


# THE QUESTION OF LOYALTY OATHS


- **Background: The Board of the SDG was required to take a loyalty oath.**
- **Mankiewicz elected president** in 1950.
- The **oath** was **mandatory only for officers**, not members and Mankiewicz was elected partly because he wanted to keep it that way.
- **Enter arch-conservative and virulent anti-communist, Cecil B. DeMille**, who regularly provided info to HUAC.



DeMille proposes that  
**SDG members be**  
**required to file reports,**  
which would be available  
to prospective employers,  
**on the politics of those**  
**they had worked with**  
after the completion of  
every film.

- 
- **July 1950: DeMille** takes advantage of Mankiewicz's two month absence on a European trip to mobilize the SFG's board of directors to pass a **"mandatory loyalty oath" bylaw.**

Under the guild's constitution, **all that was now required** from the members was **a courtesy ballot checked "yes" or "no."**




Given the oppressive nature of the times, this was considered pro forma. By the time Mankiewicz returned to Los Angeles in September, **a large majority had approved the new measure.**




DeMille now institutes a campaign to discredit Mankiewicz.

He leaks items to trade papers hinting than Mankiewicz was a "pinko," a "fellow traveler, an unreliable intellectual.

He arranges to show "a secret Joseph Mankiewicz film festival" whose purpose was to identify the subversion and agitprop in such films as "The Philadelphia Story (1940)," "If I had a Million (1932), and "Million Dollar Legs (1932)."

- 
- A pro-Mankiewicz caucus mobilizes to intervene.
  - The bylaws state that **the signatures of 25 members in good standing can force a meeting** to consider the new proposal before the votes were turned in and counted.
  - **The signatures must be turned in to the executive secretary, a DeMille Man who was making himself scare!**

- 
- **This was Friday. They had till midnight** to get the signatures "to head him (DeMille) off."
  - **John Huston, Fred Zinnerman ("High Noon," "From Here to Eternity," "The Nun's Story)** gather like-minded directors at Chasen's restaurant at 7 that night") after spending the afternoon rounding them up. They get the 25 signatures.


## JOSEPH LOSEY, DIRECTOR, SAYS

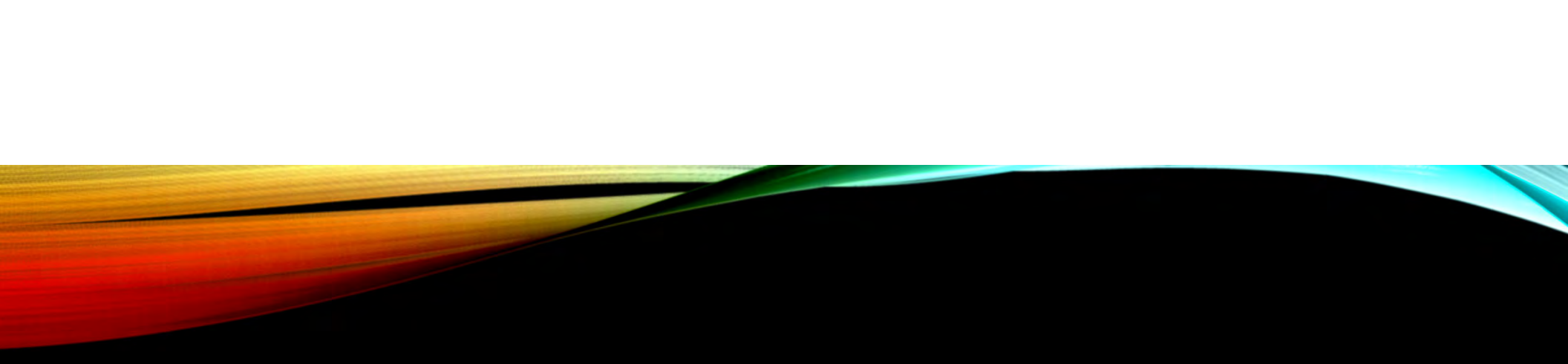
- that "Mankiewicz argues, 'Look if we're going to fight this vicious thing we've got to be clean ourselves, and I suggest that we jointly declare that we are not members of the Communist Party.' In other words, **he was proposing** that this group do **exactly more or less the same thing** which had been **proposed by DeMille.**"






- 
- **Argument ensues...debate follows...tempers boil...** in the end, they all sign an oath that they are not communists.
  - Losey, **"We all signed it. Every f...in' one of us!"**

- 
- **The meeting of all the members is held Sunday night at the Beverly Hills Hotel. It lasts 6 ½ hours.**
  - **DeMille gets up and makes a speech denouncing Mankiewicz's supporters** as unserious, subversive, and "foreign born" (boos and hisses from the audience).
  - **Mankiewicz gives a speech** explaining why he opposes the blacklist and the mandatory oath.

- 
- **Director George Stevens** ("Shane," "Giant," "A Place in the Sun," "The Diary of Anne Frank," "The Greatest Story Ever Told") asks DeMille to recall the recall.
  - **John Ford** ("Stagecoach," "The Searchers," "The Quiet Man," "How Green was my Valley," "The Man who shot Liberty Valence") asks DeMille to either apologize or resign.

- 
- The assembled gave Mankiewicz a **unanimous vote of confidence**, with four abstentions, and **DeMille and the entire board were forced to resign.**

## *AND THEN...*

Four days later Mankiewicz sent a letter to all SDG members asking them to sign the loyalty oath since it had been made mandatory by the August membership vote. Members were told to “set aside whatever reservations you may have concerning any aspect of our oath or its method of adoption, and **sign it now!**”

## JOSEPH LOSEY SUMS IT UP!

- “I’m not pleased to be on that list (i.e., of those who signed the loyalty oath). If the loyalty oath hadn’t gone through the guild, history might have been slightly different, because it started the ball rolling.”

FROM NAMING NAMES BY  
VICTOR NAVASKY

- “So **the loyalty oath went through** as the first act of Mankiewicz who had been elected to stop it **--- the first mandatory loyalty oath in a Hollywood talent guild.**”

## JULES DASSIN, DIRECTOR (1911-2008)

- *Brute Force* (1947)
- *The Naked City* (1948)
- *Night and the City* (1950)
- *Rififi* (1955)
- *Never on Sunday* (1960)
- *Topkapi* (1964)



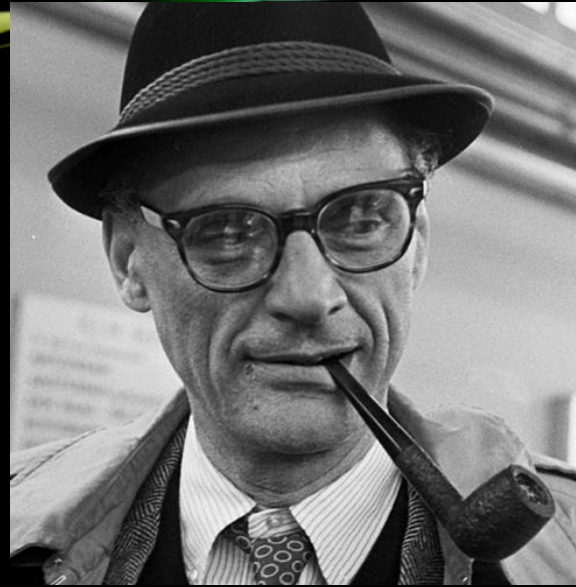




**JULES DASSIN**

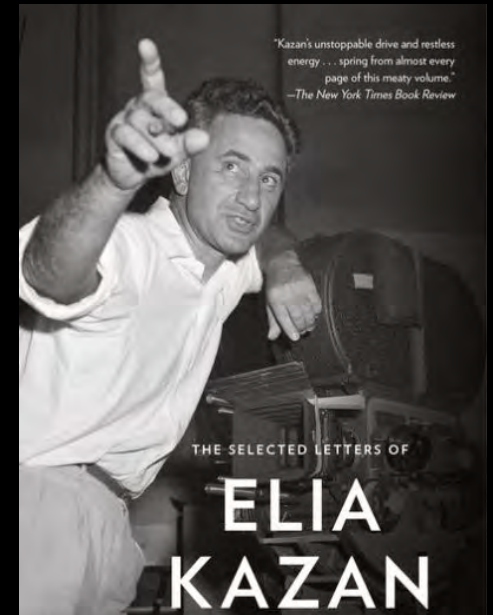
**THE BLACKLIST**

# ARTHUR MILLER



VS

This



is P



## ARTHUR MILLER (1915- 2005)

- *Death of A Salesman (1949)*
- *The Crucible (1953)*
- *A View from the Bridge (1955)*



## ELIA KAZAN (1909-2003)


- *A Tree Grows in Brooklyn (1955)*
- *A Streetcar Named Desire (1951)*
- *Viva Zapata (1952)*
- *On the Waterfront (1954)*
- *East of Eden (1955)*
- *Baby Doll (1956)*
- *A Face in the Crowd (1957)*

## KAZAN

- testified before HUAC in 1952
- 1934 to 1936, he had been a member of the American Communist Party in New York, for a year and a half.
- Kazan initially refused to provide names, but eventually named eight former Group Theatre members who he said had been Communists
- Kazan's naming names cost him many friends within the film industry, including playwright Arthur Miller, although Kazan notes the two did work together again.<sup>1</sup>
- When Kazan received an Honorary Academy Award in 1999, the audience was noticeably divided in their reaction.

## MILLER

- Testifies before HUAC on June 21, 1956
- Already on a number of blacklists
- Willing to talk about himself but **would not name others.**
- Unlike most resisting witnesses, he did **not invoke the Fifth Amendment's** protection against self-incrimination. Instead he **invokes the First Amendment's guarantee of free speech** and, by implication, the right to silence.

- 
- **Miller**, if convicted of contempt, could have been fined **\$1000 and sentenced to a year in prison**. **Instead**, he was so polite Chairman Walter **thanked him for his testimony**. He was **finned \$500** and given a **suspended thirty-day sentence**.



