by the same company in this country.

The New Films

Secret Life of Walter Mitty (Columbia - RKO): The actor has an opportunity to practice as an actor and make the most of his talents. But Mary Swayne remains a mystery, and there was held up for a while by the authorities, who felt it was too explicit for consumption. It is reported to be the screen version of a young man's love for an older woman ever put on the screen.

The Men

This is a clipping from Page 11 of the
THE WOMAN

Date 9-7-49
Clipped at the West Coast
Government

Magazine Section
FEDERAL BUREAU OF INVESTIGATION

Form No. 1
This Case Originated At NEW YORK, NEW YORK

Report Made At LOS ANGELES, CALIFORNIA
Date When Made 7-31-41
Period For Which Made 6-30-41
Report Made By
Character of Case b-7c

Title

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


Copies Destroyed 1942 FEB 10 1963

Approved

[Signature]

5 - Bureau
3 - New York (1 - USA, S.D.N.Y.)
2 - Los Angeles

Copies of this Report

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[Signature]

D.S. AFFIRMATION PURSUANT 7-5086
EX-1c
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 inter-

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 cam-

Mr. DISNEY stated that the men who instigated the strike, were making exorbitant demands upon him in settlement of the strike to the extent that all men were to be re-hired, and that no men were to be fired in the future.

Mr. DISNEY stated that approximately 40 men who were cut on strike came back to work in the two weeks following May 28, 1941, the date the strike was called, and at the time of the interview, Mr. DISNEY stated there were 297 men still out on strike.

Mr. DISNEY advised that due to these exorbitant demands made by the strikers, negotiations were at a standstill, and the strikers, upon not being able to reach a settlement in their dispute, decided to call in the I.A.T.S.E. in order that their influence could be used to effect a "road block." Mr. DISNEY advised that this was in order that the Projectionists and Motion Picture Theatre employees who were all members of the I.A.T.S.E. would then refuse to operate the projection
machines at the various theatres around the country where WALT DISNEY films were to be shown.

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 communications and its extremely confidential character must be emphasized. If it is necessary to prosecute of 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.
COMITE BRASILEIRO DE ESTUDOS DE PRODUÇÕES CINEMATOGRÁFICAS INTER-AMERICANOS

HONORARY COMMITTEE

H. E. Minister Oswaldo 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 Bay-Whitney - Chairman of the Motion Picture Division of the Council of National Defense, U. S. A.

FOUNDER MEMBERS

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

Vice President: Sr. Alex Acocadú Lima - 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 "Rue Francaise du Brasil" and of the "Economista"; delegate of the Division of Intellectual Cooperation of the Ministry of Foreign Affairs.

Dr. Pedro Souza Filho - Retired Naval Officer; ex-president of the Brazil-United States Institute, author of the navigational tables used by the navies of the whole world.

2nd Vice President: Cadr. F. Radler de Aquino - 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 Petry in 1940.

Dr. Afraniio Peixoto - Member of the Academy of Letters; Professor of the Faculty of Medicine; ex-dean of the University and former deputy for the state of Bahia.
Exhibit "C" continued.

Mr. Jacques Perroy

Dr. Jonathan Serrano

Mr. R. C. Le Vaux

ASSOCIATE MEMBERS.

Dr. Carlos de Figueiredo Braga

Prof. Edgard Liger-Belair

Prof. Leitor Willa-Lobos

Prof. Henrique Carneiro Leao-Feinseira Wilhe

Dr. Affonso Taunay

EXCUTORARY MEMBERS.

Dr. Levi Carneiro

Dr. Euéncio Nudin

Mr. Herter Moses

Dr. Roquette Pinto

Ambassador J. C. 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.
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.

A [editorial] ABUSE of 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.

Wally Haslam testified before the J. Parnell Thomas committee that the labor bosses under Herbert Sorrell tried to take over his studio and his genius. While he was in death grapple with Sorrell he found Communists inside the fold among his own people. He bought all the liabilities and fired the staff inside.

Louis B. Mayer admitted that he had employed many whom he assumed to be Red, but dared not call them so for fear of libel suits.

The Screen Writers Guild was one of the first points of entry for the Communists. I was one of the founders of it. As I was of the "writers' league." After a few years of excellent but peaceful activity, there came a sudden movement to enlarge the powers and make it militant. The chief spirit in it 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 on International law and as nastily as Stalin's men delivered upon the old Belaevsev whom they had been following as fast as possible.

The Screen Playwrights was driven out of existence by slander, boycott, and other familiar Red devices.

The Screen Writers Guild and the Authors League, under the temporary domination of the Screen spirit, began to draw up laws and constitutions for their new group out all writers to obey. Theirs was to commit sin, and women, to keep for power and a position for using it.

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

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

A scenario writer usually went all the way to New York, was called on the council of the Authors League to expel me. Luckily, there were enough old timers to save me when I confessed that I 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 hailed 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 "Directors' Guild, the guilds of the extras, the press agents, the story readers and analysts and many others were the scenes of desperate battles against the Communists. In many of them the battle was lost by the loyal Americans.

Likewise, in the motion picture labor unions, the Communists or their allies overreached themselves. The trials and the producers did not intervene. One result was a flood of strikes including a year-long jurisdictional strike that cost the producers millions of dollars and is not yet ended.

