

MEMBERS OF THE BLACKLIST – B'way Con panel discussion: 1/28/2017



Herschel Bernardi, (Oct 30, 1923- May 9, 1986) was born into a theatrical family in New York. Herschel appeared on stage as a child and as a teen, he appeared in the movies *Green Fields* (1937) and *Yankel the Blacksmith* (1939) that were shot in Yiddish.

The adult Bernardi, appeared in bit parts in Hollywood B pictures. In the early 1950s, his movie and television career suffered when he was blacklisted for alleged leftist sympathies. He was forced to go through the process of being "cleared" by the professional anti-communist witch-hunters general who made a profit from the blacklist.

After being cleared, Bernardi began to work steadily in TV, the movies and on the stage. In 1958, he played Lieutenant Jacoby, the hapless policeman who was a friend of Craig Stevens' eponymous private detective Peter Gunn (1958) in Blake Edwards' influential TV series, "Peter Gunn."

Possessed of a resonant voice, Bernardi did a lot of voice over work on television, providing the "Ho ho ho!" of the Green Giant and the voice of Charley the Tuna in TV commercials. Most famously, he used his singing voice to take over for Zero Mostel as Tevye the milkman in the Broadway musical *Fiddler on the Roof* (1971). He received his first Tony nomination in 1969 playing the lead in the musical "Zorba."

In 1970, in a short-lived TV series called *Arnie*, Bernardi played an ethnic, blue-collar worker who is promoted into management. Bernardi was twice nominated for a Golden Globe. Bernardi continued to find steady work as a character actor, mostly on TV.

In 1976, he appeared in support of Woody Allen in Martin Ritt's *The Front* (1976), a movie about the Hollywood blacklist. -IMDb Mini Biography By: Jon C. Hopwood



Paul Draper (October 25, 1909 – September 20, 1996) "Aristocrat of Tap," was a noted American tap dancer and choreographer. Considered an innovator in the arts, he combined tap and classical ballet. His unique style led him to international stardom. He tapped to the likes of Bach, Beethoven, Stravinsky, & Gershwin. One signature piece was *Sonata for Tap Dancer*, danced without musical accompaniment. From 1934-1948 he was considered a headliner of Café Society, performing at such venues as the Persian Room, the Rainbow Room, Carnegie Hall, Radio City Music Hall and the Copacabana in Brazil.

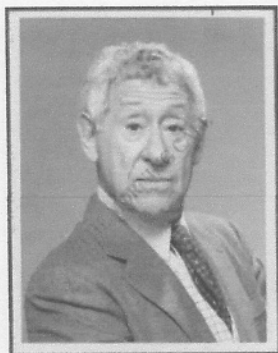
He choreographed and performed with Ruby Keeler in their dance number in the film "Colleen" and in a film version of William Saroyan's "Time of Your Life" (1948). A stammer kept him from further film work however.

In 1940, he teamed up with Larry Adler, a virtuoso harmonica player and the two appeared as regulars at City Center in New York. Both were blacklisted and charged for being Communist sympathizers. Draper appeared on Ed Sullivan's "The Toast of The Town" but mid-performance, due to a deluge of anti-communist phone calls, the stage lights were dimmed and Draper had to exit the stage thinking there was a technical problem.

Draper moved to Geneva, Switzerland returning to the US in 1954, where he struggled to regain his success while teaching tap dance. He performed in various venues including on Broadway with his aunt, the noted actress, Ruth Draper.

In 1962, Draper teamed up again with Adler at The Village Gate and reunited again for one performance in June 1975 at Carnegie Hall. Bob Fosse claimed, "He was the most elegant performer I've ever seen."

From 1967 to 1978 Draper held the Andrew Mellon Chair in the School of Drama in the theater department at Carnegie Mellon University in Pittsburgh. - Edited from Wikipedia



Jack Gilford (July 25, 1907 – June 4, 1990) was an American Broadway, film and television actor. He was nominated for the Academy Award for Best Supporting Actor for *Save the Tiger* (1973). Gilford's career was derailed for a time during the 1950s and McCarthyism. He was an activist who campaigned for social change, integration and labor unions. He was quite active both socially and politically in left-wing causes, as was his wife, Madeline Lee. In 1953 Gilford and Lee were called to testify before HUAC regarding their alleged Communist sympathies, after being specifically named by choreographer Jerome Robbins in his own testimony to the committee. The couple had difficulty finding work during much of the rest of the 1950s due to the Hollywood blacklist, and often had to borrow money from friends to make ends meet. Wikipedia

Jack Gilford was born in Brooklyn, New York, as Yankel Gellman. He began his career in the Amateur Nights of the 1930s moving on to nightclubs as an innovative comedian doing satire and pantomime. He was a regular at the Greenwich Village nightspot, Cafe Society and hosted shows featuring Zero Mostel, Billie Holiday and jazz greats like Hazel Scott. It is said that he invented the expression, "The butler did it!" as part of one of his movie satire routines. He also did a facial pantomime of "Pea Soup Coming to a Boil". During the 1950s, he was a victim of the House Un-American Activities Committee (HUAC) blacklisting which stalled his TV career until the early 1960s. But after that, he became a regular popular comic character actor on dozens of TV series and movies. He was most recognized for being the rubber-faced guy on the "Cracker Jacks" commercials for a dozen years, from 1960-1972. - IMDb Mini Biography By: Anonymous

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Madeline Lee Gildford (May 30, 1923 April 14, 2008) She was an American actress, producer and casting director. As an actress she was known for *The Savages* (2007), *Save the Tiger* (1973) and *Starring Poncho Villa as Himself* (2003). She was married to Jack Gilford. Both Madeline and Jack were both subpoenaed and blacklisted during the McCarthy Era. They were specifically named by choreographer Jerome Robbins during his testimony before the House Un-American Activities Committee. During the 1980s she became a Broadway theater producer and casting director. She co-produced the 1982 play "The World of Sholom Aleichim" which starred husband Jack Gilford, and the 1986 Broadway musical "Rags" A character actress from the 1970s on, her last film appearance was a bit part in the film *Sex and the City* (2008). Wikipedia

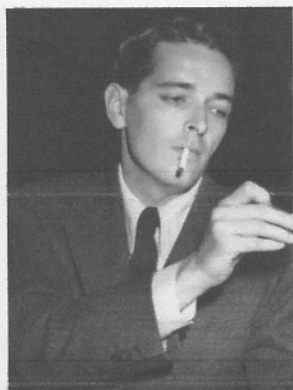


Lee Grant is an American actress and film director. In her debut film in 1951, she played the role of a young shoplifter in *Detective Story*, co-starring Kirk Douglas and Eleanor Parker. It gave her an Oscar nomination along with the Best Actress Award at the 1952 Cannes Film Festival.

In 1952, because she refused to testify against her husband at the HUAC hearings, she was blacklisted from most acting jobs for the next twelve years, her prime as an actress. She was then only able to find occasional work on the stage or as a teacher during that period. It also contributed to her divorce.