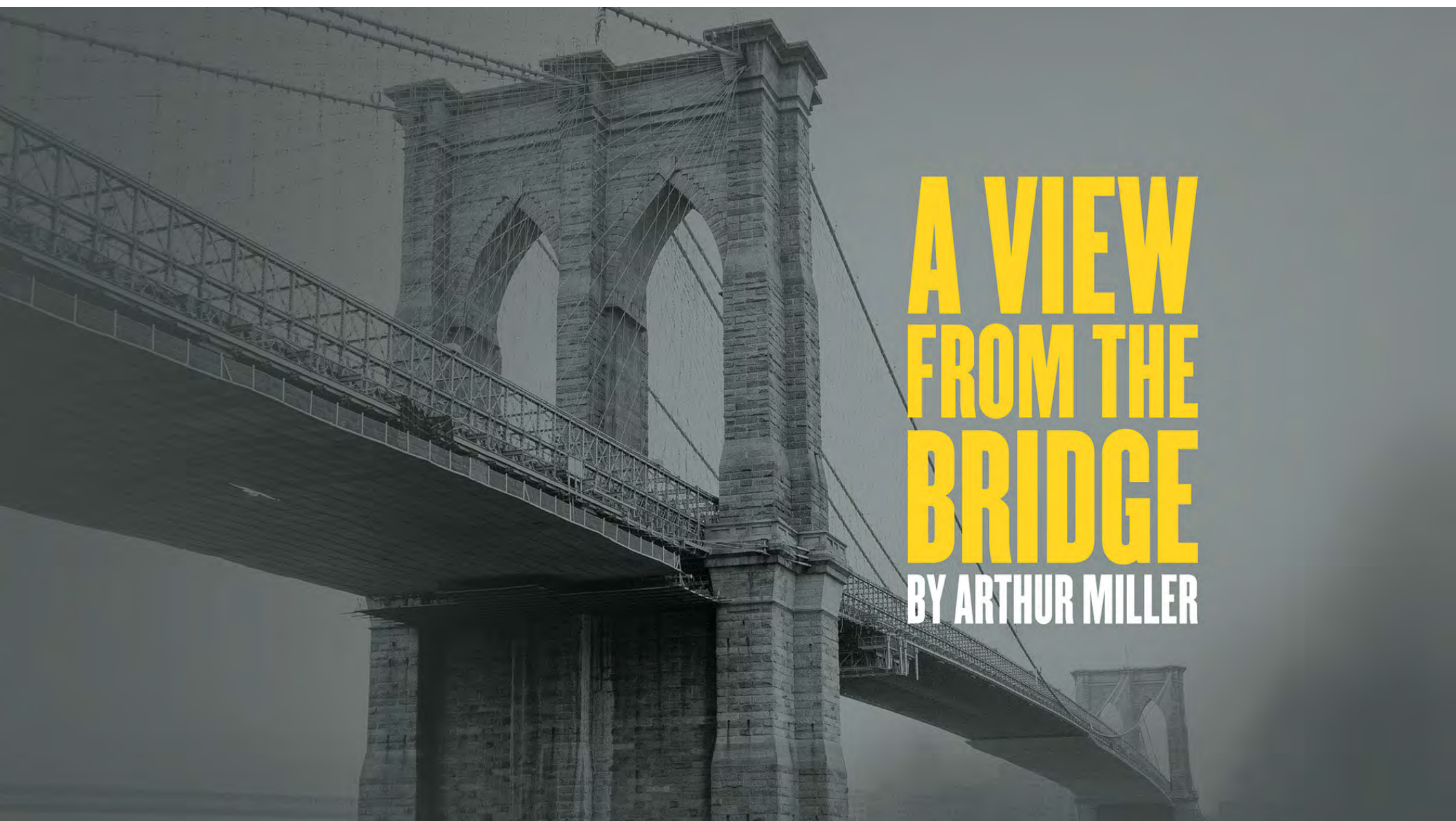
## WHY SUCH A SLAP ON THE WRIST?

- Miller conceded the Committee's right to inquire into his own political opinions. Many resisters didn't.
- By 1956 the worst of the anti-Communist terror seems to have passed.
- He had at his side his new wife, the nation's leading sex queen, Marilyn Monroe, who was the reason he was there in the first place: he wanted his passport so that he could honeymoon in London!




QUESTION: WHAT IS THE MESSAGE OF EACH OF THESE , WHO IS THE HERO?





# A VIEW FROM THE BRIDGE

BY ARTHUR MILLER

- 
- In 1982, Orson Welles was asked a question about Kazan.
  - *“Elia Kazan is a traitor. He is a man who **sold to McCarthy all his companions** at a time when he could continue to work in New York at a high salary, and having sold all his people to McCarthy, he then made a film called **“On the Waterfront”** which was a celebration of the informer.”*

FROM *NAMING NAMES* BY VICTOR  
NAVASKY

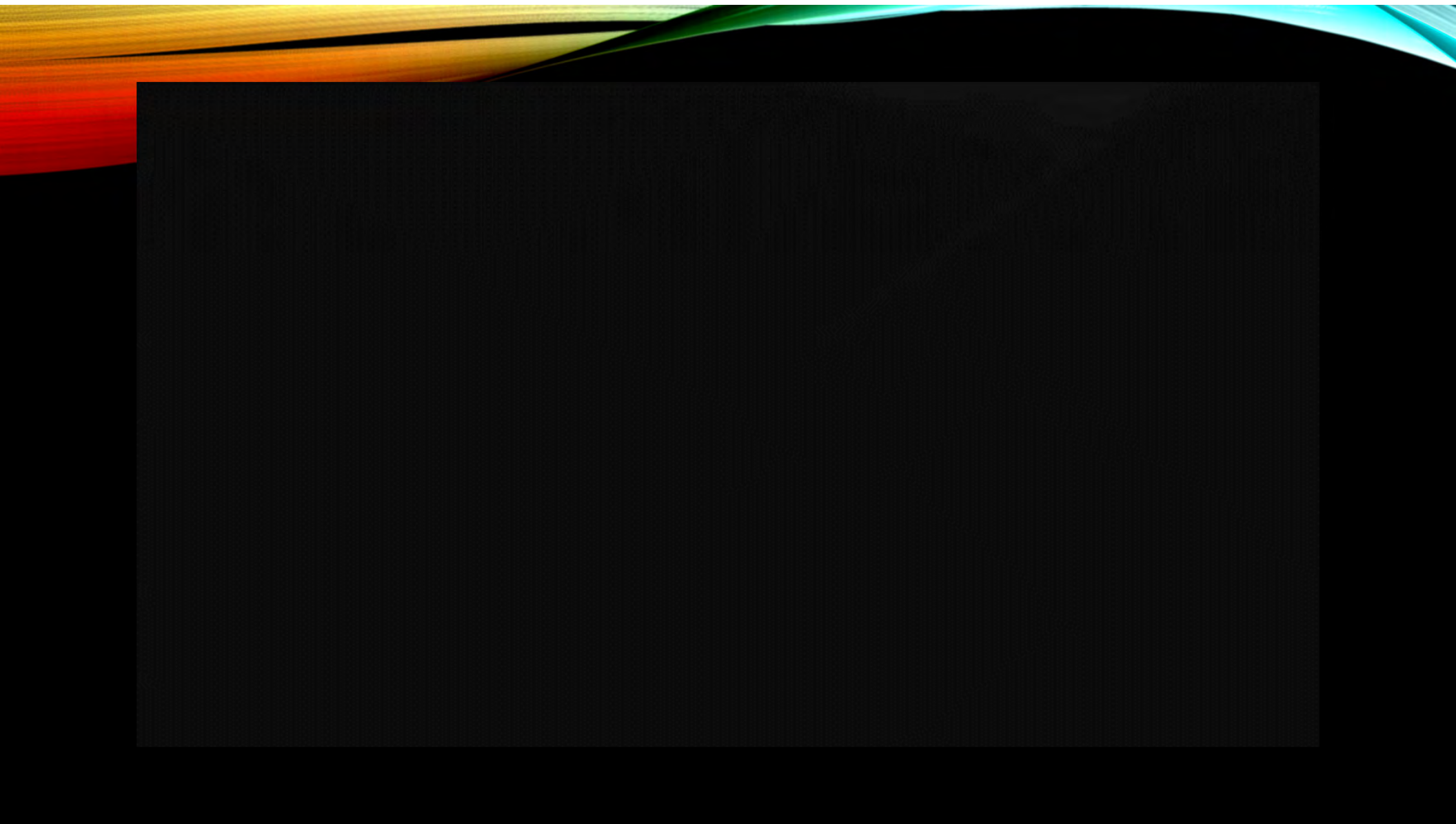
- Kazan emerged in the folklore of the left as the quintessential informer and Miller was hailed as the risk-taking conscience of the times.
- Kazan, in his life, his politics and his art has done as much to defend the naming of names as his old colleague Miller has done to challenge it.

"If Kazan had refused to cooperate with HUAC," speculates one director-victim of the day, "he couldn't have derailed the Committee, but he might well have broken the blacklist. He was too important to be ignored."

Navasky: "...no person was in a better position to try than Kazan."

