

Harvey

HOLLYWOOD ON TRIAL

a collage of events
which took place in October 1947

by Harvey Perr

Dedicated to Abraham Polonsky and all those who survived,
their conscience intact; to the spirit of women like Tiba
Willner; to the sense of humor I know both of these people
possess.

1.

DeMILLE 5

Come on. Work yourself into...into the emotion of such a scene. Don't be extras. Be a nation. Watching its...manhood ride out on a great cause. The crusades. Are you ready, Tate?

VOICE 3

All ready and turning, Mr. DeMille.

DeMILLE 5

All right now. Give me everything you've got, you people.

VOICE 3

Places everybody. This is a take.

(a2)

NARRATOR /

On May 9, 1947, members of the House on Un-American Activities arrived in Hollywood, established themselves at the Biltmore Hotel and, in secret session, proceeded to interview a group of what came to be known as "friendly" witnesses. They were there simply because as J. Thomas Parnell, the head of the committee said

THOMAS 2

Hollywood offers such a tremendous weapon for education and propaganda.

NARRATOR /

On September 23, 1947, nineteen writers and directors were subpoenaed to appear in Washington, D.C. before the committee and Congress; eight of these men were never called upon to testify. Of the remaining eleven, one, Bertolt Brecht, in answer to the question

VOICE 2

Are you now or have you ever been a member of the Communist Party?

NARRATOR /

...said....

BRECHT 5

No. Never. Never. Never. Never.

NARRATOR /

...and later that day left for East Germany via Switzerland never to return to the United States. The remaining ten - to be known as The Hollywood Ten, because they refused to answer that question - were

VOICE 4

Alvah Bessie. Author ~~of North West Island~~, The Very Thought Of You, Objective Burma.

VOICE 1

Herbert Biberman. Author, director: THE MASTER RACE.

VOICE 2

Lester Cole. Author: NONE SHALL ESCAPE, BLOOD ON THE SUN.
Co-Author: OBJECTIVE BURMMA.

VOICE 3

Edward Dmytryk. Director: HITLER'S CHILDREN, TENDER COMRADE,
MURDER MY SWEET, CROSSFIRE.

VOICE 5

Ring Lardner Jr. Author: TOMORROW THE WORLD, CLOAK AND DAGGER.
Academy Award: WOMAN OF THE YEAR.

VOICE 4

John Howard Lawson. Author: BLOCKADE, ALGIERS, ACTION IN
THE NORTH ATLANTIC, SAHARA, SMASH UP-THE STORY OF A WOMAN.

VOICE 1

Albert Maltz. Author: THIS GUN FOR HIRE, DESTINATION TOKYO,
THE NAKED CITY. Co-Author: CLOAK AND DAGGER. Academy Awards:
Best Documentary 1942; Best Short Subject 1945.

VOICE 2

Samuel Ornitz. Author: THREE KIDS AND A QUEEN, TWO WISE
MAIDS, THE MAN WHO RECLAIMED HIS HEAD.

VOICE 3

Adrian Scott. Author: MR. LUCKY, ~~THE PARISON OF LIMA~~
Producer: MURDER MY SWEET, DEADLINE AT DAWN, CROSSFIRE,
THE BOY WITH GREEN HAIR.

VOICE 1

Dalton Trumbo. Author: KITTY FOYLE, A GUY NAMED JOE, THIRTY
SECONDS OVER TOKYO, TENDER COMRADE, OUR VINES HAVE TENDER
GRAPES. Author:novel: JOHNNY GOT HIS GUN. Former director:
Screen Writers Guild. Chairman: Writers For Roosevelt, 1944.
War Correspondant: Luzon, Okinawa, Dutch Borneo, 1945.

VOICE 4

Mr. Trumbo, are you now or have you ever been a member of
the guild?

TRUMBO 5

I want to have read into the record all the scripts I
have written. To be judged by my work, not my thoughts.

VOICE 1

"I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that. Here's lookin' at you, kid."

VOICE 4

REQUEST DENIED.

VOICE 3

"Do you know what it's like to love and live alone?"

VOICE 4

REQUEST DENIED.

VOICE 1

"Is he dead?"

VOICE 2

"No. He's an American."

VOICE 4

REQUEST DENIED.

VOICE 3

"I know what it is."

VOICE 2

"What?"

VOICE 3

"Gas. Poison gas. They're selling it to our enemy."

VOICE 2

"So?"

VOICE 3

"So tomorrow they'll ship it back in bombs. Japanese breakfast food for Americans. Did you hear what I said? It's important. This war is everybody's business. Yours too. Why don't you stop thinking about yourself for a minute?"

VOICE 2

"Who else is gonna think about me?"

VOICE 4

REQUEST DENIED.

NARRATOR 1

In the beginning, of course, there was outrage. Eric Johnston, the President of the Motion Picture Association Of America, said:

JOHNSTON 5

As long as I live I will never be a party to anything as un-American as a blacklist.

VOICE 3

I am saying my understanding as an American . . .

VOICE 2

Never mind your understanding! Are you now or have you ever been . . .

VOICE 4

Are you now or have you ever been a member of the Guild?

NARRATOR 1

And now the \$64 question.

VOICE 4

Are you now or have you ever been a member of the Communist Party?

NARRATOR 1

People often forget that the first question was:

VOICE 4

~~Leonard Spiegel ass~~ are you now or have you ever been a member of the guild? *Leonard Spiegel ass*

SPIGELG ASS 5

I was at Fox and my salary check bounced - it came back marked 'insufficient funds'. Roosevelt closed the banks. We were asked by the studios to take a fifty percent salary cut, which we all agreed to do on the assumption that everybody was taking it. Well, the only people who took it were the actors, writers, directors and, I suppose, the technical people. We discovered to our absolute horror that the producers didn't take it, the exhibitors didn't take it, nobody else took it. And that was the agony that turned the old Writers Club into the Screen Writers Guild. From '33 to '36 we were kind of an underground movement.

VOICE 4

John Howard Lawson, are you now or have you ever been a member of the Guild?

LAWSON 2

It is impossible for any screen writer to put anything into a motion picture to which the executive producers object. The content of motion pictures is controlled exclusively by producers.

5.
10.

NARRATOR /
Louie B. Mayer, head of MGM.

MAYER 3
Nobody can tell me how to run my studio.

NARRATOR /
...made a movie ...

MAYER 3
The final script of SONG OF RUSSIA was little more than a pleasant musical romance. We did not attempt to depict Russia.

NARRATOR /
...to which Ayn Rand, the author of The Fountainhead, objected...

RAND 4
It starts with Robert Taylor playing the American national anthem and the national anthem dissolves into a Russian mob with the sickle and hammer on a red flag....

NARRATOR /
The film was in black-and-white...

RAND 4
...very prominently above their heads...that was a terrible touch of propaganda...it suggests literally and technically that it is quite alright for the American national anthem to dissolve into the Soviet.

(mockingly)

Now we go to the pleasant love story.

MAYER: 3 we attempted to show a Russian girl entreating this American conductor to conduct a concert in her village...and it inevitably happens this girl fell in love with the conductor and he with her. Then we showed the attack of the Germans on the Russians and the war disrupted this union.

6.
~~11~~
11.

SMITH 2
Did you read the first script, Mr. Mayer?

MAYER 3
Yes, sir.

SMITH 2
What was your opinion at that time?

MAYER 3
They had farm collectivism in it and I threw it out.
I will not preach any ideology except American and I
don't even treat that. I let that take its own course
and speak for itself.

SMITH 2
Do you recall scenes in there at the night club where
everybody is drinking?

MAYER 3
They do in Moscow.

SMITH 2
Do you feel that it represents Russia as it is today?

MAYER 3
I didn't make it as it is today. I made it when they
were our ally in 1943.

STRIPLING 2

Mr. Warner, were you asked to make MISSION TO MOSCOW?

WARNER 5

I would say we were to a degree. You can put it that way in one form or another.