After she was exonerated in 1964, she rebuilt her acting career, first starring in 71 TV episodes of *Peyton Place* (1965-1966), followed by lead roles in films such as *Valley of the Dolls* (1967), *In the Heat of the Night* (1967), and *Shampoo* (1975), for which she won her first Oscar. In 1964 she won the Obie Award for Distinguished Performance by an Actress for her performance in *The Maids*.

Grant is the only Hollywood actress of her generation to successfully move into directing. She directed the stage play, *The Stronger* in 1976, written by August Strindberg. In 1980, Grant directed her first film, *Tell Me a Riddle*, and she directed several documentary films, including *Down and Out in America* (1986), which won the Academy Award for Documentary Feature. That same year, she directed *Nobody's Child*, a television movie starring Marlo Thomas about a woman confined to a mental institution for 20 years. For her direction, Grant became the first female director to win the Directors Guild of America Award.-Wikipedia



Ring Lardner Jr. (August 19, 1915 – October 31, 2000) was an American journalist and screenwriter blacklisted by the Hollywood movie studios during the Red Scare of the late 1940s and 1950s. He was the son of renowned sports writer & columnist, Ring Lardner. Lardner Jr. was also one of the Hollywood 10. After dropping out of Princeton, he became a reporter for the "New York Daily Mirror" Then he moved out to Hollywood and soon became a publicist and "script doctor" for producer, David O. Selznick; work, which resulted in his becoming a prolific and respected screenwriter.

During the Spanish Civil War, Lardner moved steadily left in his political thinking, joined the Communist Party and became involved in organizing anti-fascist demonstrations. (All this before Hollywood producers felt threatened by the Red Scare)

In 1943, he and Michael Kanin won the Oscar for the screenplay for "Woman of the Year".

He wrote such great pictures as *Laura* (1944) for Otto Preminger and, in 1947, 20th Century Fox gave him a contract at \$2,000 a week, making him one of the highest paid scribes in L.A.

His success however, didn't protect him from being called up in front of HUAC. When he was asked, "Are you now or have you ever been a member of the Communist Party of the United States?" he famously answered, "I could answer the question exactly the way you want, but if I did, I would hate myself in the morning".

He was sentenced to a year in jail and fined. While there, he began his novel, "The Ecstasy of Owen Muir". After his sentence, Lardner moved to England and wrote under a pseudonym.

It wasn't until 1965 that the blacklist was lifted when he was hired by producer Martin Ransohoff, and credited for the screenplay for "The Cincinnati Kid" under his own name. His comeback was complete when, in 1971, he won his second Oscar for adapting Robert Hooker's comic novel, "M*A*S*H" (1970)

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Tom Pedi's Broadway credits include original productions of *DEATH OF A SALESMAN*, *A VIEW FROM THE BRIDGE*, *ARTURO UI* & 'Rocco' in the original production of *THE ICEMAN COMETH* having the distinction of being the **ONLY ACTOR** to have performed in an original production in all three mediums: Broadway, the TV version with Jason Robards and Robert Redford and the feature film with Lee Marvin and Frederick March.

During his run as the original 'Harry the Horse' in *GUYS & DOLLS* on Broadway Tom ran afoul of HUAC. A long-time supporter of worker's rights, Tom marched in the May Day Parade of 1951. He shared a dressing room with "Big Jule" portrayer, B.S. Pully, who objected to this and cut Tom's wardrobe to pieces. This publicity stunt led to a Daily News article by then columnist Ed Sullivan on May 17, 1951, describing the incident as principled on the part of Pully. That article was not only the catalyst for the beginning of FBI surveillance but the end of Tom's work in Hollywood for many years to come. *He was not, as were his Broadway co-stars, in the film version of GUYS AND DOLLS.* He was also dismissed from a film he was about to shoot with James Cagney and released from the last year of his contract as 'Charlie the Mechanic' for the Dash Commercials.

Tom was urged, early into his blacklist, to sign a document stating that he was not a member nor had he ever been a member of the communist party. He declined saying that no one had the right to tell him what to believe. It's worth noting that this "un-American" received 7 battle stars for V-Day invasions in WW II.



Samuel Joel "Zero" Mostel (February 28, 1915 – September 8, 1977) was an American actor and comedian of stage and screen, best known for his portrayal of comic characters such as Tevye on stage in *Fiddler on the Roof*, Pseudolus on stage and on screen in and Max Bialystock in the original film version of *The Producers*. –

Zero was a leftist and in his nightclub act lampooned the red-baiters rampant at the time. In Oct. 1955, he and Madaline Lee the wife of Jack Gilford were named by Jerome Robbins, and Zero was subpoenaed to testify by HUAC.

In a playful mood, he told the Committee that he was employed by "19th Century-Fox." Zero refused to name names. He told the Committee that he would gladly discuss his own conduct but was prohibited by religious convictions from naming others. Consequently, he was blacklisted during the 1950s.

Zero and his friend Jack Gilford were both cast in the Broadway musical "A Funny Thing Happened on the Way to the Forum." Hal Prince phoned Mostel to ask whether he would be prepared to work with Robbins.

"Are you asking me to eat with him?" asked Mostel.

"I'm just asking you to work with him," Prince replied.

"Of course I'll work with him," Mostel said. "We of the left do not blacklist."

When Robbins showed up at his first rehearsal, Robbins made the rounds of the cast, shaking hands.

When he got to Mostel, there was silence. Then Mostel boomed, "Hiya, Loose Lips!"

Zero won an Obie Award and three Tony Awards.

- IMDb Mini Biography By: Jon C. Hopwood

WIKIPEDIA Political Blacklists in the 1940s and 1950s.

(The following has been copied from Wikipedia with footnotes removed. Please go online-The Hollywood Blacklist-for full accounting)

The Hollywood Blacklist—as the broader **entertainment industry blacklist** is generally known—was the practice of denying employment to screenwriters, actors, directors, musicians, and other American entertainment professionals during the mid-20th century because they were accused of having Communist ties or sympathies. Artists were barred from work on the basis of their alleged membership in or sympathy with the Communist Party USA or refusal to assist investigations into the party's activities. Even during the period of its strictest enforcement, the late 1940s through the late 1950s, the blacklist was rarely made explicit or verifiable, but it directly damaged the careers of scores of individuals working in the film industry. The first systematic Hollywood blacklist was instituted on November 25, 1947, the day after ten writers and directors were cited for contempt of Congress for refusing to testify to the House Un-American Activities Committee. A group of studio executives, acting under the aegis of the Motion Picture Association of America, fired the artists—the so-called Hollywood Ten—and made what has become known as the Waldorf Statement.

On June 22, 1950, a pamphlet entitled *Red Channels* was published. Focused on the field of broadcasting, it identified 151 entertainment industry professionals in the context of "Red Fascists and their sympathizers." Soon, most of those named, along with a host of other artists, were barred from employment in most of the entertainment field.

The blacklist lasted until 1960, when Dalton Trumbo, a Communist Party member from 1943 to 1948 and member of the Hollywood Ten, was credited as the screenwriter of the highly successful film *Exodus*, and later publicly acknowledged by actor Kirk Douglas for writing the screenplay for the movie *Spartacus*. A number of those blacklisted, however, were still barred from work in their professions for years afterward.