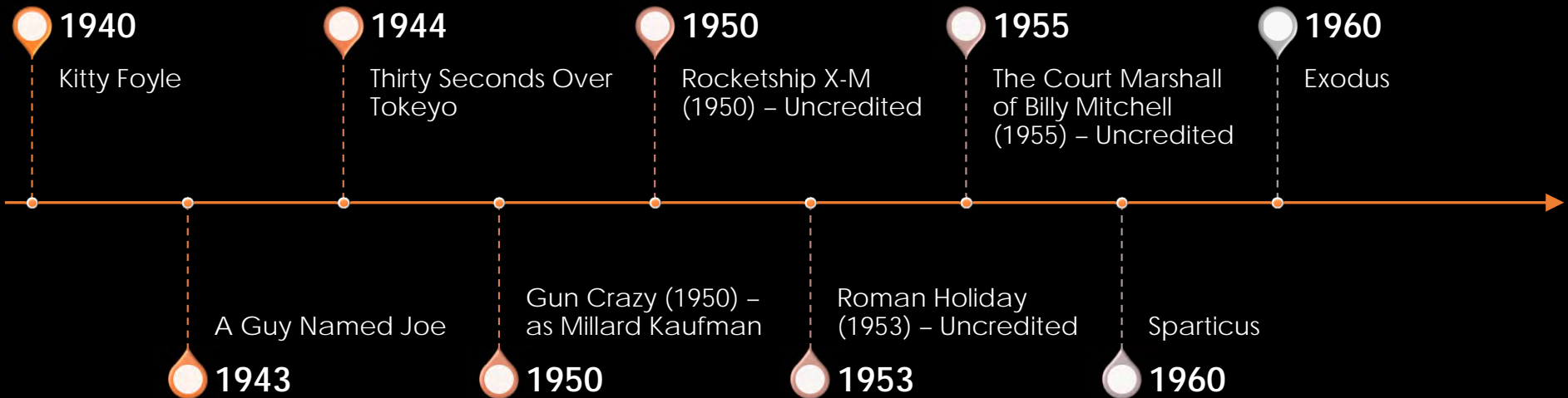


THE IMPORTANCE  
OF  
REMEMBERING



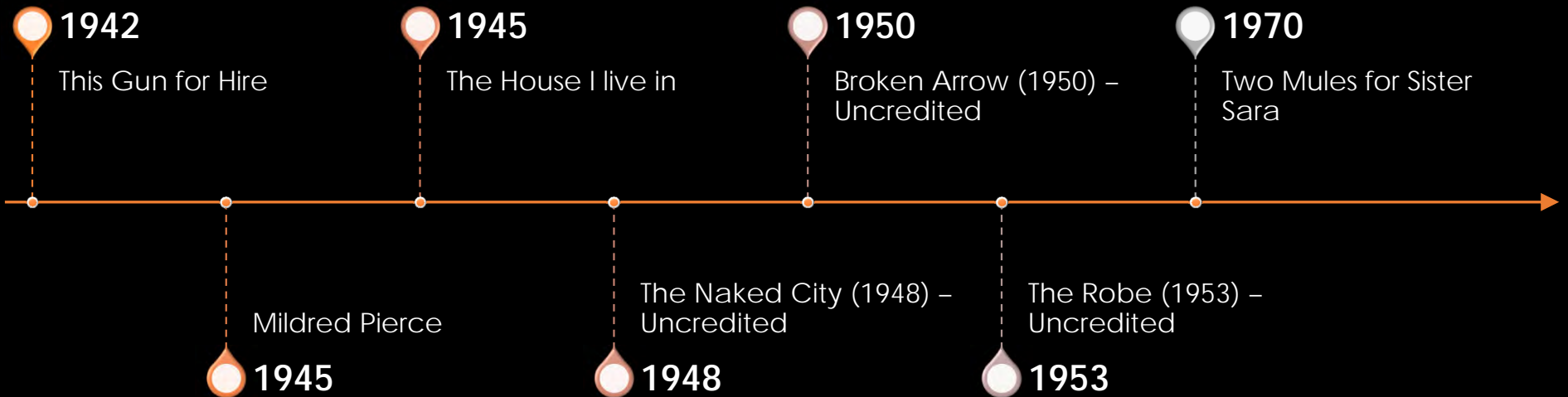


# DALTON TRUMBO (1905-1976)





# ALBERT MALTZ (1908-1985)



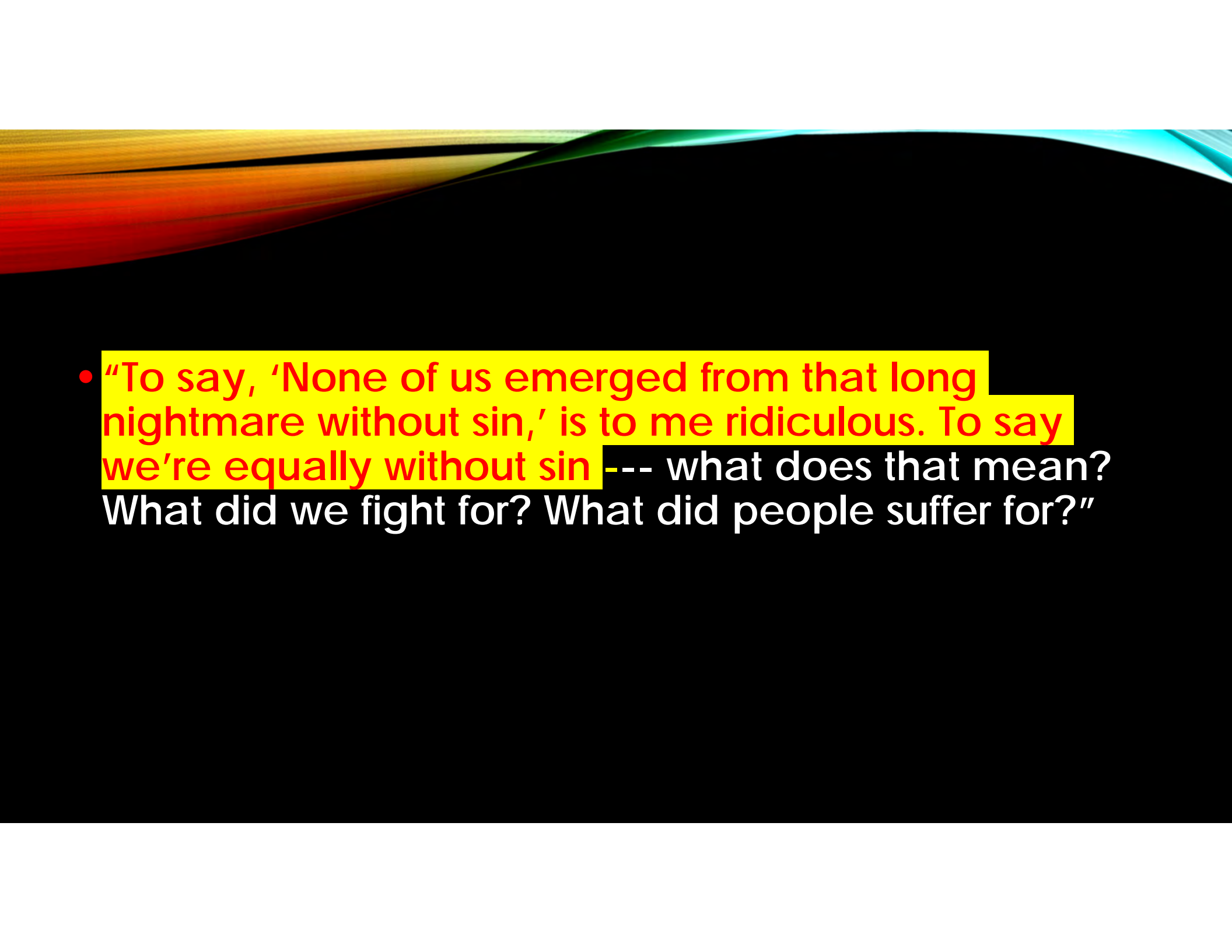
*"But when you look back upon that dark time, as I think you should every now and then, it will do you no good to search for heroes or villains. There weren't any. **There were only victims.** Victims, because each of us felt compelled to say or do things that we otherwise would not, to deliver or receive wounds which we truly did not wish to exchange."*

## MALTZ REPLY TO TRUMBO

- “There is currently in vogue a thesis pronounced first by Dalton Trumbo which declares that everyone during the years of the blacklist was equally a ‘victim.’ This is factual nonsense and represents a bewildering position.
- Let it be noted, however, that this ethic of ‘equal victims’ has been ecstatically embraced by all who cooperated with the Committee on Un-American Activities when there were penalties for not doing so.”

## MALTZ ON ARTHUR MILLER

- Maltz had recently seen Miller's *The Crucible* and found it a magnificent play.
- He couldn't believe the same man had written *After The Fall*:
- "He gives to the informer as complete a justification as he gives to the man upon whom he informs and whose career he ruined....Miller has embraced him and absolved him."

- 
- “To say, ‘None of us emerged from that long nightmare without sin,’ is to me ridiculous. To say we’re equally without sin --- what does that mean? What did we fight for? What did people suffer for?”

## TRUMBO'S RESPONSE

- "Lillian Hellman (playwrite) once said, 'Forgiveness is God's job, not mine.' Well, so is vengeance, you know."
- **Trumbo did not advocate automatic amnesty.** "Kazan is one of those for whom I feel contempt, because he carried down men much less capable of defending themselves than he."

**Navasky:** It was time for forgiveness, he (Trumbo) seemed to be saying, but not without discrimination...a time for moral humility.

FROM *NAMING NAMES* BY VICTOR  
NAVASKY

- Page. 399 Whatever their faults, those sixty-six odd unwilling witnesses were ordinarily decent people put to a test...

# SUMMARY OF THE BLACKLIST





JOHN WAYNE VS.



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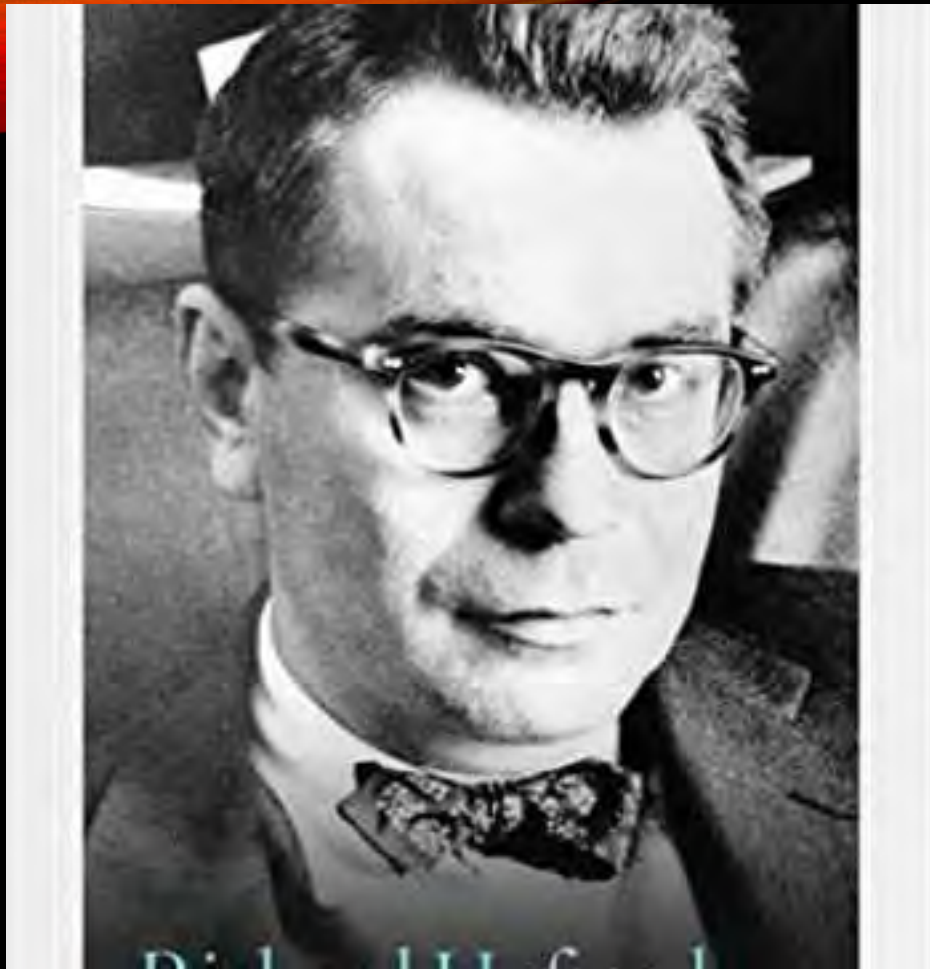
# JOHN WAYNE (1973)

BBC FOUR





This



THE  
PARANOID  
STYLE  
IN  
AMERICAN  
POLITICS

Pulitzer Prize-winning author of *The Age of Reform*  
and *Anti-Intellectualism in American Life*

**RICHARD HOFSTADTER**

WITH A NEW FOREWORD BY SEAN WILENTZ

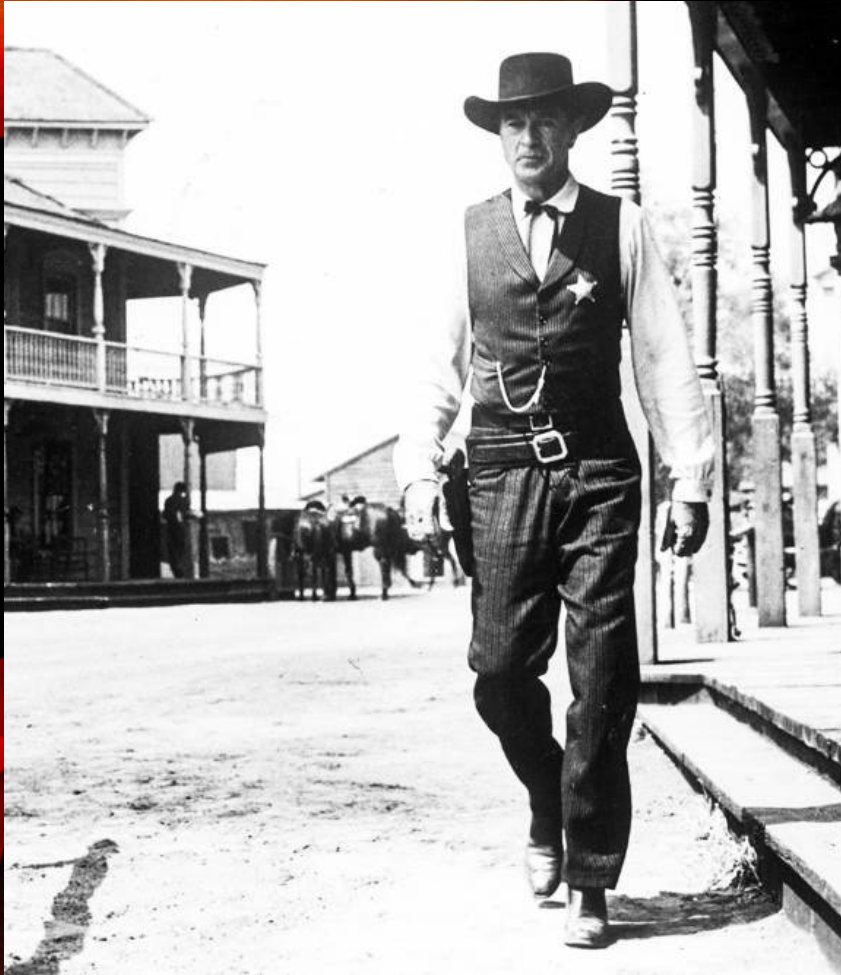
"[Hofstadter's] account stands as the most balanced and authoritative analysis we have of a formidable and apparently permanent force in American politics." —*The New York Times Book Review*

READ BY KEITH SELTON-WRIGHT



# THE GROWTH OF





**HIGH NOON:** *THE  
HOLLYWOOD BLACKLIST  
AND THE MAKING OF AN  
AMERICAN CLASSIC*



THE MEN WHO  
MADE  
*HIGH NOON*



# THE WRITER - CARL FOREMAN (1914-1984)

- Born in Chicago
- Joins the CPA in 1938 along with his wife; quits in 1943 after joining the army. He is assigned to a film unit.
- Meets Stanley Kramer in NYC. Kramer is also in the army and is working out of the Astoria film studio as is Foreman. They become friends and will work together after leaving the army.