STRIPLING 2

I will be very frank with you. The charge is often made and many statements have been made to the committee to the effect that MISSION TO MOSCOW was made at the request of our Government as a so-called appeasement or pap to the Russians; in other words, it was produced at the request of the Government. Now, is such a statement without foundation?

WARNER 5

I see what you mean. No, it is not without foundation.

THOMAS 2

Now, is there anything which you have given us that you would like for us to say to the press?

WARNER 5

There is one thing that is very important, something I would like not to give to the press. That is this whole routine about MISSION TO MOSCOW. That is like throwing the hammer and sickle up in front of everybody, and it all happened back in 1942.

Co

VOICE /

Just one question, Mr. Warner... You know, of course, this committee has before it a resolution outlawing Communists and also another resolution defining Communists. Would you advocate that the Congress adopt either of these resolutions?

WARNER 5

I would advocate it providing it did not take away the rights of a free citizen, a good American to make a livelihood, and also that it would not interfere with the Constitution of the United States as well as the Bill of Rights.

VOICE /

You know during Hitler's regime they passed a law in Germany outlawing Communism and the Communists went to jail. Would you advocate the same thing here?

WARNER 5

Everyone in this room and everyone in the world knows the consequences of that type of law.

VOICE /

Canada has a similar law; also Panama and many South American countries. Thank you very much.

WARNER 5

~~With all the vision at my command, I scrutinize the planning and production of our motion pictures. It is my belief that there is not a Warner Brothers picture that can fairly be judged to be hostile to our country, or Communistic in tone or purpose.~~

VOICE /

~~Thank you very much.~~

Mr. McCarey...

STRIPLING 3

Were GOING MY WAY and BELLS OF ST. MARY'S two of the most popular pictures which you have produced in recent years, according to the box-office?

48.
144.

MCCAREY 2

According to the box-office they were both very successful.

STRIPLING 3

They did very well?

MCCAREY 2

Yes, sir.

STRIPLING 3

How did they do in Russia?

MCCAREY 2

We haven't received one rouble from Russia on either picture.

STRIPLING 5

What is the trouble?

MCCAREY 2

Well, I think I have a character in there they do not like.

STRIPLING 3

Bing Crosby?

MCCAREY 2

No; God.

4

13

NARRATOR 1

Mrs. Lela Rogers, the mother of Ginger Rogers, who had protested, in secret session, in May, her daughter having to say the line, "Share and share alike," in Dalton Trumbo's *Tender Comrade*, this time, in open court, took on Clifford Odets.

LELA ROGERS 4

I will tell you of one line. Ethel Barrymore, the mother in the story, runs a second-hand store. The son - Cary Grant - says to her, "You are not going to" - in essence, I am not quoting this exactly, because I can't remember it exactly - "You are not going to get me to work here and squeeze pennies out of little people who are poorer than we are."

We don't necessarily squeeze pennies from people poorer than we are. Many people are poorer and many people are richer.

WARNER 5

Some of these lines have innuendoes and double meanings, and things like that, and you have to take 8 or 10 Harvard law courses to find out what they mean.

STRIPLING 2

They are very subtle, MR. WARNER.

WARNER 5

Exceedingly so.

For example, in our movie *HUMORESQUE*, John Garfield played the part of the boy and he was mad at Joan Crawford for romantic reasons and said, "Your father is a banker." He was alluding to the fact that she was rich and had all of the money. He said, "My father lives over a grocery store." That is very, very subtle, but if you see the film with those lines in it you will see the reason for it. But it is not in the film. I eliminated it from the script. Sometimes you eliminate these things and they leave them in because it plays good and everybody is trying to be Voltaire. All these writers and actors want to "Voltaire" about freedom of the press and freedom of speech.

① Abraham Polonsky. Are you now...
Polonsky Statement 4

VOICE A

Abraham Polonsky, are you now or have you ever been

VOICE 4

Hollywood radicals were mainly moral humanists and their films when they reflected anything at all showed a concern for the suppressed elements in human life. 'Political programming' of any sort - left, middle, right - couldn't appear because producers wanted to make money.

VOICE 2

Perhaps publishing a pro--Nazi paper in the UNited States isn't the best of all occupations. There may be no future in it. But it pays.

VOICE 5

It sounds so big and yet it's so small. I'm an anti-Fascist and that doesn't pay well.

NARRATOR 1

The Hollywood writer had qualms of conscience for making so much while others made so little.

AGENT 2

Warner, what kind of shit you got working for you in your New York office, anyhow?

WARNER 5

Why, what's wrong with him?

AGENT 2

He offered my writer, Bessie, a lousy \$150 a week.

WARNER 5

That's what I told him to offer.

AGENT 2

Bessie don't have to work for you for a lousy one hundred and fifty. He's a drama critic for a national magazine. He's got a house in the country. He's got his own radio program. He's got a best-selling novel on the stands that would make a great picture. ~~He's going on a nation-wide speaking tour.~~

WARNER 5

Well, I don't know that I want him, anyhow. I hear he's a red.

AGENT 2

Warner, you guys make me sick. The reds are saving your goddamn moving-picture business on the Stalingrad front tonight!

WARNER 5

You're right! I'll give him three hundred dollars. ✓

Mr. Warner STRIPLING 4

Doesn't it kind of provoke you ^A to pay them \$1,000 or \$2,000 a week and see them on the picket lines and joining all these organizations and taking your money and trying to tear down a system that provides the money?

WARNER 5

That is absolutely correct.

STRIPLING 4

Your eyes have really been opened, Mr. Warner.

VOICE 4

Paul Jarrico, are you now or have you ever. . .

JARRICO 3

I had a lot of illusion about what my picture, TOM, DICK AND HARRY had to say. When I wrote the script, I believed I was attacking the American success myth and the Cinderella myth in a consciously political way. The screenplay tells the story of a girl who dreams of marrying wealth, but who then proceeds to fall in love with a guy who doesn't believe in success. The girl winds up with the guy she loves because they "ring bells together" - all of which is a fine romantic concept, but it has nothing to do with defeating or weakening the success or Cinderella myths. In fact, my story is just another form of it. You don't marry wealth or Prince Charming; you marry the "bell-ringer". It's pure romanticism, but at the time I thought it was politics. Yet, I'm not ashamed of the picture, only of thinking it was more than it was.

VOICE 4

They fabricated empty banalities to fit Hollywood's idea of life in America.

VOICE 5

They were craftsmen.

VOICE 6

They were loyal, pampered, high-priced hacks.

VOICE 3

But they were concerned for the little man.

NARRATOR 1

Mister Billy Wilder.

BILLY WILDER 2

Of the ^{Unfriendly} Ten, only two had any talent. The other eight were just . . . "unfriendly".

VOICE 5

What am I, a committed radical, doing in an industry that produces such a steady stream of bourgeois clap-trap.

NARRATOR 1

The writers may not have thought that they could get Hollywood to deal with more realistic material but they had an obligation to try because they understood the power of film - they thought it the most potent educational invention in history.

VOICE 2

The moment that plane takes to air all of you will begin to live again. My experience here has made me think. Now look at this camp. There are no classes here. We have chosen a leader in whom we all have supreme confidence and whom we respect completely. We have plenty to eat. The best. We are well sheltered. We are in good health. By all theories, ours is an ideal community. And yet everyone here except myself is living for the day when all this will come to an end. That is how tightly modern living has become wrapped up in non-essentials. Personally, I should be happy to spend all my life here. So, you see, even in the jungle, I'm anti-social.

TAFFEL 4

I am Bess Taffel. My awareness of country and my patriotism began when I was meeting Communists. Up until that time, the word "patriotism" was hardly in my consciousness. I did not feel patriotic. When I came to Hollywood, I met politically-conscious people, often people I had long admired and whose books I had read. I saw them now as citizens who loved their country and were very concerned about it. They loved it enough to want to correct the evils and inequities they saw. I suddenly felt deeply imbued with a sense of country, with a feeling that I belonged to a country. Up to that point, I had no consciousness of it. I felt I now belonged to the United States. We were at war and the people who were most active in the war effort were the Communists. I could disagree with none of their stands. I wanted to belong; I was impatient to belong.