History

Background

The Hollywood blacklist was rooted in events of the 1930s and the early 1940s, encompassing the height of the Great Depression and World War II. Two major film industry strikes during the 1930s increased tensions between the Hollywood producers and the unions, particularly the Screen Writers Guild.

The American Communist Party lost substantial support after the Moscow show trials of 1936–38 and the German-Soviet Nonaggression Pact of 1939. The U.S. government began turning its attention to the possible links between Hollywood and the party during this period. Under then chairman Martin Dies, Jr., the House Un-American Activities Committee (HUAC) released a report in 1938 claiming that communism was pervasive in Hollywood. Two years later, Dies privately took testimony from a former Communist Party member, John L. Leech, who named forty-two movie industry professionals as Communists. After Leech repeated his charges in supposed confidence to a Los Angeles grand jury, many of the names were reported in the press, including those of stars Humphrey Bogart, James Cagney, Katharine Hepburn, Melvyn Douglas and Fredric March, among other well-known Hollywood figures. Dies said he would "clear" all those who cooperated by meeting with him in what he called "executive session". Within two weeks of the grand jury leak, all those on the list except for actress Jean Muir had met with the HUAC chairman. Dies "cleared" everyone except actor Lionel Stander, who was fired by the movie studio, Republic Pictures, where he was contracted.

In 1941, producer Walt Disney took out an ad in *Variety*, the industry trade magazine, declaring his conviction that "Communist agitation" was behind a cartoonists and animators' strike. According to historians Larry Ceplair and Steven Englund, "In actuality, the strike had resulted from Disney's overbearing paternalism, high-handedness, and insensitivity."^[5] Inspired by Disney, California State Senator Jack Tenney, chairman of the state legislature's Joint Fact-Finding Committee on Un-American Activities, launched an investigation of "Reds in movies". The probe fell flat, and was mocked in several *Variety* headlines.

The subsequent wartime alliance between the United States and the Soviet Union brought the American Communist Party newfound credibility. During the war, membership in the party reached a peak of 50,000. As World War II drew to a close, perceptions changed again, with communism increasingly becoming a focus of American fears and hatred. In 1945, Gerald L. K. Smith, founder of the neofascist America First Party, began giving speeches in Los Angeles assailing the "alien minded Russian Jews in Hollywood". Mississippi congressman John E. Rankin, a member of HUAC, held a press conference to declare that "one of the most dangerous plots ever instigated for the overthrow of this Government has its headquarters in Hollywood ... the greatest hotbed of subversive activities in the United States." Rankin promised, "We're on the trail of the tarantula now". Reports of Soviet repression in Eastern and Central Europe in the war's aftermath added more fuel to what became known as the "Second Red Scare". The growth of conservative political influence and the Republican triumph in the 1946 Congressional elections, which saw the party take control of both the House and Senate, led to a major revival of institutional anticommunist activity, publicly spearheaded by HUAC. The following year, the Motion Picture Alliance for the Preservation of American Ideals (MPA), a political action group cofounded by Walt Disney, issued a pamphlet advising producers on the avoidance of "subtle communistic touches" in their films. Its counsel revolved around a list of ideological prohibitions, such as "Don't smear the free-enterprise system ... Don't smear industrialists ... Don't smear wealth ... Don't smear the profit motive ... Don't deify the 'common man'... Don't glorify the collective".

The blacklist begins (1946–1947)

On July 29, 1946, William R. Wilkerson, publisher and founder of *The Hollywood Reporter*, published a "TradeView" column entitled "A Vote For Joe Stalin". It named as Communist sympathizers Dalton Trumbo, Maurice Rapf, Lester Cole, Howard Koch, Harold Buchman, John Wexley, Ring Lardner Jr., Harold Salemonson, Henry Meyers, Theodore Strauss, and John Howard Lawson. In August and September 1946, Wilkerson published other columns containing names of numerous purported Communists and sympathizers. They became known as "Billy's List" and "Billy's Blacklist." In a 65th-anniversary article in 2012, Wilkerson's son apologized for the newspaper's role in the blacklist, saying that his father was motivated by revenge for his own thwarted ambition to own a studio.

In October 1947, drawing upon the list named in the *Hollywood Reporter*, the House Un-American Activities Committee

subpoenaed a number of persons working in the Hollywood film industry to testify at hearings. It had declared its intention to investigate whether Communist agents and sympathizers had been planting propaganda in U.S. films.

The hearings opened with appearances by Walt Disney and Ronald Reagan, then president of the Screen Actors Guild. Disney testified that the threat of Communists in the film industry was a serious one, and named specific people who had worked for him as probable Communists. Reagan testified that a small clique within his union was using "communist-like tactics" in attempting to steer union policy, but that he did not know if those (unnamed) members were communists or not, and that in any case he thought the union had them under control. (Later his first wife, actress Jane Wyman stated in her biography with Joe Morella (1985) that Reagan's allegations against friends and colleagues led to tension in their marriage, eventually resulting in their divorce). Actor Adolphe Menjou declared, "I am a witch hunter if the witches are Communists. I am a Red-baiter. I would like to see them all back in Russia."

In contrast, several leading Hollywood figures, including director John Huston and actors Humphrey Bogart, Lauren Bacall, and Danny Kaye, organized the Committee for the First Amendment to protest the government's targeting of the film industry.^[17] Members of the committee, such as Sterling Hayden, assured Bogart that they were not Communists. During the hearings a local Washington paper reported that Hayden was a Communist. After returning to Hollywood Bogart shouted at Danny Kaye, "You fuckers sold me out." The group came under attack as being naive or foolish. Under pressure from his studio, Warner Brothers, to distance himself from the Hollywood Ten, Bogart negotiated a statement that did not denounce the committee, but said that his trip was "ill-advised, even foolish." Billy Wilder told the group that "we oughta fold."

Huston later changed his opinion of the Hollywood Ten. In a 1952 letter he told a colleague: "It was a long time afterward that I discovered that the real reasons behind the behavior of the 'Ten' in Washington, and when I did I was shocked beyond words. It seems that some of them had already testified in California, and that their testimony had been false. They had said they were not Communists and now, to have admitted it to the press would have been to lay themselves open to charges of perjury ... And so, when I believed them to have engaged to defend the freedom of the individual, they were really looking after their own skins. Had I so much as suspected such a thing, you may be sure I would have washed my hands of them instantly. But, as I said before, the revelation was a long time coming."

Many of the film industry professionals in whom HUAC had expressed interest—primarily screenwriters, but also actors, directors, producers, and others—were either known or alleged to have been members of the American Communist Party. Of the 43 people put on the witness list, 19 declared that they would not give evidence. Eleven of these nineteen were called before the committee. Members of the Committee for the First Amendment flew to Washington ahead of this climactic phase of the hearing, which commenced on Monday, October 27. Of the eleven "unfriendly witnesses", one, émigré playwright Bertolt Brecht, ultimately chose to answer the committee's questions.