# FOREMAN FILMOGRAPHY (A SMALL SAMPLE)

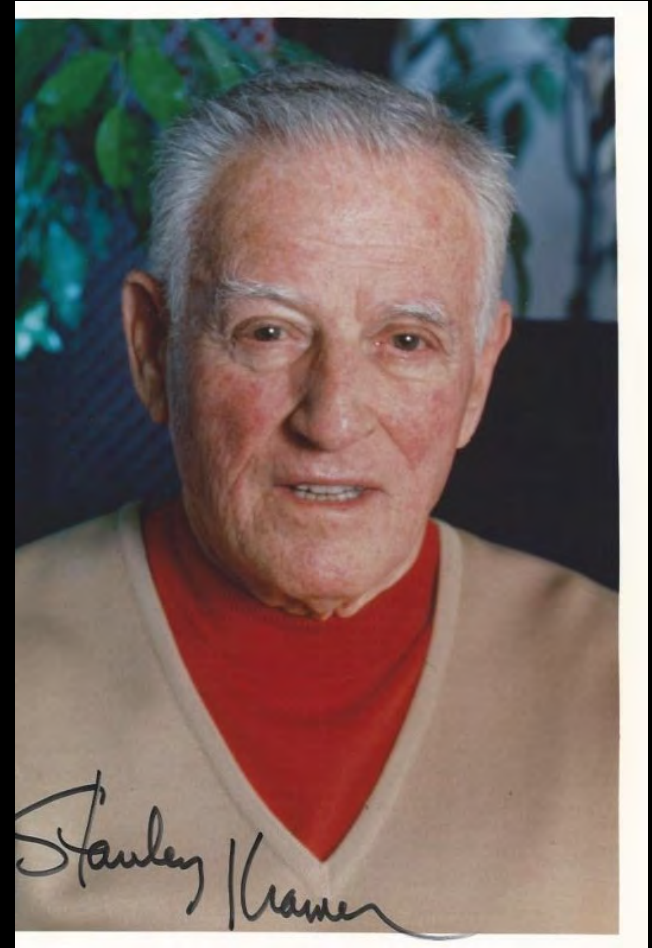
- *High Noon* (1952) writer and producer
- *The Bridge on the River Kwai* (1957)
- *The Guns of Navarone* (1961)
- *Born Free* (1966)
- *Young Winston* (1972)

## KRAMER-FOREMAN PICTURES

- *Champion (1949)* – 6 Academy Award Nominations  
– a critique of capitalism: “...like any other business. Only here, the blood shows.”
- *Home of the Brave (1949)* – racial tensions in an American army platoon
- *The Men (1950)* – Marlon Brando – Injured U.S. military men

## THE PRODUCER – STANLEY BAKER (1913-2001)

- Born in NYC
- In 1947 he creates **Screen Plays, Inc**, partnering with Foreman and two others.
- In 1951, Columbia Pictures president Harry Cohn offered Kramer's company an opportunity to form a production unit working with his studio
- *High Noon* (1952) will be his last independently produced movie.




# KRAMER FILMOGRAPHY (A SMALL SAMPLE)

- *High Noon* (1952)
- *The Caine Mutiny* (1954)
- *The Defiant Ones* (1958)
- *Judgement at Nuremberg* (1961)
- *Ship of Fools* (1965)
- *Guess Who's Coming to Dinner* (1967)

## THE STAR: GARY COOPER (1901-1961)

- Born: **Frank Cooper in Montana**
- Hollywood career: **1925 on**
- **Becomes star with *The Virginian* in 1929**, his first talking role. Will remain a star for the rest of his life.



- 
- **Marries New York City debutante**, Virginia Balfe (Nickname: Rocky), in 1933. Rocky is Catholic and a lover of the outdoors, also athletic. All of which is true of Cooper. Their **only child, Maria Veronica**, is born in 1937. By all accounts, he is a loving father and Maria Veronica will become the center of his life.
  - **Nonetheless...**



## COOPER WILL REMAIN A LIFELONG LADIES' MAN!


- Before his marriage and afterwards, Cooper will have **affairs with many of his leading ladies:**
- **Before:** Clara Bow, Evelyn Brent, Marlene Dietrich, Carole Lombard, and an Italian countess.
- **Afterwards:** He remains faithful from '34 to '42 when he has an affair with Ingrid Bergman.
- **In 1948 he begins an affair with actress Patricia Neal, 25 years younger.** She becomes the only woman who truly threatens his marriage with Rocky. When she becomes pregnant, he arranges for her to have an abortion.


• Patricia Neal (1926-2010)




## CHRONOLOGY OF EVENTS LEADING TO *HIGH NOON*

- Late 40s/early 50s: Foreman observes what is happening in Hollywood ---
- HUAC hearings, the plight of the Hollywood Ten, the abject surrender of the big studios --- “all struck him as signs of **moral and political collapse** in a community he had once respected.”

- 
- Foreman becomes intrigued with the concept of a story that would run in real time, like Hitchcock's recent movie, *Rope*.
  - The plot ticking and suspense building for ninety minutes as the plot unwinds towards a final showdown between the lawman and the bad guys.
  - He dashes off an outline and calls it *High Noon* which would fit a movie where the clock would play a central role.

- 
- Foreman and Kramer learn that **Collier's magazine** had published a story with a very similar plot in 1947 called, "**The Tin Star.**" Kramer buys the rights to it.
  - Many of the elements in "**The Tin Star**" are similar to *High Noon* but with one significant difference: "**The Tin Star**" ends with affirming the values of society; *High Noon* ends with a ringing rejection.

- 
- While writing the screenplay, Foreman knows that he will most likely be called before HUAC because of his past membership in the CPA. He will not name names. Kramer is concerned about what this might do to their company. He is also concerned because it may threaten the pending deal with Columbia. Harry Cohen, president of Columbia, is a staunch anti-communist.
  - This will ultimately lead to Foreman leaving the company and to the destruction of their friendship for the rest of their lives.

**NO!!!  
WE'RE  
NOT  
THERE  
YET!!!**



**FIRST, WE NEED A STAR! HOW ABOUT...?**



OR MAYBE EVEN...



**BUT THEY DIDN'T  
WANT THIS GUY!**

Why? Too old by at  
least 10 years.

Foreman: "Kind of a  
relic; old, old  
times."



WHY DID COOPER TAKE THE ROLE  
IN *HIGH NOON*







## COOPER'S CAREER

- Throughout the thirties and into the first part of the forties, Cooper is riding high as one of the top movie stars, never out of the top ten.
- After '45, his movies begin to be less popular. He observes that his friends John Wayne and Jimmy Stewart are doing better than he is.






Part of the reason is that he is **too cautious in selecting roles**, for e.g., he turns down Howard Hawk's offer to star in **"Red River"** because the lead character is not sympathetic. Cooper thinks the public won't accept him in such a role. John Wayne takes the role and gives one of his best performances in one of the great western movies.


- 
- **By 1950**, for the first time he has dropped out of the top ten list of movie stars.
  - Moreover, he is **50 years old and looks it**, even looking older.
  - He's had **health issues** and he continues to **smoke two packs of cigarettes a day**.
  - **Cooper is looking for a good script**. He's still a star but he wants to rise higher in that pantheon of Hollywood stars!



- 
- **Cooper needed a good screenplay** and Foreman knew this was the best one he'd ever written.
  - Cooper **loved Foreman's screenplay** and was genuinely excited to play the sheriff.
  - He **would work for \$100,000 (= \$1,043,732.08 today), less than half his usual salary + a percentage** of the profits. Kramer assumed there would be none so he saw this as a great deal for the Kramer company.

## MOVIE FACTS

- **Shot in 32 days** on a shoestring budget \$730,000 (= \$7,619,244.15 today).
- All the cast will work for low pay.
- **Harry Cohn**, seeing the movie before release will dismiss it as **a disaster**.
- **BUT**



The movie will make **\$12 million** (= \$137,720,663.90).  
Greeted with **instant critical acclaim** and **box office success**.

**Nominated for 4 Academy Awards. Cooper will win Best Actor**

# THINGS TO WATCH FOR IN THE MOVIE

- CLOCKS!
- THE RAILROAD TRACKS
- COOPER WALKING, WALKING, WALKING!





## SEE IF YOU CAN SPOT THIS MISTAKE!

- **The mistake is in a line of dialogue.** One of the characters will say something that is contradicted throughout the movie and, therefore, **makes no sense and should have been changed.**
- It wasn't because the budget and the time frame made it impossible to go back and fix it.
- See if you can spot that verbal mistake!



- ONE FINAL WORD on *High Noon* TO PUT YOU IN THE MOOD FROM THAT GREAT MOVIE CRITIC...

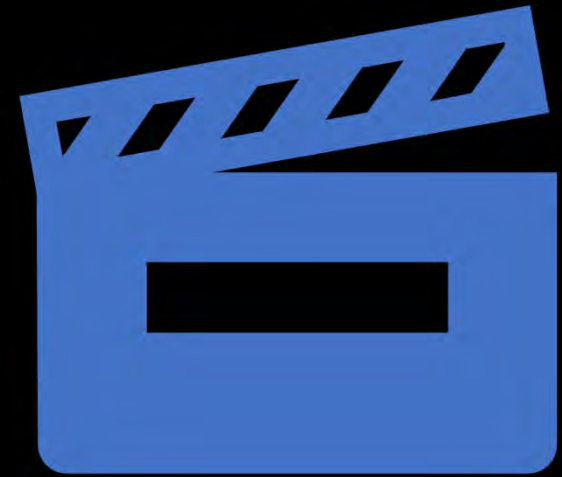


JOHN WAYNE

- “It’s the most un-American thing I’ve seen in my whole life,”



**AFTER THE MOVIE**





## SEE IF YOU CAN SPOT THIS MISTAKE!

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- It wasn't because the budget and the time frame made it impossible to go back and fix it.
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# THE ONE MISTAKE IN THE MOVIE: DID YOU CATCH IT?