VOICE 5

John Howard Lawson, are you now or have you ever been a member of the guild?

LAWSON 2

We could not call the Loyalists by name, we could not use the actual Loyalists' uniform. This I accepted because it was the only way in which, BLOCKADE, could be undertaken.

NARRATOR 1

The New York Times review said:

"Since no one expects Hollywood to take sides, BLOCKADE, is not to be damned for its failure to mention Loyalists and Rebel, Franco or Mussolini. If it expresses an honest ~~not~~ hatred of war, and if it closes with an appeal to the 'conscience of the world', it is doing the most we can expect an American picture to do."

LAWSON 2

I wouldn't say it was a bad picture because it's touched by the greatness of its subject, but there are moments in BLOCKADE when you can see a definite conflict going on right before your eyes on the flickering screen between the documentary aspect and the second-hand spy story which is the central theme and central story of BLOCKADE. You just cannot fit them together. This is my fault. I just didn't know how to find a key to their integration. And the key has not been found yet; perhaps there is no key.

NARRATOR 1

The writers did not look to alternative film making. They believed that socially responsible writers belonged in the film industry because feature films were the most significant way in which the people of the world were being educated. The medium reached so far, that any victory was important.

FIRST VOICE 4

22.-23.

Now is the time. We must reach the German camp to tell them there is no water here.

SECOND VOICE 5

No. I cannot do this.

FIRST VOICE 4

We have only to overpower one man and take his rifle.

SECOND VOICE 5

I do not want to. I have no hate for this man.

FIRST VOICE 4

Hate or love. It's not for you to decide. If you refuse to help me now, I will denounce you as a traitor.

SECOND VOICE 5

Denounce me then. Italians are not like Germans. Only the party wears the uniform and not the soldier. Mussolini is not so clever like Hitler. He can dress his Italians up only to look like thieves, cheats, murderers. He cannot...like Hitler... make them feel like that. He cannot...like Hitler... scrape from their conscience the knowledge Right is Right and Wrong is Wrong...or dig holes in their heads to plant his own Ten Commandments - steal from thy neighbor, cheat thy neighbor, kill thy neighbor.

FIRST VOICE - 4

You weak Italian swine. You dare to insult the Fuehrer.

SECOND VOICE 5

That would take an artist. I am but a mechanic. I had my eyes blinded that I must fall on my knees to worship a maniac who has made of my country a concentration camp, who has made of my people slaves. Must I kiss the hand of the pigs and lick the boot that kicks me? No. I'd rather spend my whole life living in this dirty hole than escape to fight again for things I do not believe, against people I do not hate. And for your Hitler! It's because of men like him that God - my God - created the Hell.

NARRATOR !

In 1940, the trade paper Variety printed . . .

VOICE 3

Belief is strong in some circles that Uncle Sam will crack down on American distribution of any films objectionable to Adolph Hitler should he happen to come out on top in the European conflict.

NARRATOR 1

Among the "friendly" witnesses who came before the Committee, some were actors: Adolphe Menjou, Robert Taylor, Robert Montgomery, Richard Arlen, Ronald Reagan, Gary Cooper . . .

GARY COOPER |

I turned down quite a few scripts because I thought 'they' were tinged with Communist ideas.

VOICE 4

Can you name any of those scripts, Mr. Cooper?

COOPER |

No. I can't recall any of those scripts to mind.

VOICE 4

Can you tell us...

COOPER |

The titles.

VOICE 4

Just a minute. Mr Cooper, you haven't got that bad a memory.

COOPER |

I beg your pardon, sir?

VOICE 4

I say, you haven't got that bad a memory, have you? You must be able to remember some of those scripts you turned down because they were Communist scripts.

COOPER |

Well, I can't actually give you a title to any of them; no.

VOICE 4

Will you think it over, then, and supply the committee with a list of those scripts?

GARY COOPER 1

I don't think I could, because most of the scripts I read at night Look, they haven't attempted to use me, I don't think, because apparently, they know that I am not very sympathetic to Communism. Several years ago, when Communism was more of a social chit-chatter in parties, in offices, and so on, when Communism didn't have the implications that it has now, discussion of Communism was more open and I remember hearing statements from some folks to the effect that the Communistic system had a great many features that were desirable, one of which would be desirable to us in the motion picture business in that it offered the actors and artists - in other words, the creative people - a special place in Government where we would be somewhat immune from the ordinary leveling of income. And as I remember, some actor's name was mentioned to me who had a house in Moscow which was very large - he had three cars, and stuff, with his house being quite a bit larger than my house in Beverly Hills at the time - and it looked to me like a pretty phony come-on to us in the picture business. From that time on I could never take any of this pinko mouthing very seriously, because I didn't feel it was on the level.

NARRATOR 4

Mr. ~~Adolphe~~ Menjou, who, when asked what he would do if Communism ever took over, said...what would you do?

MENJOU 2

I would move to the state of Texas if it ever came here, because I think the Texans would kill them on sight.

NARRATOR

joined Robert Taylor, Robert Montgomery, Gary Cooper, Richard Arlen, Ronald Reagan among the "friendly" actors.

ADOLPHE MENJOU 2

I believe America should arm to the teeth. I believe in universal military training. I attended Culver Military Academy during the last war and enlisted as a private. Due to my military training I was soon made an officer and it taught me a great many things. I believe if I was told to swim the Mississippi River I would learn how to swim. Every young man should have military training. There is no better thing for a young man, ~~than military training for his discipline, for his manhood, for his courage, and for love of his country.~~ I know it was good for me.

VOICE 4

Mr. Menjou, I believe I told you last May, on the West Coast, that of all the thousands of people I have discussed Communism with, you have the most profound knowledge of the background of Communism I have ever met.

(Pause)

Mr. Chairman, in addition to being a great American, here is one of the greatest American patriots I have ever met.

NARRATOR 1

The junior congressman from California, Richard M. Nixon,
questioned Mr. Menjou next.

(38)

NIXON 5

What if a producer is informed that a writer he has in
his employ is a member of the Communist Party, what
should his action be?

MENJOU 2

He could be very carefully watched; this producer could
watch every script and every scene of every script. We have
many Communist writers who are splendid writers. They do
not have to write communistically at all, but they have
to be watched.

VOICE 4

I would like to tell Mr. Menjou something to add to his
already great knowledge of Communism. Recently I have
been examining the borders of the United States. I would
like to tell you, Mr. Menjou, that within weeks, not
months but weeks, bus loads of Communists have crossed
the American border.

MENJOU 2

There was a great, profitable industry in smuggling
Chinese over the border. One of my good friends made a
great deal of money doing it.

THIS IS EDWARD G. ROBINSON! EDWARD G. ROBINSON 5

It has been broadly suggested that Hollywood pictures are
un-American when they make a villain of a landlord, a banker
or a man with a fancy vest. Well, long before people were
being slandered by being called Communists, William S. Hart
was galloping across a movie screen like a ball of fire
to pay off the mortgage on the old homestead. And the
villain was the town banker, ~~or a reasonable facsimile,~~
~~the old scoundrel! By this definition, Last Tyne was~~
~~subversive propaganda;~~ And the American kids who cheered
all that hard riding in the sixth reel ~~were~~ wickedly
undermined and they all grew up to be criminals,
anarchists and overthowers-of-the-government-by-force.

BANG! BANG!

FIRST VOICE 3

When we run out of ammunition, what are we gonna fight with?

SECOND VOICE 4

Bayonets, guns, bullets, fists.

FIRST VOICE 3

How long can four of us keep on that way?