While the labor situations were complicated and employers have little choice as to whom they may hire or fire, the producers were never under any compulsion to employ any actor, writer, motion-picture writer, or other guild member whom they might consider. It was possible to have associations, Too many of these Red men and Red women. Many of them were brilliant in their fields. Artistic skill and political or moral integrity have no necessary connection. But they were just so many Commies and women who were anti-American.

The great crime in this was not only the enacting and splitting into power of idlers among 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 business and cut those moles and termites undermining it at their needs.

There is something about all this that would be hilariously funny if it were not so nauseating to a true American.

Watching promenaded martyrs screaming and commencing under the sunshine and pleading that the Bill of Rights be put back over them, one could hardly believe all those men and women when they were when they were in power.

For years and years they grew rich in money and in fame, preaching communism openly or, secretly, contributing vast sums of their all-illegally acquired wealth to every un-American cause and every conspirator, slipping into every possible production all the policies they could conceal, driving homes, writers, 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 стильк 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 oblivion.

The producers had no such excuse. They knocked down and persuaded themselves to be scared away from anti-communistic 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, screenwriters, directors, writers and others who openly made speeches and collected funds for offensive action against patriots and patriotism or for the defense by expensive lawyers and press agents of everybody accused of subversive action.

Follow a Pattern

They were easy to know for what they were and are. These, very 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 ideal, Stalin, they turned against Hitler. They rose up for war. The moment the war was over and Stalin loomed up as a richer brother even than when they trebled back to fighting preparedness.

It was impossible to mistake them for pro-Americans as it is impossible to mistake the leaders of Liberty's hand for a hammer and sickle; nor yet was the premiership of these of the same school, crushed or denied a job by the Red[s] and their African friends.

Of course there is nothing on earth more militaristic than the police-court-chapter-troops that has been organized by the gangster-Communists to use against the police-court-chapter-troops of the Commies and their African friends.

Motion picture capital has had to turn to the government for help. Many of the Screen Commies are even better known than Al Capone. Poor little Al nearly shook down business men in various fields. These starry-eyed stars tried to walk the walls of our freedom and turned the Bill of Rights into a billboard covered with their pictures, while behind it they conspired and convinced. The billboards are down; but the Bill of Rights still stands.

They have been politicians for publicity. They have kept their press agents and their harem. They have gone at high expense. Now they are getting it for free and say they "hating uncle." But their dear Uncle Joe is far away—fattily 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 a Committee for the First Amendment of the Constitution, fighting the Hollywood inquiry as a violation of constitutional freedom.

Gregory Peck, by long odds Hollywood's most popular actor these days, is another member of the First Amendment Committee. Peck, who worked up to stardom from a job as Radio City guide, led show business's fight on the Taft-Hartley bill last Spring.
Cary 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 has stardom with her first Broadway role, Claudia.

Katharine Hepburn one evening last Spring made a stirring speech in Hollywood at a Henry Wallace meeting which raised $87,000 for Progressive Citizens of America. At that time she branded the impending Hollywood probe "a smear campaign."

Adolphe Menjou, self-professed "Red-baiter and witch-hunter," was probably the committee's "friendliest" witness, certainly its best-dressed. He said Hollywood is a main center of communism; volunteered he is 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 shall be redacted. The yellow copy of the memorandum pertaining to the particular individual should not be disseminated outside the Executive branch of the Government.

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, 1941, 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, 1941, 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, 1941, 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, 1941, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375)
October 4, 1940

MEMORANDUM FOR MR. TOLLEY

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

Respectfully,

L. B. Nichols

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 3/16/84 BY A.B. THEW"
July 26, 1961

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. 9535.

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 check only and is not to be considered as a clearance or non-clearance of the above individual.

Original to CIA

LW. N. CONROY: ey

2 AUG 5 1951
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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.
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/or to USIA
Request received 4-10-56
W. L. Marshall: CAACRA
(4)

Note: Paul McNichol, USIA, requested a search for main files only. He advised that only copies of investigative reports of the results of investigation were requested.
Legion Of Decency
Director, On Studio Tour, Lauds Disney

Mag. Thomas L. Little, executive secretary of the National Legion of Decency, here this week, has wrapped up rounds of the studios and for Rexford G. Shurlock, yesterday bestowed an accolade for the quality of his three most recent releases, "Pollyanna," "Swiss Family Robinson" and "Absent-Minded Professor."

Mag. Little said: "Amid the present discussion over the content of much of Hollywood's product, one fact stands out like a warm and welcome beacon. It is that those pictures turned out by you and your studio are wholly acceptable for and have proven highly entertaining to all members of every family in the land."

As yet on his Hollywood rounds, Mag. Little has bestowed no other such accolade. Yesterday he visited 20th-Fox, following tracts 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 tasks 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 Decency chief, about the industry output following "spirit and letter" of the Production Code, countered with: "Do you think it does?"

He refrained, however, from any direct criticism with the observation, "Last November, in the annual report of the Bishops' Council regarding Legion of Decency views, some rather harsh statements are made regarding films. At this time I could only write an interim report; which I do not feel I could do. Let's wait until November, then the annual, and few, reports will come out."

DAILY VARIETY
Hollywood S8, California
April 9, 1961
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