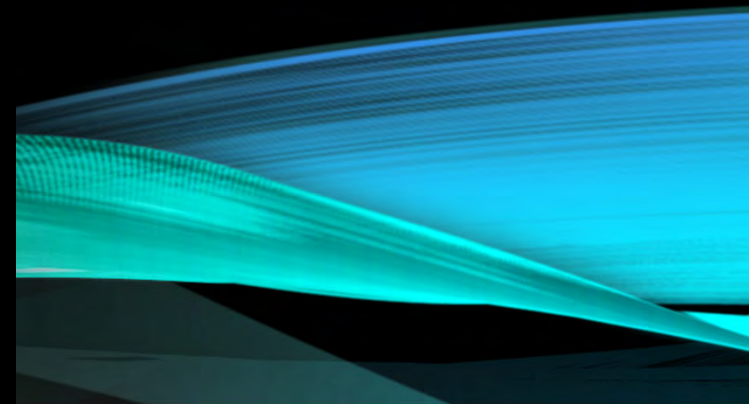


# GRACE KELLY AND KATY JURADO





LLOYD  
BRIDGES





# LON CHANEY, JR.



Artists Corporation.  
Newspaper and Mag.  
Made in U. S. A.

STANLEY KRAMER PRODUCTIONS Presents GARY COOPER in "HIGH NOON"  
Directed by Fred Zinnemann  
Released thru United Artists

"Property of National Screen Service Corp.  
Licensed for display only in connection with  
the exhibition of this picture at your theatre.  
Must be returned immediately thereafter.

R56/318



## THE MUSIC!

- The score by Dimitri Tiompkin!
- The theme song sung by Tex Ritter!





AND NOW FOR A





- WHAT FAMOUS WESTERN MADE LATER ON IN THE 1950s WAS MEANT AS A DIRECT REBUTTAL TO THE MESSAGE OF *HIGH NOON*?

- (You have 30 seconds!)

330

CONGRATULATIONS!



THE WINNER IS...



WARNER BROS.  WESTERNS

JOHN DEAN RICKY  
WAYNE MARTIN NELSON

IN  
HOWARD HAWKS'

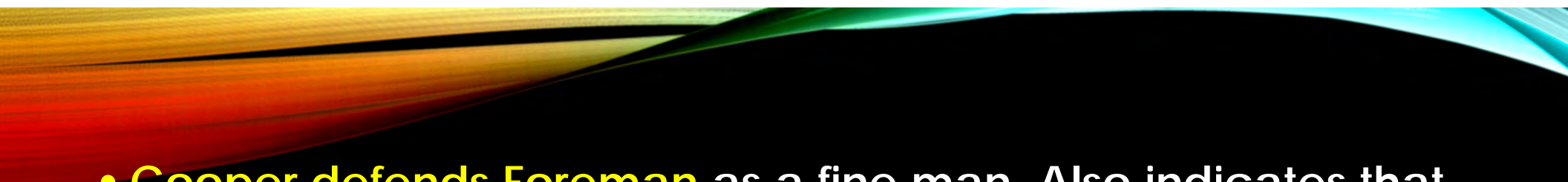
RIO  
BRAVO



# CARL FOREMAN

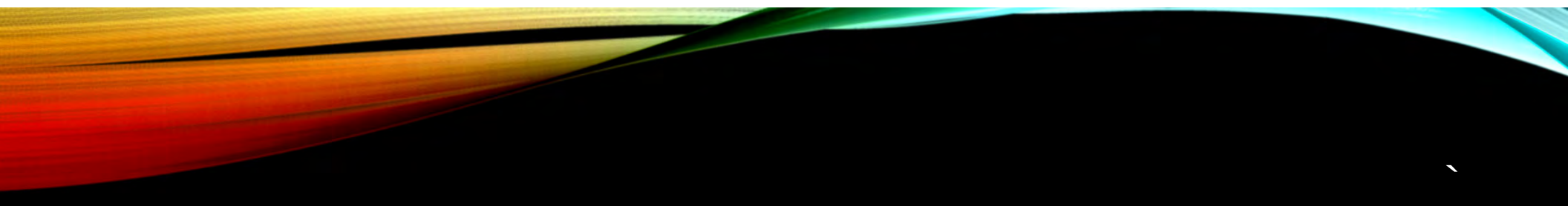
- Because of the blacklist, this was **the last film Foreman was allowed to work on by a Hollywood studio** for the next six years.
- In **October 1951 Foreman sold his interest** in the Stanley Kramer Corporation for a reported \$250,000. He **formed a new company, Carl Foreman Productions**, whose stockholders included actor **Gary Cooper**.




- 
- **Cooper defends Foreman** as a fine man. Also indicates that he will keep his shares in Foreman's picture.
  - **Hedda Hopper among others leans on Cooper** not to do this.
  - **Foreman tells Cooper his actions won't save him** (Foreman) but will destroy his own career. He tells him not to hold shares in his new company.
  - **For the rest of his life Foreman will always speak highly of Cooper** for his willingness to defend him.

## 1952 CONT.

- Foreman's refusal to name names to HUAC causes him to be **blacklisted**.
- George Stevens, Jr.: **"There's no underestimating the sense of fear and vulnerability and ruthlessness of the studios.** People were worried about being put out of business."
- In late April, **Foreman sails to London.**

- 
- **In England** Foreman is surprised to learn that **people know and respect his work** and were **puzzled and indignant over the blacklist and the Red scare**.
  - Foreman explains himself in a letter to his friend, the *NY Times'* movie critic, Bosley Crowther:



**"I finally got tired of watching the darkness settle in on Hollywood,** tired of watching people being hammered and pressured until they crumbled, tired of being offered black market deals and all the rest."

## THE PASSPORT

- In 1953 the State Department orders Foreman to **turn over his passport to the U.S. Consull.**
- In 1954 the State Dept. rules that Foreman is **not entitled to a passport.**
- Eventually **a court rules that the State Dept. cannot take away someone's passport** without a quasi-judicial hearing. **In '56 he gets his passport back,** travels to the U.S., **testifies before HUAC,** claims the Fifth and refuses to name names.



## EXILE IN ENGLAND

- Basically, **Foreman lived in England for the rest of his life.**
- He **returned to the U.S. in 1975** to sign a 3 picture deal with Universal Studios.
- **He returned one more time in 1984 when severely ill** and dying of a brain tumor. He died in 1984 in Beverly Hills.

## SUMMING UP THE LONDON YEARS

- Although Foreman was very successful work-wise living in England, at least initially his bitterness threatened to damage him and did damage his marriage.
- **Foreman: "I was very angry, full of rage and self pity."**




# ESTELLE FOREMAN

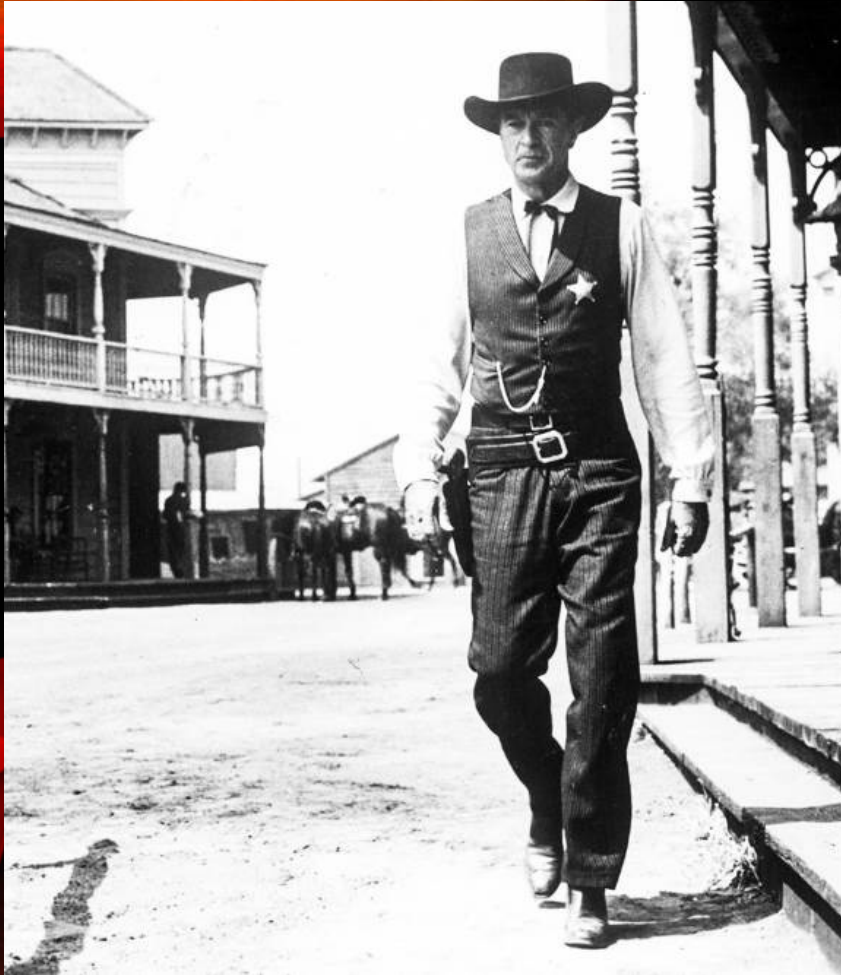
- "Carl went to England and when I joined him he was a different man. He suffered terribly and I think he felt at that time that nothing was any use anymore, including loyalty to one's spouse. So he began leading a different life. We had a very happy marriage up until then. It was quite the reverse afterwards."

## *BRIDGE ON THE RIVER KAWAI* (1957)

- Foreman wrote the screenplay for *Bridge on the River Kawai* along with fellow blacklisted screenwriter, Michael Wilson. The movie was a massive commercial and critical success. Neither man received a screen credit and the Oscar for writing the movie was given to the French author of the source novel, Pierre Boulle, who had nothing to do with the screenplay and did not speak English.
- The two actual writers, Foreman and Wilson, did not receive credit for their work until 1984 when their names were added to the award. By then both men had died.



**The day before he died** Carl Foreman was told he would receive the long overdue Oscar credit for writing *Bridge on the River Kwai*.



**HIGH NOON:** *THE  
HOLLYWOOD BLACKLIST  
AND THE MAKING OF AN  
AMERICAN CLASSIC*



SEN.  
MARGARET  
CHASE SMITH'S  
"DECLARATION  
OF  
CONSCIENCE"  
(JUNE 1, 1950)




**MARGARET CHASE SMITH**




The background features a dark, almost black, space. In the lower portion, there are fluid, wavy shapes in vibrant red on the left and bright cyan/blue on the right, creating a sense of motion and depth. A thin, vertical white line is positioned to the left of the main text.

# EXCERPTS



- I would like to speak briefly and simply about a serious national condition. It is **a national feeling of fear and frustration** that could result in national suicide and the end of everything that we Americans hold dear. It is a condition that comes from **the lack of effective leadership** in either the Legislative Branch or the Executive Branch of our Government.





...too much harm has  
already been done  
with **irresponsible**  
**words of bitterness** and  
**selfish political**  
**opportunism.**

- I think that it is high time for the United States Senate and its members to do some soul-searching -- for us to weigh our consciences -- on the manner in which we are performing our duty to the people of America -- on the manner in which we are using or abusing our individual powers and privileges.

- **The United States Senate** has long enjoyed worldwide respect as the greatest deliberative body in the world. But recently that deliberative character has too often been **debased to the level of a forum of hate and character assassination** sheltered by the shield of congressional immunity.