SECOND VOICE 4

I don't know, Doc. I have to admit it sounds impossible, but we gotta do it. Looks like God'll have to work a miracle.

FIRST VOICE 3

Miracle? What kind of miracle?

SECOND VOICE 4

You got me there, Doc.

FIRST VOICE 3

Seems to me that four of us holding off several hundred of them is nothing...short of a miracle. Do you know why we're able to do it? Because we're stronger than they are!

SECOND VOICE 4

What do you mean...stronger?

FIRST VOICE 3

I don't mean in number. I mean something else. You see, those men out there have never known...well, the dignity of freedom.

SECOND VOICE 4

Dignity? Funny way to put it but...maybe you got something, Doc.

FIRST VOICE 3

We've all got something.

The peculiar Hollywood mixture of dinner-table politics never ceased to astonish me, as when Miriam Hopkins wore cotton stockings to boycott Japanese silk. Or when a dinner party in evening dress drove to San Diego in Cadillacs to join CIO longshoremen in picketing a boat bound for Japan with scrap iron. Or when Norma Shearer raised her glass at a very exclusive banquet of top movie "brass," with the women elegantly clad in sequined evening gowns, to toast "the glorious banners of the victorious Red army."

THIS IS

PAUL HENREID 2

I have the highest respect for the Committee and sympathize with its program: This was said by Sylvester Viereck, convicted Nazi agent.

And here's another quote: ~~I am in favor of the committee to be appointed again, and wish them to get more money.~~
~~This was said by Fritz Kuhn, German-American Bund leader,~~
~~who was later jailed and deported.~~

THIS IS

BURT LANCASTER 3

Gerald L.K. Smith says, Be sure to write a letter to Congressman John Rankin, congratulating him and his committee. Who is Gerald L.K. Smith? A rabble-rouser, a professional anti-Semite, and one-time speaker for the German-American Bund.

THIS IS Evelyn Keyes.

EVELYN KEYES 4

James Colescott said, The Un-American Committee program so closely parallels the program of the Klan that there is no distinguishable difference between them! And who is James Colescott? The Imperial Wizard of the Ku Klux, ...
~~KKK~~

THIS IS

ROBERT RYAN 2

President Roosevelt called the Un-American Committee
 A sordid procedure and that describes it pretty accurately.
 Decent people dragged through the mud of insinuation and
 slander. The testimony of crackpots and subversives
 accepted and given out to the press as if it were gospel
 truth. Reputations ruined and people hounded out of their
~~jobs~~.

THIS IS

GENE KELLY 4

The House Un-American Activities Committee has called
 on the carpet some of the people who have been making your
 favorite movies. Did you happen to see The Best Years
of our Lives, the picture that won seven Academy Awards?
 Did you like it? Were you subverted by it? Did it make
you un-American? Did you come out of the movie with the
desire to overthrow the government?

THIS IS

WILLIAM WYLER 1

I wouldn't be allowed to make The Best Years of Our Lives
 in Hollywood today. ~~That is directly the result of the~~
Un-American Activities ^{THE} Committee. They are making decent
 people afraid to express their opinions. They are
 creating fear in Hollywood. Fear will result in self-
 censorship. Self-censorship will paralyze the screen.
~~In the last analysis, you will suffer~~. You will be
 deprived of entertainment which stimulates you, and
 you will be given a diet of pictures which conform to
 arbitrary standards of Americanism. I hope to make many
 more pictures as popular, as meaningful and as successful
at the box office as The Best Years of Our Lives.

THIS IS

JOHN GARFIELD 5

There is no guarantee that the Committee will stop with
 movies. Already the American theatre, which I love, has
 been attacked. Already a witness friendly to the Committee
 has assured us that 44 percent of the plays on Broadway
 in the last ten years have been subversive. That's news
 to Broadway, and to the millions of playgoers who have
seen these plays.

FRANK SINATRA

THIS IS

Once they get the movies throttled, how long will it be before the Committee goes to work on freedom of the air? How long will it be before we're told what we can and cannot say into a radio microphone? If you make a pitch on a nation wide network for a square deal for the underdog, will they call you a Commie? Will we have to think Mr. Rankin's way to get in the elevator at Radio City? Are they gonna scare us into silence? I wonder.

THIS IS

FREDRIC MARCH

3

Who do you think they're really after? Who's next? Is it your minister who will be told what he can say in his pulpit? Is it your children's school teacher who will be told what she can say in the classroom? Is it your children themselves? Is it you, who will have to look around nervously before you say what is on your mind? Who are they after? They're after more than Hollywood. This reaches into every American city and town.

ROBERT YOUNG

THIS IS

The Thomas-Rankin Committee is not a new idea. It goes back for centuries. There was a similar committee on Un-Italian activities which subpoenaed Galileo, and a committee on Un-French activities which subpoenaed Joan of Arc. And a committee on Un-New England activities, three hundred years ago, which burned old women in a witch hunt at Salem, and hounded Roger Williams for saying, I plead the cause of truth and innocence against the bloody doctrine of persecution for cause of conscience. Out of 2,000 years of men fighting and dying to think free, came an idea of justice; came a document called the Bill of Rights.

GREGORY PECK

5

THIS IS

There is more than one way to lose your liberty. It can be torn out of your hands by a tyrant - but it can also slip away, day by day, while you're too busy to notice, or too confused, or too scared.

Dear Humphrey Bogart:

I received your mimeographed letter in which you say:

My recent trip to Washington, where I appeared with a group of motion-picture people, has become the subject of such confused and erroneous interpretations that I feel the situation should be clarified.

I am not a Communist.

I am not a Communist sympathizer.

I detest Communism just as any other decent American does.

~~My name will not be found on any Communist front organization as a sponsor for anything Communistic.~~

I went to Washington because I thought fellow Americans were being deprived of their constitutional rights, and for that reason alone.

That trip was ill-advised, even foolish, I am very ready to admit. At the time it seemed like the thing to do.

~~I have absolutely no use for Communism nor for any one who serves that philosophy.~~

I am an American. And, very likely, like a good many of the rest of you, a foolish and impetuous American.

Humphrey Bogart.

Confession is good for any man's soul. And you display great courage and manhood to confess error. Yes, that trip was foolish.

Next time, however, I hope you will look before you leap. Things are not always what they seem. For instance, you people out in Hollywood had an idea that this country had an ally during the war. You were asked to portray Soviet Russia as a glorious, free, democratic country that was allied to us. You may recall that Hollywood produced some pictures along that line.

~~Of course, that was never true. Soviet Russia was never an ally. Germany's war on Russia coincided, more or less, with our war on Germany and the Russians were ready and willing to take advantage of that situation. We gave them \$11,000,000,000 of lend-lease and we shipped them airplanes and tanks and machinery. But they never coordinated....They blackmailed us at Teheran and~~

(continuing)

Yalta. Only enemies...act that way.

If you are genuinely contrite for a very foolish bit of exhibitionism, you ought to go further. You might tell us who suggested that trip to Washington. Whose brainchild was it? Who projected you and your wife to take the lead?

Your wife, Lauren Bacall, is a beautiful young lady and you are a popular actor. They stuck you out front because you did not belong to them. That is an old trick. But somebody was using both of you. Who is that somebody? It would be a great service if you told all - and gave him a sock.

Anyhow, I am glad to see you among the Americans. You show first-rate manhood in taking the people who admire you into your confidence. Now do something for your country that is really constructive. Tell us who suggested and organized that trip. If you have no better way, use this column for that purpose. It gets around.

Best regards to the lady.

George E. Sokolsky

• THE INVESTIGATOR'S SONG •

by Harold Rome

Slowly, with rhythm

C C[#]dim F Ebdim G7 C G
I've got a prob-lem that is both-er-ing me.

C C[#]dim F Ebdim G7 C C7
I've got a real un - sol - u - ble mys - ter - y. It would

F6 D[#]dim C7
stun G. K. Ches - ter-ton, foil Con - an Doyle, drive Sher - lock Holmes to the
wall, Stump Hum - phrey Bo - gart and Ba - call!