The other ten refused, citing their First Amendment rights to freedom of speech and assembly. The crucial question they refused to answer is now generally rendered as "Are you now or have you ever been a member of the Communist Party?" Each had at one time or another been a member, as many intellectuals during the Great Depression felt that the Party offered an alternative to capitalism. Some still were members, others had been active in the past and only briefly. The Committee formally accused these ten of contempt of Congress and began criminal proceedings against them in the full House of Representatives.

In light of the "Hollywood Ten"'s defiance of HUAC—in addition to refusing to testify, many had tried to read statements decrying the committee's investigation as unconstitutional—political pressure mounted on the film industry to demonstrate its "anti-subversive" bona fides. Late in the hearings, Eric Johnston, president of the Motion Picture Association of America (MPAA), declared to the committee that he would never "employ any proven or admitted Communist because they are just a disruptive force and I don't want them around." On November 17, the Screen Actors Guild voted to make its officers swear a pledge asserting each was not a Communist.

The following week, on November 24, the House of Representatives voted 346 to 17 to approve citations against the Hollywood Ten for contempt of Congress. The next day, following a meeting of film industry executives at New York's Waldorf-Astoria hotel, MPAA president Johnston issued a press release that is today referred to as the Waldorf Statement. Their statement said that the ten would be fired or suspended without pay and not reemployed until they were cleared of contempt charges and had sworn that they were not Communists. The first Hollywood blacklist was in effect.

The list grows (1948–50)

The HUAC hearings had failed to turn up any evidence that Hollywood was secretly disseminating Communist propaganda, but the industry was nonetheless transformed. The fallout from the inquiry was a factor in the decision by Floyd Odium, the primary owner of RKO Pictures, to get out of the business. As a result, the studio would pass into the hands of Howard Hughes. Within weeks of taking over in May 1948, Hughes fired most of RKO's employees and virtually shut the studio down for six months as he had the political sympathies of the rest investigated. Then, just as RKO swung back into production, Hughes made the decision to settle a long-standing federal antitrust suit against the industry's Big Five studios. This would be one of the crucial steps in the collapse of the studio system that had governed Hollywood, and ruled much of world cinema, for a quarter-century.

In early 1948 all of the Hollywood Ten were convicted of contempt. Following a series of unsuccessful appeals, the cases arrived before the Supreme Court; among the submissions filed in defense of the ten was an amicus curiae brief signed by 204 Hollywood professionals. After the court denied review, the Hollywood Ten began serving one-year prison sentences in 1950. One of the Ten, screenwriter Dalton Trumbo, stated in the 1976 documentary film *Hollywood On Trial*:

As far as I was concerned, it was a completely just verdict. I had contempt for that Congress and have had contempt for several since. And on the basis of guilt or innocence, I could never really complain very much. That this was a crime or misdemeanor was the complaint, my complaint.

6

In September 1950, one of the Ten, director Edward Dmytryk, publicly announced that he had once been a Communist and was prepared to give evidence against others who had been as well. He was released early from jail; following his 1951 HUAC appearance, in which he described his brief membership in the party and named names, his career recovered.

The others remained silent and most were unable to obtain work in the American film and television industry for many years. Adrian Scott, who had produced four of Dmytryk's films—*Murder, My Sweet*; *Cornered*; *So Well Remembered*; and *Crossfire*—was one of those named by his former friend. Scott's next screen credit would not come until 1972 and he would never produce another feature film. Some of those blacklisted continued to write for Hollywood or the broadcasting industry surreptitiously, using pseudonyms or the names of friends who posed as the actual writers (those who allowed their names to be used in this fashion were called "fronts"). Of the 204 who signed the amicus brief, 84 would be blacklisted themselves. There was a more general chilling effect: Humphrey Bogart, who had been one of the most prominent members of the Committee for the First Amendment, felt compelled to write an article for *Photoplay* magazine denying he was a Communist sympathizer. The Tenney Committee, which had continued its state-level investigations, summoned songwriter Ira Gershwin to testify about his participation in the committee.

The May 7, 1948, issue of the *Counterattack* newsletter warned readers about a radio talk show that had recently expanded its audience by moving from the Mutual network to ABC: "Communist Party members and fellow-travelers have often been guests on [Arthur] Gaeth's program."

A number of non-governmental organizations participated in enforcing and expanding the blacklist; in particular, the American Legion, the conservative war veterans' group, was instrumental in pressuring the entertainment industry to exclude those of political sympathies it disagreed with. In 1949, the Americanism Division of the Legion issued its own blacklist—a roster of 128 people whom it claimed were participants in the "Communist Conspiracy." Among the names on the Legion's list was that of well-known playwright Lillian Hellman. Hellman had written or contributed to the screenplays of approximately ten motion pictures up to that point; she would not be employed again by a Hollywood studio until 1966.

Another influential group was American Business Consultants Inc., founded in 1947. In the subscription information for its weekly publication *Counterattack*, "The Newsletter of Facts to Combat Communism", it declared that it was run by "a group of former FBI men. It has no affiliation whatsoever with any government agency." Notwithstanding that claim, it seems the editors of *Counterattack* had direct access to the files of both the Federal Bureau of Investigation and HUAC; the results of that access became widely apparent with the June 1950 publication of *Red Channels*. This *Counterattack* spinoff listed 151 people in entertainment and broadcast journalism, along with records of their involvement in what the pamphlet meant to be taken as Communist or pro-Communist activities. A few of those named, such as Hellman, were already being denied employment in the motion picture, TV, and radio fields; the publication of *Red Channels* meant that scores more would be placed on the blacklist. That year, CBS instituted a loyalty oath, which it required of all its employees.

Jean Muir was the first performer to lose employment because of a listing in *Red Channels*. In 1950 Muir was named as a Communist sympathizer in the pamphlet, and was immediately removed from the cast of the television sitcom *The Aldrich Family*, in which she had been cast as Mrs. Aldrich. NBC had received between 20 and 30 phone calls protesting her being in the show. General Motors, the sponsor, said that it would not sponsor programs in which "controversial persons" were featured. Though the company later received thousands of calls protesting the decision, it was not reversed.

HUAC returns (1951–52)

In 1951, with the U.S. Congress now under Democratic control, HUAC launched a second investigation of Hollywood and Communism. As actor Larry Parks said when called before the panel,

Don't present me with the choice of either being in contempt of this committee and going to jail or forcing me to really crawl through the mud to be an informer. For what purpose? I don't think it is a choice at all. I don't think this is really sportsmanlike. I don't think this is American. I don't think this is American justice.

Parks ultimately testified, becoming however reluctantly, a "friendly witness," and found himself blacklisted, nonetheless.

In fact, the legal tactics of those refusing to testify had changed by this time; instead of relying on the First Amendment, they invoked the Fifth Amendment's shield against self-incrimination (though, as before, Communist Party membership was not illegal). While this usually allowed a witness to avoid "naming names" without being indicted for contempt of Congress, "taking the Fifth" before HUAC guaranteed that one would be added to the industry blacklist.^[36] Historians at times distinguish between the relatively official blacklist—the names of those who (a) were called by HUAC and, in whatever manner, refused to cooperate and/or (b) were identified as Communists in the hearings—and the so-called graylist—those others who were denied work because of their political or personal affiliations, real or imagined; the consequences, however, were largely the same. The graylist also refers more specifically to those who were denied work by the major studios but could still find jobs on Poverty Row: Composer Elmer Bernstein, for instance, was called by HUAC when it was discovered that he had written some music reviews for a Communist newspaper. After he refused to name names, pointing out that he had never attended a Communist Party meeting, he found himself composing music for movies such as *Cat Women of the Moon*.