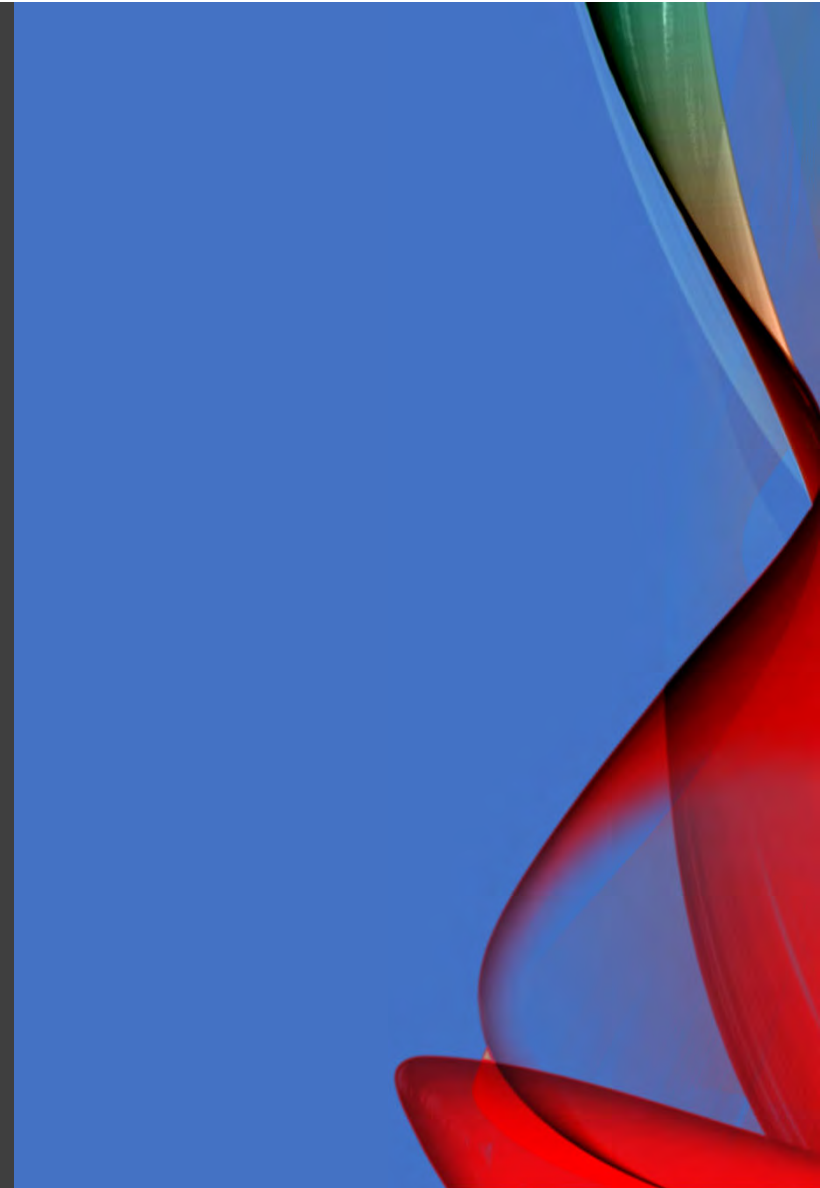
• Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of **the basic principles of Americanism:**

**The right to criticize;**

**The right to hold unpopular beliefs;**

**The right to protest;**

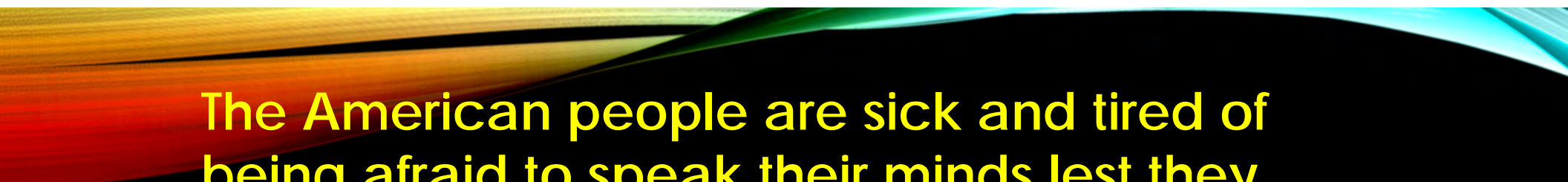
**The right of independent thought.**



- The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs. Who of us doesn't?







The American people are sick and tired of being afraid to speak their minds lest they be politically smeared as "Communists" or "Fascists" by their opponents. Freedom of speech is not what it used to be in America. It has been so abused by some that it is not exercised by others.

The American people are sick and tired of seeing innocent people smeared and guilty people whitewashed.

## OBITUARIES:

**Marsha Hunt** (Sept. 10,  
2022)

&

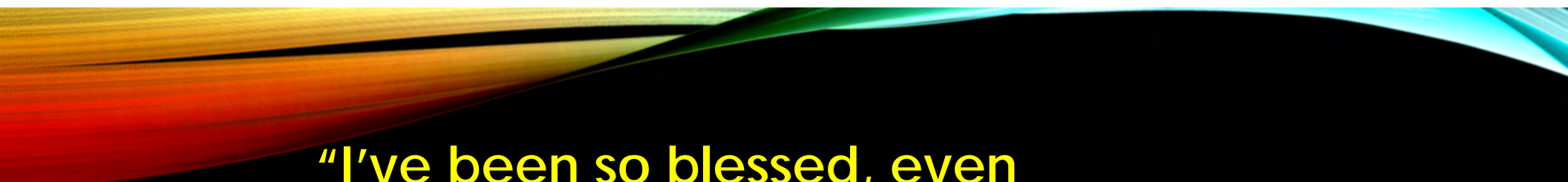
**Norma Barzman** (Jan. 11,  
2024)



## OBITUARY: *NEW YORK TIMES*, JAN. 11, 2024

- Norma Barzman, Blacklisted Screenwriter, Dies at 103
- After she and her husband, a fellow writer, saw work in Hollywood dry up during the Red Scare, they continued their careers in self-exile overseas. She was 103, one of the last surviving victims of the Hollywood blacklist.
- 2001: "We weren't Soviet agents, but we were a little silly, idealistic and enthusiastic, and thought there was a chance of making a better world."





**"I've been so blessed, even when I was suffering,"** she told The Los Angeles Times in 2001. **"So I wasn't bitter then, and I'm not bitter now.** I guess because I still feel there's so much hope. **You have to work at things, whether it's a marriage or a democracy."**

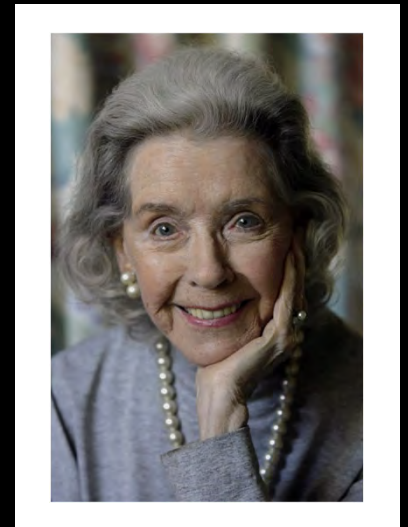
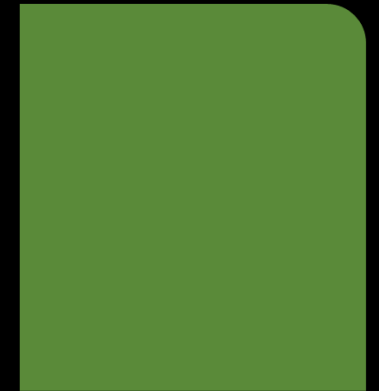
In 1999 she joined some 500 other people outside the Academy Awards ceremony, at the Dorothy Chandler Pavilion in Los Angeles, to protest an honor being given to the director Elia Kazan.

Mr. Kazan had testified before the House committee, identifying several friends and colleagues in the industry as former Communists and earning long-lasting enmity from many in Hollywood.

Mrs. Barzman, who was there with her teenage grandson, carried a sign that read "Kazan Is a Fink."

## OBITUARY: *NEW YORK TIMES*, SEPT. 10, 2022

- The actress Marsha Hunt in an undated photo. Early in her career, she was one of the busiest and most versatile actresses in Hollywood.
- Ms. Hunt at her home in Los Angeles in 2007. She began working frequently on television in the wake of the Hollywood blacklist and continued acting until the late 1980s.





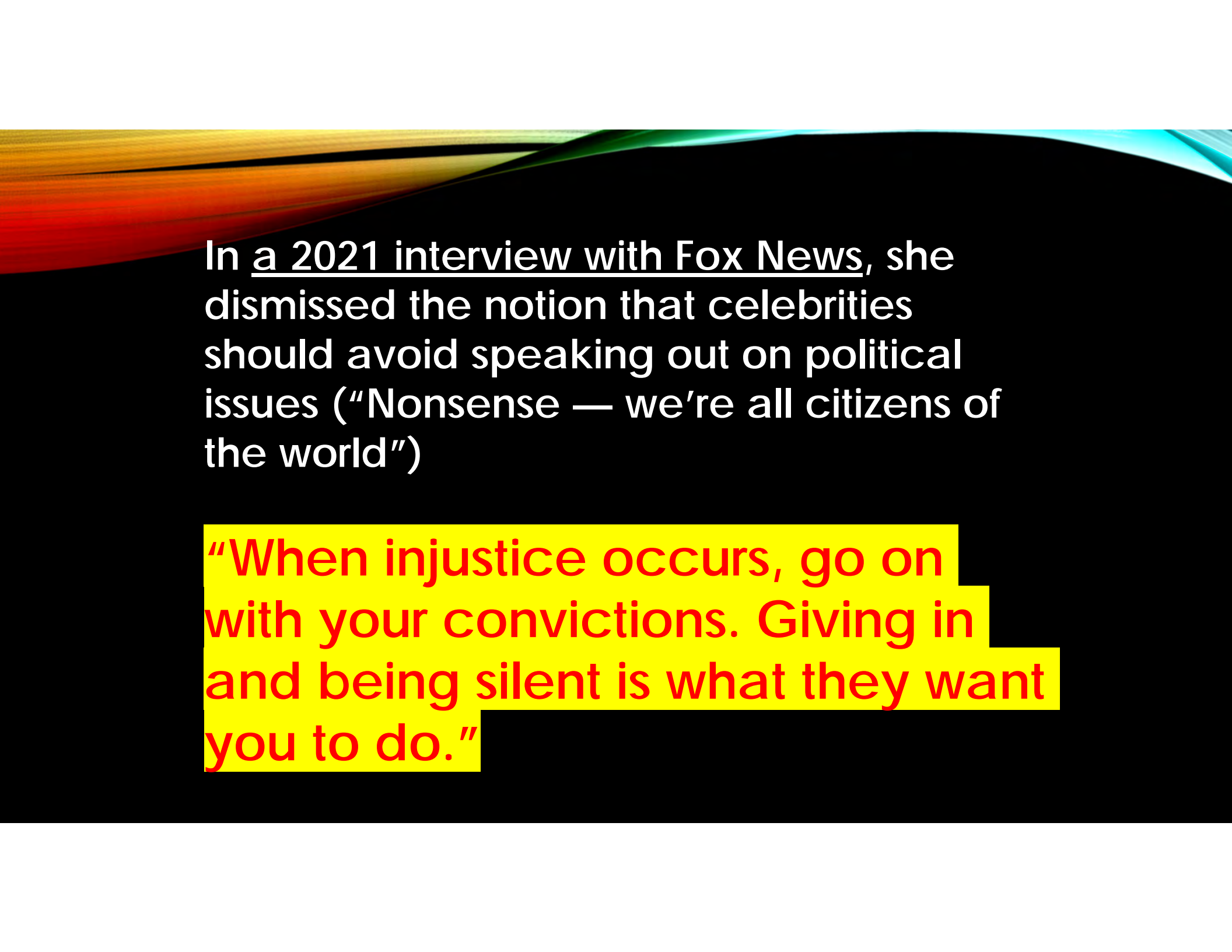
• Marsha Hunt, who appeared in more than 50 movies between 1935 and 1949 and seemed well on her way to stardom until **her career was damaged by the Hollywood blacklist**, and who, for the rest of her career, was as much an **activist as she was an actress**, died on Wednesday at her home in Los Angeles. She was 104.