CHORUS

C 3 F C7 Dm
Who's gon - na in - ves - ti - gate the man who in - ves - ti - gates the
man who in - ves - ti - gates me? I don't doubt my
loy - al - ty, But how a - bout what his may be?

C F C7 Dm
Who'll check the rec - ord of the man who checks the rec - ord of the
man who checks the rec - ord of mine? Seems to me - there's

23d
23e

F B7 E
 gon - na be an aw - ful - ly long line.
 Dm Am F Ebdim

One more prob - lem puz - zles me: . Par - don my - strange
 Em G7 C 3 F

whim, But who's gon - na in - ves - ti - gate the
 C7 Dm C D9 G7 C

man who in - ves - ti - gates the man who in - ves - ti - gates him?
 PATTER

C 3 F C7 Dm
 Who's gon - na in - ves - ti - gate the man who in - ves - ti - gates the

C6 G7 C9 F
 man who in - ves - ti - gates me? 1. May - be they won't like the

C Em C9
 face he's wear - ing. May - be he'll have too - much brass.

F Em
 May - be he's a guy who's fond of her - ring. May - be he drinks -

Dm Cm F#dim G7
 tea from a glass. Be - lieve me, broth - er, *That won't pass!*

Extra patters:

2. Maybe they won't like the books he's reading,
Or the way he wants to pray.
Maybe he won't have the proper breeding
Maybe he ran T.V.A.
Believe me brother, THAT'S OU-TRAY!

3. Maybe he's the kind does his own thinking;
Maybe tries to use his head.
Maybe he goes in for vodka drinking.
Maybe his corpuscles are red.
Believe me, brother, OFF WITH HIS HEAD!

34
36
FIRST VOICE 2

We came for you, too, Vienna.

SECOND VOICE -3

Why? I had nothing to do with robbing a bank. Every man here knows that. I don't have to hold up banks. All I have to do is sit here and wait for the railroad to come. And that is my intention. I'm sitting here in my own house, minding my own business, playing my own piano. I don't think you can make a crime out of that.

FIRST VOICE 2

Are you satisfied they're not here?

THIRD VOICE 4

No, I'm not satisfied. If they're not here, she knows where they are. Ask her to tell you, Marshal.

FIRST VOICE 2

Vienna.

SECOND VOICE 3

I can't help you, Marshal.

FIRST VOICE 2

You mean you won't.

SECOND VOICE 3

I said I can't.

FIRST VOICE 2

Either you side with them or with us.

SECOND VOICE 3

I'm not taking sides with anyone.

35.
36.
THIRD VOICE 4

You can't stay on the fence no longer. We won't take that.

SECOND VOICE 5

And just what do you think I've been taking from you? Who are you? And you? And you to break into my house with your angry faces and evil minds? Why do you come here? I knew you would. But why? I held up no stagecoach. I robbed no bank. But you're here again. I know, when I know you know I'm innocent. Yet you stand there. In your funeral clothes. Like vultures. Waiting for another corpse. Why, you miserable...you hypocritical....

THIRD VOICE 4

Where's the rest of the bunch? Where are they? You've got a rope around your neck. So you'd better talk.

next

VOICE 4

Ring Lardner Jr., are you now or have you ever . . .

LARDNER 2

Goldwyn said I had defrauded and betrayed him. I maintained the changes were minor and normal, and asked what he meant by betrayal. He said one of the reasons he had hired me - just one of the reasons - was that I was a gentile. He said, "You have betrayed me by writing like a Jew". When I told this to Gordon Kahn, he asked: "How did you do it? From the right to the left hand side of the page?"

VOICE 5

The general mood was that the people felt if you scratch a Jew, you can find a Communist. Billy Wilder told us how Hitler had charged the Jews who owned Germany's motion picture business with being Communists, wiped them out and scared them out, and then dedicated the industry to propaganda. It's more than coincidence that ten of the nineteen Hollywood people subpoenaed were Jews and six of the ten indicted were Jews.

NARRATOR 1

While our government were persecuting Jews in Hollywood, our government was admitting former Nazis into the country - and falsifying their dossiers - to work on our space program. It raises a moral question. . . . Committeeman, Congressman John E. Rankin, made no effort to conceal the source of his animus against Hollywood - it was the large number of Jews eminent in the film industry.

RANKIN 2

I have no quarrel with any man about his religion.

NARRATOR 1

He explained after a Committee investigator was reported to have warned some liberal Jews to "watch their steps" lest the fate of Germany's Jews overtake them.

RANKIN

It has been amazing to hear these Members rise on the floor of the House to give aid and comfort to those enemies, those traitors within our gates, for every Communist in America is a traitor to the government of the United States and is dedicated to its overthrow. The motion picture people are not only poisoning the minds of your children with their subtle Communist propaganda; but they ~~are~~ making pictures to be shown abroad belittling and discrediting the American people. You have not seen a picture show in years concerning the South that did not attempt to smear and discredit the white people of the Southern States. You would be surprised if I were to give you the name of a man, one of the great moving picture men of this country who said he could take ~~Hollywood~~ pictures and show you the Communist line in a majority of them.

HELEN DOUGLAS 3

Mr. Speaker, will the gentleman yield?

RANKIN 2

For what?

DOUGLAS 3

For a question.

RANKIN 2

For a question only, Mrs. Douglas?

DOUGLAS 3

What I cannot understand . . .

RANKIN 2

No. I do not yield for any of your understanding. I yielded for a question.

DOUGLAS 3

Why did not the Committee name the picture that had this propaganda?

RANKIN 2

Simply because the grand jury does not always give out its information in advance. ~~Besides these Communists were using the moving picture industry to spread their poisonous propaganda throughout the world.~~ I do not yield further. Here is a petition that was sent to Congress, condemning the Committee.

DOUGLAS 3

Why did they not wish to see the picture?

SPEAKER 5

The Gentleman from MISSISSIPPI declines to yield further.

RANKIN 2

They sent this petition to Congress, and I want to read you some of these names. One of the names is JUNE Havoc. We found out from the Motion Picture Almanac that her real name is June Hovick. Another one was Danny Kaye, and we found out that his real name was David Daniel Kamirsky. Another is Cy Bartlett whose real name is Sacha Baraniev. Another one is Eddie Cantor, whose real name is Edward Iskowitz. There is one who calls himself Melvyn Douglas, whose real name is Melvyn Hesselberg. There are others too numerous to mention. They are attacking the Committee for doing its duty in trying to protect this country and save the American people from the horrible fate the Communists have meted out to the unfortunate Christian people of Europe.

SPEAKER 5

The time of the Gentleman from MISSISSIPPI has expired.

NARRATOR 1

In the halls of Congress he called Walter Winchell a . . .

RANKIN 2

. . . little slime-mongering kike . . .

NARRATOR 1

And he took glee in baiting his Jewish colleagues. One day he referred to Emanuel Celler as . . .

RANKIN 2

. . . the Jewish gentleman from New York.

NARRATOR 1

When Celler protested, Rankin asked:

RANKIN 2

Does the member from New York object to being called a Jew or does he object to being called a gentleman? What is he kicking about?

ORNITZ 5

I AM SAMUEL ORNITZ. I wish to address this committee as a Jew, because one of its leading members is the outstanding anti-Semite in the Congress and revels in this fact. I refer to John E. Rankin. I refer to this evil because it has been responsible for the systematic and ruthless slaughter of six million of my people. . . . I am struck forcibly by the fact that this Committee has subpoenaed the three men who made CROSSFIRE, a powerful attack on anti-Semitism, and apalled by the fact that you characterized them as "unfriendly" witnesses before they were heard and thus prejudiced opinion against them. Therefore I ask as a Jew, based on the record, is bigotry this Committee's yardstick of Americanism and its definition of subversive?

NARRATOR 1

That statement was suppressed.