Like Parks and Dmytryk, others also cooperated with the committee. Some friendly witnesses gave broadly damaging testimony with less apparent reluctance, most prominently director Elia Kazan and screenwriter Budd Schulberg. Their cooperation in describing the political leanings of their friends and professional associates effectively brought a halt to dozens of careers and compelled a number of artists to depart for Mexico or Europe. Others were also forced abroad in order to work. Director Jules Dassin was among the best known of these. Briefly a Communist, Dassin had left the party in 1939. He was immediately blacklisted after Edward Dmytryk and fellow filmmaker Frank Tuttle named him to HUAC in 1952. Dassin left for France, and spent much of his remaining career in Greece. Scholar Thomas Doherty describes how the HUAC hearings swept onto the blacklist those who had never even been particularly active politically, let alone suspected of being Communists:

On March 21, 1951, the name of the actor Lionel Stander was uttered by the actor Larry Parks during testimony before HUAC. "Do you know Lionel Stander?" committee counsel Frank S. Tavenner inquired. Parks replied he knew the man, but had no knowledge of his political affiliations. No more was said about Stander either by Parks or the committee—no accusation, no insinuation. Yet Stander's phone stopped ringing. Prior to Parks's testimony, Stander had worked on ten television shows in the previous 100 days. Afterwards, nothing.

When Stander was himself called before HUAC, he began by pledging his full support in the fight against "subversive" activities:

"I know of a group of fanatics who are desperately trying to undermine the Constitution of the United States by depriving artists and others of Life, Liberty, and the Pursuit of Happiness without due process of law ... I can tell names and cite instances and I am one of the first victims of it ... [This is] a group of ex-Fascists and America-Firsters and anti-Semites, people who hate everybody including Negroes, minority groups and most likely themselves ... These people are engaged in a conspiracy outside all the legal processes to undermine the very fundamental American concepts upon which our entire system of democracy exists."

Standar was clearly speaking of the committee itself.

The hunt for subversives extended into every branch of the entertainment industry. In the field of animation, two studios in particular were affected: United Productions of America (UPA) was purged of a large portion of its staff, while New York-based Tempo was entirely crushed. The HUAC investigation also effectively destroyed families. Screenwriter Richard Collins, after a brief period on the blacklist, became a friendly witness and dumped his wife, actress Dorothy Comingore, who refused to name names. Divorcing Comingore, Collins took the couple's young son, as well. The family's story was later dramatized in the film *Guilty by Suspicion* (1991), in which the character based on Comingore "commits suicide rather than endure a long mental collapse."^[43] In real life, Comingore succumbed to alcoholism and died of a pulmonary disease at the age of fifty-eight. In the description of historians Paul Buhle and David Wagner, "premature strokes and heart attacks were fairly common [among blacklisted], along with heavy drinking as a form of suicide on the installment plan."

For all that, evidence that Communists were actually using Hollywood films as vehicles for subversion remained hard to come by. Schulberg reported that the manuscript of his novel *What Makes Sammy Run?* (later a screenplay, as well) had been subject to an ideological critique by Hollywood Ten writer John Howard Lawson, whose comments he had solicited. The significance of such interactions was questionable. As historian Gerald Horne describes, many Hollywood screenwriters had joined or associated with the local Communist Party chapter because it "offered a collective to a profession that was enmeshed in tremendous isolation at the typewriter. Their 'Writers' Clinic' had 'an informal "board" of respected screenwriters'—including Lawson and Ring Lardner Jr.—who read and commented upon any screenplay submitted to them. Although their criticism could be plentiful, stinging, and (sometimes) politically dogmatic, the author was entirely free to accept it or reject it as he or she pleased without incurring the slightest "consequence" or sanction."^[45] Much of the onscreen evidence of Communist influence uncovered by HUAC was feeble at best. One witness remembered Stander, while performing in a film, whistling the left-wing "Internationale" as his character waited for an elevator. "Another noted that screenwriter Lester Cole had inserted lines from a famous pro-Loyalist speech by La Pasionaria about it being 'better to die on your feet than to live on your knees' into a pep talk delivered by a football coach."

Others disagree about how Communists affected the film industry. The author Kenneth Billingsley, writing in *Reason* magazine, said that Trumbo wrote in *The Daily Worker* about films which he said communist influence in Hollywood had prevented from being made: among them were proposed adaptations of Arthur Koestler's anti-totalitarian works *Darkness at Noon* and *The Yogi and the Commissar*, which described the rise of communism in Russia. Authors Ronald and Allis Radosh, writing in *Red Star over Hollywood: The Film Colony's Long Romance with the Left*, said that Trumbo bragged about how he and other party members stopped anti-communist films from being produced.

Height (1952–56)

In 1952, the Screen Writers Guild—which had been founded two decades before by three future members of the Hollywood Ten—authorized the movie studios to "omit from the screen" the names of any individuals who had failed to clear themselves before Congress. Writer Dalton Trumbo, for instance, one of the Hollywood Ten and still very much on the blacklist, had received screen credit in 1950 for writing, years earlier, the story on which the screenplay of Columbia Pictures' *Emergency Wedding* was based. There would be no more of that until the 1960s. The name of Albert Maltz, who had written the original screenplay for *The Robe* in the mid-1940s, was nowhere to be seen when the movie was released in 1953.

As William O'Neill describes, pressure was maintained even on those who had ostensibly "cleared" themselves:

On December 27, 1952, the American Legion announced that it disapproved of a new film, *Moulin Rouge*, starring José Ferrer, who used to be no more progressive than hundreds of other actors and had already been grilled by HUAC. The picture itself was based on the life of Toulouse-Lautrec and was totally apolitical. Nine members of the Legion had picketed it anyway, giving rise to the controversy. By this time people were not taking any chances. Ferrer immediately wired the Legion's national commander that he would be glad to join the veterans in their "fight against communism."

The group's efforts dragged many others onto the blacklist: In 1954, "[s]creenwriter Louis Pollock, a man without any known political views or associations, suddenly had his career yanked out from under him because the American Legion confused him with Louis Pollack, a California clothier, who had refused to cooperate with HUAC."

During this same period, a number of influential newspaper columnists covering the entertainment industry, including Walter Winchell, Hedda Hopper, Victor Riesel, Jack O'Brian, and George Sokolsky, regularly offered up names with the suggestion that they should be added to the blacklist.^[51] Actor John Ireland received an out-of-court settlement to end a 1954 lawsuit against the Young & Rubicam advertising agency, which had ordered him dropped from the lead role in a television series it sponsored. *Variety* described it as "the first industry admission of what has for some time been an open secret—that the threat of being labeled a political nonconformist, or worse, has been used against show business personalities and that a screening system is at work determining thesp [actors'] availabilities for roles."