• ...her career hit a roadblock: the Red Scare. ... never a member of the Communist Party — her only apparent misdeed, besides going to Washington (with Bogart, Beccall and others to protest HUAC), was signing petitions to support causes related to civil liberties — producers began eyeing her with suspicion.





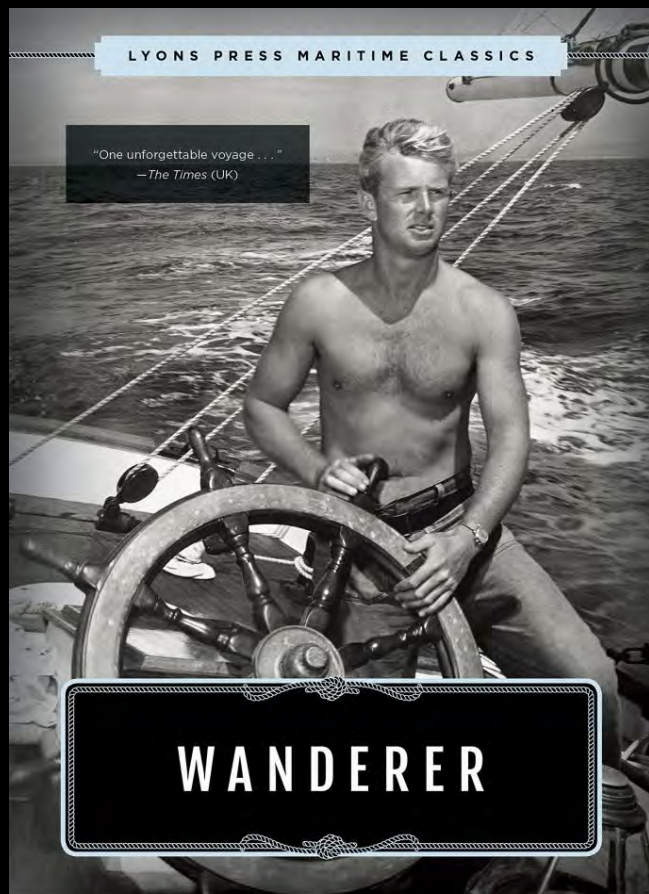
In a 2021 interview with Fox News, she dismissed the notion that celebrities should avoid speaking out on political issues (“Nonsense — we’re all citizens of the world”)

“When injustice occurs, go on with your convictions. Giving in and being silent is what they want you to do.”

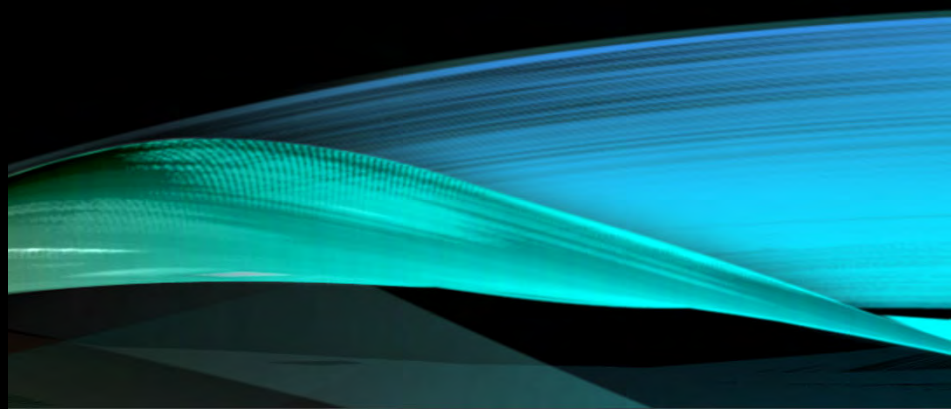


**Class Notes**  
on Osher  
Website

**Next week** Try to  
come a little  
early for another  
pre-class slide  
show.

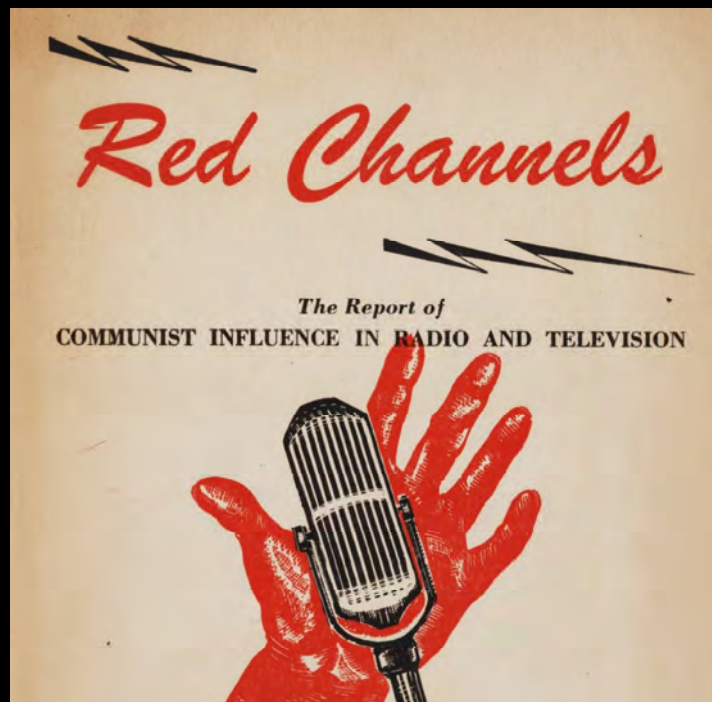


# STERLING HAYDEN (1916-1986)





# RED CHANNELS



Stop Censorship Committee Speaker by recording. Rally at Hotel Astor, NYC, 3/23/48. *NY Herald-Tribune*, 3/24/48; *Daily Worker*, 3/26/48, p. 13. Sponsor. Official program, 3/49.

Scientific and Cultural Conference for World Peace Sponsor. Un-Am. Act. Com. *Review of Scientific and Cultural Conference for World Peace*, 4/19/49, p. 36.

World Federation of Democratic Youth Sent greetings, 1948. Un-Am. Act. Com. *Review of Scientific and Cultural Conference for World Peace*, 4/19/49, p. 49.

Moscow Art Theatre Vice-chairman. Dinner program, 3/5/47.

Save the Voice of Freedom Committee Participant at rally. *Daily Worker*, 5/23/46, p. 5.

Council on African Affairs Supporter. *Counterattack*, 10/28/49, p. 4.

Civil Rights Congress Entertainer. Carnival and Dance, Hotel Capital, 3/25/50. *Daily Worker*, 3/21/50.

New York Council of the Arts, Sciences and Professions

**RODERICK B. HOLMGREN**  
*Radio News Commentator*

Reported as:  
National Labor Conference for Peace Publicity Chairman. Chicago, Ill., 10/1-2/49. Official Call.

Abraham Lincoln School Instructor. Chicago. *Un-Am. Act. in California*, 1948, p. 342.

**LENA HORNE**  
*Singer—Stage, Screen, Radio*

Reported as:  
American Committee for Protection of Foreign Born Speaker. Mass Rally. *Daily Worker*, 3/3/48, p. 7.

(References to organizations listed begin page 161.)

79

Civil Rights Congress Speaker. *Daily Worker*, 10/6/47, pp. 5, 8. Speaker. Civil Rights Congress of N. Y. Conference, Manhattan Center, 10/11/47. Program.

Citizens Non-Partisan Committee for Re-election of Benjamin J. Davis to the City Council Supporter. *Daily Worker*, 9/25/45, p. 12.

*New Masses* Received award from New Masses Dinner Committee. *New Masses*, 1/23/45, p. 32. Contributor. *New Masses*, 9/16/47, p. 16.

People's Songs Sponsor. *Bulletin of People's Songs*, 5/47.

Council on African Affairs Sponsor. South African Famine Relief Letterhead, 5/4/46.

United Electrical, Radio and Machine Workers of America Participant. Radio program, "Fighters for Liberty." *Daily Worker*, 2/9/48, p. 13.

Southern Conference for Human Welfare Fund raiser. *People's Daily World*, 5/25/48, p. 5.

United Negro and Allied Veterans of America, Inc. Affiliated. *Daily Worker*, 7/2/47, p. 4. Member. National Advisory Board. Letterhead.

Outstanding women who received praise of Elizabeth Gurley Flynn Listed. *The Worker*, 3/9/47, p. 7.

Communist Party Announced as performer by Communist Party State Committee, 5/6/45, Golden Gate Ballroom, NYC. *U.S. Senate Hearings on S1832*, p. 593.

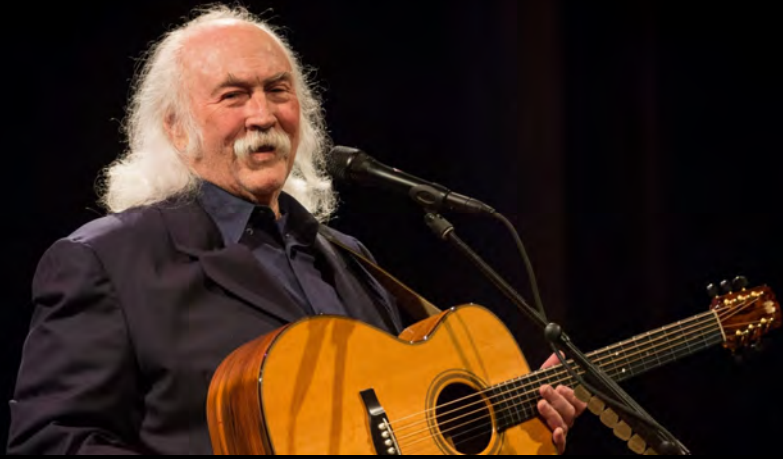
(References to organizations listed begin page 161.)