STRIPLING 2

Mr. Brecht, is it true that you have written a number of very revolutionary poems, plays and writings?

BRECHT 3

I have written a number of poems, and songs, and plays in the fight against Hitler, and, was, of course, for the overthrow of that government.

STRIPLING 2

Mr. Brecht, are you a member of the Communist Party or have you ever been a member of the Communist Party?

BRECHT 3

May I read my statement? I will answer this question, but may I read my statement?

STRIPLING 2

Would you submit your statement to the Chairman?

BRECHT 3

Yes.

CHAIRMAN 1

All right, let's see the statement. (Brecht hands the statement over to the Chairman as #3 begins to read its contents.)

43
44

BRECHT - 3

I was born in Augsberg, Germany, ~~the son of an industrialist~~, and studied natural sciences and philosophy at the universities of Munich and Berlin. At the age of twenty, ~~when participating in the war as a member of the medical corps~~, I wrote a ballad which the Hitler government used fifteen years later as reason for my expatriation. The poem *Der Tote Soldat* attacked the war and those wanting to prolong it.

I became a playwright. For a time, Germany seemed to be on the path of democracy. There was freedom of speech and of artistic expression.

In the second half of the 1920's, however, the old reactionary militarist forces began to regain strength.

I was then at the height of my career as a playwright, my play *Dreigroschenoper* being produced all over Europe.Paris, Vienna, ~~Tokyo~~, Prague, ~~Milano~~, Copenhagen, Stockholm, ~~Budapest~~, Warsaw, Helsinki, Moscow, ~~Oslo~~, Amsterdam, Zurich, Bucharest, ~~Sofia~~, ~~Brussels~~, London, New York, Rio de Janeiro...But in Germany voices could already be heard demanding that free artistic expression and free speech should be silenced. Humanist, socialist, even Christian ideas were called "undeutsch," a word which I can hardly think of without Hitler's wolfish intonation. At the same time, the cultural and political institutions of the people were violently attacked.

The Weimar Republic, whatever its faults had been, had a powerful slogan, accepted by the best writers and all kinds of artists: Die Kunst dem Volke.)

VOICE - 1

Art belongs to the people.)

BRECHT

The German workers, their interest in art and literature being very great indeed, formed a highly important part of the general public of readers and theatre-goers. Their

(continuing)

sufferings in a devastating depression which more and more threatened their cultural standards, the ~~impudence~~ and growing power of the old militarist, ~~imperialist~~, ~~imperialist~~ gang alarmed us. I started writing some poems, songs and plays reflecting the feelings of the people and attacking their enemies who now openly marched under the swastika of Adolf Hitler.

When Hitler seized power, painters were forbidden to paint, publishing houses and film studios were taken over by the Nazi party. But even these strokes against the cultural life of the German people were only the beginning. They were designed and executed as a spiritual preparation for total war which is the total enemy of culture. The war finished it all up. The German people now have to live without roofs over their heads, without sufficient nourishment, without soap, without the very foundations of culture.

At the beginning, only a very few people were capable of seeing the connection between the reactionary restrictions on the field of culture and the ultimate assaults upon the physical life of a people itself. Hitler took over. I had to leave Germany in 1933, the day after the Reichstag fire. ... I settled down in Denmark refused. But in 1939 when war seemed imminent, I left with my family for Sweden, Hitler invaded Denmark and Norway. We continued our flight northward, to Finland, there to wait for immigration visas to the U.S.A. Hitler's troops followed. We crossed the USSR by the Siberian Express, Ten days after our leaving Vladivostock aboard a Swedish ship, Hitler invaded the USSR. We applied for American citizenship on the day after Pearl Harbor.

The ideas about how to make use of the new capabilities of production have not been developed much since the days when the horse had to do what man could not do. Do you not think that, in such a predicament, every new idea should be examined carefully and freely? Art can present clear and even make nobler such ideas.

I suppose that some plays and poems of mine, written during this period of the fight against Hitler, have moved the Un-American Activities Committee to subpoena me. My activities, even those against Hitler, have always been purely literary activities of a strictly independent nature. As a guest of the United States, I refrained from political activities concerning this country even in a literary form. By the way, I am not a screen writer. Hollywood used only one story of mine for a picture showing the Nazi savageries in Prague. I am not aware of any influence which I could have exercised in the movie industry whether political or artistic. Being called before the Un-American Activities Committee, however, I feel free for the first time to say a few words about American matters: looking back at my experiences as a playwright and a poet in the Europe of the last two decades, I wish to say that the great American people would lose much and risk much if they allowed anybody to restrict free competition of ideas in cultural fields, or to interfere with art which must be free in order to be art. We are living in a dangerous world. Our state of civilization is such that mankind is already capable of becoming enormously wealthy but, as a whole, is still poverty-ridden. Great wars have been suffered, greater ones are imminent, we are told. One of them might well wipe out mankind, as a whole. We might be the last generation of the specimen man on this earth.

VOICE 2

Mr. Brecht, the Committee has carefully gone over the statement. It is a very interesting story of German life, but it is not at all pertinent to this inquiry. Therefore, we do not care to have you read the statement.

THOMAS 2

Now, Mr. Lardner, don't do like the others, if I were you, or you will never read your statement.

LARDNER 5

But I understood you to say that I would be permitted to read the statement, Mr. Chairman.

THOMAS 2

Yes. After you are finished with the questions and answers. But you certainly haven't answered the questions.

LARDNER 5

I don't think you qualified in any way your statement that I would be allowed to read this statement.

THOMAS 2

Then I will qualify it now. If you refuse to answer the questions then you will not read your statement.

Any real American would be proud to answer the question, "Are you or are you not..."

LARDNER 5

It depends on the circumstances. I could answer it, but if I did, I would hate myself in the morning.

THOMAS 2

The chair is ready to rule, Mr. Trumbo. We have read your statement here. We have concluded, and unanimously, that this statement is not pertinent to the inquiry. Therefore the Chair will rule that the statement will not be read.

TRUMBO 4

I would like to know what it is in my statement that this Committee fears to read to the American people?

THOMAS 2

Go ahead, Mr. Stripling. Ask a question.

STRIPLING 1

Mr. Trumbo, I shall ask various questions, all of which can be answered "Yes" or "No".

TRUMBO 4

I shall answer "yes" or "no" if I please to answer. I shall answer in my own words. Very many questions can be answered "yes" or "no" only by a moron or a slave.

THOMAS 2

This may not be the worst statement we have received, Mr. Scott, but it is almost the worst.

SCOTT 1

May I disagree with the Chairman, please?

ST. AGO

BIBERMAN 3

It has become very clear to me that the real purpose of this investigation...

THOMAS 2

(pounding gavel) Mr. Biberman,
That is not an answer to the question...

BIBERMAN 3

..is to drive a wedge...

THOMAS 2

(pounding gavel)
That is not the question.

BIBERMAN 3

...into the component parts...

THOMAS 2

(pounding gavel)
Not the question...

BIBERMAN 3

...of the Motion Picture Industry.

THOMAS 2

(pounding gavel)
Ask him the next question.

BIBERMAN 3

And by defending my constitutional rights here, I am defending...

THOMAS 2

(pounding gavel)
Go ahead and ask him the next question.

BIBERMAN 3

...the right not only of ourselves...

52 50

STRIPLING 1

Are you a member...

BIBERMAN

5

..but of the producers and of the American people.

STRIPLING 1

...of the Communist Party?

BIBERMAN

-5

Mr. Chairman, I would be very suspicious of any answer that came out of my mouth that pleased this Committee.

STRIPLING 1

I would too.

6

SB.
5K
I am Alva Bessie.