The Hollywood blacklist had long gone hand in hand with the Red-baiting activities of J. Edgar Hoover's FBI. Adversaries of

HUAC such as lawyer Bartley Crum, who defended some of the Hollywood Ten in front of the committee in 1947, were labeled as Communist sympathizers or subversives and targeted for investigation themselves. Throughout the 1950s, the FBI tapped Crum's phones, opened his mail, and placed him under continuous surveillance. As a result, he lost most of his clients and, unable to cope with the stress of ceaseless harassment, committed suicide in 1959. Intimidating and dividing the left is now seen as a central purpose of the HUAC hearings. Fund-raising for once-popular humanitarian efforts became difficult, and despite the sympathies of many in the industry there was little open support in Hollywood for causes such as the African American Civil Rights Movement and opposition to nuclear weapons testing.

The struggles attending the blacklist were played out metaphorically on the big screen in various ways. As described by film historian James Chapman, "Carl Foreman, who had refused to testify before the committee, wrote the western *High Noon* (1952), in which a town marshal (played, ironically, by friendly witness Gary Cooper) finds himself deserted by the good citizens of Hadleyville (read: Hollywood) when a gang of outlaws who had terrorized the town several years earlier (read: HUAC) returns."^[6] Cooper's lawman cleaned up Hadleyville, but Foreman was forced to leave for Europe to find work. Even more famously, Kazan and Schulberg collaborated on a movie widely seen as justifying their decision to name names. *On the Waterfront* (1954) became one of the most honored films in Hollywood history, winning eight Academy Awards, including Oscars for Best Film, Kazan's direction, and Schulberg's screenplay. The film featured Lee J. Cobb, one of the best known actors to name names. *Time Out Film Guide* argues that the film is "undermined" by its "embarrassing special pleading on behalf of informers."

After his release from prison, Herbert Biberman of the Hollywood Ten directed *Salt of the Earth*, working independently in New Mexico with fellow blacklisted Hollywood professionals—producer Paul Jarrico, writer Michael Wilson, and actors Rosaura Revueltas and Will Geer. The film, concerning a strike by Mexican-American mine workers, was denounced as Communist propaganda when it was completed in 1953. Distributors boycotted it, newspapers and radio stations rejected advertisements for it, and the projectionists' union refused to run it. Nationwide in 1954, only around a dozen theaters exhibited it.

Breaking the blacklist (1957–present)

A key figure in bringing an end to blacklisting was John Henry Faulk. Host of an afternoon comedy radio show, Faulk was a leftist active in his union, the American Federation of Television and Radio Artists. He was scrutinized by AWARE, one of the private firms that examined individuals for signs of Communist sympathies and "disloyalty." Marked by the group as unfit, he was fired by CBS Radio. Almost alone among the many victims of blacklisting, Faulk decided to sue AWARE in 1957. Though the case would drag through the courts for years, the suit itself was an important symbol of the building resistance to the blacklist.

The initial cracks in the entertainment industry blacklist were evident on television, specifically at CBS. In 1957, blacklisted actor Norman Lloyd was hired by Alfred Hitchcock as an associate producer for his anthology series *Alfred Hitchcock Presents*, then entering its third season on the network. On November 30, 1958, a live CBS production of *Wonderful Town*, based on short stories written by then-Communist Ruth McKenney, appeared with the proper writing credit of blacklisted Edward Chodorov, along with his literary partner, Joseph Fields. The following year, actress Betty Hutton insisted that blacklisted composer Jerry Fielding be hired as musical director for her new series, also on CBS. The first main break in the Hollywood blacklist followed soon after. On January 20, 1960, director Otto Preminger publicly announced that Dalton Trumbo, one of the best known members of the Hollywood Ten, was the screenwriter of his forthcoming film *Exodus*. Six-and-a-half months later, with *Exodus* still to debut, the *New York Times* announced that Universal Pictures would give Trumbo screen credit for his role as writer on *Spartacus*, a decision star Kirk Douglas is now recognized as largely responsible for. On October 6, *Spartacus* premiered—the first movie to bear Trumbo's name since he had received story credit on *Emergency Wedding* in 1950. Since 1947, he had written or co-written approximately seventeen motion pictures without credit. *Exodus* followed in December, also bearing Trumbo's name. The blacklist was now clearly coming to an end, but its effects continue to reverberate even until the present.

John Henry Faulk won his lawsuit in 1962. With this court decision, the private blacklists and those who used them were put on notice that they were legally liable for the professional and financial damage they caused. This helped to bring an end to publications such as *Counterattack*. Like Adrian Scott and Lillian Hellman, however, a number of those on the blacklist remained there for an extended period—Lionel Stander, for instance, could not find work in Hollywood until 1965. Some of those who named names, like Kazan and Schulberg, argued for years after that they had made an ethically proper decision. Others, like actor Lee J. Cobb and director Michael Gordon, who gave friendly testimony to HUAC after suffering on the blacklist for a time, "concede[d] with remorse that their plan was to name their way back to work." And there were those more gravely haunted by the choice they had made. In 1963, actor Sterling Hayden declared, "I was a rat, a stoolie, and the names I named of those close friends were blacklisted and deprived of their livelihood. Scholars Paul Buhle and Dave Wagner state that Hayden "was widely believed to have drunk himself into a near-suicidal depression decades before his 1986 death."

Into the 21st century, the Writers Guild pursued the correction of screen credits from movies of the 1950s and early 1960s to properly reflect the work of blacklisted writers such as Carl Foreman and Hugo Butler. On December 19, 2011, the guild, acting on a request for an investigation made by his dying son Christopher Trumbo, announced that Dalton Trumbo would get full credit for his work on the screenplay for the 1953 romantic comedy *Roman Holiday*, almost sixty years after the fact.

The following ten individuals were cited for contempt of Congress and blacklisted after refusing to answer questions about their alleged involvement with the Communist Party:

- Alvah Bessie, screenwriter
- Herbert Biberman, screenwriter and director
- Lester Cole, screenwriter
- Edward Dmytryk, director
- Ring Lardner Jr., screenwriter
- John Howard Lawson, screenwriter
- Albert Maltz, screenwriter

- Samuel Ornitz, screenwriter
- Adrian Scott, producer and screenwriter
- Dalton Trumbo, screenwriter

In late September 1947, HUAC subpoenaed 79 individuals on a claim that they were subversive and the supposition that they injected Communist propaganda into their films. Although never substantiating this claim, the investigators charged them with contempt of Congress when they refused to answer the questions about their membership in the Screen Writers Guild and Communist Party. The Committee demanded they admit their political beliefs and name names of other Communists. Nineteen of those refused to cooperate, and due to illnesses, scheduling conflicts, and exhaustion from the chaotic hearings, only 10 appeared before the Committee. These men became known as the Hollywood Ten.