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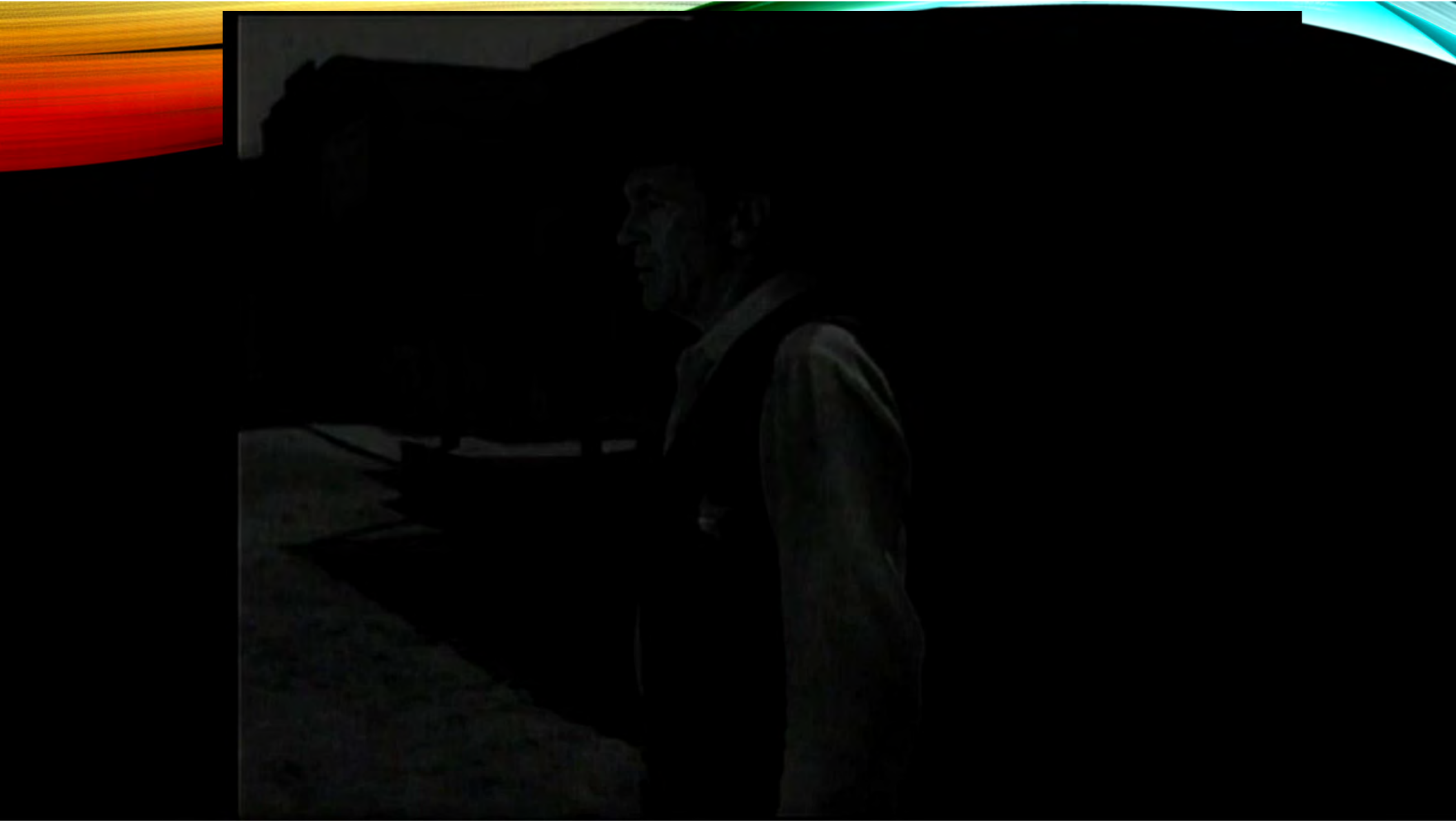
# Was Ronald Reagan a secret snitch?

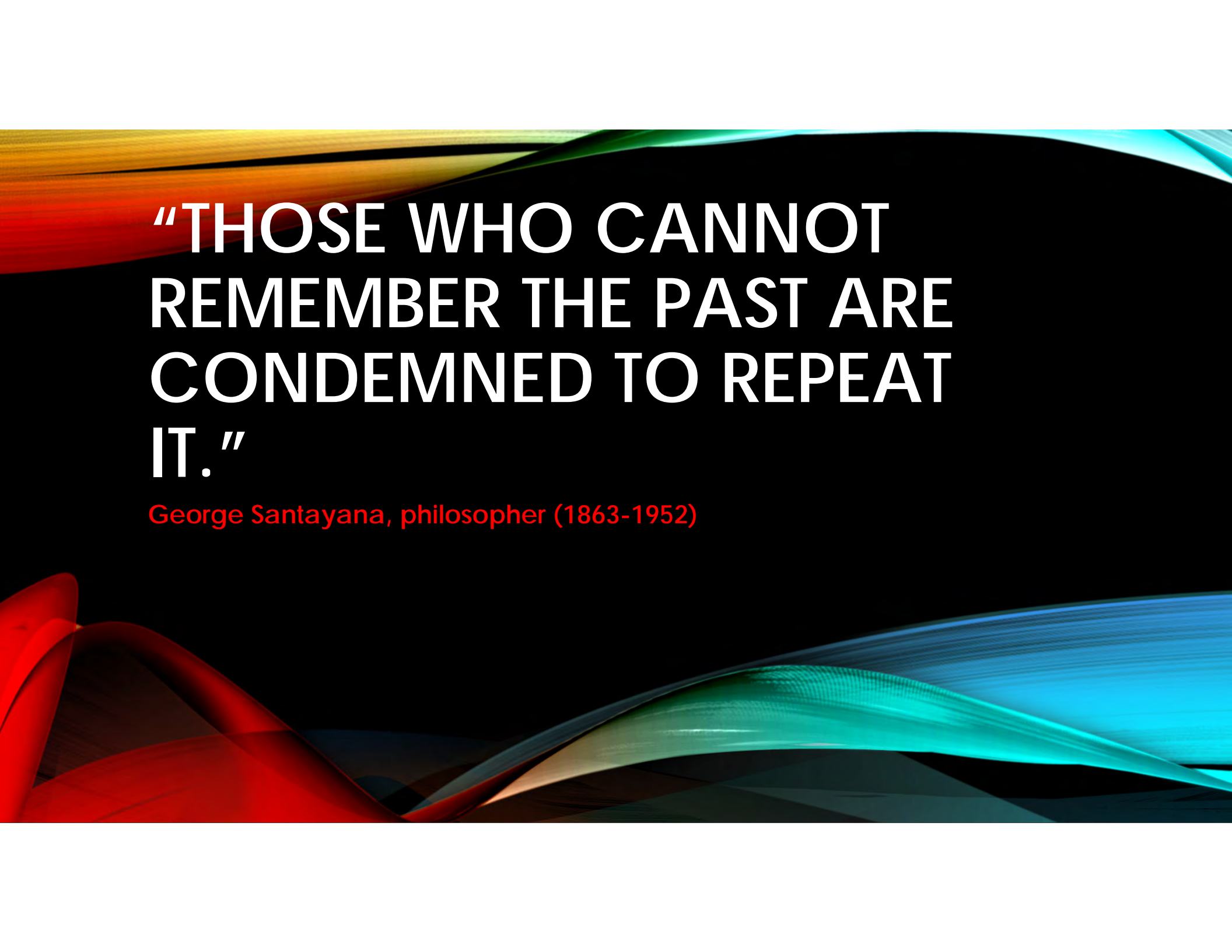


The answer? Maybe. But Reagan was hardly betraying friends and confidants. He told the bureau what he told others publicly about communist influences in the Hollywood he knew. He didn't seek out the FBI originally; agents came to him. Moreover, he had little to tell them that the bureau didn't already know. It's hardly the picture of a Red-baiting Judas.



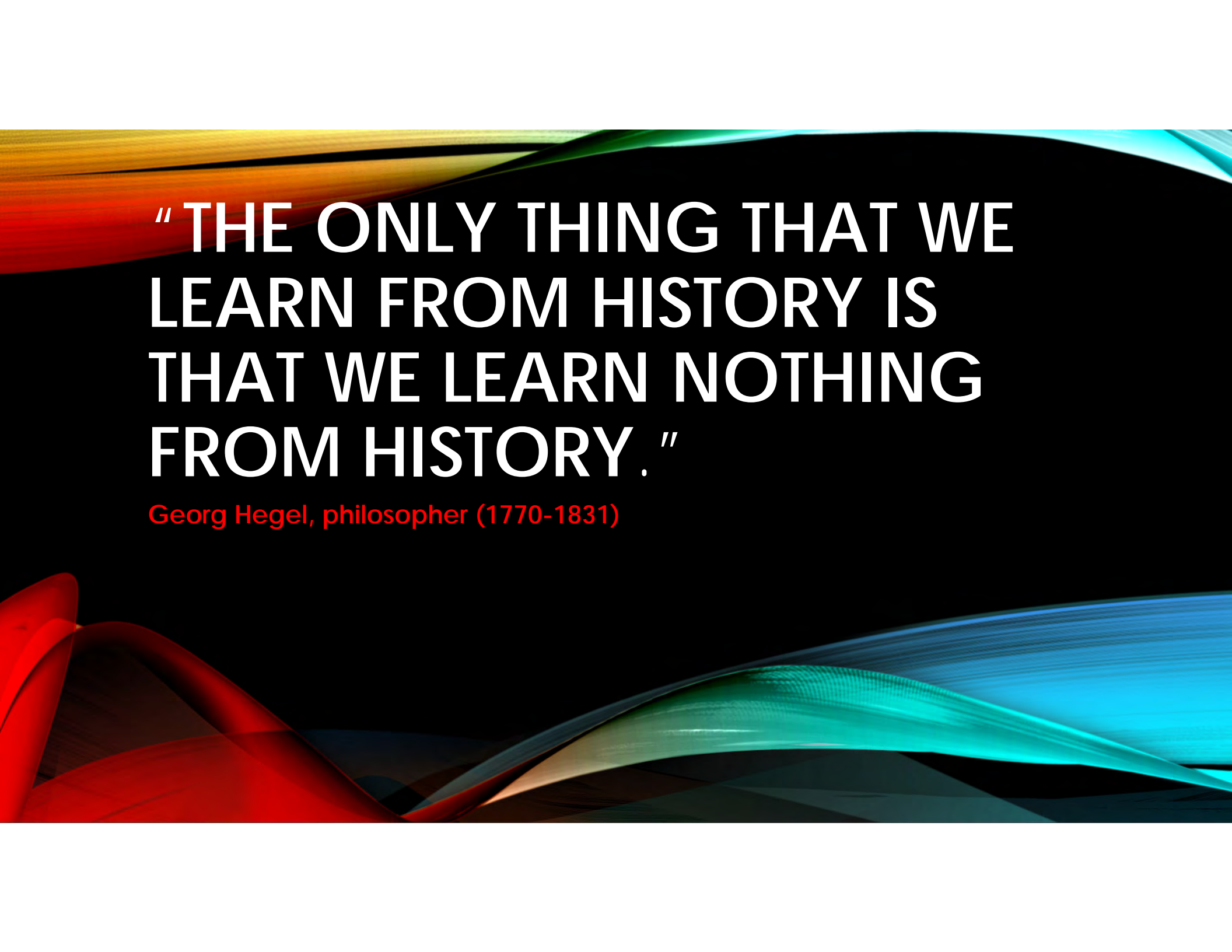






**"THOSE WHO CANNOT  
REMEMBER THE PAST ARE  
CONDEMNED TO REPEAT  
IT."**

*George Santayana, philosopher (1863-1952)*



**"THE ONLY THING THAT WE  
LEARN FROM HISTORY IS  
THAT WE LEARN NOTHING  
FROM HISTORY."**

**Georg Hegel, philosopher (1770-1831)**