BESSIE 24

... when the Chicago Times can say, "Of course, the real object of Chairman Thomas and the reactionary Republican majority of the House Un-American Activities Committee is not primarily to uncover subversive influences in Hollywood. It is to smear New Dealers and whatever their progressive successors may be called..." - then it is not difficult to any intelligent person to realize that if this investigation is permitted to achieve its immediate objective it will not hesitate to move on from the motion-picture industry it has emasculated, to the throttling of the press, the radio, the theater, and the book publishers of America. We saw this pattern at work before, in Hitler's Germany, and we understand it thoroughly. ¹⁴⁴ The true purpose of this Committee on Un-American Activities is to provide the atmosphere and to act as the spearhead for the really un-American forces preparing a Fascist America.

NARRATOR /

That statement was suppressed.

SCOTT
BB

I am Adrian Scott.

SCOTT

Let the committeeman say he is not anti-Semitic. But the rabble-rousing anti-Semitic Gerald L.K. Smith publicly approves and supports him.

Let the committeeman say he is not against the colored people. But the anti-Negro Ku Klux Klan and all hate groups love and work for him.

~~Let the committeeman say he is not anti-Semitic. But let the record show he does the work of anti-Semites.~~

~~Let the committeeman say that he is not anti-Negro. But let the record show that he does the work of the Ku Klux Klan.~~

Today this committee is engaged in an attempt to destroy nineteen subpoenaed witnesses.

The Committee is now attempting to deprive these nineteen men of jobs, to establish a blacklist. By slander, by vilification, this Committee is attempting to frighten and intimidate these men and their employers; to silence those voices which have spoken out for the Jewish and the Negro people and other people.

The Committee wants these eloquent voices stilled.

This is the cold war now being waged by the Committee on Un-American Activities against minorities. The next phase - total war against minorities - needs no elaboration. History has recorded what has happened in Nazi Germany.

NARRATOR /

That statement was suppressed.

TRUMBO 3

I AM DALTON TRUMBO. Already the gentlemen of this Committee have produced in this capital city a political atmosphere which is acrid with fear and repression; a community in which anti-Semitism finds safe refuge behind secret tests of loyalty; a city in which no union leader can trust his telephone; a city in which old friends hesitate to recognize one another in public places: You have produced a capital city on the eve of its Reishstag Fire. For those who remember German history in the autumn of 1932 there is the smell of smoke in this very room.

NARRATOR 4

That statement was suppressed.

RE
BB
I am Albert Maltz.

MALTZ

Why else does this Committee now seek to destroy me and others? Because of our ideas, unquestionably. In 1801, when he was President of the United States, Thomas Jefferson wrote: "Opinion, and the just maintenance of it, shall never be a crime in my view; nor bring injury to the individual." But a few years ago, in the course of one of the hearings of this Committee, Congressman J. Parnell Thomas said, and I quote from the official transcript:

"I just want to say this now, that it seems that the New Deal is working along hand in glove with the Communist Party. The New Deal is either for the Communist Party or it is playing into the hands of the Communist Party."

Very well, then, here is the other reason why I and others have been commanded to appear before this Committee - our ideas. I supported the New Deal.

If I were a spokesman for General Franco, I would not be here today. I would rather be here. I would rather die than be a shabby American, groveling before men whose names are Thomas and Rankin, but who now carry out activities in America like those carried out in Germany by Goebbels and Himmler.

p.79

~~NARRATOR~~

4

That statement was not suppressed.

100.78. ✓

I AM JOHN HOWARD LAWSON. I feel like a man who has had truck-loads of filth heaped upon him; I am now asked to struggle to my feet and talk while more truck-loads pour more filth around my head. NO,

YOU DON'T ARGUE WITH DIRT. BUT YOU TRY TO FIND OUT WHERE IT COMES FROM.

I want to speak here as a writer and a citizen.

Pictures written by me have been seen and approved by millions of Americans. A subpoena for me is a subpoena for all those who have enjoyed these pictures and recognized them as an honest portrayal of our American life.

I am not only one of nineteen men who have been subpoenaed. I am forced to appear here as a representative of one hundred and thirty million Americans because the illegal conduct of this Committee has linked me with every citizen. If I can be destroyed no American is safe. You can subpoena a farmer in a field, a lumberjack in the woods, a worker at a machine, a doctor in his office - you can deprive them of a livelihood, deprive them of their honor as Americans.

But my opinions are not an issue in this case. The issue is my right to have opinions.

NARRATOR /

That statement was suppressed.

88

FIRST VOICE /

It always felt so good after a win. Walk down Lenox Avenue, the kids all crazy for you, and proud. Champion of the world. The whole world can know it. You fixed the fight, didn't you?

SECOND VOICE 2

I been worried about you, Ben. Those three or four times last month you fainted. But I got it all arranged. Not like a hospital. But they got doctors. They give you tests. Kind of like a checkup. You know your head's been getting worse. A fellow's gotta take care of himself.

FIRST VOICE /

Yeah. It's been pretty bad lately. That's why I shouldn't have fought you. But look, Charlie, you can lick Marlowe. He's fast but he ain't got what it takes. If you keep on top of him, he'll go down, I know.

SECOND VOICE 2

I got you covered, Ben. You haven't got a thing to worry about. The bet's in there for you, too.

FIRST VOICE /

That's what I figured. I knew that day in the gymnasium. All this monkey business with the trainer - running odds against Marlowe. You're not really trained at all. What are you ducking out on, Charlie? You can be on top for years yet.

SECOND VOICE 2

That's the way things are, Ben. That's the way they are. There'll be a big chunk of dough and I'm through. It's enough.

FIRST VOICE /

Why? There's nobody in your class. Look, I've watched this Marlowe. Studied him. He backs away. Shoots a left. And backs away. You keep on top of him, he'll go down. I know he'll go down. Look, I'll show you. Look, Charlie, you keep on top of him like this and, then, one good punch....

SECOND VOICE 2

I know. I know.

FIRST VOICE 1

I think this Roberts talked with you a little too fast.

THIRD VOICE 5

I'd like a word with you, Ben.

FIRST VOICE 1

Say it, Mr. Roberts.

THIRD VOICE 5

When you leaving?

FIRST VOICE 1

Tomorrow. When Charlie leaves.

THIRD VOICE 5

I think you better go tonight.

FIRST VOICE 1

Where to, Mr. Roberts?

THIRD VOICE 5

Where we don't have to see you.

SECOND VOICE 2

Now take it easy.

THIRD VOICE 5

I'm taking it easy. We'll get somebody else for your corner, Charlie.

FIRST VOICE 1

Let Charlie take care of that.

THIRD VOICE 5

It's taken care of. Get out tonight and keep your mouth shut.

SECOND VOICE 2

Now wait a minute, Roberts, maybe Ben is right. What's our hurry? Maybe we figured this Marlowe wrong. Maybe we can cover.

THIRD VOICE 5

Don't second-guess me, Charlie. It's all set. You bet your pile on yourself to lose. So what are we talking about? I told Quinn to dump you months ago. He said Charlie wanted you. Well, Charlie don't want you anymore.

FIRST VOICE 1

Let Charlie tell me.

THIRD VOICE 5

I'm telling you. Start running.

FIRST VOICE 1

You double-crossed me before. I'm through, done, washed up. I don't scare easy anymore.

SECOND VOICE 2

Leave him alone. He's sick.

THIRD VOICE 5

You're punchy, Ben. Your head's soft. I let you stay on Charlie's pension list.

FIRST VOICE 1

You don't tell me how to live.

THIRD VOICE 5

No, but I'll tell you how to die.

FIRST VOICE 1

You...

SECOND VOICE 2

Take it easy, Ben.

THIRD VOICE

5

Get that crazy plug bum out of here.

9. ✓
87.
59

FIRST VOICE

1

I don't scare anymore. I don't scare anymore.

SECOND VOICE

2

Ben. Ben.

Ben, get up, will you? Come on, Ben. Ben, come on. Get up. Come on. Get up. Thatta boy. Get a doctor.

FIRST VOICE

1

No. No. I don't want a doctor. I can take it.

FOURTH VOICE

3

Let him wear himself out.