Belonging to the Communist Party did not constitute a crime, and the Committee's right to investigate these men was questionable in the first place. These men relied on the First Amendment's right to privacy, freedom of speech, and freedom of thought, but the Committee charged them with contempt of Congress for refusing to answer questions. Later defendants - except Pete Seeger - tried different strategies

Acknowledging the potential for punishment, the Ten still took bold stands, resisting the authority of HUAC. They yelled at the Chairman and treated the Committee with open indignation, emanating negativity and discouraging outside public favor and help. Upon receiving their contempt citations, they believed the Supreme Court would overturn the rulings. They were wrong. As a result, they were convicted of contempt and fined \$1,000 each (or, over \$10,700 USD in 2016 dollars, when adjusted for inflation), and sentenced to six-months to one-year prison terms

HUAC did not treat the Ten with respect either, refusing to allow most of them to speak for more than just a few words at a time. Meanwhile, witnesses who had arranged to cooperate with the Committee (such as the anti-Communist screenwriter Ayn Rand) were allowed to speak at length.

Martin Redish suggests that at this time, the First Amendment's right of free expression in these cases was used to protect the powers of the government accuser(s), instead of the rights of the citizen-victims. After witnessing the well-publicized ineffectiveness of the Ten's defense strategy, later defendants chose to plead the Fifth Amendment (against self-incrimination), instead.

Public support for the Hollywood Ten wavered, as everyday citizen-observers were never really sure what to make of them. Some of these men later wrote about their experiences as part of the Ten. John Howard Lawson, the Ten's unofficial leader, wrote a book attacking Hollywood for appeasing HUAC. While mostly criticizing the studios for their weakness, Lawson also defends himself/the Ten and criticizes Edward Dmytryk for being the only one to recant and eventually cooperate with HUAC.

In his 1981 autobiography, *Hollywood Red*, screenwriter Lester Cole stated that all of the Hollywood Ten had been Communist Party USA members at some point.^[78] Other members of the Hollywood Ten, such as Dalton Trumbo and Edward Dmytryk, publicly admitted to being Communists while testifying before the Committee.

When Dmytryk wrote his memoir about this period, he denounced the Ten and defended his decision to work with HUAC. He claimed to have left the Communist Party before having been subpoenaed, defining himself as the "odd man out." He condemns the Ten's legal tactic of defiance, and regrets staying with the group for as long as he did.

Others

- Hanns Eisler, composer
- Bernard Gordon, screenwriter
- Joan LaCour Scott, screenwriter

People first blacklisted between January 1948 and June 1950[

(an asterisk after the entry indicates the person was also listed in *Red Channels*)

- Ben Barzman, screenwriter
- Paul Draper, actor and dancer*
- Sheridan Gibney, screenwriter
- Paul Green, playwright and screenwriter
- Lillian Hellman, playwright and screenwriter*
- Canada Lee, actor
- Paul Robeson, actor and singer
- Edwin Rolfe, screenwriter and poet
- William Sweets, radio personality*
- Richard Wright, writer

The Red Channels list

- Larry Adler, actor and musician
- Luther Adler, actor and director
- Stella Adler, actor and teacher
- Edith Atwater, actor
- Howard Bay, scenic designer
- Ralph Bell, actor
- Leonard Bernstein, composer and conductor
- Walter Bernstein, screenwriter
- Michael Blankfort, screenwriter^[c]
- Marc Blitzstein, composer
- True Boardman, screenwriter
- Millen Brand, writer
- Oscar Brand, folk singer
- Joseph Edward Bromberg, actor
- Himan Brown, producer and director
- John Brown, actor
- Abe Burrows, playwright and lyricist
- Morris Carnovsky, actor
- Cliff Carpenter, actor
- Vera Caspary, writer
- Edward Chodorov, screenwriter and producer
- Jerome Chodorov, writer
- Mady Christians, actor
- Lee J. Cobb, actor
- Marc Connelly, playwright
- Aaron Copland, composer
- Norman Corwin, writer
- Howard Da Silva, actor
- Roger De Koven, actor
- Dean Dixon, conductor
- Olin Downes, music critic
- Alfred Drake, actor and singer
- Paul Draper, actor and dancer
- Howard Duff, actor
- Clifford J. Durr, attorney
- Richard Dyer-Bennet, folk singer
- José Ferrer, actor
- Louise Fitch (Lewis), actor
- Martin Gabel, actor
- Arthur Gaeth, radio commentator
- William S. Gailmor, journalist and radio commentator
- John Garfield, actor
- Will Geer, actor
- Jack Gilford, actor and comedian
- Tom Glazer, folk singer
- Ruth Gordon, actor and screenwriter
- Lloyd Gough, actor
- Morton Gould, pianist and composer
- Shirley Graham, writer
- Ben Grauer, radio and TV personality
- Mitchell Grayson, radio producer and director
- Horace Grenell, conductor and music producer
- Uta Hagen, actor and teacher
- Dashiell Hammett, writer
- E. Y. "Yip" Harburg, lyricist
- Robert P. Heller, television journalist
- Lillian Hellman, playwright and screenwriter
- Jon Hering, intern
- Nat Hiken, writer and producer
- Rose Hobart, actor
- Judy Holliday, actor and comedian
- Roderick B. Holmgren, journalist
- Lena Horne, singer and actor
- Langston Hughes, writer
- Marsha Hunt, actor
- Leo Hurwitz, director
- Charles Irving, actor
- Burl Ives, folk singer and actor
- Sam Jaffe, actor
- Leon Janney, actor
- Joe Julian, actor
- Garson Kanin, writer and director
- George Keane, actor
- Donna Keath, radio actor
- Pert Kelton, actor
- Alexander Kendrick, journalist and author
- Adelaide Klein, actor
- Howard Koch, screenwriter
- Tony Kraber, actor
- Millard Lampell, screenwriter
- John La Touche, lyricist
- Arthur Laurents, writer
- Gypsy Rose Lee, actor and ecdysiast
- Madeline Lee, actress^[d]
- Ray Lev, classical pianist
- Philip Loeb, actor
- Ella Logan, actor and singer
- Alan Lomax, folklorist and musicologist
- Avon Long, actor and singer
- Joseph Losey, director
- Peter Lyon, television writer
- Aline MacMahon, actor
- Paul Mann, director and teacher
- Margo, actor and dancer
- Myron McCormick, actor
- Paul McGrath, radio actor
- Burgess Meredith, actor
- Arthur Miller, playwright
- Henry Morgan, actor
- Zero Mostel, actor and comedian
- Jean Muir, actor
- Meg Mundy, actor
- Lyn Murray, composer and choral director
- Ben Myers, attorney
- Dorothy Parker, writer
- George Pepper, producer^[94]
- Jeanette Pepper, economist
- Arnold Perl, producer and writer
- Minerva Pious, actor
- Samson Raphaelson, screenwriter and
- Bernard Reis, accountant
- Anne Revere, actor
- Kenneth Roberts, writer
- Earl Robinson, composer and lyricist
- Edward G. Robinson, actor
- William N. Robson, radio and TV writer
- Harold Rome, composer and lyricist
- Norman Rosten, writer
- Selena Royle, actor
- Coby Ruskin, TV director
- Robert William St. John, journalist, broadcaster
- Hazel Scott, jazz and classical musician
- Pete Seeger, folk singer
- Lisa Sergio, radio personality
- Artie Shaw, jazz musician
- Irwin Shaw, writer, playwright
- Robert Lewis Shayon, former president of radio and TV directors' guild
- Ann Shepherd, actor
- William L. Shirer, journalist, broadcaster
- Allan Sloane, radio and TV writer
- Howard K. Smith, journalist, broadcaster
- Gale Sondergaard, actor
- Hester Sondergaard, actor
- Lionel Stander, actor
- Johannes Steel, journalist, radio commentator
- Paul Stewart, actor
- Elliott Sullivan, actor
- William Sweets, radio personality
- Helen Tamiris, choreographer
- Betty Todd, director
- Louis Untermeyer, poet
- Hilda Vaughn, actor
- J. Raymond Walsh, radio commentator
- Sam Wanamaker, actor
- Theodore Ward, playwright
- Fredi Washington, actor
- Margaret Webster, actor, director and producer
- Orson Welles, actor, writer and director
- Josh White, blues musician
- Irene Wicker, singer and actor
- Betty Winkler (Keane), actor
- Martin Wolfson, actor
- Lesley Woods, actor
- Richard Yaffe, journalist, broadcaster

Others first blacklisted after June 1950

Eddie Albert, actor
 Lew Amster, screenwriter
 Richard Attenborough, actor, director and producer¹
 Norma Barzman, screenwriter
 Sol Barzman, screenwriter
 Orson Bean, actor
 Albert Bein, screenwriter¹
 Harry Belafonte, actor and singer¹
 Barbara Bel Geddes, actress
 Ben Bengal, screenwriter
 Seymour Bennett, screenwriter
 Leonardo Bercovici, screenwriter
 Herschel Bernardi, actor
 John Berry, actor, screenwriter and director
 Henry Blankfort, screenwriter
 Laurie Blankfort, artist¹
 Roman Bohnen, actor
 Allen Boretz, screenwriter and songwriter
 Phoebe Brand, actress
 John Bright, screenwriter
 Phil Brown, actor
 Harold Buchman, screenwriter
 Sidney Buchman, screenwriter¹
 Luis Buñuel, director¹
 Val Burton, screenwriter¹
 Hugo Butler, screenwriter¹
 Alan Campbell, screenwriter
 Charles Chaplin, actor, director and producer^{119]}
 Maurice Clark, screenwriter
 Richard Collins, screenwriter¹
 Charles Collingwood, radio commentator
 Dorothy Comingore, actress
 Jeff Corey, actor
 George Corey, screenwriter
 Irwin Corey, actor and comedian¹
 Oliver Crawford, screenwriter
 John Cromwell, director¹
 Charles Dagget, animator
 Danny Dare, choreographer¹
 Jules Dassin, director¹
 Ossie Davis, actor¹
 Ruby Dee, actress¹
 Dolores del Río, actress
 Karen DeWolf, screenwriter
 Howard Dimsdale, writer
 Ludwig Donath, actor¹
 Arnaud d'Usseau, screenwriter¹
 Phil Eastman, cartoon writer
 Leslie Edgley, screenwriter¹
 Edward Eliscu, screenwriter
 Faith Elliott, animator¹
 Cy Endfield, screenwriter and director¹
 Guy Endore, screenwriter
 Francis Edward Faragoh, screenwriter^{142]}
 Frances Farmer, actress

- Howard Fast, writer
- John Henry Faulk, radio personality
- Jerry Fielding, composer
- Carl Foreman, producer and screenwriter
- Anne Froelick, screenwriter
- Lester Fuller, director¹
- Bert Gilden, screenwriter
- Lee Gold, screenwriter¹
- Harold Goldman, screenwriter
- Michael Gordon, director
- Lee Grant, actress
- Morton Grant, screenwriter
- Anne Green, screenwriter
- Jack T. Gross, producer
- Margaret Gruen, screenwriter
- David Hilberman, animator
- Tamara Hovey, screenwriter
- John Hubley, animator¹
- Edward Huebsch, screenwriter
- Ian McLellan Hunter, screenwriter
- Kim Hunter, actress
- John Ireland, actor
- Daniel James, screenwriter
- Paul Jarrico, producer and screenwriter
- Gordon Kahn, screenwriter
- Victor Kilian, actor
- Sidney Kingsley, playwright
- Alexander Knox, actor
- Mickey Knox, actor
- Lester Koenig, producer
- Charles Korvin, actor
- Hy Kraft, screenwriter
- Constance Lee, screenwriter
- Will Lee, actor and comic
- Robert Lees, screenwriter
- Carl Lerner, editor and director
- Irving Lerner, director¹
- Sam Levene, actor¹
- Lewis Leverett, actor
- Alfred Lewis Levitt, screenwriter
- Helen Slote Levitt, screenwriter
- Mitch Lindemann, screenwriter¹
- Norman Lloyd, actor
- Ben Maddow, screenwriter
- Arnold Manoff, screenwriter
- John McGrew, animator
- Ruth McKenney, writer
- Bill Meléndez, animator
- John "Skins" Miller, actor
- Paula Miller, actress
- Josef Mischel, screenwriter
- Karen Morley, actress
- Henry Myers, screenwriter
- Mortimer Offner, screenwriter
- Alfred Palca, writer and producer¹

- Larry Parks, actor
- Leo Penn, actor
- Irving Pichel, director
- Louis Pollock, screenwriter
- Abraham Polonsky, screenwriter and director
- William Pomerance, animation executive
- Vladimir Pozner, screenwriter
- Stanley Prager, director
- John Randolph, actor
- Maurice Rapf, screenwriter
- Rosaura Revueltas, actress¹
- Robert L. Richards, screenwriter
- Frederic I. Rinaldo, screenwriter
- Martin Ritt, actor and director
- W. L. River, screenwriter
- Marguerite Roberts, screenwriter
- David Robison, screenwriter
- Naomi Robison, actress
- Louise Rousseau, screenwriter
- Jean Rouverol (Butler), actress and writer
- Shimen Ruskin, actor
- Madeleine Ruthven, screenwriter
- Waldo Salt, screenwriter
- John Sanford, screenwriter
- Bill Scott, voice actor
- Martha Scott, actress
- Robert Shayne, actor
- Joshua Shelley, actor
- Madeleine Sherwood, actress
- Reuben Ship, screenwriter
- Viola Brothers Shore, screenwriter
- George Sklar, playwright
- Art Smith, actor
- Louis Solomon, screenwriter and producer
- Ray Spencer, screenwriter
- Janet Stevenson, writer
- Philip Stevenson, writer
- Donald Ogden Stewart, screenwriter¹
- Arthur Strawn, screenwriter
- Bess Taffel, screenwriter
- Julius Tannenbaum, producer
- Frank Tarloff, screenwriter
- Shepard Traube, director and screenwriter
- Dorothy Tree, actress
- Paul Trivers, screenwriter
- George Tyne, actor
- Michael Uris, writer
- Peter Viertel, screenwriter
- Bernard Vorhaus, director
- John Weber, producer
- Richard Weil, screenwriter
- Hannah Weinstein, producer
- John Wexley, screenwriter
- Michael Wilson, screenwriter
- Nedrick Young, actor and screenwriter
- Julian Zimet, screenwriter