FIRST VOICE

1

I can take it. I can take it. I can take it. I gotta take it. I'm the champ.

(PAUSE)

FOURTH VOICE

3

I think he's dead.

NARRATOR

1

On October 30, the hearings came to an end. On November 24, the Hollywood Ten were cited for contempt. On that same day...coincidentally...the studio heads met secretly at the Waldorf Astoria Hotel in New York City. Dore Schary, the head of production at RKO, and future head of production at MGM, and, at that time, a friend to liberal causes, said:

~~and produced the following~~

~~Statement:~~

NARRATOR 1

On October 30, the hearings came to an end. On November 24, the Hollywood Ten were cited for contempt. On that same day . . coincidentally . . the studio heads met secretly at the Waldorph Astoria in New York City and produced the following statement:

WALDORPH STATEMENT 2

By your conduct and by your actions, attitudes, associations, public statements and general conduct before, at, and since that time, you have brought yourself into disrepute with a large section of the public, ~~and~~ have offended the community, and have prejudiced this corporation as your employer and the motion picture industry in general, have lessened your capacity fully to comply with your employment agreement.

VOICE 4

I urged us to word the declaration in a manner that would not induce panic or create an atmosphere of fear.

NARRATOR 12

The Waldorf Statement had the effect upon this industry of stifling the creation of original stories which might probe the dark corners and dark places of our society. There came as a result a distinct fear on the part of many people . . . a fear of writing and creating those materials which they normally would have chosen to work on before this resolution was written.

ERIC JOHNSTON 5

As long as I live I will never be party to anything as un-American as a blacklist.

MAYER 3

Nobody can tell me how to run my studio.

VOICE 1

By the first of December 1947, for the first time in the history of the American film industry, ten perfectly capable, experienced screen artists found themselves at the end of their professional careers as a consequence of their political beliefs.

SECOND VOICE 2

The ten are regarded as war criminals, more so than ever.

FOURTH VOICE 1

Lawson, Trumbo, and Scott served their time at Ashland, Kentucky; Cole and Lardner at Danbury, Connecticut; Maltz and Dmytryck at Mill Point, West Virginia; Ornitz at Springfield, Missouri; Bessie and Biberman at Texarkana, Texas.

Cole and Lardner were pleasantly surprised one day to find that a new inmate at Danbury was none other than their old acquaintance Parnell Thomas. The New Jersey congressman had been sentenced for padding his office payroll. Lester Cole happened to pass the former HUAC chairman, now busily at work in the prison's chicken coop. Cole said something of a political nature, to which Thomas replied

THOMAS 2

I see that you are still spouting political nonsense.

COLE 3

And I see that you are still shoveling chicken shit.

(62) ✓
63

NARRATOR 1

In 1939, film historian Lewis Jacobs wrote:

"The graveness of the past ten years has seen the content of movies take on a more serious tone. A depression-hit America has focused the movies' attention upon social corruption, economic discrepancies, political maladjustments, and has started a search for a code of personal and social values that will not rest entirely on sex and affluence. ~~A fascist threatened world has brought to films, as to the nation, a respect for force and an intense interest in war, nationalism, democracy. Responding as always to the time-spirit, Movies have returned to reality, but under the various pressure-groups, their treatment of this reality has been for the major part, so inadequate as to render it at times meaningless. Nevertheless the movies are showing a tendency to participate more openly in world issues with a new fearlessness and with a maturity of thought that augurs a great future.~~"

1939. If you listed all the films made between 1939 and 1947....
the ones. ~~LINKED TO POLITICALLY SUSPICIOUS OR BLACKLISTED WRITERS~~

VOICE 5

. THE GREAT DICTATOR, MONSIEUR VERDOUX,
MR. SMITH GOES TO WASHINGTON, CASABLANCA, BODY AND SOUL,
SABOTEUR, THE LITTLE FOXES, WATCH ON THE RHINE, CROSSFIRE,
WOMAN OF THE YEAR, KITTY FOYLE, A GUY NAMED JOE, THIRTY
SECONDS OVER TOKYO, THIS GUN FOR HIRE, CLOAK AND DAGGER,
THE NAKED CITY, THE BOY WITH GREEN HAIR, THE PROWLER,
MR. LUCKY, BLOOD ON THE SUN, A NIGHT AT THE OPERA....

NARRATOR 1

~~WERE~~
<<~~linked to politically suspicious or blacklisted writers....~~
and the ones on related themes. ~~NOT LINKED TO BLACK LISTED~~
ARTISTS

VOICE 3

. FOREIGN CORRESPONDENT,
TO BE OR NOT TO BE, AIR FORCE, LIFEBOAT, SINCE YOU WENT
AWAY, THEY WERE EXPENDABLE, THE STORY OF G.I.JOE, THE
PURPLE HEART, MINISTRY OF FEAR, ~~THE HOUSE ON 92ND STREET~~,
NOTORIOUS, THE BEST YEARS OF OUR LIVES.

NARRATOR /

~~...not linked to blacklisted artists... and Add to that (all the genuinely great FILMS MADE DURING THAT PERIOD -~~

VOICE 4

STAGECOACH, THE GRAPES OF WRATH, CITIZEN KANE, THE LADY EVE, HOW GREEN WAS MY VALLEY, THE MAGNIFICENT AMBERSONS, SHADOW OF A DOUBT, LAURA, THE MIRACLE OF MORGAN'S CREEK, TO HAVE AND HAVE NOT, GOING MY WAY, DOUBLE INDEMNITY. MEET ME IN ST. LOUIS, THE BIG SLEEP, IT'S A WONDERFUL LIFE...

NARRATOR /

~~...made during that period...~~

you should have evidence that there was more seriousness, intelligence, purpose,,,grace.... in American movies than during any other period in the history of Hollywood. I do not know if there's a moral in this. But I quote here William Pechter in 1962, after interviewing Abraham Polonsky, the blacklisted author of BODY AND SOUL and FORCE OF EVIL:

VOICE 3

"The fact remains that Polonsky, having earned the right to work in Hollywood on the terms which Hollywood unfailingly understands, those of having proven the ability to show a profit, was denied the exercise of that less-than-glorious right. The fact is that since 1949.....the richest literary talent to have appeared in the American film has not been able to work in films. One need not respond emotionally to that fact. One need not respond emotionally to any fact."

63.
65.

NARRATOR

On September 30, 1987, in an interview in The Washington Times, President Ronald Reagan, said....

VOICE (REAGAN) 2

You know, back then, Congress had a committee that would investigate even one of their own members if it was believed that that person had communist involvement or communist leanings. Now, they've done away with those committees - that shows the success of what the Soviets were able to do in this country.

Some years ago - I happen to know because I've been a student of the communist movement for a long time, having been a victim of it some years ago in Hollywood. The Communist Party was to call upon their "willing idiots" - ~~their term - not just liberals who weren't communists~~ to spread their doctrine. They were to engage in a campaign that would make anti-Communism unfashionable. And they have succeeded.

And, you know, you have to be careful in opposing them to not trigger that reaction on the part of your own people that you're dependent on to support you. And it's no fun, but it's true. There is a disinformation campaign worldwide and that disinformation campaign is very sophisticated and is very successful, including with a great many in the media and the press in America. And on the Hill.

Now, even among people that are anti-Communist, there is a tendency to say, "Oh, you know, enough of that, hey, don't, this is old-fashioned McCarthyism," and so forth. They're taking advantage of this now.

DE MILLE 5

Quiet. Quiet. Quiet.

We're trying to take a scene here. We've got 4,000 people on this set. Now keep quiet and tend to your business. What's the girl doing over there with a 1935 hairdo? This isn't a fantasy. This is history. We spend thousands and thousands of dollars on research. WE comb the museums of the world. We scour every library there to get accurate authentic detail. And you give me a girl who looks as if she just walked out of a beauty salon.

VOICE 3

Places everybody. This is a take.